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PHILOLOGY AND AESTHETICS

DOSTOEVSKY'S WORKS IN POETIC TRASFORMATIONS OF MAXIMILIAN VOLOSHIN

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The nature of the presence of Dostoevsky's work in M. A. Voloshin is analyzed. Fyodor Dostoevsky's significance for personality and works of Maximilian Voloshin was many times recognized by Voloshin himself. A whole series of research works is devoted to this subject. New aspects of Voloshin's interpretation of Dostoevsky's creative work are supposed. The main aim is to show to what extent Dostoevsky's reception in Voloshin's work defined his creative strategies and poetical thought. The article raises the issue about the way Dostoevsky's ideas on historical destiny of Russia giving Voloshin a key to understanding of contemporaneous situation were transformed in ideological or creative respect. Regarding this issue on the material of a well-known Voloshin's sonnet «Trichinas» the author shows that if in ideological way Voloshin closely follows Dostoevsky, in poetic way he is, certainly, absolutely original. This poetic originality in Voloshin's sonnet is partly related in the article to the poetics of tsenton, partly to Voloshin's «application» of Dostoevsky's images which shows a prophetic nature of his works. Voloshin does not only see Dostoevsky as a prophet who predicted in a future a tragedy of Russia. In his works a poet finds the ways of overcoming this tragedy as well.

Key words: *Voloshin and Dostoevsky, sonnet «Trichinas», creative transformation, interpretation, metatext, reference, tsenton poetics.*

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PHENOMENOLOGY OF READING AND PROBLEM OF UNDERSTANDING: VYACHESLAV IVANOV IN AESTHETIC PERCEPTION OF M. VOLOSHIN AND A. BLOK IN 1900S.

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The article is devoted to the theorist of Russian symbolism Vyacheslav Ivanov and studies phenomenon of reading as a type of aesthetic reaction and creative reflection. The author analyzes the reading experience of M. Voloshin and A. Blok in the period of blossom of the Russian symbolism is analyzed, when Vyacheslav Ivanov's philosophic poetry and prose were in the centre of attention among readers. It is shown that M. Voloshin and A. Blok had typologically the same reading experience understanding Vyacheslav Ivanov's works. The article reveals aesthetic principles of M. Voloshin and A. Blok. M. Voloshin's and A. Blok's articles, reviews, notebooks, diaries, letters, drafts and notes on the margins of the books that they were reading are used as materials for the article. It is proved that the main goal for M. Voloshin and A. Blok as readers of Ivanov's works was to find the nature of his discoveries and their relevance for Russian symbolism. The article reveals the problems of the reader and the text. The principles of studying the reading phenomenon described by R. Ingarden and German researchers H.-R. Jauss and W. Iser are used. The article explores the experience of analytical anthropology of reading described by V. Podoroga. It is stated that reading Vyacheslav Ivanov's works had a substantial influence on artistic world of M. Voloshin and A. Blok in 1900s. The reading process forms the experience of creative reflection and develops the symbolic complex of aesthetic perception. The conclusion is made that perception of Vyacheslav Ivanov's works by M. Voloshin and A. Blok was productive in 1900s and became destructive in 1910s due to the crisis of Russian symbolism and other reasons.

Key words: Vyach. Ivanov's works, M. Voloshin's aesthetics, A. Blok's aesthetics, phenomenological criticism, reception theory, analytical anthropology, the problem of an ideal reader, symbol and consciousness, mimesis, horizon of expectations, interpretation, perception, understanding.

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THE DISCUSSION OF CHRISTIAN ART IN THE NOVEL «ANNA KARENINA» BY LEO TOLSTOY

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We analyze one of the scenes in the novel «Anna Karenina» by Leo Tolstoy – meeting of the main characters with the Russian painter Mikhailov in Italy. It is noticed that the character of Mikhailov reflects some features of the biography of I.N. Kramskoi – the painter, portraitist, and the author of the famous canvas “Christ in the Desert”. Tolstoy met the painter when he was working on the novel. We represent I.N. Kramskoi's views on performing Bible plots in painting, review the key stages of his work on Christ in the Desert, clarify the importance of A.A. Ivanov's work in developing Bible plots in

the Russian Art and the impact of his magnum opus, The Appearance of Christ Before the People, on I.N. Kramskoi's artistic explorations. The material for the analysis of the esthetic ideas of Kramskoi was his correspondence with Leo Tolstoy, P.M. Trtyakov, F.A. Vasilev and his articles on contemporary art. The attention is paid to that the audience and critics' disputes and judgment related to Kramskoi's painting were repeated about Mikhailov's Christ Before Pilate in the novel Anna Karenina by Leo Tolstoy. They judged the realism and mundane in depicting Christ, contrasted the old school masters with the realism of the new art movement. We elicit how the dialogue between Tolstoy and Kramskoi was reconsidered in the novel «Anna Karenina» how important the meeting was for Tolstoy's speculation on the contemporary art and the destiny of the Russian religious art – the ideas that were developed in the esthetic articles and treatises of 1880–1890.

