

RUSSIAN CHRISTIAN ACADEMY FOR THE HUMANITIES

THE PHENOMENON OF LONELINESS

**Actual Questions
of Hygiene of Culture**

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The monograph is published on materials of the International conference “Hygiene of culture: actual questions. The phenomenon of loneliness” (St. Petersburg, Saint-Petersburg State University, 21–22 June 2013), which, in turn, continued the row of interdisciplinary scientific forums (Moscow, Budapest, 2012), initiated by the Hungarian side (Prof. Istvan Magyari-Beck, Prof. O. Szusc), devoted to the problems of hygiene of culture. The aim of these research meetings was to attract culturologists, art historians, philosophers, historians, philologists, cultural and public figures to discuss problems of hygiene of culture as extremely relevant to the global modern democracy, to contemporary culture. The contradictions between an individual and social system contribute to the increasing alienation of a man. In this situation, it is particularly important to study the phenomenon of loneliness in culture as one of the symptoms of crisis of contemporary society.

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FOREWORD

Reflection on the various aspects of loneliness has a long tradition in European philosophy and culture: concepts of loneliness created B. Pascal, S. Kierkegaard, N. Berdyaev, A. Schopenhauer, F. Nietzsche, E. Fromm, J.-P. Sartre, H. Ortega y Gasset. Considered either from the position of creator (kind of Pygmalion, wishing to create an embodiment of his ideal, which will help him to avoid the eternal loneliness), or from the position of a common man as a personification of cultural isolation — the phenomenon of loneliness will always be ambivalent: as an incentive to the comprehension of underlying foundations of culture and as a reception of many aspects of culture that are perceived as alien or unnecessary. Understanding of the philosophical sense of loneliness is associated with the definition of terms such as individuality, identity, isolation, alienation, concentration, independence, will, etc.

The monograph is published on the materials of International scientific conference “Hygiene of culture: actual questions. The phenomenon of loneliness” (Philosophical faculty of Saint Petersburg State University, 21–22 June 2013). This conference continued the series of interdisciplinary scientific forums (Moscow, 2012 and Budapest, 2012), initiated by the Hungarian party (Association “For Hungarian-Russian cooperation” by the name of Leo Tolstoy, Hungary), dedicated to humanitarian issues of hygiene of culture. Initially the concept of “hygiene of culture” was revealed in writings of Istvan Magyari-Beck, Professor of the University of Corvinus (Hungary, Budapest) and supported by Professor Olga Szusc, PhD, Head of the Department of Humanitarian Sciences, College by the name of Tomory Pal (Hungary, Budapest). In the framework of international discussions the concept was supplemented and developed by the research team of the Department of museum work and protection of monuments of Philosophical faculty, St. Petersburg State University, working under the supervision of Professor M. B. Piotrovsky (Professor A. S. Drikker, Associate Professor A. A. Nikonova and others), as well as Russian and foreign colleagues. According to the results of this intensive work the Hungarian side published a book

in Russian and Hungarian “Culture and Hygiene: Humanism as a Requirement”. Budapest, 2012, and prepared for print another collective edition.

Initially focusing on the definition of terms related to hygiene of culture and formulation of common problems, on the St. Petersburg meeting the researchers decided to address more specific issues in the context of the considered problems. Important was to study the phenomenon of loneliness in culture as one of the symptoms of crisis of contemporary society.

Theoretical and practical aspects of the phenomenon of loneliness in the context of hygiene of culture included the following issues: alienation in culture, existential loneliness and protective mechanisms of culture, “dimension number N” (the term of Professor I. Magyari-Beck) in the space of culture: simplicity and complexity of culture, dialectic of publicity and loneliness, creativity, communication as a factor and a cause of loneliness, right to private life as a Supreme blessing and loneliness as “the worst evil” in the modern world (and an antithesis — deficit of loneliness in contemporary culture), aesthetics of loneliness and creative enthusiasm in culture, history and symptoms of loneliness, loneliness of a genius. Considerable attention was paid to the aspects of loneliness in the context of cultural tradition. The variety of symbolic incarnations of loneliness in European culture from “Melancholy” of A. Durer to melodrama of loneliness in personal myths of representatives of contemporary art confirms the need for a systematic approach to this phenomenon in the study of philosophical aspects of evolution of culture. Ontological pathos of loneliness is not limited by charisma of characters representing it. Loneliness of Theodore Metochites, Lord Byron or the hero of the novel “The Perfume” by P. Suskind — product of mentality of the relevant epoch. Such phenomena as self-portrait, a personal diary or confession are in this regard special subjects of study, as reflected in the content of this monograph. Study of the phenomenon of loneliness is a topical issue for specialists in history and philosophy of art and culture, philosophical anthropology, psychology and sociology. Experience of phenomenological analysis of different aspects of culture in the context of the humanistic concept of hygiene of culture will continue in the future, and study of the phenomenon of loneliness is one of successful steps in this direction.

Part I

THEORETICAL ASPECTS OF THE PHENOMENON OF SOLITUDE IN THE CONTEXT OF CULTURAL HYGIENE

Olga Szucs

**THEORETICAL AND PRACTICAL ASPECTS
OF THE PHENOMENON OF LONELINESS
IN A CULTURE — HYGIENIC CONTEXT**

The author offers a philosophical interpretation of the concept of loneliness as one of the most important symptoms of modernity, discussed from a culture — hygienic point of view. In the article the essential processes of modern civilization are considered what are leading to the loneliness as a contextual alienation/ separation of individuals from the realities of their public and private life.

Key words: *conceptuality, reality, vitality, freedom, competence, ontology, adequacy.*

When Professor Magyari-Beck suggested carry out a culture-logical research as a new direction of collective concepts aimed at addressing the most urgent problem of today, the notion of hygiene of culture, researchers involved met an interesting reaction from part of direct colleagues as of the scientific community. At the first glance, the odd notion has left no one indifferent. Some colleagues have feared the lexicalization of the problem, others have warned them from the sterility of terms of evaluation, however the majority has intuitively felt that an actual possibility of inter-discipline is hidden behind this notion and of super inter-discipline targeting social science research in a very distinctive, and to some extent new civilization.

