Meta-Modernism and the Transformation of Modern Art via P. Sorokin's Theory of Socio-Cultural Dynamics

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Abstract: This study is an attempt to comprehend the logic of the transformations taking place in art today, which have found their embodiment in the phenomenon of meta-modernism. For these purposes, the typology of cultural mentalities of P. Sorokin and the aspects of social interaction allocated to them are used. It is shown that social processes are determined by the dominant type of socio-cultural mentality, with an appropriate system of truth and knowledge, the nature of needs and the method of satisfying them, styles of art, etc. Over the course of twenty-five centuries, fluctuations of the types of cultural mentality given above have occurred (and also social values, forms and meanings of socio-cultural communication, the basic needs and goals of society, etc.) without any strict pattern in their development. The phenomenon of meta-modernism with its new sincerity and new atmosphere, with oscillations between the values of modernism and the tools of postmodern knowledge is an attempt to give an answer to the decline of the sensory type of cultural mentality taking place today, to find new forms of the idealistic type of cultural mentality that can replace the sensual type which is specific for postmodernism. This crisis and the need to pass through the transitional stage of cultural mentality, where we find ourselves today, were predicted P. Sorokin more than half a century ago.

1. Introduction

The importance of the research is explained by the demand to reinvent the socio-cultural functions of modern art in a situation of values fluctuations and cultural crises. Despite the loss of traditional foundations of art and the erosion of the values' frames and the boundaries of the artistic taste, the meta-modernism concept is born during the last 10 years and it requires the art rethinking as the factor of the socio-cultural dynamics [1-5]. Meta-modern pieces of art contain principally new attributes that make us look for a new paradigm of art comprehension. The question of how it influences the value structure of the society is getting more practical at the present stage [6-12].

Due to the fact that P. Sorokin is one of the founders of the studying of art as a factor of socio-cultural dynamics, his theory of socio-cultural dynamics gains the particular heuristic value for studying the transformation of contemporary art as an element of modern socio-cultural dynamics. Against the background of increased attention to the phenomenological and cultural anthropological foundations of the art and culture developing in the scientific literature, using the Sorokin's theory of art as the complex

socio-cultural phenomenon (its transformation influences the state and developing of all sub-systems of society), allows to overcome the limitations of the traditional cultural and philosophical-aesthetic approaches to analysis of art, allowing us to consider it as a specific systemic phenomenon in the process of transformation.

The demand for Sorokin ideas in order to describe complex socio-cultural changes in the first decades of the XXI century can be explained by the crisis of general methodological approaches and the search for a system-structural approach to the description of complex multi-level social transformations. The studying of the socio-cultural phenomenon of meta-modernism requires applying the Sorokin multi-factorial analysis in order to comprehend the ongoing socio-cultural transformations.

The scientific novelty of the research is determined by applying principles of a systematic and cultural-sociological approach to the analysis of the key parameters of the art's socio-cultural transformation in the context of meta-modernism, using the heuristic potential of the Sorokin's socio-cultural dynamics theory. The aim of this study is the analysis of the socio-philosophical and cultural-sociological sense of the phenomenon of meta-modernism via the Sorokin's socio-cultural dynamics theory. In order to achieve this goal we try to solve the following research tasks:

1. To reveal the main provisions of P. Sorokin's dominant supersystems theory and the concept of socio-cultural interaction factors as a part of the Sorokin's socio-cultural dynamics theory.

2. To systematize the key social and philosophical characteristics of the meta-modernism phenomenon.

3. To check the correlation between the properties of the idealistic type of cultural mentality, according to the Sorokin's socio-cultural dynamics theory, and the main socio-philosophical characteristics of the meta-modernism art.

