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ON 190TH ANNIVERSARY OF F. M. DOSTOEVSKIY

I. «NOTES FROM THE UNDERGROUND» BY F. DOSTOYEVSKY NON-CLASSICAL CONCEPTION OF CONSCIOUSNESS

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In the article the author considers the philosophical essence of F. Dostoevsky's story «Notes from the Underground». It is shown that one of the main tasks of the writer in the story is the criticism of traditional conception of consciousness, going back to Descartes, and movement to the non-classical concept of consciousness based on the idea that essence of consciousness is nothing. The analysis of that model of man which Dostoevsky developed in the story allows us to draw a conclusion that the main quality of man for the writer is an ability to oppose to the world, not to submit to its laws. As the character of the story proves, only in such opposition man finds the unique person and becomes individuality though the majority is not capable of it. In the article the religious position of the main character is revealed, detailed analysis allows us to fix its similarity to the position which Anselm of Canterbury represents in the known reasonings which have received later the name of «the ontological proof of being of God».

Key words: F. Dostoyevsky, «Notes from the Underground», Descartes, non-classical philosophy, consciousness, freedom, God, ontological proof.

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II. «NOTES FROM THE UNDERGROUND» BY F.DOSTOYEVSKY: «ALIVE LIFE» AGAINST «DEAD LIFE»

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In the article the author proved that the important theme of the story «Notes from the Underground» is the opposition of «alive life» and «dead life». The ideological centre of the story is the conflict of two characters which personify corresponding forms of life. The main character of the story being the carrier of «live life» (i.e. the «true» form of existence) condemns the world and leaves in «underground» of that the world does not correspond to his ideal. His behavior often does not correspond to the norms of morals, as an «true» life («live life») is not subordinate to any strict norms. In the story an embodiment of «not-true» form of the existence completely subordinated of «bookish» morals is Apollo, the servant of the protagonist. In the article the conclusion is drawn that the opposition of two forms of life in Dostoyevsky's story anticipates the opposition of «true» and «not-true» forms of existence of person in XX-th century philosophy.

Key words: F. Dostoyevsky, «Notes from the Underground», «alive life», non-classical philosophy, freedom, God, ideal, morality.

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METAPHYSICS OF CRIME IN PHILOSOPHY OF F.M. DOSTOEVSKY: PERSONALITY IN SEARCH OF BEING INTEGRITY

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The author analyses the philosophic and juridical views of F. M. Dostoevskiy. Metaphysics of crime is considered as a method to reveal the law, find the spiritual senses of juridical being. The author proves that it was important for F. M. Dostoevskiy to find in crime not only the breaking law but the opportunity for an individual to get the true sense of existence through negotiation and insurrection, and, thus, to return a person in the normative field of culture as well as in the legal field. The author concludes that in Dostoevsky's philosophy both appropriation of grace and crime have the one spiritual capacity to overcome the bounds of existent reality on the basis of the analyses of motives leading the Dostoevsky's characters to commit a crime. The author notes that according to Dostoevsky a person can find the juridical senses in case of radical negotiation of Law (crime), if the motive to negotiate the Law was the search of spiritual senses, in other words developing and affirmation of Absolute in a person and in the forms of his social being. At that time crime itself is not acquitted as a way to find Law, but a way to discover the circumstances to return a man in Law field.

Key words: *Law, crime, free, resentment consciousness, legal consciousness.*

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CHRISTIAN KENOSIS AND SELF-HUMILIATION OF A HOLY FOOL: TOWARD DOSTOEVSKY'S CULTURAL ANTHROPOLOGY

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The aim of this article is to explain the role of Dostoevsky's holy fools and clowns (in his major novels) with the specific character of his Christian faith. The subject of reflection is Dostoevsky's ambiguous attitude to the phenomenon of the holy fools – the analysis starts with the gallery of unique synthetic heroes, holy fools and clowns at the same time - characters who are there to express Dostoevsky's most intimate experience and most cherished thoughts, while the author is subjecting them to all kinds of peripety in the field of the prosaic, the profane and the lowly.