Last year there were two international conferences involved into discussions about this recent research topic: the first one took place in Moscow last May and was followed by the second one in Budapest last October. After discussing the proposed concept the discussing parties have come to a consensus by understanding and defining the main principles of field of studies and joint the future research. These previous two conferences have determined the main principles in terms of subjects and necessary scientific directions, and all the possibilities of an individual approach to all colleagues have been retained. Works were published in a bilingual collection of articles after the Moscow conference last year and of course, more the researched issue are available for reading.

The notion of hygiene of culture covers the whole spectrum/universe of essential both social and individual characters of this modern phenomena from the point of view of benefiting or hurting both a society and an individual. Anyway, the question is ultimately observed in all kind of discussion, often carried out on different forums in the recent years.

After all, different discussions come to the same questions: “What is beneficial and what is harmful for an individual?”, “What are the criteria of these two aspects what determine our life? At first glance, it poses a question: “What is evil and what is good for a society and the individual?” It could be answered quickly and definitely, but actually, when researchers observe the most severe disputes on this matter, when this issue is being discussed by theoreticians, politicians, not to mention economists whose view-points unfortunately can take a peripheral place in this study due to lack of time it turns out that even if there was a relative consent in terms of final results or the evaluation principles and the suggested ways of approaching to problem-solving, not to mention the “best-practice” recommendations, their understanding of terms could be diametrically opposed.

Thus, due to many crisis phenomena in the modern civilization and the ambiguity of theoretical evaluation approaches, the need of understanding the totality of urgent problems determines the emergence of new trends and directions in the field of social sciences. Asking questions from the point of view of the so-called hygiene of culture clearly determines the tasks. It is important to identify the factors first that contribute to a normal, healthy existence of the society and the individual secondly, it is as important to identify the symptoms which can counteract this positive outcome. On the above mentioned two conferences several discussions took place about the health of the society and of the conditions leading to its illness and the main criteria of these two concepts were identified.

According to the main criteria, a healthy society can be described more or less by level of individual freedom how much it supports free self-expression of the personality based on a by the historical practice proved development of spiritual, cultural values and on their forming to serve civilized means and circumstances. Fulfil the human nature’s potential is determined as the only task. These criteria are not new, levels of free expressions in various forms of culture, opportunities and how different freedom levels capture responsibility for the other person and/or the society, the abilities and desires appear in task-solving for others’ benefit, and finally, the capability to evaluate the above mentioned criteria to succeed as individual on their own and with positive attitude have been researched. From this point

of view authors of this paper consider the problem to be related to the community and its economic level, the form of state, religion, public institutions as a notion of freedom to become visible in various forms of self-expression in different historical stages and ages, and, of course, in many phenomena of reality.

As it is said, the criteria listed above are not newly known, they were stressed in cases of considering historical cataclysm. What is new that is a principally new stage of human existence, in which these criteria, and, in general, the notions of axiological criteria, are questioned thus, it has begun a significant, gradual transformation of the essential ontological principles towards an individual or a whole society. The authors are convinced that these significant changes mean a theoretical comprehension of events and a new supervision of many empirical phenomena.

In this context some other studies involve not only historical disciplines, but also natural, economic, psychological and medical (including psychiatric) sciences as well as philosophical and aesthetic sciences. A culture — hygienic unites these disciplines and meanwhile it provides specific and variable sources for studying the contemporary crisis phenomena of our — global becoming — civilization. Despite of the achieved results in connection with the definition of the research object, authors have faced another difficult task: the elaborating of methodological principles related to the development of this new direction in research. A need to develop a clear methodology was present due to the complexity of the task and placed the focus of research on both the abstract theoretical and empirical levels.

At the theoretical level, researchers’ task was to create and formulate categorical apparatus for the new direction of this social-scientific research in a culture-hygienic context. In addition, they have to define criteria for judgments on a more specific level, rather than the abstract, since an abstraction comes, anyway, from a concrete thing, and returns to it. The concept of health is quite specific, though is quite questionable. Therefore, studies on the empirical level must assume some of the original theoretical principles on such a basis that some conclusions which also contain axiological aspects should be able to be formulated. Also on that basis anyone should be able to return to empiricism, but at with theoretical-axiological installations enriched level. As a starting-point, the transparent philosophical contextual framework is extremely important for subsequent evaluations or judgments.

As authors’ scientific direction has explored the different fields of functioning of a modern society in all its diverse and complex empirical manifestations, some important conclusions got an additional theoretical provision and a high level of practical significance. Considering the special direction of research, synthesis

should proceed from theoretical installations of the relevant culture and the empirically perceived phenomena of modern society.

Under the concept of modern society this research mainly understood a specific stage of the Euro-Atlantic civilization while attempting to enlarge its primary area through process of so-called globalization. To specify the general criteria of its historical and social status and description of development in different regions and cultures were necessary to clear up the essence of these processes. At first, main symptoms and their relationships were to identify. After formulating the hypothesis and the necessary research work carried out it is likely that this texture has a structure-forming relationship to various observable symptoms forming essentials in society, which may characterize a significant modification in terms of the research's general direction and the quality of the contemporary culture.

During analysing this issue, researchers have started with understanding the phenomenon and its symptoms, the variety and combination which express its substantial essence and has an opposite effect on phenomena, which it indicates. Symptoms usually occur at the empirical level, but are always determined by such common core trends which indicate another phenomenon, one of ontological nature. Thus, two different research methods are available: the one which proceeds from a variety of symptoms to general conclusions of its theoretical nature, or there is a deductive approach that proceeds from the common definitions and predicts conclusions regarding the symptoms at a specific level. Considering these two, modern research can synthesise both methods simultaneously while analysing the main phenomena, because the symptoms and their ontological determinants are clearly determined and might also be connected.

