

INFORMATICS, PSYCHOLOGY, SPIRITUAL LIFE

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Abstract: How the processes of human perception exert influence on the development of the information science is discussed in the article.

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Informatics as a key link of our life is directly connected to a human perception with all its sides. Everything in our life rises in perception, stems from it and develops.

To live means to perceive, to perceive means to develop oneself, to develop oneself means to live more and to perceive more [1].

The process of perception is connected to a psychological self-programming for selection, comprehension, accumulation and transmission of information. This brings us into the channel of a personal freedom psychology forming (ability of a person to control his development closely connected to self-consciousness, resourcefulness, openness, readiness to changes). In the course of self-consciousness development the range of the human choice and his freedom widens.

Freedom is considered as a form of activity characterized with three indicators: perceptiveness, instrumentality of "what for" value and controllability at any point. Respectively, deficiency of freedom may be related to misunderstanding of the forces acting on a subject, absence of clear value patterns and indecision, incapability to interfere in the course of the own life.

Under favorable conditions merging of freedom as a form of activity and responsibility as a form of regulation takes place. Under adverse conditions either own activity retreats to the background giving way to external requirements, situations, factors, or responsibility as a form of regulation doesn't regulate a manifestation of freedom.

Freedom is formed in the process of gaining by a person the internal right for activity and value patterns.

The general principle is expressed in the brilliant formula presented by Hegel: "Circumstances and motives have domination over a person only to such a degree that he himself allows them to have" [2]. So, freedom consists in rising regulation to a higher level.

Lest freedom be degenerated into tyranny it should have a value-semantic substantiation.

The same algorithm is present in a self-appraisal as a flowing value. The case in point is a strong personal appraisal moment (subjectivism of perception). As every individual exists in a medium (family, affiliation, society as a whole) then his perception by his associates and his self-perception is formed on the background of the existing standards and value patterns (general cultural, collective and individual ones). In brief, self-appraisal is a personal judgment about own value expressed in aims inherent in this individual.

There is an ingenious formula derived by James (1890) indicating two ways of raising a self-appraisal:

$$\text{SELF-APPRAISAL} = \text{SUCCESS} / \text{CLAIMS}.$$

In fact an individual can perfect his own appraisal either increasing the numerator of this fraction or decreasing its denominator as only relation of these indices is important for a self-appraisal. As James noted "our self-perception in this world depends purely on what we are going to become and what we are going to do".

In the system of multi-channel information the art is one of powerful means of action on perception, psychology and, ultimately, on the spiritual life of a person [3]. In this connection

1. purposeful action of all genres and aspects of art,
2. selection of coming information,
3. accumulation of positive information, development of art taste

are essential.

At the end of XIX century B.L.Yavorsky established the link between the vocal side of the verbal speech and expressiveness in music. Investigations led the scientist to revealing the concept of intonation. It is precisely the intonation i.e. the vocal side of the verbal speech that is the main decisive factor of its expressiveness.

Intonations of the human speech initiated the development of science dealing with music – theory of musical thinking by B.L.Yavorsky.

He devoted the article “Text and Music” to the problems of the intonation expressiveness; the fragments from this article are cited here:

“When we listen to the conversation in the language unknown to us we, being unable to define the subject of the conversation, often guess about the mood, the contents of the conversation itself. When we hear the sounds of the human speech behind the wall or hereabout we, failing to make out words, always define faultlessly whether it is conversation, narration or reading aloud.

In the second case the hearing is guided by the presence or absence of the intonation of rising and lowering, increase and decrease, quickening and drawing, joining and dividing, respites and stoppages. In the first case the hearing defines mood or the general contents of the conversation by the correlation of the same alterations.

Performance of the same dramatic play by different actors produces different impression solely due to reproduction of the words of this work in spite of the appearance of the actors, their mimic and plastic acting. And even separate persons possess the ability to pronounce one and the same word repeatedly giving it another expression” [4].

And further B.L.Yavorsky makes a conclusion that the human voice intonations assign a specific meaning to our speech; within our facility and quick wit we provide mentally those being read by us just with intonations. It is sounding that transmits intention of the words pronounced by us is an essential affiliation in a vivid human word and not vowels and consonants; a word itself consisting of vowels and consonants only fixes this expressiveness relative to a definite object, to a definite phenomenon. Here the set of vowels and consonants, their relation can underline only a concrete meaning of the word itself and simultaneously it can give abundant material for expressiveness of intonation itself.

B.L.Yavorsky indicates that having fixed with a phonograph a human speech and having removed vowels and consonants from the recording having left only sounding we will find in such a phonogram a recording of the intonations only, a melody of a human speech – a musical composition. Every speaking person during the speech becomes a composer and a good dramatic actor differs from a mediocre one only in that he is better composer and plastic (as a plastic is also a speech but a dumb speech).

Not being a creator of a “literary” (from the word “litera” – letter) side of the composition the artist is a creator of intonation, musical part of the composition for the given stage performance, endowing a word with a sound, duration, dynamics, timbre and emotion using only insignificant author’s instructions in the majority of cases.

