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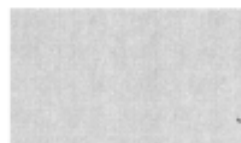
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### PROTONISM, HARMONY AND GLOBALIZATION

**Key words:** protonism, harmony, aesthetics, globalization, deconstruction, intercultural hermeneutics

Since one of the most influential aesthetics Immanuel Kant (according to Gadamer „the scholar who linked rationalistic and empirical philosophy with metaphysics“), artistic (literary) work will be defined based on the function that is of the system assigned through already seen code. The artistic (literary) work is defined as a aesthetic object –a construction / link between material and spiritual /form and content<sup>\*</sup>. According to Cant , the aesthetic object means

„non-interested likeness“ that is „one goal without a target“ / „finality without an end“. Its logic is a result of its function which motivates the recipient of the reaction in a relation to a construction (G.Kaller) or composition that is to say chaosmos (G. Delleuse).

*„For Cant and the other theoreticians, aesthetic objects have „finality without a goal ... There is a finality in their construction: they are made so that their parts to function mutually and to reach an end. But, this end is the art piece as it is, pleasure motivated by the art piece, and not a goal outside of it . This practically means that if a text should be considered literary, we should take into consideration the contribution of its parts towards the effect of the whole , without taking the text as firstly made for*

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<sup>\*</sup> Deconstruction (art-science) of Cant in setting the aesthetic object , we explain it through Suvakovic's table - : **difference** : art (tendency for aesthetic ventures / emotions and intuition / specify / visual or audible communication / evocative / valued discontinuity with the tradition ) and science ( tendency for knowledge and understanding / thought / normatively/normative communicational text /exploratory / making system values with the tradition ); **difference**: art-science : creativity / changes and innovations / use of abstract models for world

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understanding /ambitions to create works which have universal value . (Suvakovic, 2007: 49)

*reaching a goal , as it is the goal to inform us or to persuade into something“ (Callor, 2012: 54)*

Literature uniquely functions in its own made own system, which is being functional through aesthetic codes: artistic / non - artistic, beautiful / ugly, appropriate / inappropriate, harmony / disharmony etc . That is, the aesthetic is given objectivity , deconstructive paradigm of the world. The aesthetic object or a picture , contains the following contents : in itself owns the composition created through geometrical parameters which build ideals shapes and forms , presentation of the universal being of the world, to exist , expression of the eminent necessity and awesomeness of the artist. Art is the product of endless subjective series, through final means of the material takeover, that is to say art is impersonal production of the truth, „process of truth which is audible and sensitive“ . (Badiou, [www.16beavegroup.org/journalism/archives/0006.php](http://www.16beavegroup.org/journalism/archives/0006.php).)

From the functional necessity is to appoint the theoretical paradigm definition of openness of the artistic (literary) work, that is to say for positive value – conscientious freedom of the recipient. Through a case like that, G. Dorfles would say „The eulogy of disharmony“ . (Dorfles, 1991) From here the Goug’s statement, „that the novel is the art of the eternal chaos,, or the

\* There are different theoretical paradigmic definitions in defining the artistic work : ontological definition, quasi- ontological definition , formalistic definition , intentional definition , open art work , art world , institutional theory of art , conceptual art, textual definition. Through paradigm theories is set the status of the art work .

Delese’ statement, „the composition of the chaos – chaosmos“ is functional in the sense of the perception of (dis) harmony of the work (funny / boring, tragic / comic ) and the relative possibility of the conscience, to change the situation. To the contemporary recipient the chaos is the emanent, for him is more entertaining and trivial because it faces with the globalization which offers that kind of effect. That is why they like more the cartoon series The Simpsons than the novel Anna Karenina, because for the recipient in the time of the globalization more entertaining is comic – disturbed harmony (disharmony which is more easily accepted due to a rich humor filled with fast information for daily uses and due to a position of the comic point of view which is above, from the God’s position), than the tragical and the awesomeness (search after harmony, perception under who fatigues the contemporary recipient) of Anna Karenina. However, literature is non-thing and the probability of risk cannot exist and that it can be consumed *gratia sui*. U. Eco is right when he says:

*„They tell me that there are some digital hackers – and, who haven’t read any books , and now , through e-books have reached the figure of Don Quixote and they have consumed it . If next generations would succeed to have good (physical and psychological ) relationship with e-book , than the power of Don Quixote will never be lost in its intensity“ . (Eko, 2007: 8)*

In the function of the above mentioned, we assign the globalization , the phenomenon which in the last twenty years , makes a tremendous progress. The dilemma is raised, is

the globalization process triggered by the living dynamics or it is well thought project?