4. To analyze the main components of the socio-cultural interaction proposed within the meta-modernism art.

2. Methodological Apparatus of the Research

The research of the main content of the theory of the Sorokin's socio-cultural dynamics theory and its heuristic potential in the analysis of the meta-modernism art and modern cultural transformations was carried out through the analysis of scientific literature and historical and genetic method. The study of "meta-modernism" in the socio-philosophical and cultural-sociological senses was carried out using the comparative historical method and such general scientific methods as induction and analysis. Identification of theoretical and methodological potential of using the concept of "cultural mentalities" for these purposes was carried out using the historical and genetic method, the method of comparison and the method of synthesis.

3. P. Sorokin's Theory of Socio-cultural Dynamics and Meta-Modernism

3.1. Types of Cultural Mentalities Developed by P. Sorokin

The key moment of this work is using the socio-cultural theory of seven types of cultural mentalities developed by P. Sorokin (ascetically ideational, actively sensual, actively ideational, idealistic, passively sensual, cynically sensual, and pseudo-ideational), as well as his vision of socio-cultural ties and the unity of the cultural system. Types replace each other not based on principles of linear progress but on principles of cyclical fluctuations [13]. Today such cyclical approach is being developed in different areas of social and natural sciences.

Sorokin emphasized logical unity of cultural system determined by the integrity of his mentality. On this methodological basis, he developed a concept that streamlines the chaos of the empirical diversity of the socio-cultural world. Various social communities have adapted certain values, formed a special

mentality, but only the dominant mentality determines the name of the entire socio-cultural system. "These systems, each at one time, to one degree or another influenced the behavior of large masses of people, and completely determined the behavior of small or large minorities." [13]

The main criteria by which P. Sorokin considered and described these types are: understanding and vision of reality; basic needs (sensory, spiritual and mixed) and goals; degree of satisfaction; method of satisfaction; ideology; (Weltanschauung); power and object of control; activity; self; knowledge; truth, its categories, criteria and methods of achievement; moral values and systems; aesthetic values; social and practical values.

P. Sorokin derived and described the three main types of cultural mentality (ideational, sensual, and idealistic) that underlie the seven socio-cultural systems. Understanding the essence of these mentalities will provide us the logical method of analysis for a logical, semantic reading of the entire socio-cultural system as a whole.

1) The ideational mentality considers reality as an intangible, eternal entity, therefore the needs of people who are carriers of this mentality are mainly spiritual. The way of satisfaction is minimization of physiological needs, self-control, austerity, working on consciousness or prayer (depending on the prevailing ideology). Thus, it is not reality that is changing, but perception and attitude towards it. Art expressing an ideational mentality depicts the highest values and ideals, it is highly spiritual, symbolic and strictly limited to ethical and moral norms.

2) The sensual cultural mentality is a basis for several socio-cultural systems. This ideology is the desire to consider everything that is accessible to the sensory organs, only taking it for real, denying the existence of the spiritual, ideal (in the Platonic sense of the word), divine. The thirst for entertainment and pleasure determines the basic values of a sensual society. These desires can never be fully satisfied, they are constantly replacing each other, leaving a sensual person forever dissatisfied and frustrated. For a sensual person, vigorous activity is not valuable in itself, it is only a mean of expanding the possibilities of consuming various goods.

3) The idealistic type is a harmonious combination of sincere faith in the Absolute or God (gods) and no less reverent attitude to the material world, the improvement and development of which are also important and necessary for a society with an idealistic mentality. As Sorokin notes, the organic synthesis of the sensual and ideational is much more difficult to achieve than the simple mechanical coexistence of both mentalities, which requires the intellectual development of most social groups above the average level.

Indeed, balancing between two conflicting ideologies and their synthesis presupposes the existence of gifted and versatile personalities. The complexity of the existence of such an ideology is in the balance free from significant "skews" in one direction or another. It is important to notice that if we consider ideational and sensual values based on their quantitative terms, then ideationality will prevail but of a narrow margin. Material needs are therefore subordinated to spiritual needs.

The art on the transition stage, according to Sorokin, is seen as eclectic. Eclectic art is the art of the modern era, when there is "unity in diversity", but there is no "logical axis" integrating this diversity. The eclectic type of art is an example of the stochastic state of art culture, when it loses its systematicity and is on the doorstep of the transformation. In this case, development is replaced by the recombination of old values. Art is devalued, losing its status characteristics [14].