Key words: *Leo Tolstoy and I.N. Kramskoi, novel «Anna Karenina», picture «Christ in the Desert», Christian plots, Christian art, Russian art.*

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PUBLICATIONS

**A.F. LOSEV'S «CONCEPTUAL PHILOLOGY»
(ABOUT TERMINOLOGICAL PAPERS OF THE 1980-ES)**

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Some basic ideas, notions and terms used by Aleksei Fedorovich Losev (1893–1988), a prominent Russian philosopher and classical philologist, are revealed and systematized by their basic semantic «cells». Losev's interest in terminology is evident from the first steps of his scientific life. This is clearly evident in his student work on psychology and his plenary lectures at the meeting of the Psychological society under the chairmanship of I.A. Ilyin or at the meeting of the Psychological circle named after L.M. Lopatin or at sessions of the State academy of art sciences (GACHN) in the 1920s. Complexity and multistaging of such notions as «myth», «symbol», «name», etc. is considered in his books «The Ancient Cosmos and Contemporary Science» (1927), «The Philosophy of Name» (1927), «Essays on Classical Symbolism and Mythology» (1930), «The Dialectics of Myth» (1930). In 1960–1970 he investigated such notions as «linguistic sign», «symbol», «primary model», «artistic style» etc. That's why a special attention is given to Losev's monumental «The History of Classical Aesthetics» (1863–1994), where the author described the main philosophical and aesthetic categories during millennial history of ancient culture. For Losev aesthetics and philology are rigorous scientific disciplines closely connected with the history of ideas. The stated propositions confirm published as the attachment Losev's terminological papers of the 1980s.

Key words: Russian philosophy, A.F. Losev and the history of ideas, Losev's basic ideas, notions and terms, myth, symbol, name, primary model, artistic style, aesthetic categories.

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TO THE CHARACTERISTIC OF A.F. LOSEV'S PHILOSOPHICAL LANGUAGE

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Final part of the manuscript of A.F. Losev «Aristotle's doctrine of tragic myth» (dates no later than 1921) which remained in funds of RAS Archive, Moscow department, is for the first time published in this work. The marked part is deleted. Material of the published fragment from work «Aristotle's doctrine of tragic myth» is used to characterize the philosophical language of «early» Losev. Here, in particular, the very first using of the term «chtoynost» is fixed, – one of the most difficult when translating and the basic concept in the philosophy of Aristotle treating «Platonic» component in Aristotelizm. In this early work the main feature of Losev's language is also mentioned. Further, in his famous «eight-volumes» it became obvious and determining: it is output, deductive nature of the majority of the key concepts used in philosophical consideration and a kind of modulation of such deductions by some basic structures of «chtoynost» (considering Aristotle's works) and «eidos» (considering Platonizm). The specified features are assumed to be characteristic for the structure of the actual A.F. Losev's philosophical language. Both structure of its thesaurus and semantic relationships in it.

Key words: Aristotelizm, Platonizm, «Aristotle's doctrine of tragic myth», philosophical language, deductions, modulation, basic structures.

HISTORY OF RUSSIAN PHILOSOPHY

SENSE AND FUNCTIONS OF THE HEADING TEXT IN BOOK «PILLAR AND STATEMENT OF THE TRUTH» BY PRIEST P.A. FLORENSKY

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The article considers questions connected with a sense and functions of the heading text of the book of the priest P.A. Florensky «The pillar and the statement of the Truth» (1914). But at first the stylistic features of the book of Florensky reflecting figurative specifics of his thought which made the strong impression on contemporaries are marked. The source of dramatic nature of the text «The Pillar ...» is pointed out, the reasons of the interest of Florensky in the form of the letter are revealed. Special attention is paid to difficult (externally contradictory) identity of the father Pavel, integrity of his personality is emphasized and that found reflection in the name of the book. Elements of the heading text are represented: color scheme of the cover, choice of fonts and their color, name, epigraph, dedication, picture. All these elements are in the hierarchical relations. It is marked that meanings of naming of the book are defined by the First message to Timofey where Florensky borrowed the name «The pillar and the statement of the Truth». The significant meaning of personal circumstances of the author of the book is emphasized at the same time. Florensky understanding of the color cover scheme where images of Sofia and the Mother of God appear is revealed. Functions of fonts, position of texts on a cover, their internal coherence are specified. Special attention is paid to the epigraph: its Russian translation is given, grammatical connotations and their functions in the general text of the book's name. The sense of dedication, its connection with private life of Florensky is revealed. In conclusion it is claimed that the heading text is conceived and provided by the father Pavel as unexpanded general idea of the composition which is followed by actions, their implementation in person's being where the center is Church as the pillar and the statement of the Truth.

Key words: heading text, heading text structure, functions of the heading text elements, the priest P.A. Florensky's creative work, friend as a personality and sender, Christian church, letter genre.