On the Budapest conference as a first discussed symptom of modernity, the symptom of loneliness was identified. A question arose: "Why that one?" In my opinion, because it is a phenomenon of loneliness that has the closest link to the psychological mind and to a person's self-image with important, defining trends of modernity in terms of ontology. At this point authors had to consider about the philosophical and ontological, psychological and ethical, perhaps even aesthetic and epistemological contexts included in this extremely important concept. Finally, while discussing the concept of loneliness, a semantic analysis of the concept should not be present as an ultimate, although it expresses an extremely complex ontological adequacy with its world image.

Usually, the already existing interpretations in the relevant literature about the concept of loneliness suggest two extreme appearances what express the oppo-

site poles of its abstraction. The most concrete layer is examining it from the point of view of the positivist clarity and gives detailed description of various manifestations of human mentality by clarifying the so-called "lonely man" as a certain comfort degree/zone for human minds. At this stage a person experiences emotions while missing relations to their friends and family or even to the society completely. It means a total alienation, full lack of connection to social life, certain specific ways of life and specific features considering their daily routines or attitudes, their approaches to different things, especially leisure time, etc.

Each of these characteristics can provide lots of useful material for studying a large variety of disciplines, ranging cases from sociological to urban or in some demography-related connections with new industries that target at both real or unreal needs of everyday life and so, includes consumption of lonely people, too. Naturally, a large number of economic theories describe this economic phenomenon with a conclusion that highlights the importance of psychological nature for human beings. All, various psychiatric cases and efforts to improve methods on treatment in pathological cases report about some people who are lasting in the stage of "loneliness" for a long time. This proves an existing problem of depression phenomenon characterized by appearance of thoughts and feelings such as pessimism and loss of sense of self. Inadequate behaviour, excessive egoism and even self-destruction are also very common; the number of suicidal phenomena is increasing. As it is presented, different sciences of nature — from social science to medical one — are analysing this phenomenon constantly, there is enough material for studies.

Another contextual approach applied to the problem of loneliness has a fundamentally different character. It considers the human loneliness as universal loneliness, a transcendent character; the loneliness of a man being separated from God. Not to diminish the complexity of the problems, author has the opinion that from a religious view-point a human being cannot feel lonely in principle, especially not in terms of a relationship with God. Between these two extremely separate poles while being absolutely concrete and absolutely abstract, there is a great sphere of reality which, with all its empirical features, can provide both useful science materials and basis for the essence — and axiological oriented research. While studying society and individuals in terms of hygiene of culture object is to define at this complicated level of abstraction.

In accordance with the earlier mentioned provisions in connection with the definition, a very abstract definition of loneliness is needed what can facilitate the right

conclusions on the discussions concerning the essence of the specific processes taking place in the society while reflecting the reality on both mental and emotional levels of a person. First of all, the concept of loneliness should be considered in its philosophical sense, though adhering to its principle, which focuses the function of philosophical thinking on revealing the essence of the concrete processes. As the authors, the loneliness is a primarily contextual alienation from the ongoing real processes, and as such, it is characterized by the absence of freedom as in ontological, so in epistemological and psychological senses. It is a principle that freedom for humanity is always closely associated with conceptuality.

When does loneliness begin? First of all, when a person falls out of their socially determined context, when loses control over their real existence and, cognitive foundations of their actual world perception disappear. These real processes of ontological nature often cause sudden and unexpected human reaction: a vague or a clear sense of powerlessness, or very often just the opposite: the inadequacy of reactions on the realities of the surroundings. As a result competence as action and reaction are given to external not to humans or to society, or vice versa; people fall into voluntarism and ultimately neglect relations of cause and effect in real life combining it with a sense of omnipotence. In any way, there is always a deep alienation from the objectively defined contexts of public and personal.

“Why does the problem of loneliness occur as one of the most important problems of hygiene of culture?” Primarily, because discourages either individuals or society from living a normal healthy life which functions adequate. Loneliness means that a person is being in a state of incompetence in the real world, so in the abstract sense, loneliness is nothing but a specific form of incompatibility with the ontological context. A person is falling out from their context, a system of relationships with their own world, with the society, with the community, a part of which they certainly is, with the other person, with their own tasks and the entire human culture.

“What are the essential processes of our modern civilization, contributing to the listed symptoms, leading eventually to a mismatch between a man and his socio-cultural context?” Such factors — in the authors’ opinion — are: relativity of values in epistemological, ethical and aesthetic senses; absolutism of the economic paradigm in the extreme form of monetarism; monopoly and domination of the mass media sphere; full transition to the informative technologies of accumulation, storage and processing of all existing for thousands of years cultural

information; virtualization of mentality of a person both on the theoretical level and in every day life practice.

These processes, besides the fact that they occur in actual social processes, are tightly fastened in the human consciousness and on the unconscious level, as well as the introduction of new language codes, using economic and information technology terms by the identification of cultural, cognitive, emotional and subjective activity and thinking. It would be very interesting to make semantic and statistical analysis of how semantic codes and terminologies of economic and information technology are being implemented in practice of everyday language use. This process is not harmless, of course, because it has an effect on human mentality, especially among the younger generations, who does not have time to develop accurate cultural cognitive and psychological views. It affects their mental development directly as a priori received interpretations about the world. The problem is that there are consecutive profane so-called “cultural regulatory” terms, which appeal to an absolute indisputability of economic, information and technological criteria for the assessment of any public and individual spheres. Organic cultural regulating forms give way to mechanized, apparently formal regulations.

In this process of semantic variation a symmetric to each of the variants direction is observed: on the one hand, in the everyday practices of thinking new technical terms on the designation of social phenomena and psychological phenomena (such as information model, scanning, system, mechanism, etc.) are introduced, and on the other hand, terms of a purely psychological character, which are used to denote economic and information processes (e. g.: *loyalty* to brands, responsibility, reliability, memory, architecture, refusal, team, languages, icon). In such a way happens a semantic and terminological interpenetration of two ontologically distinct spheres: traditional, cultural and innovative-technological. To develop this quite unfavourable process — despite all its unique achievements, — to some extent helps the reductionism as an area of natural sciences, which tries to put a sign of equality between matter and spirit by complex processes of thinking of purely genetic origins (for example, the so-called behavioural genetics). Thus, there is ontological activity in semantic sphere, but the newly created so-called “new reality” has deep cultural and traditional determinants, and is only based on a kind of virtual “quasi-reality”.