In particular, it is shown that the Christian kenosis (κενωσις) and the self-humiliation of the fool are both used by Dostoevsky for his experiments with the concepts of the supreme. The writer's experiments are explained with the specific character of his own Christian views (often criticized during Dostoevsky's life-time – a particularly fervent critique was Konstantin Leont'ev, who took a stand against Dostoevsky's «pink», Utopian, «humanistic» Christianity, against his simultaneous love to «this» world and to Christ). A special accent is put on Dostoevsky's idea that Beauty – the Sophian essence of the world, has to be recognized exactly here, in «the here-and-now» world, so that the latter might be transformed and changed.

The transit of the Monastery to the world, the «bridge» between Earth and Heaven that seem not only possible, but even imminent, is shown as a specificity of Dostoevsky's Christian thoughts, explaining his peculiar artistic and mental experiments. The originality of Dostoevsky's faith is also claimed to be a key to his ambiguous attitude to the holy fools and the monks. In the author's opinion, the vocation of the «Russian socialism» – the Church in the world – describes clearly enough Dostoevsky's attachment and love to the world here and now, erasing the difference between it and the world beyond. The presence of the polyphonic chorus of profaners of the supreme ideas, the gallery of holy fools and clowns (playing suspiciously identical roles), the unceasing self-denials and self-parodies are explained with the painful ambivalence between faith and doubt, between the love of Christ and love of the «truth» of this world.

Key words: Dostoevsky, Cultural Anthropology, Holy Fool, Clown, Κενωσις and Self-humiliation, God's Kingdom on Earth.

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PROVINCE AS SPIRITUAL AND CULTURAL PHENOMENON: ON PAGES OF F. M. DOSTOEVSKY'S «WRITER'S DIARY»

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The author analyses the F. M. Dostoevsky's mono journal, which is unique both in its genre and in the way of the special impression on the modern reader. The author mentioned the fact of geographical and social polysynthetism of readers' feedbacks received by the author of «Writer's Diary». The article considers the attitude of the country press modern to the author and provincial readers to the problem of printing his works. The author researches the reasons why the provincial theme, which Dostoevskiy discovered in the early after penal works («Uncle's dream», «Stepanchikovo village and its habitants», «Notes from Dead House») get the new, autonomic status in the 1870s. They are the follows. First, the esthetic sets of Dostoevskiy's works of the late period have changed, now he called himself a painter, who was possessed by melancholy and found a very important gap in the modern literature. This gap was unknowing Russia, its frontiers, by «us», the intellectuals, predilection to represent the characters of middle and upper classes, ignorance of multiple corners of Russian life. Secondly, incapacity of the most important for Dostoevskiy theme of brotherly unity of people (The last novel «The Karamasov Brothers» is devoted to this topic) without understanding mentality of a Russian man, not capital but provincial one. The author concludes that Dostoevskiy attached the large religious and philosophical importance to the provincial theme.

Key words: *Dostoevskiy*, «*Writer's Diary*», *province*, *country press*, *provincial reader*, *author's view*, *the theme of brotherhood*, *religious and philosophical sounding*, *symbols words* «*individualization*», «*fulfillment*».