The following graph describes the change of cultural mentality in art by P. Sorokin. This change, according to P. Sorokin, looks like a struggle between the ideational (positive index of value domination +K) and the sensitive (negative index of value domination -K) poles; the intermediate rhythm corresponds to the idealistic art (zero index K). The concretization of these ideas is carried out by P. Sorokin with the help of tracing the dynamics of religious and stylistic orientations of Western European art and the basics of statistical material and summarized in the final graph (graph 1) [14].
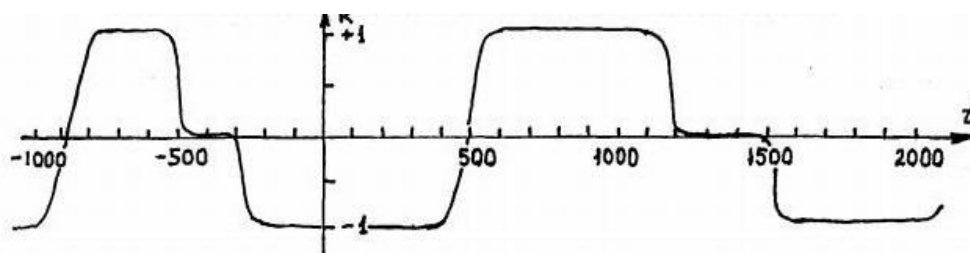
Graph 1. The change of cultural mentality in art by P. Sorokin.

Sensitive art performs as an exhausted socio-cultural form, which, according to P. Sorokin, indicates the beginning of the crisis and the advent of the next fluctuation period. Thus, the change in artistic culture, artistic activity, and art in Sorokin's theory is associated not only with "external", but also with "internal" reasons, for example, with changes in the content and style, which are regulated by the rhythmic change of the ideational-sensitive domination of the passage of intermediate (idealistic, eclectic) stages [13].

Based on P. Sorokin's socio-cultural dynamics theory, Loomis C. and Loomes Z. compared the main factors determining the ideational, sensual and idealistic type of culture [15]. It can be presented it in the form of a comparative table 1 [16].

As we can see from the table, idealistic culture is characterized by oscillation on key grounds peculiar to ideational and sensual mentalities (in their relation to truth, personality, moral, aesthetic, social values, needs, worldview, type of social activity, etc.). However, this combination is not the sum of dissimilar, contradictory elements, united by nothing but their difference. Idealistic art goes beyond the eclectic – it is able to extract a constructive beginning from chaos. Combination of the elements of ideational and sensual mentalities helps to solve unsolved problems of eclectic, transitional art. Oscillation, in our opinion, in this case is well-balanced and constructive, focused on overcoming the crisis. According to P. Sorokin, the new integral art culture should change the eclectic culture, in the art of which "everything is possible and everything is allowed" [13].

Using the ideas of P. Sorokin, S. Amens comes to the conclusion that this or that type of thinking ("type of consciousness") generates an appropriate type of artistic culture; the change of these types is the main regularity of socio-cultural dynamics. The transformation of artistic and cultural types leads to a change in the "climate of the era", which is embodied primarily in the dynamics of artistic styles and forms [17]. Thus, the change of mental styles determines the change of artistic styles, and also contributes to the emergence of types of people who can create within these styles or perceive perceive what is created [17].

Thus, according to the theory of P. Sorokin, the dynamics of factors of socio-cultural transformations of art is subject to the general laws of development and change of dominant supersystems: sensitive, ideational, idealistic. The transformation of society is determined primarily by the dialectic of adaptive-cognitive forms and is carried out through phase transitions from one cycle to another. P. Sorokin considers the alternation of progressive and regressive phenomena in society, due to the struggle of which there is a change of cycles, to be an internal mechanism controlling this process. The ability of dynamic systems, and culture among them, to self-nomination and self-organization was noted by other researchers [18, 19, 20]. According to Sorokin's forecasts, by the 2000s a decline of the sensual type of cultural mentality taken place. Art, approaching this mark, is becoming more and more eclectic, based solely on the cult of difference and not united by any other idea. Such art reveals its inability to meet the challenges of our time. However, the change of mental styles will lead to the search for a new type of art and its attempts to give a constructive algorithm of its functioning after the crisis.

