



## Connotation and Methodological Reflection in Culture

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**Abstract:** *Connotative mutations in words have played a great role in methodological development of culturology. Due to them the science obtained and continues to obtain new terms, which reveal new meanings and intellectual scopes in old notions. Namely this fact allows us to prove that history of culturology, as science, is history of connotation of the most significant terms.*

**Keywords:** *connotative, denotative, semiotics, two-tier modeling system*

Interpreting culture as a complex of non-inherited information one can come to an important conclusion according its reflection. It is known, that in the informational system (particularly, in texts) meanings are kept, passed and decoded by laws of semiotics and semantics. In its turn, their reflection is necessary for effectiveness of these laws. When people ask questions about their culture, as "why it is such one", or "why it must become such one" they reflect not only culture in a whole, but also its laws which are changed from culture to culture. Even according to historical materials, for instance, "A Book of My Dede Gorgud" it can be revealed, that in ancient times people, mainly Oghuzs, raised such questions by reflecting difference of their world from the gentiles` one. Such processes lead to new opportunities in the science system about culture, particularly to creation of the new discipline under the name of culturology. But here we must emphasize that even before the birth of culturology, i.e. scientific reflection of culture one interesting fact had provided reflecting process of culture. It was determined by the fact that according its nature culture was the secondary modeling or secondary system of signs. In the 60s in the sensational semiotic-structural school of Estonian city of Tartu there was formed under this term 2-tiered characteristics of culture.

Let`s examine, what did this characteristics open in culture? If for analogy we take natural language we will be able to see that by means of signs it models the world, i.e. demonstrates it in a certain view or picture. The essence of the model is that by means of structure it expresses something other. Pythagorean geometrical triangle modeled all objects and events in the world which had a trinar structure. Under the influence of this ancient Greek philosophy in aesthetics, for instance, was used the term- metaphor "love triangle", which meant participation of three persons in love relations – a husband, a wife and a lover.

Wittgenstein wrote that in our speech sentences expressed a picture of certain situations. It isn`t difficult to understand, that "a picture" in this statement was a synonym to "a model" (1, p.12). Cultural monuments, i.e. material values in this meaning are models, because by means of their signs they express various segments of the world`s order. For example, the Moslem mosques model the world by the next way: the mikhrab means the direction of the Kaaba (the qibla), and the dome means the sacred world (the heaven), through which the divine Koran ayats are entered. Analogically, ornamental surface of the carpet models structure of the world and its geographical order.

We emphasize. Our material illustrates the situation of "the object and its model" in the signs system. In secondary modeling systems the second sign tier is layered onto this sign tier. It`s seen in art and culture very well. In a certain structural configuration ornaments of the carpets give structures of the world. But the same ornaments are determined by certain stylistic codes, named Ganja or Dagestan codes. Etiquettes as sign systems denote certain behavior relations. But at the same time they are

denoted (marked) by the ethical second sign row, for instance, by principles of permissibility in a good society or rules of nobility.

According to Wittgenstein's theory, language tier of fiction is a certain picture of a specific situation. But from the other side, in fiction other language, named the language of artistic depiction (by methods of realism, romanticism etc.) is layered on this language (2, p.384-385; 143). In this meaning fiction is also a secondary sign system, as culture. Here, the first tier is made by sign rows of cultural value, but the second tier is made by religious, ethical, political etc. codes.

We suppose that there implicitly exists a process of methodological reflection in this two-tier modeling. As it's known, any methodological research is also based on the two-stage construction. The first stage is formed by cognitive attitude to the object of the world. In the second stage this cognitive attitude becomes a subject matter itself. Accordingly, culture as a system of secondary modeling becomes like this because it reflects the first tier. That's why we approve, that interest to methodological aspects of culturology historically came from its two-tier structure, and even before the birth of culturology the second tier of culture implicitly reflected its first tier.