“But how all the above-mentioned processes are connected with the increase of the incompetence of people on their own — growing to be a civilization — culture?” Any virtualization, which changes organic, culturally appropriate determinants of our

world — takes a person from the context of the reality. However, the forms of “quasi-reality” are very different: from any psychiatric deviations of adequate perception of the world, to diving increasingly in the virtual world, offered to us by mass media and the computer science, in the case, when they stand over their task to be only a tool, rather than a goal. According to the basic thesis of this research, the main sign of human loneliness is being non-conceptual. When a person is in the world of a “quasi-reality”, they lose the ability and opportunity for a competent, adequate, so to say, a normal response to their own and connects to the virtual environment of a particular society, permeating the whole system of various specific contexts.

Understood in the abovementioned sense, the loneliness in its relations to objective (incompetence and inability of a person to exist in the real world) and subjective circumstances (generated by incompetence of reactions of frustration and pathology associated with a constant feeling of anxiety, inferiority and powerlessness of a man) is an unhealthy, non-hygienic condition of a person. The task of theorists, thinking about the process of alienation of a man from his own tasks, is to solve the urgent problems of civilization nature, to think about possible resolutions. We should first address the origins of data of the problematic phenomena, and proceed from them to suggesting the possible solutions.

We must prevent the developing tendency of aggravation of the state of human loneliness by return to basic culture-forming moments of humanity, by return to culture, that is, to real processes and their perception is on the level of epistemology, and to the ability to manage them, at least partly. We proceed from the fact that whatever it is, the reality and its adequate perception is the main — necessary but not sufficient — condition for a hygienic society. Methods and ways of adequate world- and self-perception, having been developed over many hundreds of years in various forms of philosophical type of perception of the world, unify characteristic features of sometimes so different solutions, the principles of abstract and concrete — often empirical aspects, the principle of universal determinism, and endeavour to identify the principles of value orientations of the era. Philosophy of all times was focused on the reality of objective and subjective and on the adequate coordination of these two factors.

In the present epoch of destruction of cognitive foundations and relativism of values, many theorists put philosophy on its hermeneutical and phenomenological level and arrogantly deny the ancient function of philosophy of having as its object of study reality itself, its complex of social, cognitive processes, reasons for changing of a person's feelings and a variability of his axiological installations.

In fact, the life itself is nothing other than the ontology of applied philosophy, because reality itself provides us with specific material control over the adequacy of our understanding of nature and thus provides us with the criteria of truth and all other values. One of the possible ways to overcome the symptom of non-hygienic society and mind is a return to the philosophical attitude to the world.

Philosophy, floating in complete independence from reality and challenges, facing humanity, becomes non-functional, so to say, flows into full contradiction with its own essence. Perhaps the death of any phenomenon is associated with the emergence of contradictions with its own entity. Culture perishes when it becomes a part in the system of a monetary mechanism and is forced to pursue tasks, alien to it, for the sake of making profit; philosophy dies when it becomes non-functional; art dies when personality gets destroyed; a man dies, when loses his human essence; the society dyes when a person becomes means, but not an aim. And death is the most profound loneliness, brought to its logical extreme. As it is presented, the concept of the hygienic society and the reality in the sense of an adequate perception of the world of a man and the concept of loneliness are deeply connected with each other in the common system of concepts.

Based on the above-mentioned factors, our conclusion is definite: overcoming of the phenomenon of loneliness in our modern civilization is possible only by returning to the culture-forming principles and methods, in spite of which the society and the individual, until the present time, were in perpetual interaction with the reality and had the opportunity of the competent interaction with the cultural, social and personal environments.

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Boris Markov

SOLITUDE AND ALIENATION

The condition of solitude is considered by existentialist thinkers as the genuine being of the man, while communitarianists apprehend solitude as a form of alienation and the major malady of the contemporary society. Both the liberal and conservative assessments of solitude are opposed by a project of the “networking unity” which allows balancing the individual and collective modes of people’s being.

Key words: man, society, solitude, alienation, individualism, communitarianism, boredom.

Any culture is firm as long as the moral and spiritual connections between its people have not been lost; and thus there ought to be developed not only the forms of social integration, but also the forms of spiritual solidarity. The facts that an individual thought represents a personal inward experience hidden and inaccessible for others, that individual knowledge and ideas belong exclusively to their originator: all these facts are acknowledged significant now but they would scarcely be of any concern in the past. The primeval man was much more anxious of the outer world than of his own emotional experience, and so any notion of privacy of ideas or things was futile for his personal experience and all the more for his society. Hence for a long time the man had no personal separate space whatsoever within the social space, and he even did not cherish any dream thereof. In smaller groups, what concerned one of their members also concerned all the others. The notion of the exclusive personal inward space emerged not earlier than in the Antiquity when there appeared the wizards who called themselves philosophers. Individualism is opposed by the belief that it is only in relations with the other when one discovers the individuality of his own, and that it is only due to an emotional resonance with the other when one can think.

In the past the man was considered now an aide to God and then a social being. Today he reveals himself as something monstrous. It brings us back to the discovery having been made by the ancient Greeks: the most hideous in the world is the man. Although the Greeks have also found a solution to this problem: the man becomes

horrible when he lacks his home, motherland and the company of those like himself. Thus the ailment for the solitude may be found in re-cultivation of the traditional practices of solidarity and hospitality which helped our ancestors successfully overcome the stress of the foreign.

Although the issues of solitude are widely covered in literature as well as in psychology and sociology, they have not yet been discussed within the discourse of history and theory of culture. However, it follows from the discussions of solitude by psychologists, anthropologists and representatives of other disciplines that they have been arriving increasingly at certain generic issues related to the man which makes it clear that a philosophical study is called for.