*„through which humans are integrated in a world society / global society... (Albau)... „Globalization leads to crystallization of the wholeness of the world as one place where the global humane conditions are made and the conscience of the world as it is . (Robertson)... „Globalization is to intensify social relations which connect distant places , in a way local events shape events which are performed kilometers away or vice versa“. (Giddens) (Kalanj, 2004: 23)*

Deconstructive interpretation of the abovementioned quotes, paths towards the thought to face with a unique new phenomenon which asks for a Copernican's turnover, because it is obvious that globalization is the basic insignia of the world which we live or as it claims Giddens, „it changes the structure of the way of life, and that from the root<sup>4</sup>“. Through a

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<sup>4</sup> According to the magazine *The Economist*, globalization is an excellent consumed word in the end of the twentieth and beginning of the twenty-first century. So far, any other word does not link (phenomena, people cultures, territories) as the word globalization. In order to have a clear picture of the effect of the globalization, we will use with the following definitions and interpretations: „Globalization is not a modern phenomenon, we are in its third version. Globalization 1.0 is the one from the contact of the nations who was started by Christopher Columbus and ended in the beginning of industrial revolution. Globalization 2.0 which covers the period from 1800's until 2000, is the one of the companies which during the growth of the economy, distributed

situation like that, art (literature) is interactive and eruptive with the processes of globalization. The referential meanings and values of the globalization, in the framework of a specific artistic (literary) work, can be interpreted only through the parameters and needs of the artistic(literary) code / system. It is known the pragmatic, that any given functional system cannot be replaced with another one. Literature exists only in the literary system. Protonism is a kind of theoretical interpretative pragmatic on the literary text, which respects the logic of theoretical system. Protonism on the concrete literary text, is realized through following principles: truth, research, restitution, protonismotics and ethics. Through five principles the text interpreter / critics, must respect the code called quadrant equation, with the goal through perception to reach the essence of the text – proton plus, the first pleasing effect, the spontaneous energy of the matter.

*„Protonism encourages us to find the positive values in the text. Marinay created protonistic theory, with the tendency to express positive elements of the literary text which are part of universal natural laws“. (Walker, 2013)*

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their products through whole planet. Globalization 3.0 is current one, globalization of the virtual universe, who put into disposal of each person information sources of the planet and that with one click of a mouse. If you do not understand the globalization, you do not understand nothing from this world... (Thomas Friedman )... „Globalization is similar with the train with high speed, in which all world countries must construct specific platforms in order to get in... (David Dollar )... „Globalization is inescapable and unreturned process... (Zigmund Bauman ) (Civici, 2009)

Protonism as a new theoretical setting and also step, is trying to reveal the pleasant positive effect of the given artistic (literary) work, at the same time to prove the essence /aesthetic of these work available for next generations which will come. That is also essential marking, because during the increase of electronic readers (e - readers) and electronic books (e - books), nowadays anyone can publish and distribute a book through electronic step (download). Today in the era of globalization, everyone can distribute books , some of them with disputed aesthetic values, protonistic theory is just a brave try in search of the essence of given aesthetic object – aesthetic (universal) values. From here comes the value of protonism (as a theory and practise), in a globalized world where all values are ruined, to open the path towards positive conscience – search after the aesthetic, after eternal values of the aesthetic object. The positive effect that is to say positive values which are get stronger in the protonistic theory and Marinay's philosophy, take us to the essential category of the aesthetics – harmony.

