

THE BEING OF ART: COSMOS OR CHAOS?

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1. The correlation of Order and Disorder is investigated. The conclusion is that the being of Art takes place on the border of Order and Disorder, Cosmos and Chaos, and the whole history of arts is just a series of shifts of this border either to the sphere of Cosmos or to the sphere of Chaos. Cosmos and Chaos are ontologically and aesthetically interdependent. Cosmos is actual beauty and Chaos is potential beauty. Cosmos and Chaos are functionally asymmetrical and the first of them is ontologically and aesthetically domineering over the other one.
2. As it is shown in the analysis of symmetric structures in the works of great Russian poet Alexander Pushkin, the pattern of golden section occurs in every other of his poems, and the pattern of mirror symmetry - in every third. It is shown that the linear approximation of the dependence of percentage of the pattern of golden section in Pushkin's poems on the time of their creation weakly increases from 47% in 1814 to 56% in 1836 and illustrates the balance of cosmogonic and chaosogonic elements in Pushkin's works. The approximation of the same dependence by the polynomials of the highest degrees reveals the cyclic alternation of Order and Disorder in Pushkin's works, that coincides with the dynamics of the Sun activity.
3. There regarded spatial and temporal structures in poetry and prose and their role in organizing the artistic space and artistic time is discussed. There are given examples of anthropomorphous structures in painting, architecture, poetry and music and their role in the form-building in arts is discussed. There are examined the fractal characteristics of the golden section and it is shown, that the law of golden section is the most important morphological and semantic