It is in ‘the nature’ of the man to be bound to both self-isolation and cooperation with the others. The image of the man in works by Darwin and Kropotkin is equally determined by social ideals, though different ones. Also, the society on different stages of its evolution cultivates one of these two inclinations. Thus collectivism was positively evaluated in the traditional societies, while in the modern society self-care and independence of the private life are cultivated. It is paradoxical though that this cultivation of individualism takes place within the mass society.

We must distinguish between solitude and seclusion. The former is advantageous as it is required for both self-knowledge and spiritual activities; the latter is not favorable, as it compromises the social matter and leads to degradation of powerful bonds between people.

The notion of individual independence was turned from a philosophical conception into a general idea and this has led to the situation in the society when comfort and privacy come first. In its turn, it leads to disintegration of the state, family and other important social institutions. Mental history of the industrial and postindustrial societies is developed as the liberal freedom of orienting in the forms of loans, shopping, sport, and free entrepreneurship. The subject of the postmodern epoch has sacrificed the standard forms of living, he is less preoccupied with the ties of blood, but he is more concerned with his individual biography. People long for food and love not as the means to satisfy natural demands, but rather as means of self-actualization.

The importance of elaboration on this topic follows from the fact that as people become better off and as they get more time to spare, they grow prone to boredom, spleen and melancholy, all of these having been typical only of the elites. The romantics found an exit: they aestheticized their boredom; they found the resolution in what can be called pessimism of the luxury. This saved them

from outrage and suicides. On the contrary, our society has not yet discovered any effective psychotherapeutic methods to deal with the melancholy which not only dejects people, but also engenders apocalyptic attitudes and thus affects our culture in a negative way.

Solitude was depicted with the most intensity by the philosophers close to Roman patricians and to the aristocrats of the age of Enlightenment. Back then, boredom and solitude were a trouble of the ruling class. As far back as in the Roman times, the stoics advocated independence of officials from the system and expressed their liking for the worths of private life. Although this philosophy did not simply spring from the lifestyles of senators dwelling at the Forum: it also represented the protest against the communal character and clannish behavior both of which predominated in the life in Rome.

Among the pioneers of solitude there were not only retired Roman aristocrats but also holy hermits who secluded themselves from the worldly vanity to dwell in deserted places. However, religion and state as such both provide connections between people, whereas solitude is rather a punishment than a salvation. The Satan resides in hell in the absolute rest and does nothing but reflects on his own entity. Solitary confinement has long been considered as the hardest punishment. Christianity has provided people with new bonds and at the same time it discovered the freedom of will and thus it stimulated a new kind of individualism. The relations between God and the man became more personal and relations between people became more cordial. Although Christianity is not at all an individualist religion; on the contrary, its adepts are summoned to be fully open in their relationships with God and people and therefore public penitence is considered by the Christians as a supreme form of redemption.

The worths of individualism are not characteristic of Russian mentality. M. Weber supposed that as a result of all the collisions of the Russian history of the beginning of 20th century Russia was progressing not towards the triumph of the democratic values of individual independence and freedom but in a completely opposite direction. And indeed, right after the revolution everything bourgeois, i. e. private and individual, was especially actively struggled against. In an attempt to get rid of the solitude as a fact of conscience, writers and artists created an abundance of images of collectivization of formerly individual ways of life.

M. Ryklin finds that the images of the photographs of 1930–40-es represent not real people but shallow characters of the civil protection instructional wall

sheets¹. Faces like those surrounded a character of Venedikt Erofeev's novel: "I like that the people of my country have such empty and bulging eyes. < ... > They are always protruding and yet there is no strain expressed in them. There is a complete absence of any sense, but what a power!"².

Collectivism and solitude also result from specifically arranged social spaces, one of which is home. The squalor and uniformity of the unindividualized way of life and the domination of the public, social space in the lives of Soviet people were often noticed by the foreign thinkers who traveled to the Soviet Union. "In each [home. — Boris Markov], the same ugly furniture, the same portrait of Stalin, and absolutely nothing else, not the smallest object, not the smallest personal souvenir"³. "If people manage to bear rooms which look like infirmaries after inspection, it is because their way of life has so alienated them from domestic existence. The place in which they live is the office, the club, the street. (p. 26)"⁴, notes Walter Benjamin.

Solitude is retreating. A. Platonov argued with Shklovsky and revealed human relations to the level of interpenetration. His characters do not merely understand, but they penetrate each other almost physically. Such is the Christianity according to which the man seeks God and God seeks the man. But God himself is absolutely lonely. As soon as the man occupies His place, he will be destined to drain this cup of solitude bottom up. Solitude has been the lot of the rulers. A sovereign, an autocrat vested with the full power over his homagers, he is raised so high where there is nobody else equal to him.

Although within a monarchic society the Roman-style self-care and officials' quest for personal independence once again became topical. While on duty they felt an aversion for all the piles of office files but once they retired they were acutely missing the power they had got. Boredom too cannot be left out as it was a real disaster for this idle social class. In spite of all this, solitude did not torture the masses in the absolute monarchies. É. Durkheim perceived the state as a means of consolidating the people who otherwise tend to be chaotic into a social whole.

¹ Ryklin, M. (1992), *Terrorologiki* [Terror logics], Tartu, Moscow, p. 18.

² Erofeev, V. (1989), *Moskva-Petushki* [Moscow to the End of the Line], Moscow: Prometey, pp. 26–27.

³ Gide, A. (1937), *Return from the USSR*, Translated by Dorothy Bussy, New York: Alfred A. Knopf, p. 25.

⁴ Benjamin, W. (1985), *Moscow diary*, in: *October*, vol. 35, p. 26.

