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ABSTRACT

In the context of the ethical paradigm of spiritual education of young people, "inspired" by the moral philosophy of Russian culture, to substantiate a creative model in which tradition and innovation are combined, and the discursive field of which encompasses music, literature, and philosophy. Russian traditional values are used to conceptualize the integral approach to the understanding and interpretation of the axiology of creativity, which is based on the dominance of Russian traditional values, and, first of all, substantiates the actual integration of "Russian leitmotives" into the modern multicultural environment.; secondly, the task is to increase the priorities in the Russian society and popularize the national spiritual and value imperatives that are important for the formation of a holistic cultural and historical worldview of the Russian youth, and to increase the level of their citizenship.

Keywords: Russian culture, spiritual and moral imperatives, axiology of creativity, musical, literary and philosophical discourse, concept images, integral approach, tradition, innovation, youth.

INTRODUCTION

In broad terms, the article is devoted to the understanding of the philosophical and culturological foundations, the axiological potential of musical and literary-philosophical discourse as cultural and historical phenomena, the fundamental role of which in the formation of a person, the formation of the integral consciousness of Russian youth is beyond doubt. And this is understandable: today, as never before, the need to solve two fundamental tasks by modern educational practice, including in the field of teaching the theory and history of culture, is urgent: tasks of reproduction of national culture and tasks of preparing a person for life in an open multicultural information space. We believe that their solution lies in the path of conjugation of all modes of human creative activity, the most important of which are music, literature, philosophy.

METHODOLOGY

In the work were used: cultural - historical method, in order to substantiate effective mechanisms in the paradigm of spiritual education of youth; contextual approach, which made it possible to substantiate an integral approach that combines tradition and innovation in musical and literary and philosophical discourses; the method of semiotic analysis, comparative analytical methods, which made it possible to reflect the philosophical problems of the universe, presented in musical, literary and philosophical works of Russian classics; methods of applied research - in order to understand the multifunctionality of musical art, literature and philosophy in relation to the urgent tasks of the spiritual education of young people, the formation of their integral cultural and historical consciousness; The general conceptualization of the work is also due to the use of general philosophical methods and principles (dialectical, phenomenological, hermeneutic, etc.).

ACHIEVED RESULTS

1) based on the analysis of classical samples of Russian "classical" musical and literary creativity, the paradigm of spiritual education is substantiated by music and literature as phenomena with absolute spiritual and practical

value; 2) work, contains the author's recommendations related to an integral approach to the spiritual education of youth, the formation of an integral youth cultural and historical consciousness within the boundaries of the conjugation of musical creativity and literary and philosophical discourse; in substantiation of a comprehensive model of spiritual education of youth in the context of modern Russian cultural practice.

An analysis of the axiology of Russian culture shows that in its foundations it is closely connected with the philosophical context. Indeed, such concepts as "Nature", the Universe, "Space" have always been at the center of Russian literary artistic thought, prose and poetry. Thus, the main "characters" in the Bunin stories of Ivan Bunin, the largest representative of the Russian literary classics, are nature, its leitmotifs and concept images. These are the bottomless dome of the sky, the sun, the moon, the crescent moon, the stars, as well as the forests, groves, lonely maples surrounding the heroes of his works ... - typical "living personalities" of his work. Moreover, each of these "characters" plays its own assigned role, existing not by itself, but being an eventful or psychological background, revealing the deep inner philosophy of the experiences of the heroes and the author himself, emphasizing the special lyricism, poetry of the moment [13; 14; 15; 16]. That is why, plunging into the wonderful world of the poetic word of the Russian writer, who left us, descendants, a great miracle - a quivering word about Russia, we come to the conclusion that the amazing attraction of Bunin's works consists in the poetic depiction of "peculiar Russian nature" [12; 13; 14]. Bunin himself, according to his confession, "was doomed to belong to Russia, ... to a spiritual return to it" [16]. The skill of Bunin the artist, the plasticity and musicality of his phrase, is manifested with all its might when depicting nature as the image of Russia, the image of the Motherland, filled with the strongest spiritual expression. These artistic diamonds sparkle on many pages of the writer's works ("Mitya's Love", "Antonovskie Apples", "Kastryuk", etc.). In this case, the psychological field, which forms the "energy charge of the work", is of decisive importance [11, p. 148].

Russia, with its phenomenal original spiritual beauty and power, centered all the work of Russian composers - classics, for whom the most important thing was to hear Russia - "a country of spacious, a country of songs, a country of sorrow, a country of a minor" [14, p. 101]. It is comprehended in spiritual and moral categories, using the figurative intonational world of music, "... feeding the soul of its people" [7, p. 100; 8; 10]. It is she who, through sound waves, teaches a person to create a mental image, directing him to the search for a certain truth, develops a person's inner thinking, increases his emotionality. She forms in him those moral and ethical qualities that are inherent in a "real person" [1; 2, p. 187-188]. Music is capable of creating the beauty of the soul, filling it with various colors, becoming an object of pleasure and tranquility. In many respects, therefore, music as "present", "continuous", "lasting now", cannot recede into the past, diminish in its absolute being. Only being "on hearing" is it modified in consciousness in all the fullness of its various changes and processes, directed forward into the future [9, p. 405-406]. Thus, it mates with literature and philosophy, cultivating and transforming for the better the inner world of a person, engendering something beautiful, intimate and moral, contributing to the development of our culture [5; 13, p. 57]. Strictly speaking, in essence, music and literature are comparable to "true philosophy", and therefore "... content-wise, they are universal and differ not so much in content (all philosophical themes and problems are "eternal" and universal), but in form. And the form predominantly has a linguistic and stylistic difference associated with self-understanding and understanding of other cultures and philosophies" [5, p.25].

From the positions we have considered, music, literary creativity and philosophy have common essential features inherent in each of them and bringing these discourses closer together in a single axiological context. The history of philosophy and culture testifies that these phenomena are "genetically" and culturally-historically connected with the inner worldview of a person, his "life world". Taking into account the above, it is legitimate to conclude that in the context of today's challenges, multicultural trends, musical and literary-philosophical discourse that combines the spiritual and moral imperatives of Russian culture is the most important resource and, at the same time, a mechanism for the spiritual education of young people, the formation of its holistic consciousness [1, p. 100].

CONCLUSION

In the context of our reasoning, we are inclined to argue that such an approach will allow us to more adequately explore the specifics of the cultural, civilizational, spiritual and mental orientations of Russia, actualized against the general background of the modernization movement in society and culture [1, p. 100]. The authors come to the conclusion that since "the kingdom of music and literature (of poetic discourse) is the soul of a person, so these phenomena should strengthen their positions in the field of spiritual education of Russian youth. From these positions, musical and literary-philosophical discourses, being an integral part of Russian culture in its best traditions and models, are justified as an actual resource and an effective mechanism for the spiritual education of young people. In general, we come to a generalization that an appeal to the axiology of Russian culture and its value dominants gives one of the answers to philosophical questions about "How to combine the preservation of the characteristics and values developed by the national culture with the universalist interests and values that have arisen at the present stage of historical development?". "How to achieve the unity of mankind without sacrificing the national cultural heritage?", "On the basis of what cultural ideals will this unity be formed?". Finally, "How

will local and universal cultural values be combined in the context of globalization, and is this possible in principle?" Actually, an attempt to answer these acute problematic and philosophical questions is the author's reflection in the subject field of this article.

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