#### Deconstruction of aesthetics / harmony

Why Heideger has chosen the form Da – sein? Because the form Da – sein, functionalizes deconstruction (difference which links). That is very important for modern thought, because motivates the onthological decay of the structure. There comes the leaning point of his modern thought: Da – sein, does not refer only to a human being, but also to the kind of existence of human being. Maestrally, emphasising the deconstruction between the being and the existence , this word Dasein would divide with a dash in-between Da – sein, to mark the sum „to

be there (here) “. Da – sein is an entity without essence, the essence of Da – sein, is found in its existence .

„Da – sein is a possibility of the wholeness ...it is not predefined and real , but the possibility of different forms of existence . Da – sein is set free in the world, to define its own essence“. (Inwood, 2007: 35)

Object of thought is the Difference as it is, which Derides form the position of a critic of the structuralism and from the beliefs from the lectures of Heidegger and Nietzsche, developed the form Da – sein through the term La difference (difference – difference which links), with which he broke the ontological thought. From here, Nietzsche favoring the cult of Dionysus, is the first one who triggered the idea of a human without a conception and the world as a unlimited space for game.

*„Search for conception looks like search for specific geometric figure (cone), in which all differences, all dispersions , all discontinuities would sum up in creating of a unique point from the identity of the same untouched figure “. (Eco, 1996: 25)*

In the function of Derides deconstructivism to say his logic „difference which links,, as facts we set two paradigms of Deconstruction or intercultural hermeneutics:

The first paradigm of the intercultural hermeneutics is Mike Baal's theory:

Mike Baal defines her concept for migration aesthetics as an intercultural relational aesthetics of correlations. In her project under the title Migration aesthetics („accepting the thesis

„Seeing means I exist“ or „To be means to be perceived“, she through the sum „value of the face, that is facing established the three acts at the same time : facing literary is an act of seeing someone else in the face; facing and making a relation with something which is hard to be left behind through seeing his / her face, instead through his / her negation or suppressing him / her: facing means entering the relationship and accepting the need for a contact with the other one, as a condition to maintain life .

*„Facing implicates that I am watching you, meaning that we exist “.* (Baal, 2006).

Intercultural aesthetics of Mike Baal is deconstructive, because transferred into picture, the tragedy of the three mothers (the tragic is defined as a lost harmony) from different cultures who lost their children in essence is deconstructive, because their difference (facing the other), links the pain. The process of linking is happening which is done through senses. This kind of theoretical, intercultural and theoretical setting from Baal, in essence notices the deconstruction of the aesthetics.

The second paradigm of the intercultural hermeneutics The harmony of Ming Xie: Having in mind harmony as a universal principle of the aesthetics ( harmony of linked senses or the principle of music technique, combination of score parts, the counterpoint of motives ), The harmony of Xie as transcultural and universal value, is realized through intercultural hermeneutics<sup>4</sup>, that is to say through intercultural

dialogue and understanding. Accepting the Greek concepts for harmony (the symmetry of opposites – Anaximander, unifying and plurality of existence – Parmenides) also and Taoism of Chinese tradition and possible influences over European anthropocentrism, is the essence of Xi text who asks for reinforcement of the conscience for the harmony through wholeness – critical humanism in relation towards the other and nature .

*„The planetary harmony is against positive criticism of anthropocentrism. We humans, can set our position in a superior, but that does not mean that we are the lords of the nature . Our task is self –critically to harmonize our internal with external needs. I support Montaigne. To live in accordance with natural proportions“.* (Xie, [www.theberendelfoundation.com](http://www.theberendelfoundation.com))

With the mediation of intercultural dialogue divided partially by many theories and globalization tendencies (economic, cyber, political), intercultural perspective of humanism can be put in function of building the harmonious world through affirmation of cultural diversity. Ming Xie offers a bold solution, and rational through risen conscience for harmony (which excellently distributes art) to accept intercultural agreement (not the Eurocentric), because globalization imposes as a unique imperative. The harmony of Xie understands, interprets and tries to functionalizes not the global uniformity , but unity in the difference, I would say a unique deconstruction of harmony in the cultural plurality.

<sup>4</sup> Let's clarify, when we talk about hermeneutics , we understand the pragmatics of Gadamer in which he

includes ( melts) even the aesthetics, except ethics, politics and religion others.

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