Both religion and science create a totality of a society. The state is an experience of unity. Although, it also engenders the solitude in the form of “egoism” and anomia. The unity can be understood as integrity, equality and wholeness. Hence collectivism, identity and solitude are interrelated⁵. It may seem that recognition of an individual by the society destroys his singularity and uniqueness. The man acts as an agent of the system, a member of a group and it is called alienation. But doesn't in fact the man without a place become a beast? Equality and solitude are interrelated: atomized individuals are lonely in the crowd, and the crowd itself is lonely, too (D. Riesman). It is in the crowd when the man joins a roaring herd, but it is also when he retreats into himself. Whatever the individuals would be like, when in the crowd they act and feel differently than on their own. G. Le Bon argued that there exist some ideas and feelings that can be experienced only by the individuals having joined a crowd. First of all it is a feeling of an irresistible power that one feels when in a crowd. S. Freud wrote in his work “Group psychology and the analysis of the ego” that “Group Psychology is <...> concerned with the individual man as a member of a race, of a nation, of a caste, of a profession, of an institution, or as a component part of a crowd of people who have been organized into a group at some particular time for some definite purpose”⁶. According to him, the group makes the racial unconscious reveal. Another reason why an individual within a group acts and feels differently is the suggestibility and contamination. In this connection, S. Freud refers to the phenomenon of hypnotism for an interpretation of the group behavior.

According to Le Bon, for an individual in a mass it is typical that his thinking is predominated by the unconscious, his thoughts and feelings are focused due to suggestion and contamination, and all his being is ready for immediate action to implement the suggested ideas. An individual is no longer himself; instead he is an automaton devoid of his own will. Moreover, he — a civilized man — turns into a barbarian. Le Bon describes the mass as an impulsive, erratic and easily excitable crowd. The mass is gullible, deprived of any critical ability, longs for the swiftest realization of its itch. The mass is an obedient herd driven by its master. This is why a leader's charisma is often (and on the face of it, unexpectedly) revived in democratic regimes. As Freud adds up to this concept, the mass experiences

a decline of the mechanisms of inhibition and an outburst of the basic drives. In general, both thinkers are inclined to identify the soul of the mass with the soul of the primeval man. And at the same time, just like in Hobbes and Rousseau, the image of the tribal man is considered a reflection of the contemporary society.

The state unites people but at the same time it condemns them all, including even their ruler, to solitude. It has engendered alienation as it has been oppressing the man. This has been even more enforced in the modernity when economy turned the man into a commodity labeled as “the workforce”. Thus the solitude is a seamy side of the totality of the realm of politics. Solitude is a result of disregard of the uniqueness of every man who in consequence acts as a grub whose uniqueness is assessed as an anomaly. Hence the cheerful attitudes towards the solitude like those of Rousseau's who praised the proximity to Nature or of Defoe's who fantasized a situation of a lonely man constructing some sort of a mini-empire on a forsaken island were all discarded in the nineteenth century when the solitude began to be understood as gloomy and melancholic. The bourgeois solitude was also constituted by the indoor interiors due to the man's escape from the public sphere into the seclusion of a private home. Therefore the anomia was sprung not so much from the political impotence but mostly from the alienation being the reason of those escape and seclusion. The number of lonely individuals increased in the bourgeois societies. They became the characters of novels. As the cities were growing, solitude grew more and more topical and the romantics represented it with the most intensity. A tendency towards individualism persisted from the Romanticism till Kierkegaard and Nietzsche. The analysis of the topic of the melancholic solitude became more profound once it was augmented by the discourse of alienation. While the solitude itself has long been analyzed, the issue of alienation emerged not earlier than in the nineteenth century.

G. LUKÁCS AND K. KOSÍK ON ALIENATION AND EXISTENCE

The bourgeois society has been charged by intellectuals on the grounds of the theory of alienation with the following claims. First, the product has been turned into commodity and the man — into workforce. Second, a form of conscience has been thriving according to which how others see a person is deemed to be this person. Thus the capitalist not only hires the man as workforce but he

⁵ See: Magun, A.V. (2011), *Edinstvo i odinochestvo* [Unity and solitude], Moscow: Novoye literaturnoye obozreniye.

⁶ Freud, S. (1922), *Group Psychology and the Analysis of the Ego*, New York: Boni & Liveright, p. 3.

also makes the man think of himself to be a worker. Third, alienation is becoming a lifestyle. The man works, pays taxes, goes shopping, gives birth and raises children and in doing so he supports the existing order.

The theory of alienation was founded by Hegel who had been thinking a lot about the contradiction of the life and the “lifeless necessity”, while a young man. Apprehending the alienation implies the assumption that the person can be self-identical. And though, Hegel described the experience of freedom as a sort of alienation. It is the man himself who produces all the outer things on which he then depends. On the ‘mature’ Hegel’s opinion, work is an expression of the negative. It is characteristic of the traditional worldview to understand work as a patrimonial curse of the man. Mefistofeles is depicted in compliance with the Hegelian views as both the spirit of negation and the source of development. Faust, according to Goethe, is also a character of action. He ceases action having reached his end, being in a free land together with a free people.

Marx argued that the realm of freedom would begin with the liberation from toil, with the riddance from separation between mental and physical work and with the establishment of work as the basic vital demand. Marx dreamed about the emancipation of the work which enslaved the man, about liberation from the commodity-money relations and mechanical work. Lukács revealed how, due to popular attitudes, any kind of work is turned into “abstract work”, the making of useful and tradable goods. He considered that exactly this new production method underlies and undermines modern philosophy and the problem can be solved only alongside the social contradictions through a practice of aggregating the subject and the object.

Heidegger inverted the thesis of historic materialism according to which the man is constituted by practice and economy. In his “Letter on humanism” he refers to Marx’s “Manuscripts of 1844”: “Marx demands that ‘man’s humanity’ be recognized and acknowledged. He finds it in ‘society’. ‘Social’ man is for him ‘natural’ man. In ‘society’ the ‘nature’ of man, that is, the totality of ‘natural demands’ (food, clothing, reproduction, economic sufficiency) is equally secured”⁷.

