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MODERN TECHNOLOGY AND RELIGIOUS CULTURE: SOME METHODOLOGICAL ASPECTS

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The aim of the article is to identify the methodological aspects of modern technology and religious culture correlation. The methodological basis of the article is grounded on the following methods: critical analysis of culturological and religious sources, concrete historical analysis and interdisciplinary synthesis, induction and deduction, sociological methods for empirical data analyzing, in particular, content analysis and the method of participant observation and theoretical journalistic methodology. From the concrete scientific methods, problem-chronological and system-structural, social-phenomenological analysis and visual anthropology methods were used. Scientific novelty of the article consists in the study of methodological aspects of modern technologies and religious culture comparison. Conclusions. Religion contributes to the development of knowledge and technology: given the fact that at the present stage of religious development science has become a reference characteristic for major religions and religious denominations, many of them strive to prove their own unique role in the development of high-tech, IT and AI. Religion is one of the most important factors in the modern technological politics, and one of the aspects of this impact is the ethical issues of combat robots construction.

Keywords: culture; religion; art; technology; robotics; cinema; high-tech; artificial intelligence.

Introduction

In the middle of the nineteenth century the cultural activity of the mankind significantly changed due to the beginning of the technology development. If before this period most of the culture and art was based on religious beliefs, it was also directed by religious organizations and controlled by them (we can recall the conflictological episodes of art and religion interaction because of the contradiction to church dogmas), then with the appearance of steam machines and mechanisms a different culture, no longer subject to religious organizations, started to develop.

Speaking of the mystery of the mechanistic art of the late twentieth century, it can be noted that all the mechanisms without exception, starting with the machine tools and ending with the most complex robotic mechanisms, including artificial intelligence (AI), express the will of the man and their

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religious preferences, therefore any robot which will be created in our world will reflect the religious preferences of its creator. Religion in this sense contributes to the development of knowledge and technology: given the fact that at the present stage of religious development, science has become a reference characteristic for major religions and religious denominations, many of them strive to prove their own unique role in the development of high-tech, IT and AI. Religions gradually come to the conclusion that the prohibition of knowledge is unproductive. As a result they take the side of knowledge and technology development, cooperate, subsidize and sponsor scientific schools.

Further development of the technologies that led to the advent of computers, provided the human civilization with the opportunities for the innovative types of art emergence and development: such as 3D modeling, creation of pictures and virtual universes which describe the possible futurological development of the society and perception of possible variants of the future by the human. The appearance of robots and our perception of them has already been shaped by previous generations through the works of such classics of the fantastic genre of literature as Karel Čapek and Isaac Asimov; the works of such pillars of Russian culture as the Strugatsky brothers significantly influenced the worldview of the post-Soviet and post-socialist space. Creating robots today, people do not just copy themselves – this art was generated by centuries, speculation and worldview formed thanks to the technological culture of the XIX–XX centuries and thanks to the cultures of the Renaissance, Baroque and others (Kudrina, 1996).

It is possible to note the arts development paths, associated with the advent of robotics, visible today (existing designer samples of robotics, Chinese AI, which are now acting as a TV program presenter, etc.). Subsequently, the visible stages of the arts development can appear not least due to the development of robotics – construction of unusual designer samples of non-humanoid robots, emergence of robots creating art objects (paintings, poetry, fiction and documentary literature) and influence of the robot culture that is already independent on human arts.

Religion is one of the most important factors in modern technology policy: world religious centers invariably participate in the processes, both political and technological, for example, paying scientific grants. Religion is often used as an instrument of influence on culture and art: as an example, there is the ambiguous attitude of Christianity to some pictures by Harmens van Rein Rembrandt, Francisco Goya, Peter Paul Rubens, some works of literature, including the novel "Days of the Turbins" by Mikhail Afanasyevich Bulgakov, "War and Peace" by Leo Tolstoy, "Gloomy Morning" by Aleksey Nikolayevich Tolstoy, "The Minor Demon" by Fyodor Kuzmich Sologub, etc.