As we have found out sceptibility and inclination to methodological problems of culturology on the base of two-tier informational and modeling essence of the culture itself, we must touch an opportunity which is created by semiotic approach. We mean phenomenon of connotation of cultural signs. As it's known, in semiotics a sign means different phenomenon. For example, a phonetic structure of the word creates a plan of expression and informs a meaning, which exists in the addressee's consciousness. So, a phonetic row of the word "p-o-e-t" means a man, who writes poems. As usual, this meaning is confirmed by a given phonetic form in the vocabulary of the language. Using a phonetic form and its vocabulary meaning, by this dual formation the sign denotes the third given, i.e. a poet- person from the world of phenomena. In semiotics the term "denotat" notes the object, which is denoted by the form and meaning of the sign. Accordingly, vocabulary meaning which reflects an object is called a denotative meaning. But a sign can also have additional, namely situational meanings, which don't often exist in the vocabulary. They are called connotative meanings (3, <http://www.tggpgu1.narod.ru/vachabism.pdf>). So, for instance, as a cube construction the Kaaba means the idea of a home. In this case "a home" is a denotative meaning of the Kaaba's objective form. But when the Islam became the Arabs' religion this object was connotated and began to mean "the Allah's home" too. Historically, relation between the words "Kaaba" (which means a cube) and "the God's home" was repeated so many times, that this connotative meaning entered even the vocabulary and the word became a nominal one too. Meanwhile, in the XVIII century the Wakhabists disagreed with the given connotation of the Kaaba, because considered its sacred worship as a sign of paganism (4). Let's remember at the same time that Medieval Classical poetry attracted the Kaaba's connotation to love poetry and made it the metaphor of a lover's birthmake and thus turned the Kaaba into the magnificent symbol not only of religion, but also poetry.

Semiotics and theory of information postulates that culture is a complex of signs which sends message. Laws of culture aren't applied only, for example, for sitting or different practical use. It also has various meanings and importance. And among these meanings except denotative there are also connotative ones. In this meaning one can approve that history of culture isn't only history of birth of new values or history of death of old values. History of culture is also history of connotation of mythological, religious, epistemological etc. signs and symbols. Bloody struggle between icon worshippers and icon fighters in Byzantium is well-known. But a connotative aspect of this struggle isn't known. In icon worship icon fighters saw connotative meanings which belonged to polytheism and idolatry. But icon worshippers made excuses that by their connotative meanings icons denoted Christ. The last moment stimulated in the Orthodoxy peculiar theological searches. The philosophers of this flow had to study such problems as "the icon", "worship", "the God" and "meanings of symbols" (5, p.137-138). And that became already theological methodology, because subjected to testing above noted notions and reflected them. We should add, that struggle of Wakhabists with Moslem shrines repeated in other historical period a struggle of Byzantine icon fighters, though Wakhabists' struggle didn't create, as in Byzantium analogical methodological reflection.

We pay attention to culturological aspect of the given events due to the fact that their reflection is impossible without culturology and aesthetics. The Bibiheybat mosque and Nardaran Sanctuary are connected with the Prophet's Home. But from the other side concentration of different parts of social

space around religious energetic points is the most important settlement and urban factor. So, space matrix continuously creates need in searches of the buried saints connected with the Prophet's Home. In the result, we see that both in Iran, Azerbaijan and in the North Caucasus and Middle Asia there are numerous burial places and sanctuaries connected with Hazrat Ali and his generations. And no one except atheists sees in it any illogicality. Specifically, they don't see anachronism in faith that close relatives are buried, for example, in the Middle Asia.

Now let's examine some connotative shifts in history of culture. So, for example, the humanity connotated the word "home" and came to the idea of "the God's home" and then to the idea of "the European home". Connotation of the Paradise symbol popularized in the Moslem East the idea of a garden and a flower-garden. Connotation of the word "town" ("madinatown") lead in the Moslem world, especially in Azerbaijan to the notion of "culture" ("medeniyyet"). In the result culturology reflected a binary contradiction of "town/village" and found richness of meanings according the notion of culture in Azerbaijani language. "Civilis" in Latin language meant peculiarities of a town origin and extrapolated features of refined town manner to all culture. Even according to Dante, "humane civilitas" meant a great human community. It's regarded, that for the first time Mirabeau in his work "A Friend of Laws" used the word "civilization" for denotation of good manners and nobility. As we see, in the Moslem world the word "medeniyyet" obtained the meaning of culture due to the word "civilization" connected with a town life. When we began to form the idea of culture under the European influence under this name it began to be understood both courtesy and etiquette and good manners. Only in the future in a narrow circle of specialists it became clear that it was possible to talk about culture of swearing and culture of war too.