If one listens to the interrogative and affirmative sounding of the same words (for example, “at home?” and “at home”; “is this ready?” and “this is ready”; “is this clear?” and “this is clear” etc.), he can notice that the intonation of the question takes out hearing from the state of rest and tolerance and brings it to the state of obstinacy and inclination. The most significant thing in the obstinacy is the direction of the inclination, at the same time the rest has no direction at all. The answer meets the hearing in the case if it restores the violated hearing stability and leads the hearing in the required direction.

In a word, the intonations of the question, complaint, request, appeal, irritation, anger are unstable. Intonations of an answer, order, narration are stable.

B.L.Yavorsky underlines that there is no self stability. There is only quite definitely inclined instability, all other relations are of no importance, i.e. they can produce by ear this or that impression depending on the sounds they consist of – stable or unstable.

The following conclusions can be made:

1. About the presence of sounds of different functions in speech – unstable ones which tend in a definite direction to resolution and stable ones relative to their resolving ones (in the following period B.L.Yavorsky linked the concept of instability-stability with a general psychological law of excitation-inhibition).
2. About the link of two sounds of different functions between themselves; under conditions of gravity (inclination) it forms two-frequency intonation of speech.

All people having normal ear easily catch functional difference of sounds. To do this it is necessary only perform with a voice or instrument an unfinished construction under conditions of the simplest hear tuning: a hearer will catch this unfinished state at once and he himself will solve unstable sound with a voice or ask to solve it with an instrument.

Hence it follows that the feeling of sounds instability is an organic property of the human hear. It is the main stimulus in organization of the musical thinking.

The scientist defines the concept of "intonation" at different periods in the following way:

1. Intonation is the least sound form with time; it is a path of an unstable sound to the side of inclination, to its transformation into a stable one and also violation of stability with an unstable sound to the direction opposite to tension. Intonations can be stable and unstable.
2. By intonation is meant all possible cases of the least sound constructions, which can be reproduced by the human sounding organ with the concrete internal hearing tuning. Evidence for the sound construction means not alternation but relationship of sounds in the presence of energy overcoming gravitational force.

Thus, the sound is perceived in two ways: as a physical phenomenon and intonation-expressive one.

Hearing regularities, instability and a role of intonation predefined historical study of the sound in two directions: acoustic and "living" sound as a material of music.

In one of his letters B.L.Yavorsky noted:

"Musical art could appear only when the human mental work was organized, when its process revealed, i.e. the musical speech. Till the known stage of their development the sounds used by a man are subordinated to the acoustic laws but as soon as sounds reach the stage of the social expression, i.e. become musical ones the acoustic laws cannot embrace the complexity of the new phenomenon and become the secondary ones; the laws derived from the social process become the main ones" [5].

It is probable that, in more recent times, having mastered his achievements during systematic labor process a man harmonized his working movements with impacts (his own pulsation) and established their proportionality.

Sound speech appeared as a transition of strenuous labor movements (labor motor) organized with physical working efforts – movements of respiratory muscular –into sound relations – intonations, into sounding relations of breathing.

Labor sound relations having turned to the sound reflexes formed the basis of sound movements organizing (and not being organized) communication in the working being, in labor behavior. Such labor songs as "Dubinushka", "Ai, ukhnem", the songs performed when forging with two hammers, when threshing with several flails, etc., round dances, marches may serve as examples.

Thus, B.L.Yavorsky justified origination of the "living" sound, which in its development became the material of the musical art.

The history of a centuries-old sound practice of the musical art evidences that this sound scale evolves constantly depending on development both of sound scientific consciousness and technique of musical-artistic practice. This evolution of the sound scale tends to reveal the increasingly more possibilities of the external sound manifestations of the processes of internal sound thinking and internal hearing.

"To vivify" music, to represent peculiarities of different style epochs of musical culture is possible only on the basis of understanding and perception of intonations (speech and musical).

Though discoveries made by B.L.Yavorsky are referred to the end of the XIX-th – the first quarter of the XX-th centuries, they haven't yet lost their urgency and at present they are practically advisable for development of the information science in all spheres of human activity.

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TOWARDS THE NOOSPHERE OF INTANGIBLE (ESOTERICISM FROM MATERIALISTIC VIEWPOINT)

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Abstract: *Exploration of intangible world is under the serious influence of esotericism. Mystics, religions, unrestrained use of metaphors, fairy tales, gossips, unverified and uncertified "facts" – all this needs accurate well-disposed, but sound scientific consideration. Our society really needs new ideas, new approaches and new paradigms. Technological civilization becomes more and more complicated, risky and ecologically critical. The current level of AI research cannot guarantee successful solution of societal control and management. Besides, the human being itself practically did not change its mental and psychological abilities for many thousands years. We can lose control over our society and its technology, if we do not change cardinally ourselves. In this text, I tried to approach this problem – the problem of our noosphere from materialistic viewpoint.*

Keywords: *philosophy, noosphere, esoteric, intangible world, beliefs, soul, God, materialism, idealism, egregors*

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