The mechanisms created by people, respectively, are human-like, so one of the main functions of robots is homicide. Murder as a kind of art is presented in a lot of works of various genres, in particular, cinematographic creativity ("The Ninth Gate" (directed by Roman Polanski), "The Fifteenth Apostle" (directed by Jose Maria Sanchez), "Purely English Murder" (directed by Samson Samsonov) "Ugly Swans" (directed by Konstantin Sergieievich Lopushansky), etc.).

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Here we can recall Golem – the character of Jewish mythology, enlivened by Kabbalist magicians with the help of secret knowledge, similar to Adam, whom God created from clay. Just as Golem was created to destroy the man, the main purpose of robots is identical. Isaac Asimov in his work "I, Robot" proposed the theory that a robot can be either an enemy or a friend and how to make a robot become a friend. Programs with certain functions are written for the robots by programmers who have their own religious beliefs and as a result it can be concluded that any robot will carry a religious background. The man is now creating the technologies that will later replace the man completely, because the death of humanity in a certain sense is inevitable, since the people themselves have laid it at the base of their end.

A number of cultural examples and cinematic plots of such a confrontation can be cited: "Terminator" (directed by James Cameron), "I, Robot" (directed by Alex Proyas), "Westworld" (directed by Jonathan Nolan, Lisa Joy), "Sky Captain and the World of Tomorrow" (directed by Kerry Conran), "Screamers" (directed by Christian Duguay). There are entire communities that present Terminator as a god and who create god-robots (Japanese …).

The purpose of the article

The aim of the article is to examine the methodological aspects of modern technologies and religious culture correlation.

Presentation of the main material

It's widely known that development of technology was largely caused by permanent wars in Europe. Any political superiority was possible mainly thanks to new weapons technologies – this required both material and labor resources, which was done by attracting a mass of illiterate people who had to get an education, otherwise they could not master these technologies (Randall, 2011).

In turn, the most talented of these people began to manifest themselves in various types of art: in fine arts as well as in fiction and in poetry there appeared a mass of previously non-existent types of art such as impressionism. Since the level of academic literacy of the urban population was constantly increasing, there appeared a consumer and a connoisseur of this art, classics appeared in the form of works by Alexander Blok and Vladimir Mayakovsky, Johann Goethe, Oswald Spengler and similar contemporaries became classics. This art later even surpassed its authors and spawned even more modern forms of art. But technologies do not stand in one place, they develop and expand; discovery of electricity, invention of electric cars significantly increased the speed of progress, which, of course, also affected the development of art and culture (Sorokina, 2003).

There appeared the film industry, which became one of the foundations of the culture of the twentieth century. Development of printing through electric machines led to intensification of new cultural trends spreading and to the civilization's understanding of the usefulness of certain types of art or rejection

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of others. A significant role in cultures and arts development was played by the political activity of the mankind – for example, Nazism and socialism left an indelible groove in the cultures of many nations and gave rise to a considerable number of new trends in art. TV emergence influenced the development of the arts even more: unusual forms have appeared, such as the art of advertising. Development of TV technology, taken under the control of political forces, including competing religious figures, led to even greater development of arts. Spreading of these arts, thanks to information technologies, TV and radio, led to the fact that such phenomena appeared which did not exist before the advent of these technologies: for example, fanaticism and intolerance to the representatives of other cultures and arts (Filicheva, Makarskaya, Nikulenko, 2017).

But starting around 2012, neural networks development was manifested, suggesting the possibility of participation of a part of the processor power of each computer included in the network in the development of AI. Since AI influences the development of culture, politics, art and manifestations of humanity's awareness, the political centers of power, realizing the full power of these technologies on the further development of humanity, began to participate actively in the development of new types of arts associated with modern and innovative technologies. Therefore, today we can observe the development of arts and cultures associated with pseudo-cultures, as exemplified by several highly artistic works of cinema, for example, the film "The Matrix", which firstly gave birth to fans and then to entire religious movements that asserted the world's inconsistency with our senses (Bylieva, 2018).