Table 1. The main factors determining the ideational, sensual and idealistic type of culture.

Order	Main elements of cultural mentality	Ideational cultural mentality	Sensual cultural mentality	Idealistic cultural mentality
1	Understanding of the nature of the surrounding reality	Spiritual, eternal, transcendental	Sensational, empirical	Both spiritual and sensate
2	Basic needs, objectives	Spiritual	Sensual	Both spiritual and sensual
3	Method of satisfying	Self-modernization, transformation of personality	Mainly the transformation of the external environment	Both
4	Degree of satisfaction	Maximum	Maximum	High and balanced
5	Truth: its criteria and categories	Based on inner mystical experience, meditation and intuition, prophecy	Based on observation, change and experiment through sensation and inductive logic	Both types are present equally (scholasticism)
6	Worldview	Statistical; emphasis on external spiritual values, contempt for all worldly	Dynamic; emphasis on worldly values and pleasures, a full-blooded sense of life, its joys and sorrows	There are elements of both types
7	The main object of management and control	Personality; suppression of the sensual, bodily nature of man	Control over the environment	Both
8	Dominant nature of activity	Introverted	Extrovert	Both
9	Personality type	Highly integrated, spiritual, dissolving self in the supersensible ultimate reality	Highly integrated, materializing all personal manifestations and spiritual values; sensual and egoistic	Combination of two types
10	Nature of knowledge	Knowledge of spiritual experience and non-material phenomena; setting the task of modifying the inner life of a person	The study of natural phenomena; technical inventions; aims to transform the human environment	Both
11	Moral values	Immutable and eternal, absolute, transcendental	Sensual and relational, utilitarian, seeking	Both
12	Aesthetic value	Ideational religious, supersensible	Sensual, secular, aimed at achieving joy and pleasure from a rich sensual life	Both types
13	Social and practical values	Leading to the ultimate reality: leaders, facts are positive, all others (wealth, comfort, fame) are devoid of value; the principle of sacrifice	Sensual pleasure are physically transformed into law and become the basis of all values; the principle of conscious egoism	Both types of values are recognized; the principle of "live and let live"

3.2. The Role of Socio-cultural Interaction in the Dynamic Processes of Culture

Another point of this work would be our understanding of three aspects of socio-cultural interaction. This understanding as well as other theoretical backgrounds of this work is also based on Sorokin theory and consists in the following: the first component of the interaction is the actor as a subject of interaction; the second is society, as a set of interacting actors with their socio-cultural relations and processes; the third component is the culture, as a set of values and norms belonging to interacting actors and all carriers

that objectify, socialize and transmit these values [14]. The transformation of the quality of the carriers of these meanings and values, due to the information technologies progress, has led to so called "new media".

The peculiarity of modern culture is that using new communication tools and the creation of media works did not bring principally new meanings, values and norms. Thus, only one component of the culture has changed in the eclectic art of the transitional period, which, nevertheless, has a certain effect on all other components of the cultural system. If the culture of meta-modernism claims the role of replacing postmodern eclectic culture, how it solves the problem of changes in the other factors of socio-cultural interaction (the actor as a subject of interaction and set of values and norms belonging to interacting actors)?

3.3. Transformation of modern art in the context of meta-modernism

The term of meta-modernism was introduced in 1975 by Zavarzadeh in aesthetics field, but it has not been sufficiently confirmed yet. In 2010, the concept of meta-modernism was reintroduced by T. Vermeulen and R. van den Akker [3-5], making references to the same field.