Now let's examine connotation of the word "value" (in Azerbaijani "deyer" - cost). Connotation of this Azerbaijani word in the system of culturological terms successfully became the equivalent of the Russian word "tsennost" and expanded the space of denotation's reflection. "Deyer" can be translated as "to touch". So, "deyer" in the notion of cost as if implies the scale, and the cost is determined by the line on this scale, which determines value of a thing. In Azerbaijani language ripe fruits are also expressed by the word "deymek" (i.e. to touch). It means that when a fruit becomes ripe it touches a line of ripeness. So, when on the base of connotation "deymek" – "to touch" we reflect terminology of Azerbaijani culturology we realize the meaning of value's measurability in this terminology.

In the XIX century due to Nietzsche's book "Thus Spoke Zarathustra" the word "value" was subjected to other connotations which created different meanings (6, p.76-77; 251-252). So, expression of "revaluation of values" began to actualize a new look at the problem. After Nietzsche there appeared hundreds of people who pretended to revaluation of values. They began to deny and break artistic canons and laws of traditional culture and in the result various flows of modernism appeared. So, surrealists brought down habitual appearance of things and exalted psychic automatism and dreaming images in painting. In the result of this revaluation there appeared a new type of artistic value. The avant-gardists announced traditional, religious, aesthetic and moral values as undeserving high intellectuality. Instead of it they announced as real values all that was created on the base of principles of anti-tradition (7, p.19, 24, 27).

It all happened in artistic practice. And what did connotation create in culturology? Ortega-y-Gasset formed the notion of "dehumanization" for culturological and aesthetic thinking. That was a methodological invention. Ortega revaluated the ideal and ideas of humanism which had been popular since the Renaissance, replaced them by the notion of "dehumanization" and made this notion positive one. It's true that in the future development of philosophy of culture "dehumanization" didn't become a connotative term. But every time when there was a desire to talk outrageously about modernism it appeared as an effective instrument.

The word "decadence" is another bright example of the fact, that in the result of connotation of words there appear transformations in methodology. In French language the word "decadence" meant crisis and fall. For the first time Montesquieu turned this word into culturological notional instrument and in the future historians used it to denote fall of the II-IV centuries Rome Empire. In the XIX century critics used the word "decadents" to hurt Hugo and other romanticists. That negative meaning was remained in force to the end of the first part of the century. That's why critics began to call the first modernists as "decadents" too. For the first time Gauthier and Baudelaire connotated the "decadent" and began to use it in a positive plan. But in 1880 a number of writers in spite of critics began to call themselves as decadents. So, due to this connotative "mutation" the cultural world obtained a new

effective term (8, p.10-12).

“Modernism” is the other example of the term’s creation due to connotation. In his book “Five Faces of Modernity” Matei Calinescu wrote that the idea of modernity couldn’t be formed in societies where sense of history was absent, i.e. sense of inscription into a line sequence of history. In the middle ages there was formed a word “modernus” from the word “modo” (“present”) and it connotatively began to denote also a modern period in its antitheticality to the ancient period. Before Christ and after Christ the ancient world belonged to sacred and noble history. But the “modernus” connotatively denoted the modern, prosaic and ordinary world.

But beginning from the Renaissance the “modernity” connotatively began to denote the “world and epoch” where secularism and freethinking became universal. Accordingly semantics of the word also became ambivalent, i.e. positive or negative depending on the look of a man or a social group. For romanticists who disliked secularism modernism connotatively passed negative meanings. For Azerbaijani enlighteners the “modernism”, more exactly, “modernization” meant progressivity and adequacy to problems which raised in every part of the time.

Not it isn’t difficult to see that connotative “mutations” in words played a great role in methodological development of culturology. Due to them science obtained and continues to obtain new terms and reveals by these terms new meanings and intellectual opportunities in old notions. Namely this fact allows us to confirm that history of culturology as science is history of connotation of the most significant terms.

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