The emergence of a number of exhibitions, installations, scientific studies, allegedly proving non-existence of being, influences modern culture and art, giving rise to new beliefs. A number of art galleries in major European cities are promoting a new branch of art – an illusory and objective, spatial and plastic, fascinating and psychological, sense-perceptible world, in essence repeating the impressionists of the early XXth century. A wonderful cinematic work "Thirteenth Floor" (directed by Josef Rusnak) can be included in this list. It describes the existence of worlds created inside powerful servers, where each character lives own life, self-develops and can even influence the development of events of the authors of this project. Roger Zelazny's work about the worlds of Amber, where the author's genius showed all sorts of human civilization, both in and outside the technological world can be included in the same list.

In this regard, it is advisable to consider how religious culture can relate to technological development. In general, religions play a definitely conservative role in the life of society: as known, religions often correct the demographic policy conduct. Religions have an indirect impact on the development of agriculture, limiting the consumption of certain foods – so, Hindus and Buddhists are predominantly vegetarians, Jews and Muslims prefer not to eat pork.

Religious beliefs have a great influence on attitudes towards wealth: in some religions, it was believed that praying is more important than being hardworking or businesslike. In the Orthodox tradition, material gain and

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spiritual development were often considered incompatible. Protestantism in the West became the basis for the formation of an "entrepreneurial spirit", since hard work and material well-being was considered the main indicator of loyalty and diligent service to God. In many Islamist countries there is a negative attitude towards usurers. To understand the culture of a nation, it is important to take into account precisely religious aspects and their influence on the formation of a national character and national model of governance.

A study by the World Bank showed that there is a connection between religiosity and GNP per capita. The highest GNP is in Protestant Christian societies. In second place there are societies that preach Buddhism. The poorest are South Buddhist and South Hindu societies (Gordieiev, 1998). Analyzing the question of religion influence, we distinguish between cultures that focus primarily on objective activity and objective knowledge, and cultures that value contemplation, introspection, and auto communication (meaning the western and eastern models of the man).

Religious and secular cultures can express both humanistic and anti-human orientation. The experience of intercultural dialogue and interaction of confessions, religious and secular worldviews and structures can be promising in resolving the global problems of the mankind, defining the paradigm of the future existence of the civilization and cultures, asserting the humanistic and ecological standards of behavior of the "A man of culture" (Dick, 2010).

Studying the history of the world culture development and the factors that influenced this development, the fact that the significance of religion in the history of culture is enormous becomes indisputable. In the history of culture, there are cases when religion was not a source of cultural development, but on the contrary, it held back this development: an example of this is the era of the Middle Ages and the Renaissance. Do not forget about the monuments of architecture and painting, which replenished the world cultural baggage. But at the same time, the influence of the church sometimes went beyond the boundaries of the normal interaction of culture and religion. Religion had a negative impact on the development of not only art, but also of science: many great minds of the Middle Ages became victims of the Inquisition (Galileo Galilei, Michael Servetus, etc.). By the beginning of the New Age, the negative influence of the church had noticeably weakened – the Enlightenment era had a special influence on the secularization of culture.

Despite the weakening of the religion influence on culture in comparison with the early stages of development, today this influence is still noticeable and significant. Religious imprint is present in many works of art: from painting and architecture to cinema and musical art, since it is religion that very often is the determining factor in the development of a person's world view, in their ideas about the world around.

Values of secular culture and the values of religion are often not harmonious and contradict each other – for example, in the worldview, because the main thing in almost every religion is faith in God and the supernatural, in miracles. Culture, as a rule, modifies the formation of religion, but having established itself, religion begins to change culture, so that the further development

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of culture is under the significant influence of religion. Emile Durkheim emphasized that religion operates mainly with collective ideas and therefore unity and connection are its main regulators. Religion establishes a gradation of values, gives them holiness and unconditionality, which then leads to the fact that religion organizes values along the "vertical" – from earthly and every day to divine and heavenly. The requirement of constant moral perfection of a person in line with the values offered by religion creates tensions of senses and meanings, falling into which a person regulates own choice within the boundaries of sin and justice. This creates a tendency to preserve values and cultural traditions, which can lead to social stabilization, but at the expense of deterring secular values. The general trend here is that secularization processes are gradually intensifying in the development of culture (Dorokhova, 2008).

