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**PEDAGOGY OF PIETY: PREPARING FUTURE ART
TEACHERS**

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Abstract. *The ways of implementation of pedagogy of piety, in particular of substantive epistemic strategy of personal development of a future art teachers have been considered in the article. Characteristics of the epistemological status and methodological grounds for the future specialists' cognition of the essence in the context of clear demarcation between philosophical and humanitarian discourses, clarifying the prospects and abilities of perfect (apocatastative) responsibility of a cognitive person, analysing the theory of the essence interpretation and methodological application of modern interpretive strategies of artistic education; revealing the contents and stages of the development of epistemological competence of future artists, defining the structural and functional model of educational technologies of future specialists' epistemological self-correction and analysing the ways of its fulfillment) have been proposed. The effective pedagogical conditions to conduct experiment in order to verify the mentioned statements (to make decent and intellectual surrounding of seeking the truth; to motivate epistemological self-correction of the participants of pedagogical interaction; to provide free self-defining and to activate future specialists' personal resources; to perform epistemological concept in teaching professional subjects) have been described. Functioning of these regularities is determined not only by didactic but also special principles such as spirituality of the educational process; integral (sobornost) and hierarchy of the educational process; providing the freedom of choice for future creative personalities of their own personal educational direction; personal responsibility and educational reflection; spiral and concentric search for epistemological reference; creative and dialogical interaction; contemplation as spiritual perfection. So, the shift to require using cognitive and correcting technologies, which can fulfill the strategy of "topology of the way to the sense" and construction of semantic presuppositions, are supposed.*

Keywords: *pedagogy of piety, epistemic strategy, soteriological discourse, view-point apperception, intuition of to-news, technological model.*

The problem of the limits of total evidentness of sense information coded in artifacts, the ability of a recipient to perceive the confession (iconic) of a certain fictional text and grounds for successful realization of this process doesn't lose its constitutiveness and still remains the horizons for the theory and practice of the professional art education. The analysis of the contents of the methodological and teaching sources proposed to contemporary art teachers reveals, though, that it is mostly oriented to Aristotle's "nature aesthetics". Probably, for the mass culture epoch which has substituted Madame Tussauds' waxworks for the artists who had been creating their masterpieces by means of dying this theory may be reasonable. However, even in the situation of confrontation between

mechanic and philosophy of art this aesthetic concept appears to be inappropriate. Moreover, in the case of post-dualistic paradigm what implies self-referenceness of the essence of objectness when the structure of the text and the structure of its sense coincide in adjusting and similarizing the non-said and what cannot be said, it merely prevents from understanding (Ch.Blanc, M.Brütje, H.Sedlmayer, E.Panofsky). The situation cannot be improved either by realization of the potential of an absolute emotion as an elementary human ability (even if not just a separately taken affect or set of affects but the experience of the spiritual rise and the rise of “I”, what calls a person to self-perfection, is meant) or fundamental (realized by ancient Greeks) statement “think by the thought about the world” [1, p.75]. Because both positions don’t take into account the experience of perception as experience of freedom which appears to be the result of getting the truth.

Of course, we don’t mean the truth as a characteristic of the *correctness of judgments*, their correspondence to a popular concept, paradigm [the theory of coherence], to the position of the majority [the theory of convention], to social, political or economical value [practical theory] or *accuracy* [semantic theory] and *sincerity* [the theory of obviousness] of their *formulation* and not as a sign of being true what means the correspondence to the reality and facts [formal and analytical logic]. The truth is not an idea, not a discourse notion, which never reaches complete self-cognition of the investigated object. This is a substance of the moral level.

Therefore, we are going to discuss the experience of different, co-existing (synergetic in theological meaning) view on the translated explained or produced by an artist essence of subjectness. That is why *the aim of the article* is to reveal conceptual grounds for the technique of educating such experience.

The last post-positive vector of the development of the transcendental feeling has activated in art teacher’s memory the opposition of two methodological positions. According to the first, anthropocentric position, the guarantee of observing the artistic perception by a student is the development of creative (designer’s productive, divergent) thinking and appropriate artistic, reflexive, valuable and sense competences. The competences should enable the *discovery* of the sense coded in the text by means of a rational and logical way that is in the comparative analysis of the dominant components of the fictional and essential modeling of the essence of subjectness and verification of its truth.