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TIZIANO'S «DENARIUS OF CAESAR» AND F.M. DOSTOEVSKY'S «THE GRAND INQUISITOR»: ON THE PROBLEM OF CHRISTIAN ART

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In the article Fyodor Dostoevsky's perception of the European religious paintings is considered in the context of the problem «Dostoevsky and Christian art». The author is especially interested in the ekphrastic expressions of the idea and composition of «Denarius of Caesar» («The Tribute Money») by Tiziano Vecellio (ca. 1516. Dresden Gallery, Germany) in the structure of «The Grand Inquisitor» (The novel «The Karamazov Brothers», 1879–1880). Titian's picture is considered as a visual equivalent of artistic and religious-philosophical thinking of Dostoevsky. The author analyzes poetics of meeting («poetika vstrechi»), dialogue about human essence, ideal of «positively good man», Christian humanism, a kenotic image of Christ, a method of spiritual realism, poetics of «the big time» (Mikhail Bakhtin). Continuing to solve a Gogol problem of Christian art, Dostoevsky addresses to experience of the European painting of the Renaissance, the ingenious samples of which attract its Christian humanism.

Key words: *Problem of Christian art*, *the novel «The Brothers Karamazov» by Dostoevsky (The chapter «The Grand Inquisitor»)*, *the European painting*, *Tiziano's «Denarius of Caesar» («The Tribute Money»)*, *ideal of «positively good man»*, *Christian humanism*, *a kenotic image of Christ*, *a method of spiritual realism*, *poetics of «the big time» (Mikhail Bakhtin)*.

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PHILOSOPHY AND METHODOLOGY

INTEGRATION OR STRIVINGS TO ALL-UNITY?

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The author considers the integrating processes models on the base of the universal criteria of their equivalents to the external of internal connection. It is substantiated, that the integration experience in the field of education, science, philosophy must be increased only on the base of ontological inner forms. «The Inner form of cognition language» can carry out the function of substance integration processes. The most effective thing is the group of integrating models, founded on the generative principles of fundamental ideas ONE, all-unity (vseedinstvo) by V. Solovyov, Inner Form of Language by W. von Humboldt, the Theory of Attitude and Set by D.N. Uznadze.

Key words: *integration Models, All-unity (vseedinstvo), Inner Form of a Cognition Language, the Theory of Attitude and Set, Education, Science.*

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PHILOSOPHICAL ANTHROPOLOGY: SUBJECT OF LIFE, DEATH AND IMMORTALITY IN RUSSIAN THOUGHT

FORMATION AND DEVELOPMENT OF MORAL PHILOSOPHY OF DEATH IN RUSSIA

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The article deals with specific relation to Death that has arisen in the national philosophical tradition, beginning from the XI century up to the XX-th. The author describes an invariant feature of domestic philosophical mentality that manifests itself in spiritual and moral opposition to and overcoming death. This is the difference of the western thanatology. The author concludes that this is the main typological feature of Russian philosophy, which found its highest embodiment in N.F. Fedorov, Fyodor Dostoyevsky, Leo Tolstoy, Vladimir Solovyov. These names are mostly indicative for national philosophical tradition in which, apart from moral centeredness, is also found a deep connection with literature. Literature in the context of national culture has become one of the languages of philosophy, which is able to express the most profound moral features of human life associated with his death and mortality adequately.

Key words: life, death, immortality, the moral meaning of life, overcoming death, religion, science, ethics, thanatology, literaturotsentrizm and etikotsentrizm of Russian philosophy.

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ETHOS OF LIFE AND DEATH IN KHOMYAKOV AND SCHOPENHAUER'S WORKS (CULTUROLOGICAL REFLECTIONS TO PROOF OF COMPARISON)

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The article deals with the problem of the togetherness of Khomyakov and Schopenhauer world outlooks marked by Zenkovski concerning the axiological learning of fundamental circumstances of human being. The author emphasizes both the approach field of the authors and the field of their essential divergences. The author also shows that this polarity is determined by stage formation and specific character of cultural dynamics.

The article is primarily devoted to disclosing the real problems of the historical relationship in Khomyakov and Schopenhauer's legacy, and through it Russia and Europe. Here is a very productive call to the morphology of cultures Spengler: if the Russian world still remains at the stage of the millennial generation and is relatively "young" that European culture has long been formed and has already passed the "sunset" phase on the threshold of the nineteenth century, giving rise to corresponding civilization.