It is known that throughout a long historical era, art was closely associated with religion. Its subjects and images were largely borrowed from religious mythology, its works (sculptures, frescoes, icons) were included in the system of religious worship. Many defenders of religion claim that it promoted the development of art, impregnated it with its ideas and images, although even in the era of the religion domination in the spiritual life of society, art often appeared as a force hostile to religion and opposing it. The power of art is in its efficiency, in its emotional and psychological impact. The development of the aesthetic creativity of the masses, the ever more complete satisfaction of their aesthetic needs, plays a significant role in the formation of the new man. Any art, even not directly depicting a person (music, architecture), has a deeply human content, and it was precisely because of this humanistic nature that art could not but conflict with religion. Religion has never accepted life-affirming, optimistic tendencies in the art – it is not by chance that the Christian church fought against the comic in art (Atheist Handbook).

Currently computer games are one of the most important aspects of modern culture and art development. Thanks to the development of technologies and microprocessor systems, there appeared the games that create virtual worlds that are completely indistinguishable in their graphic representations from reality. This gives rise to a lot of communities of both fans and professionals who write and use this software. On the basis of these games, many animation and game films have already been created, in which computer graphics are used, constructing a pseudo-reality that displays and materializes, manifests and actualizes a previously non-existent and unmanifested world.

A remarkable example of this phenomenon is the film "Avatar" directed by James Cameron: it combines both visual graphic pictures and the technological effectiveness of the society, which is also essentially an art. On the basis of this phenomenon, a mass of manifestations that had not yet manifested themselves in the history of art, such as 3D-drawings on asphalt and on the walls of buildings, were actualized. The art of laser installations on buildings and clouds at night can be considered one of the most remarkable manifestations of technological effectiveness. Famous electronic musician Jean-Michel André Jarre concerts using laser technology can be the examples of such installations.

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The emergence of such installations after and the development of computer technology led to the emergence of a whole class of artists and musicians creatively working in this direction. It is obvious that the development of AI will lead to the fact that the human-created intellect will be used to create more installations and illusory worlds, up to the substitution of reality with the virtual world, which is hard to guess. The development of these arts will inevitably lead to the appearance of designs of organisms already at the gene level, which in turn will lead to the manifestation of the most unusual creatures that had never existed before.

In this regard, it is possible to recreate creatures that lived millions and billions of years ago – these organisms will again be the work of incredible arts brought to life by modern technology. Appearance of a mass of creatures that have never existed, except in literary works, can be added to this – say, such as the "Trilogy on the Hobbits" by John R. R. Tolkien, which have plenty of fans today. Appearance of such legendary creatures as dragons, wonderfully described in the works of modern authors, based on legends about battles with them of knights of the XI–XIV centuries, is not excluded.

Development of computer technology has led to the emergence of software that allows one to virtually create the most phantasmagoric architectural works that can later be implemented in real time, as well as recreate the masterpieces of architectural art lost by humanity as a result of natural disasters, wars and destroyed by time. The creation of these architectural projects has given rise to new software, which allows designing entire cities at the highest cultural and technological level. You can also mention a whole class of designers involved in landscape design, creating unique landscapes (Kutyrev, 2015).

Scientific novelty of the article consists in the study of methodological aspects of modern technologies and religious culture comparison.

Conclusions

In conclusion, we can assume that, on the one hand, technologies develop culture, on the other, the development of culture and art actualizes the emergence of new technological inventions and discoveries, since these components of the human world are inseparably interconnected. The achievements of modern science and technology have suggested the existence of parallel worlds and universes – this in turn gave rise to a whole culture and direction in art, indicating that our world is not the only one, although it is fundamentally different from others. Many works in various types of art have been created (from cinematographic and animated to musical and literary works) basing on this, as well as the emergence of religions that are based on ideas about certain worlds that are currently inaccessible to people, but pushing technology in order to realize the ways to achieve of these worlds.