As practice shows, though, development of the mentioned competences doesn't guarantee for students the avoidance of the paradox of "readiness but inability" to understand the essence of subjectness confided to artistic modeling. This result is objective, since members of pedagogical relationship are in the situation of voluntary solitude in "Plato's cave". The condition of the "cave" takes into consideration the aim of their epistemological activity to be simply the comprehension of the ways of self-presence in the "otherness" *without existential experience of transcendental expectation of meeting the "otherness"*.

However, professor O. Ukhtomsky underlines that "individuals will not comprehend the essence as a categorical principle until they are centered and speak on their own unless they get rid of their twin – arrogant and self-sufficient intellect" [8]. This position was supported by Russian philosopher I. Kireyevsky who states: "Real essence does not correspond to the image or conclusion drawn on deduction by a comprehending person. Intellectual contemplation of the essence functions sensibly but while reflecting, it separates the very essence from its independent existence and sense (energy)" [5, p.99]. Even the position of a live participant of the event-being, the position of an inner-outer observer, the position of a person who experiences the ontological existence, who tries to keep the unity, reliability and meaningfulness of the description does not give the expected result [10]. Each attempt to get not only the form but the "whole world of knowledge from the "pure self" even regarding as an absolute participant of transcendental apperception is fatal because in the process of scientific interference the dual nature of the essence and its independent existence will elude the observers, limiting itself on the pantheist belief" [2, p.302]. So, "the essence is revealed in such a way that people *have deserved* it (italics by L. K.) by their past and present" [8, p.77].

The analysis of the existing theories of teaching (B. Hergenhahn, M. Olson) gives grounds for such a conclusion: all of them in one way or another are concentrated solely on the idea of a person as a creator of objective knowledge of the truth. The argument in favour of this position is the reference to a phylogenetical human need in the truth, human desire to understand and pass the future generations the fullest amount of knowledge and skills received both positivistically and intuitively and with the help of empirical experience. But these physiologically caused individual and cognitive differences doubt the attempts to idealize human nature and to admire the intensification of educational process (integrating

reduction of the learning material, fast temp of its learning, using active learning techniques). The mentioned fact suggests the need to revive some ways to establish a constructive *dialogue between professional education and religion* in the context of developing *religious education* (M. Grimmet, I. Kolesnikova, V. Meyer, P. Hirst).

According to the second, Christological position, the mystery of Sphinx isn't revealed but *is humbly* accepted by a heart of a creative person only in the case of intuitive awareness-unity (transcendental expectation) and not awareness-discovery. For altitude of thoughtful human activity (on the level of sense making) ends beyond the scope of the activity theory, and the joint of introspective mediation is situated in the single semantic field (B.Bratus) or supra-individual schemes of humanity (L.Vyhotsky).

So, the final solution of the problem of the so called "*visual view of the sense* " implies world view apperception of the students, their reorientation what means redirecting from the belief in power of intellect to realising their creative inability and to belief in higher wisdom and hope (humble expectation) for help to comprehend the essence. The mechanism of this "contextual reframing" appears to be affective intellectual *revelation* of the greatness of God's creation. The spiritual entasy which humbles "Faust's spirit" lasts only few minutes. But I. Ilin argues that this short-lasting energetic connection with the truth appears for a person "a forgotten air by means of which the objectness of things reveals in a different way" [4, p.89]. It brings about "the confidence in the invisible and realisation of the expected" [Hebrew, 11:1], hence it actualizes conscience belief in the light of God's grace, hope (expecting feeling) for its spiritual, life giving effect and finally – for the feeling of love" [8, p.467]. That is why the scientist stresses that the highest level of humanitarian knowledge development as real flesh rebirth is love [8, p.469], and the educator appears to be a slave of this love.

Therefore, the awareness of the sense of subjectness requires spiritual dedication. This supra-situational activity is directed to achieve "the norms of soul spirituality" [9, p.284] and causes the phenomenon which is described by O. Ukhtomsky as "passing through the self" and creating "a distance in advance" what means the distance from the person who contemplates to the one who accepts thankfully the essence of the objectness as a result of the lasting transcendental expectation, energetic connection and "instantaneous meeting with the pure". It is caused by such epistemic characteristics as "intuition of co-message" (O. Ukhtomsky) and *the ability* to co-exist thoughtfully with the essence which is being

comprehended. The grounds for obtaining the following characteristics by the students can be their openness to the *faith of conscience* as “a need in true knowledge which lightens with hope and love awareness full of fears” [8, p. 458], and the *will to sacred* which characterizes recapitulation of soul and spiritual strengths.