Meta-modernism is the trend which attempts to unify, harmonize, and to settle the conflict between the modern and the postmodern by supporting the involvement in seeking solutions to problems and the desirable positioning towards existing theories, not only combatting or questioning them. Meta-modernism does not deny postmodernism and the postmodern project as a milestone in modern history, but declares its decline and the need to start a new stage for the human community.

Meta-modernism is a "structure of feeling", as T. Vermeulen calls it, a cultural paradigm that is slowly "overgrown" with philosophical, socio-political and other aspects. A serious mistake of philosophers and sociologists was an attempt to create an alternative to postmodernism through philosophy without the presence of ready-made cultural material, as both modern and postmodern as social and philosophical projects were conceptualized retrospectively, on the basis of the existing cultural languages and practices of modernism and postmodernism, respectively [5].

So, continuity, and "cultural centrism" of meta-modernism, along with general fatigue of its ironic and cynical interpretations specific to postmodern language, allowed him to develop in an environment of critics and publicists. The main qualities of meta-modernism as cultural paradigm is the dynamism of the fluctuations between the poles of transcendence and its absence, seriousness and irony, rationalism and irrationalism, which is succinctly formulated quality in the "Manifesto of the Meta-modernist" as "pragmatic romanticism" [1].

We will try to systematize as the main characteristics of meta-modernism art we can distinguish the following:

1. Autopoiesis and self-organization as the principles of meta-modernism worldview (versus postmodern, which accident and modern, which is mechanistic) [3].

2. The meta-modern structure of perception is characterized by the oscillation between modern and postmodern, the structure of the "in-between", oscillations between two extremes, or rather, the dialectical movement inherent in contradictory positions, which it denies - undermining and breaking them - but never copies them (holding them under control, standing along or amongst them) [21].

3. Synergy as a new attitude to the truth (the possibility of conflict-free human interaction with the truth, the creative process of individual search for the ideal). One of the tenets of meta-modernism is the concept that communication (non-conflict interaction) and co-creation are possible between truth and man. Meta-modern thinking can effectively interpret the paradox [10].

4. The problem of determining the truth, the image of truth: the Truth is objective (as in modernity), but the experience of truth is subjective, the truth is revealed to an individual, refracted through his individuality. Thus, the main tasks of meta-modernism are interaction with people and creation of

common methods of cognition [22].

5. Prospects for the emergence of a new aesthetics, a new kind of sensory knowledge, overcoming the intellectualism of classical aesthetics, aesthetics of everyday life on a par with the aesthetics of a work of art. The concept of a new atmosphere is a combination of the sensual and the transcendent. Meta-modernism, according to T. Vermeulen and R. van den Acker: "is not a system of thinking, not movement and not trope. (...) this is a structure of feelings" (the concept of aura is Walter Benjamin's concept of aura, Hermann Smica's concept of atmosphere) [23].

6. "Turn to a human", intensified expression of feelings and moods, existential worry of a human, attention to the problem of "what it means to be human today", the desire for inter-subjective connection and communication. The personality in meta-modernism is social [3, 5, 24].

7. Signs of "the collapse of the narrative" (plot strategies of postmodernists are recognized as limited), the search for new narrative strategies in order to overcome the existential crisis of the hero. The only possible narrative is a protosynthesis [9].

8. Sharing stories as a way to identify with others, a desire for community, engagement, a "structural need for us," a direct appeal to the viewer ("Do you feel it too?"), dependence on empathy. Instead of the cult of postmodern difference there is the problem of "sameness" of people [24].

9. The way of thinking "what if" and "willingness to believe", the strategic naivety [3].

10. The question is: how to communicate or share supposed feelings when a person feels "empty inside"? A personality finds it difficult to appropriate certain feelings ("I'm hurt, I feel nothing") [24].

11. Instead of textual determinism of post-structural concepts of language there is recognition of the language "functions of relations between people" (David Foster Wallace) [24].

12. The combination of "high" and "low" discourse on subjectivity, namely intellectual post-structural representations fruitfully combined with a self-sufficient language of pop culture, aimed at expressing feelings and moods [24].

