CONSTANT OF CULTURE

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ABSTRACT
The article deals with the term «eternal images» as a special case of the constants of culture, the conclusion that the eternal images become especially important in the age of intertextuality.

Keywords: eternal images, constants of culture, intertextuality.

INTRODUCTION
In scientific discourse, the concept of "constant" occupies a prominent place, can even be attributed to the Central. In physics, it is especially significant, since a number of formulations of physical laws can not do without constants as special numerical factors. Probably, the first of these constants, derived by ancient scientists, is the number PI, obtained by dividing the circumference by radius. In the future, scientists have introduced a fairly large, but at the same time the foreseeable number of constants, usually called by the name of those who defined them, and denoted by the letters of the Greek alphabet. However, constant relations exist in other forms. For example, the Pythagorean theorem also establishes a constant relation, one of the foundations of geometry. It is believed that Leonardo da Vinci derived another constant, characteristic not for the dead nature, but for man and his creatures - the "Golden section", mathematically expressed in the form of fractions that occur when dividing the segment.

However, already the ancient Egyptians used this constant ratio, moreover, it was the basis of the ancient Egyptian Canon, which is based on architecture, sculpture, art, hieroglyphics. In modern times, as is commonly believed, the first who made an attempt to explain the term "constant" in the meaning of the concept of culture, without using this word, Was G. V. Leibniz. In his "new experiments on human understanding" he criticizes the famous work of John. Locke's "essay concerning human understanding no. In the Preface, Leibniz notes that his system is significantly different from the Locke system, which is largely based on the ideas of Aristotle. He also uses as a basis for his arguments the ideas of Plato and those scholastics, "who interpret the appropriately known place in the message of St. Paul to the Romans, where he says the law of God is written in the hearts." The book is built in the form of a dialogue between Philaret and Theophilus, which Express the views of Locke and the author respectively. Leibniz formulates an idea that radically disagrees with Locke's opinion that the human soul at birth is a "clean Board", which is then gradually filled by experience. Leibniz, on the other hand, proves that the soul initially has a certain set of concepts and principles that cannot be acquired empirically: "an intangible being, or spirit, cannot be deprived of any perception of its past existence. He has impressions of everything that can happen to him, but these feelings are often too weak to be distinguished and aware of, although someday they may be developed."

The philosopher builds a theory of unconscious small perceptions, under the influence of which the soul, having the ability to analyze, gives a person the opportunity to constantly clarify the meaning of certain concepts. thus Braz, Leibniz categorically disagrees with Locke and proves that in the soul of every newborn a priori there are truths, principles and concepts, for example about herself, which are rational and allow the spirit to build connections between the phenomena: "If we can say about any individual proposal that it is innate, it can be argued on the same basis that all proposals that are reasonable and that the spirit could be considered as such, are already concluded in the soul." It follows from this assertion of

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Leibniz about the complete knowability of the world that radically rashodima with the opinion of Locke, that the world order poznałem only partially.

Although Leibniz does not use the word "constant", however, it is quite obvious that his innate concepts - principles, in fact, are some constant concepts that a person begins to operate from the moment of birth. The term "constant" in the philosophical and religious interpretation of culture was used by a French scientist, a representative of neotomism, one of the greatest connoisseurs of medieval Western European philosophy Etienne Gilson in his book "Linguistics and philosophy. An essay on the philosophical constants of language". However, as noted by academician Yu. d. Stepanov, the idea of constants is clearly felt in the earlier work of Gilson history of philosophy in the middle ages. From the beginning of Patristics to the 14th century.

Eternal images is a term of literary studies, art history, and cultural history [1], covering artistic images that pass from work to work — an invariant Arsenal of literary discourse. You can select a number of properties of eternal images (usually occurring together):

- substantial capacity, inexhaustibility of meanings;
- high artistic and spiritual value;
- ability to overcome the boundaries of epochs and national cultures, common understanding, enduring relevance;
- polyvalence-increased ability to connect with other image systems, to participate in various subjects, to fit into a changing environment, without losing their identity;
- translatable to other arts languages, philosophy, science, etc.;
- widespread.

Eternal images are included in numerous social practices, including those far from artistic creativity. Usually everlasting images act as a sign, symbol, myth (i.e., the collapsed story, myth). They can be images-things, images-symbols (cross as a symbol of suffering and faith, anchor as a symbol of hope, heart as a symbol of love, symbols from the tales of king Arthur: round table, the Cup of the Holy Grail), images of chronotope — space and time (the flood, the Last judgment, Sodom and Gomorrah, Jerusalem, Olympus, Parnassus, Rome, Atlantis, Plato cave and many others. etc.). But have the images of the main characters.

**CONCLUSION**

The sources of the eternal image were historical figures (Alexander the great, Julius Caesar, Cleopatra, Charlemagne, Joan of arc, Shakespeare, Napoleon, etc.), the characters of the Bible (Adam, eve, Snake, Noah, Moses, Jesus Christ, apostles, Pontius Pilate, etc.), ancient myths (Zeus — Jupiter, Apollo, muses, Prometheus, Helen the Beautiful, Odysseus, Medea, Fedra, Oedipus, Narcissus, etc.), legends of other peoples (Osiris, Buddha, Sinbad the sailor, Hodja Nasreddin, Siegfried, Roland, Baba Yaga, Ilya Muromets, etc.), literary fairy tales (Perrault: Cinderella; Andersen: snow Queen; Kipling: Mowgli), novels (Cervantes: don Quixote, Sancho Panza, Dulcinea del Toboso; Defoe, Robinson Crusoe; swift: Gulliver; Hugo: Quasimodo; Wilde: Dorian gray), short stories (Merimee: Carmen), poems and poems (Dante: his Beatrice; Petrarch: Laura; Goethe: Faust, Mephistopheles, Margaret; Byron: Childe Harold), dramatic works (Shakespeare: Romeo and Juliet, hamlet, Othello, king Lear, Macbeth; Tirso de Molina: don Giovanni; molière: Tartuffe; Beaumarchais: Figaro).

Examples of the use of eternal images by different authors permeate all world literature and other arts: Prometheus (Aeschylus, Boccaccio, Calderon, Voltaire, Goethe, Byron, Shelley, Jew, Kafka, vach. Ivanov et al., the paintings of Titian, Rubens, etc.), don Juan (Tirso de Molina, molière, Goldoni, Hoffmann, Byron, Balzac, Dumas, mérimée, Pushkin, A. K. Tolstoy, Baudelaire, Rostan, A. Block, Lesya Ukrainka, Frisch, Aleshin, and more. others, Mozart's Opera), don Quixote (Cervantes, Avellaneda, Fielding, essay on Turgenev, the Minks ballet, film Kozintsev, etc.).

Often the eternal images appear as paired (Adam and eve, Cain and Abel, Orestes and Pilad, Beatrice and Dante, Romeo and Juliet, Othello and Desdemona or Othello and Iago, Leila and Majnun, don Quixote and Sancho Panza, Faust and Mephistopheles, etc.) or entail fragments of the plot (the crucifixion of Jesus, the struggle of don Quixote with windmills, the transformation of Cinderella).

Eternal images become particularly relevant in the conditions of rapid development of postmodern intertextuality, which expanded the use of texts and characters of writers of past eras in modern literature, but the theory of eternal images in science is not systematically developed. New achievements in the
Humanities (thesaurus approach, sociology of literature) create prospects for solving the problems of the theory of eternal images, which are closed as little developed area of eternal themes, ideas, stories, genres in literature. Eternal images in this respect, the gain characteristic of the thesaurus of the constants of world culture.

REFERENCES