The very two things become the basis for the essence of subjectness and also means, call and the beginning of further comprehension of the “life, world and human secrets” [4, p.24].

The artist of postmodernism and post-structuralism is not an exception too, as we can read in the statement: “Reading is not an objective process of revealing the meaning but making the text meaningful because it doesn’t have any meaning itself” [4, p.187].

In the condition of extensive informational expansion and paradoxical intensification thirst for rehabilitation of the spiritual the mentioned methodological position makes cardinal inversion – to change the stress from the factological to the spiritual and sense contents of the curriculum of art subjects and gradually move from the curriculum oriented, arranged, planned learning material under teachers’ control to the paradigm of cognitive and affective students’ development viewed as their spiritual self-perfection. This shift is supposed to require using cognitive and correcting technologies (M. Bershadsky, V. Huzeiev) which can fulfill the strategy of “*topology of the way to the sense*” (M. Mamardashvili, V. Zinchenko). Its formation is based on the existential understanding of the activity as a synergetic act of defining the sense, and also on cognitive theories of identical elements, observing like learning and phenomenological reduction. According to the experience, the variants of the technical support of the cognitive and substituting process can be the methods (erothermical, heuristic discussion, “active silence”, spiritual reception, elenctic methods, parables, observing the model) and the forms (the lecture-revelation, seminar-pilgrimage) of evoking spiritual activity of the future art teachers.

The pedagogical conditions of the realization of the mentioned strategy according to the experience is

- to make decent and intellectual surrounding of seeking the truth (“transintellectual life obsessed with the truth” K. Levin);
- to motivate epistemological self-correction of the participants of pedagogical interaction;
- to provide free self-defining and to activate future specialists’ personal resources;

to perform epistemological concept in teaching professional subjects
The realization of the mentioned conditions is based on the regularities of the interdependence between :

- the level of actualization of the phylogenetically set in an individual cognitive activity and the desire for love and the effectiveness of involving the future specialists in the process of seeking the truth;
- the character of understanding by a person the necessity of changes of their spiritual condition and their ability to realization of religational art function;
- the level of readiness of the students for making a responsible choice and the character of soteriological accompaniment of the educational activity as a spiritual rise.

Summing up all the said above, we will stress that schematically defined experience of “different vision” of the sense of the fictional text or art-project involving the shift of the measures of the esoterical and hermetic, is described in details in the textbooks “Musical anthropology” (2007) and “Artistic epistemology” (2012) and also in methodological recommendation to the course “Theory and practice of teaching art”. We hope the implementation of the experience in modern art education will be not only the means of revival of the “pedagogics of piety” but also existential sense of art teachers self-realization.

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**LINGUA-CULTURAL ASPECT OF THE FUTURE AND
PROFESSIONAL TRANSLATORS' WORK ON RENDERING
UKRAINIAN IDEONYMS AND PRAGMATONYMS IN ENGLISH**

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Abstract. *The article is devoted to the study of translation peculiarities of the Ukrainian proper names that represent objects of spiritual and material culture into English. The research demonstrates the results of linguistic and translation analysis of Ukrainian ideonyms and pragmatonyms as well as the main aspects of the future and professional translators' work on rendering these proper names.*

Adequate perception and translation of proper names from Ukrainian is a significant factor of a translator's work. The study examines the most frequently used and traditional, universal and specific ways and means of translating ideonyms and pragmatonyms from Ukrainian into English. The work describes difficulties in translation of these types of onomastic units of modern Ukrainian in the context of English lingua-cultural communication. The analysis of different ways of translation (generalization, regular correspondences, loan translation, combined renomination, concretization, redivision, paraphrastic translation and transliteration/transcription) when rendering Ukrainian artionyms, biblionyms, documentonyms, hemeronyms, heortonyms, chrononyms, poreonyms, phaleronyms and chrematonyms in English is presented.

The article also identifies main steps of the translator's work when rendering Ukrainian ideonyms and pragmatonyms by means of English language: finding a cultural markedness of the proper name in the language of the donor, searching for correspondences in the traditional language of the recipient, solving the problem of