13. The use of previous postmodern techniques, but in another function (for example, the former narrative techniques can be used as practical ways of writing) [24].

14. Postmodern criticism: postmodern thinking and experience make human life oppressing [24].

Approach to the organization of space in the meta-modernism art:

15. "Human space, where due to the close co-existence of people there is a symbolic conditional "interior", or microsphere, otherwise – mental-spatial immune system, sensitive and capable of learning"(The philosophical concept of interiority by Peter Sloterdijk: caring for the Earth and the formation of safe spaces for humans and humanity) [25].

The understanding of space as a dynamic structure formed by energy rather than form gives rise to the desire to create open structures that gravitate to self-organization, not as a form, but as a structure forming processes, not excluding random events (singularity) [10, 23, 25].

In music (including theatre, film and other arts synthesized with music):

16. Careful attitude to the sound, when every sound, even the simplest, is being born now [26].

17. Synesthesia of audio and visual images. Collection and accumulation of various kinds of sounds, including wildlife, as an end in itself, aestheticization of the natural nature of sounds [23, 26].

18. Minimalism, sensuality, sentimentality [23, 26].

Thus, meta-modernism does not deny postmodernism and the postmodern project as a milestone in modern history, but declares its decline and the need to start a new stage for the human community. Meta-

modernism offers an oscillation between the poles of transcendence and its absence, seriousness and irony, rationalism and irrationalism, that is, between the key provisions of modern and postmodern. In contrast to the postmodern combination of incongruous and cult of differences, meta-modernism tries to constructively interpret the paradox, to find a solution to the challenges that modernity poses to culture and art through these oscillations. This oscillation is observed in relation to the truth, moral, aesthetic and social values, needs, worldview, attitude to the individual and social activity.

Consequently, according to these parameters, meta-modern has the features of P. Sorokin's idealistic type of cultural mentality. Analyzing the factors of social interaction, meta-modern proposes to make a turn to human, to understand him or her, to show him or her empathy, to recognize his or her self-worth and social nature (as opposed to collectivism and postmodern individualism). Instead of modern naivety and postmodern skepticism, meta-modernism chooses strategic naivety as a way of thinking. It tries to achieve a careful and reasonable, respectful attitude to individual and human nature, society as a community of these social, but self-valuable actors, to build a set of moral, aesthetic and other values through a constructive oscillation between the values of modern and cognitive methods of postmodern. Based on the turn to the individual, it is a review and attitude to the environment, space, sound, etc. Meta-modernism intelligently and carefully refers not only to the human and his or her feelings, but also to the environment (ecology and preventive protection of the environment), the surrounding space (including in art: the space of the stage in the theatre, the space in architecture, etc.), sound, image and everything that surrounds an individual in his or her daily life and can affect the social interaction carried out by him or her.

4. Results and Discussions

We can summarize the main key theses of the research:

1. The theory of socio-cultural dynamics of P. Sorokin and, in particular, the theory of dynamic transformations of cultural mentalities (ideational, sensual, idealistic) may be used for analyzing the today's cultural transformations and the meta-modernism phenomenon. According to the forecasts of P. Sorokin, by the end of the 20th century the ultimate decline of the sensory type of cultural mentality should have happened. Art, approaching this mark, is becoming increasingly eclectic, based solely on the cult of difference and not united by any other idea. Such art reveals its inability to respond to the challenges of our time.

2. Based on the characteristics of the modern subtype of cultural mentality, called postmodern, it can be said that a significant part of modern culture is still under the control of an overripe sensual mentality. If modern art was a symbol of the heyday of sensory culture, then postmodernism indicates the beginning of the transformation of the socio-cultural system and decline of sensuality.

We are getting closer to the point of bifurcation of socio-cultural processes, at which the socio-cultural system should make a choice of its further development. "We are experiencing one of the sharpest turns on the historic road, a turn as significant as any of the others made by the Greco-Roman and Western cultures in the transition from the ideational to the sensual, and from the sensory to the ideational period" [14]. From the point of view of P. Sorokin's theory, two scenarios are possible after the sensual cultural mentality: idealistic or ideational cultural mentalities.