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NATION AND NATIONALISM IN THE PHILOSOPHY OF EURASIAN

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The analysis of ethno-philosophical concept of Eurasian doctrine, one of the philosophical and socio-political trends of the first wave of Russian emigration is given. With the use of the method of historical-philosophical reconstruction the main provisions of the concept are outlined. System-analytical method allows us to consider it as a coherent philosophical and ideological system, which is based on the interpretation of the people as a «symphonic personality», which is understood as a Eurasian family of peoples, unity of historical and national destinies bound together by shared values and the spirit of the natural and historical relationship. It was revealed that the concept of «collegiality» as a spiritual and ontological foundation of society acquires ideological coloration from Eurasians. The main category of the Eurasian concepts such as nation, nationalism, cultural internationalism, eurocentrism, cosmopolitanism and «common Eurasian nationalism» are considered. The value of the so-called «Turan factor» in the formation of the Russian ethnos is defined. A comparative analysis of the concepts of «true» and «false» nationalism is given. It was found that the question of the unity of the Eurasian peoples interpreted as existentially important for the preservation of Russia-Eurasia as a whole state. Analysis of the national aspect of the Eurasian concept leads to the conclusion that the Eurasians not only raised the question of the need for unity of all the peoples of Eurasia, but also viewed it as an important factor in the implementation of its integrating Russian historical mission. In conclusion the relevance of the ideas of Eurasian thinkers is emphasized, it is concluded that the Eurasian concept can be used to solve the problems of modernization of the Russian society at the present stage of its development, as it takes into account the specific national, geopolitical, historical and cultural characteristics of our state and allows you to save identity and diversity of the Eurasian world.

Key words: *Eurasian concept, Eurasia, nation, nationalism, cosmopolitanism, eurocentrism, common Eurasian nationalism.*

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THE IDEA OF THE CHURCH IN PHILOSOPHY AND SOCIAL ANTHROPOLOGY BY S.L. FRANK

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The issue of the content, structure and individual components of the Church in the philosophy by S.L. Frank is considered. It is substantiated that the Church concept by S.L. Frank is unique in its content and in common with the philosophical positions of Russian and Western philosophers. The relation of S.L. Frank's Church concept to philosophical positions of catholicity by A.S. Khomyakov and philosophy of unity by V.S. Solovyov is shown. Personalistic character of the Frank's ecclesiological positions, where the Church as a divine-human and conciliar «we»-unity, is the cause of manifestation of individuality, constituting the personality, is identified. The author analyzes the essential foundations of the forms that make up the Church: collegiality and the categories of «we»-unity, as well as provisions of the unity of the Church as a divine-human organism and comprehensive reality. The specificity and originality of the S.L. Frank's statements of the Church in his early and late works, the relationship with other concepts of philosophers about this issue are revealed. It is

shown that the concept of catholicity created in a channel of the philosophy of unity by S.L. Frank, which synthesized both his philosophical anthropology and his social philosophy, within which the concept of the Church was built.

Key words: *the idea of the Church of S.L. Frank, the concept of the catholicity of A.S. Khomyakov, philosophy of V.S. Solovyov, personality, «we»-unity, all-unity.*

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CRITISISM AND BIBLIOGRAPHY

VL. SOLOVYOV ON LITERATURE (ABOUT THE BOOK N. JURINA «LITERARY-CRITICAL CONCEPT V.S. SOLOVYOV»)

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The article analyzes the monograph by N.G. Yurina «Literary-critical concept of V. S. Solovyov: sources, formation and development». The attention is paid to the specifics of the author's approach literary-critical legacy of the philosopher: the consideration of aesthetic, theoretical and literary, historical-literary and literary-critical views Solovyov in their consistency and interconnectedness. The latitude of literary and critical context, due to the fact that Solovyov sought to preserve the «conciliatory», «third» position is marked. The researcher's contribution to the study of issues that were not covered before him in detail is revealed: the system of literary genres in the perception Solovyov, his interpretation of Western European literary process, artistic features of the critical prose of the philosopher. It is shown that issues related to the aesthetic context of the XIX century, the evolution and artistic features of the critical prose of the philosopher are fully reflected in the monograph by N.G. Yurina. In particular, integral analysis of genre and stylistic wealth of critical prose Solovyov, as well as the basic techniques of Solovyov-critic. The four chapters of the study are also analyzed. The scientific researcher solidity is noted, but, on the other hand, excessive dependence on Soviet aesthetics traditions 1970s–1980s is marked. The attention is paid to that the most polemical part of the study is to analyze the methodology of Solovyov's approach to literature, allowing to reveal his deep aesthetic and philosophical meaning. The polemical point of view on the methodology of Solovyov-interpretation of literary pro-process is laid on. The author refers to the position of N.K. Bonetskoy studying establishing of Russian-hermeneutics, but rejects critical pathos of Bonetskoy against Solovyov. We compare the tasks of criticism and hermeneutics. It is concluded that the methodology of literary and philosophical analysis of V.I. Solovyov still requires further research and refinement.

Key words: literary-critical concept, context, interpretation, artist theurgist, prophet, philosophical criticism, Russian hermeneutics.

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