For Heidegger, the meaning of being was revealed in *Dasein*. The problem was whether the “being-in-the-world” is individual or collective. This problem was set forth and solved by the two thinkers differently. According to Marx, the subjects

of history are groups, collective subjects who at the same time act as objects. For Heidegger, the man’s relation to the world is not socially mediated. He deals with a genuine resolution to be, but description of socio-cultural implications is left by him for universal history and historicism. Heidegger approached the genuine co-being of people not from the social and not even from the intellectual, but from the existential point of view. He considered the connections between an individual and a community (*Gemeinschaft*), between a person and a people (*Volk*), and the genuine being in community with a people was called by him the “destiny”. Nonetheless, he did not assume neither a community of the mankind, nor the world history which, on Heidegger’s opinion, was nothing else but empty words. Instead, he considered a community of a people and a genuine reproduction of the lives of heroes of the past.

According to Lukács, exactly the Hegelian dialectic unification of thinking and being, apprehension thereof as a unity and totality of a single process are the cornerstone of philosophy of history. He was discussing with K. Jaspers upon the notion of totality. It allowed to overcome the dichotomy of subject and object, the basis and the superstructure and to evade economic determinism. Lukács challenged the values of the western individualism which had been dominating since the seventeenth century. He offered a description of disingenuous life in which nothing is fulfilled completely or reaches its full maturity. In this disingenuous life everything fails and nothing ever bursts into the full blossom of genuine life. Other forms of disingenuous existence were characterized by Lukács in his ‘History and class consciousness’ in the chapters dedicated to the issues of reification, false consciousness and *mauvaise foi* (bad faith). He revealed how, due to popular attitudes, any kind of work is turned into “abstract work”, the making of useful and tradable goods. He considered that exactly this new production method underlies and undermines modern philosophy and the problem can be solved only alongside the social contradictions through a practice of aggregating the subject and the object.

In his dialectics of the concrete totality K. Kosík amplified “existential” topics in Lukács and bolstered marxism with existentialism: the destruction of the disingenuous and reified being must lead to humanization of man, the establishment of human activities in the ontological process, since every person has to assimilate the culture and complete his own life individually⁸.

⁷ Heidegger, M. (1977), Letter on humanism, in: Heidegger, M., Basic writings, San-Francisco: Harper&Low Publishers, p. 200.

⁸ See: Kosík, K. (1966), Dialektika konkrétního [Dialectics of the concrete], Praha: Nakladatelství AV ČSSR, p. 34.

Such dialectics of the concrete was elaborated by Lukács and Kosík in response to the confrontation between structuralism and hermeneutics. Formalism aims at extrinsic classifications which are applicable independently of the immanent structures and individual generalizations. Hermeneutics is guided by intuition and empathy and thus on the contrary it puts the uniqueness forward and stresses the unique and elusive character of events and individualities which are to be apprehended in their singularity. Contrariwise to these two complimentary concepts, Lukács relied on the methods of dialectics within the frames of which the premises of the abstractness of a general theory and the irrationalism of an individual fact are both claimed slanted. People acquire an ability to reach the state of genuineness and become parts of human communities through the practice of de-reification.

It's difficult to overlook that the idea of an atomized individual who at his own peril undertakes the production of goods for the market is no longer underlying for the modernity. People do certainly want to possess much money and power, but they do not agree anymore for the degree of alienation at which money and power harm them. Neither traditional nor modern societies can be assessed by the criteria of the epoch of the class struggle.

Nietzsche heralded the era of nihilism, Heidegger prophesied homelessness and forgetting of Being. Western theoreticians of Marxism thoroughly criticized history for its being alienation in progress. The past and the present day were inhumane and dreadful. In reality, history cannot be judged in the light of either communist or individualist bourgeois ideals or it will turn into "political theology". The man is a dual being experiencing the struggle between the good and the evil. The elimination of the unfavorable would mean the elimination of the favorable, too.

What can be criticized in Lukács and Kosík is an idealization of the socialist state. They believed that such a society (understood by them as a national society) is possible which would favor to the man and would be appropriate for obtaining happiness. It is most likely that the state is not appropriate for this. Therefore the issue of alienation is topical today mostly in the aspect of overcoming individualism and dissociation of people and not as a theory of revolution.

These partly existential and partly conceptual difficulties can be resolved if one distinguishes between solitude and seclusion. The former is positive since it is needed for both self-actualization and spiritual activity; the latter is negative as it weakens social tissue and brings deep relations among people to degradation. The notion of individual independence turned from a philosophical conception

into a general idea and this has led to the situation in the society when comfort and privacy come first. In its turn, it leads to disintegration of the state, family and other important social institutions.

Overcoming the alienation is a long process which implies laborious work including such with the language serving the goals of our describing of the reality and understanding ourselves. Revolution, the victory over the bourgeoisie and even developing socialism — all these deeds foster alienation rather than overcome it. And it is our historical experience. It is well-known that prior to being taught people must be fed. It implied development of commodity-money relations and therewith of the whole set of disingenuous, alienated relations. The issues of revolutionary tactics have always been in progress. But how can as a matter of fact bourgeois relations, which are as well practiced within the socialist regimes, be combined with the communist upbringing of the class which would have to destroy itself to set the whole society free from alienation? The communist upbringing used to be intensively discussed, but this program did not prove to be effective, because the economic competition with capitalism and the communist relation to work are incompatible. As a result, not only the working class acquired some of the traits of bourgeoisie, but also intellectuals advanced in their rejection of the interests of the rest of the society and started to be concerned about their own welfare. People were escaping into their private lives and therefore their spare time was increasing. This resulted in boredom and melancholy. Thus the search for a strategy of overcoming solitude is again topical.