The ideology of postmodernism avoids approaching to this dangerous point that requires the adoption of a wise decision that will determine further development. As a result of this, we are in a crisis that was foreseen by Sorokin more than half a century ago: "... Sensual values will become more and more relative and atomic. Deprived of any recognition and effective force, they will finally be covered with a dust. The border between truth and falsehood, fair and unjust, beautiful and ugly, between positive and negative values, will begin to erase steadily until the realm of mental, moral, aesthetic and social anarchy sets in" [14].

We can say that the crisis of sensuality that took place in the middle of the twentieth century continues. The transition stage (bifurcation zone) becomes more and more obvious, the consequence of which is the crisis. In various areas of the socio-cultural system, this crisis manifests itself in different ways. So, for example, the predominance of discursive, logical elements in media art often leads to the fact that its exhibits are not able to develop the artistic, spiritual potential of the audience.

3. Despite the fact that the modern cultural system is in a transitional crisis, Sorokin's idea of socio-cultural mentality changes allows us to conclude that, as before, the crisis will be replaced by a new mentality that will be a response to the social, economic, moral, environmental deadlocks of a dying sensual culture. Socio-cultural mentalities that determine the nature of social processes do not die, but rather fade down for several centuries, in order to give new creative impulses to social systems. So, during its flowering, the cultural mentality contributes to the development of social institutions, during its crisis decay, its destructive beginning prevails. A change in mental styles will lead to the search for a new type of art and its attempts to give a constructive algorithm of art functioning after the crisis.

4. The emergence of the paradigm of meta-modernism is an attempt to search for new forms of the idealistic type of cultural mentality, which would be able to replace the sensual type of postmodernism.

5. Meta-modernism is trying to constructively interpret the paradox and find the response to the challenges set by modernity for culture and art through oscillations between the key positions of modernity and postmodernity: between the poles of transcendence and its absence, seriousness and irony, rationalism and irrationalism. This oscillation is observed in relation to truth, moral, aesthetic and social values, needs, worldview, attitude to personality and social activity. Thus, according to these parameters, meta-modern possesses the features of an idealistic type of cultural mentality, defined by P. Sorokin.

6. Sorokin was the first scientists who raised the question of the features and measures of the cultural participation of various ethnic and social groups in the creation, perception and translation of artistic cultural values, as a factor of the socio-cultural transformations of art. According to Sorokin, the network of socio-cultural and socio-psychological interactions determines the type of artistic culture, understood by P. Sorokin as a subsystem integrity which creates a certain "reserve" of ideas, feelings, experiences, emotions and is also seen as an important factor of art's development and transformation. This "reserve" constitutes the content of artistic culture and the foundations of its transformation through innovative recombination and reassignment. Thus, a change in the factors of socio-cultural interaction is the key to socio-cultural dynamics.

7. The peculiarity of the type of artistic culture in the art of meta-modernism is explained by the public demand for a new, alternative way of socio-cultural interaction. Meta-modernism is trying to become the basis of major cultural transformations at the sunset of sensual cultural mentality, flowing into a new idealistic type of cultural mentality, and trying to embrace and rethink all three factors of social interaction: actor as a subject of interaction, society as a set of interacting actors, with their socio-cultural relations and processes, and, finally, culture as a set of values and norms belonging to interacting actors, as well as the whole amount of agents or carriers that objectify, socialize and transmit these values. Meta-modernism suggests turning towards a person, understanding him or her, showing empathy for him or her, recognizing his or her intrinsic value and social nature (as opposed to the collectivism of modernity and individualism of postmodernity).