Key words: *Khomyakov; Schopenhauer; ethos, life, death, the beginning, the end, the youth, the senility, the heavens, the earth, totality, the awakening.*

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«DEATH» OF VASILY ROZANOV AS AFFIRMATION OF LIFE

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The article contains the book «Death» by V.V. Rozanova (1913) as a whole text. The author discovers the main story and motive senses, compositional peculiarity in the aspect of attainment of «Death» sense as a way of affirmation of life. The author considers the usage of substantivisation acceptance by Rozanov; its sense concludes in word «Death». The author pays attention in the content of the word that is connected with two important events in Rozanov's life. They are the event, when Rozanov was between life and death and when V.D. Butyagina, his unwedded wife and «friend», was ill. The author describes the peculiarity of Rozanov's thoughts about himself; the «friend» line correct them. The disharmonious content of the «Death» work is shown, and Rosanov describes the different aspects of life, asking the questions about how and why «death» is overcome. This is the reason why «Death» confirms Life.

Key words: *Rozanov, «Death», «the leaves», substantiation, «friend», love, home, «Vengerov», an alien space.*

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**VLADIMIR SOLOVYOV AND ZINAIDA GIPPIUS:
«MEETINGS» AND «COINCIDENCE»
(ACCORDING TO THE MATERIALS OF Z. GIPPIUS'S DIARIES)**

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This article considers the typological similarity of metaphysical constructions of Z. Gippius and philosophy of love of V. Solovyov. The author analyses such works as «The sense of love», «The Platon's Vital drama» by V. Solovyov and «The Diary of love stories» by Z. Gippius. The article substantiates the state that at the same time, but independently they created the conception of God's love, which conquers death. On the basis of the comparative analysis the author of the article reveals

principal tendencies of Russian religious philosophy of the end of the XIXth – the beginning of the XXth century in the field of love and sex. The author concludes that Z. Gippius not only apprehended substantive provisions of V. Solovyov's love concept, but also on the basis of them she created her own «metaphysical project».

Keywords: *metaphysical of love, diary, coincidence, conception of God's love, «life creation» project, typological likeness, religious philosophy.*

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THEME OF DEATH IN DANIEL ANDREEV'S WORKS

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The comparative culturological analysis in the article reveals the link between the theme of death in Daniel Andreev's works and the traditions of the Silver Age of Russian culture, and the way they are related to the existentialistic and dialogic dominants of artistic consciousness of the XXth century and their traditions in the world cultures. The author analyses the tradition of artistic and philosophical interpretation of the theme of death in the works of D. Andreev, who reconsidered views of his predecessors such as N. Minsky, D.S. Merezhkovsky, F. Sologub, Zinaida Gippius. The article is devoted to the considering the D. Andreev's perceptions about Death, suffering, unity of Good and Evil. The term "Transforms as material transfiguration into the other world" is developed as opposed to the Law of Death and free a man from sufferings and does not exclude the possibility of his return. Contrasting transform of death in the XX century D. Andreev states the triumph of mind over existential dialogic awareness, that in the world culture sets his book «The Rose of the World» close to the works of J.R.R. Tolkien.

Key words: death, fear, demon, depersonification, symbolism, existentialism, dialogic consciousness, transformation, God, life.

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SCIENTIFIC LIFE**RUSSIAN PHILOSOPHY: HISTORY, METHODOLOGY, LIFE**G.E. ALJAEV¹, T.D. SUHODUB²¹Poltava National Technical University named after Yuriy Kondratyuk, Poltava (Ukraine),

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The article is devoted to the issues and trends of the Russian philosophy studies accomplished from the historical and philosophical perspective. It also reviews the themes and reports presented and discussed at the International scholar conference "Russian philosophy: history, methodology, life," which was held in Poltava (Ukraine), 23–25 June, 2011.

Key words: *history and peculiarities of the Russian philosophy, traditions, personalities and their lives.*

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