Combat robots are the embodiment of a mechanistic mind that cannot be independent of religion. Religious centers play a significant role in this, financing and directing the development trends of combat robots. Now the activity direction of many governments has changed: Russian, Chinese,

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American, Japanese towards the exploration of the Moon, Mars and Venus. Therefore, in the next ten years, in all likelihood, there will be settlements on these planets, and they will be subordinated to certain religious beliefs: their connection with Catholicism and Buddhism is most likely.

Currently religions have a perceptible influence on the technological development of the mankind, and one of the aspects of this impact are the ethical issues of the development of combat robots, and the immorality of this phenomenon, in our opinion, exceeds many precedents of the world history. The man is not able to resist robots, because from slaves they are functionally transforming into a perfect military weapon against the humanity, a robot on the battlefield will always beat a man. Robots will push a person out of many spheres of life, including from the fields of culture, education and technology, and people, creating robots, are creating an alternative for themselves which they cannot beat by any means. Robots will take the place of the man as a result of self-improvement, and then the robots will create a man themselves, since the robots are created by the man and in the likeness of the man.

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СУЧАСНІ ТЕХНОЛОГІЇ ТА РЕЛІГІЙНА КУЛЬТУРА: ДЕЯКІ МЕТОДОЛОГІЧНІ АСПЕКТИ

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Мета статті. Виявити методологічні аспекти співвідношення сучасних технологій та релігійної культури. Методологічна основа статті базується на таких методах: критичного аналізу культурологічних та релігієзнавчих джерел, конкретно-історичного аналізу і міждисциплінарного синтезу, індукції й дедукції, соціологічні методи аналізу емпіричних даних, зокрема, контент-аналіз і метод включеного спостереження і теоретико-журналістська методологія. З конкретно-наукових методів були використані проблемно-хронологічний і системно-структурний, суспільно-феноменологічного аналізу і візуальної антропології. Наукова новизна статті полягає в дослідженні деяких методологічних аспектів зіставлення сучасних технологій і релігійної культури. Висновки. Релігія сприяє розвитку знань і технологій: з огляду на той факт, що на нинішньому етапі релігійного розвитку наука стала референтною характеристикою для основних релігій і конфесій, багато хто з них прагнуть довести власну унікальну роль у розвитку high-tech, IT і ШІ. Релігія є одним з найбільш важливих факторів у сучасній технологічній політиці, і одним з аспектів даного впливу є етичні питання розробок бойових роботів.

Ключові слова: культура; релігія; мистецтво; технології, роботизація, кінематограф, high-tech, штучний інтелект.

СОВРЕМЕННЫЕ ТЕХНОЛОГИИ И РЕЛИГИОЗНАЯ КУЛЬТУРА: НЕКОТОРЫЕ МЕТОДОЛОГИЧЕСКИЕ АСПЕКТЫ

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Цель статьи. Выявить методологические аспекты соотношения современных технологий и религиозной культуры. Методологическую основу статьи составили методы: критического анализа культурологических и религиоведческих источников, конкретно-исторического анализа и междисциплинарного синтеза, индукции и дедукции, социологические методы анализа эмпирических данных, в частности, контент-анализ и метод включенного наблюдения и теоретико-журналистская методология. Из конкретно-научных методов были использованы проблемно-

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хронологический и системно-структурный, общественно-феноменологического анализа и визуальной антропологии. Научная новизна статьи состоит в исследовании методологических аспектов сопоставления современных технологий и религиозной культуры. Выводы. Религия способствует развитию знаний и технологий: учитывая тот факт, что на сегодняшнем этапе религиозного развития наука стала референтной характеристикой для основных религий и конфессий, многие из них стремятся доказать собственную уникальную роль в развитии high-tech, IT и ИИ. Религия является одним из наиболее важных факторов в современной технологической политике, и одним из аспектов данного воздействия являются этические вопросы разработок боевых роботов.

Ключевые слова: культура; религия; искусство; технологии; роботизация; кинематограф; high-tech; искусственный интеллект.