Instead of modern naivety and postmodern skepticism, meta-modernism chooses the strategic naivety as a way of thinking. It is trying to achieve careful and reasonable, respectful attitudes to the human nature, society as a community of these social and self-valuable actors, to build a set of moral, aesthetic and other values through constructive oscillations between modern values and cognitive methods of postmodern. Based on the turn to the person, there is a revision of attitudes towards the environment, space, sound, etc.

Meta-modernism intelligently and carefully treats not only the person and his or her feelings, but also the environment (ecology and preventive protection of the environment), the surrounding space (including art, for example, the stage space in a theatre, space in architecture), sound, image and everything that

surrounds a person in his or her daily routine and can affect his social interaction. Uses means of communication, meta-modernism even more actively than its predecessor uses new media in art, which affects the socio-cultural processes and transforms the social values. Technical improvement of the means of information transfer allows to shift from broadcast communication (from one to many) to subject-to-subject communication (artist/viewer). The development of subject-subject relations in art meets the key values of meta-modernism and can be analyzed using the Sorokin's concept of the cultural participation of social groups in the translation of cultural values, as well as the Sorokin's factors of socio-cultural interaction.

5. Conclusion

The scientific novelty of the research results is a follows:

• In this paper the theoretical and methodological potential of P. Sorokin's socio-cultural dynamics theory (in particular, the theory of dynamic transformation of dominant supersystems and the factors of socio-cultural interaction) is revealed.

• Using P. Sorokin's socio-cultural dynamics theory (in particular, the theory of dynamic transformation of dominant supersystems and the factors of socio-cultural interaction) we pay special attention to socio-philosophical and cultural-sociological senses of the meta-modernism phenomenon.

• An attempt to systematize the key socio-philosophical characteristics of the meta-modernism phenomenon is made.

• The correlation between the properties of the idealistic type of cultural mentality, according to P. Sorokin, and the main socio-philosophical characteristics of the meta-modernism art is established.

• It is detected that the meta-modernism project attempts to transform all three factors of socio-cultural interaction, which, according to P. Sorokin's theory, may be a source of global cultural transformations.

Theoretical and practical importance of the research results:

The research allows to determine more precisely the specific characteristics of the meta-modernism phenomenon in the socio-philosophical and cultural-sociological senses. The possibility of practical application of P. Sorokin's socio-cultural dynamics theory to the analysis of meta-modernism art and transformations of contemporary art is demonstrated. The correlation between the main characteristics of the idealistic type of cultural mentality and the project of a new culture proposed by meta-modern is revealed. The reasons why the new type of social interaction proposed by meta-modernism can claim to be the basis for the search for new solutions to the crisis of postmodern mentality, culture and art are demonstrated. Thus, the application of theoretical and methodological potential of P. Sorokin's theory and concept allows to determine the movement of meta-modernism in the development of a new idealistic type of cultural mentality. This suggests that meta-modernism is not an artificially created project within the framework of postmodernism, and the feature of meta-modernism art is due to the public demand for a new, alternative way of socio-cultural interaction.

The practical importance of the research results is due to the fact that we have attempted to introduce the meta-modernism phenomenon into the categorical apparatus of the sociology of culture through the disclosure of its socio-philosophical and cultural-sociological sense. Modern socio-cultural processes unfolding in the conditions of extreme dynamism of human life seem to be very complex, ambiguous and multi-factorial, requiring an interdisciplinary approach, whereas for sociology the meta-modernism concept is still unexplored. Thus, the study of meta-modernism phenomenon contributes to the development and enrichment of sociological knowledge. Cultural and social organizations of different levels may also benefit from the results of the study. For example, cultural organizations will be able to use the results of this study in the creation of certain elements of a social cultural event (for example, the

staging of the space in the theatre stage at the meta-modernism understanding of Peter Sloterdike as a space for an individual, a dynamic structure formed by social energy rather than form), the organization of social cultural events in general (festivals, exhibitions, public lectures). Educational and academic organizations will be able to use the research results to improve the educational and pedagogical processes, to accumulate the theoretical basis of the material they represent. Public administration organizations can use the research results to shape their activities in the fields of culture, ideology and spiritual development of society.

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