There exist evil, controversy, et al. How can these contradictions be resolved? Is it possible to apprehend our society as sensible? For Descartes it is a realm of confidence, for Hegel — of intellect which governs universal history. These thinkers reflected the spirit of their epochs, but their descriptions are inapplicable for a description of ours. In general, every living being has its own point of view and a worldview, and this pluralism is unavoidable. The power of idealism was in uniting people on the ground of sense. Of course it justified the social regime. In fact it contains both sensible and insensible, and it is not always that good wins over evil. Assuming that integrity does not exist in society, we still hold on to the notion that it exists in the sense. The sense is a local phenomenon. There exists a lot of meaningless and even absurd in the world. An attempt to find rational bases for this, an attempt to prove the existence of a unity of people is nothing else but recourse to theology. Unity does not necessarily imply integrity. They must not be identified. Any search for unity eventually brings its subject to an assumption

that there exists an integral being governing the world. Therefore pluralistic models of unity and the ontology of plurality seem to be the most prospective. Each of us possesses a single or several partial truths: the whole should be understood so, lest it contradicts these partial truths and at the same time allow for their existence.

At the same time, the man does not want to be a lonely existentialist. Instead, he looks for the connections with the others. He integrates the “humane” into the cooling-down social spaces, e. g. he makes friends at his workplace. Having realized that the society is not appropriate for friendship, the man can create communal spaces outside of the official workplaces. Nowadays he is in possession of plenty of spare time and quite a lot of means allowing him to look for such communities in the sphere of entertainment. Recently the model of “networking unity” has emerged and is already being developed not by political parties or international organizations, but by individuals who create grass roots communities based on the private interests. To predict the result of this transformation of the individualist society — whether it will result in a blogger revolution or anything else — is an urgent issue of the contemporary philosophy.

A. V. Rykov

MARXISM AND LONELINESS (On the question of “the Political Unconscious” of the Contemporary Humanities in the West)

The paper explores the general issues of the contemporary humanities, its “inner philosophy” and “political unconscious”. It contains the interpretation of David Cottington’s book “Cubism in the Shadow of War. The Avant-Garde and Politics in Paris 1905–1914”. The author brings into comparison D. Cottington’s views on avant-garde and the theory of Modernism, elaborated by the Soviet philosopher and art theorist Mikhail Alexandrovich Lifshitz (1905–1983).

Key words: Theory of avant-garde, fascism, Cubism, David Cottington, Mikhail Lifshitz (Lifshits), contemporary humanities and social sciences

Freely crossing boundaries of separate scientific disciplines and having reached a significant level of inner uniformity, contemporary humanitarian theory requires special attention to its “political unconscious”, to those “hidden” and “forced out” socio-cultural impulses which set its mechanisms going. At present, the Western humanities constitute a very complicated (and principally different from its Russian analogue) system, aimed mainly at solution of politological and political tasks connected with studying the problems of formation and functioning of the contemporary society authoritative institutes (understood quite widely).

In this connection, a specific value is acquired by culture hygiene mechanisms, set into action by the contemporary humanities, which mark these or those concepts as socially dangerous and possessing totalitarian connotations. Different trends of contemporary theory — post-Modernism, neo-Marxism, Gender Studies — are united in their striving for unmasking and neutralizing authoritative structures which penetrate social life of the Western society (as a rule, they are not directly connected with functioning of real state institutes and their repressive apparatus). Art and culture are analyzed from the positions of political science as the carriers of these or those ideological viruses and infections, dangerous pathogens of totalitarians myths and archaic behavior models, which drowse in mass culture.

One of the victims of this new culture hygiene mechanism is the mythologeme of loneliness, differences in understanding of which determine the border between “old” culture and the last version of “the modernity”. “Repressed” and “tabooed” as an archaic notion and a romantic movement remnant, so-called “loneliness” can be regarded now at best as an unfair strategy of positioning at the intellectual market; it attracts negative social meanings, which are associated with tragic recurrences of mythological thinking in the political history of the twentieth century.

The famous British art critic, who contributed greatly into development of Gender Studies, Griselda Pollock notes, that the repressive apparatus of modern society, translating and reproducing itself first of all in the sphere of culture, owes much to the myth of a lonely genius, male artist who overcomes all obstacles on his way to his asocial goals¹.

In fact, if loneliness is understood as a kind of social autism and art is seen as an ideal model of self-reflection, which is projected on all other spheres of human activeness, then the myth of “genuine artist”’s loneliness do not only overshadow the social nature of creativity, but also legitimizes cultural repressive mechanisms, elevating social autism to a certain norm and classicizing it. Oriented first of all at studying of the social aspects of art and culture, the contemporary Western humanities consider such a mythology of loneliness unacceptable.

If we regard loneliness as a symptom of a critically thinking personality independent of moods and estimations ruling in the society, then in such an edition the concept interesting for us acquires ideal utopian properties, entering an irreconcilable conflict with hyper-critical (so to say, “apophatic”) spirit of contemporary science. In the epoch of total dominance of mass media and different systems of ideological supervision, a “critically thinking personality” is an absolute utopia (utopia of absolute isolation), which creates dangerous illusions preventing us from recognizing evil and fighting against it. “Loneliness” does not fit into anti-romantic and anti-utopian mainstream of the contemporary theory; together with notions of aura, genius, authenticity and uniqueness stigmatized by Walter Benjamin, it is recognized as potentially virulent and creating favorable conditions for intellectual corruption.

In studying the ways of symbolic capital accumulation, the myth of writer/artist’s loneliness represents a part of “speculative” marketing strategy, based

on archaic and “anti-intellectual” models of artistic work. More or less successful examples of such positioning in the system of culture are reconstructed in the works by prominent French scholar Christophe Charles².

But what is the most significant here is that “loneliness” is perceived now as a figure of power, as a manifestation of uncontrolled lust of power which equalizes a tyrant in “politics” and genius in “art”. Denying distance and borders, dissolving any text in its context, contemporary theory is quite hostile towards everything isolated, individual, unique just due to negative social overtones of these notions. The concept of loneliness violated the egalitarian focus of contemporary humanitarian theory, which is concentrated on deconstruction of authoritative relationships and all kinds of closed systems (be it a separate personality or a separate society as a whole).

Finally, loneliness as an exclusive position is an image of power (energy). As the last notion has been defined for a long time by the Western humanities (obsessed with the idea of social responsibility and occupied with search for the gene of fascism in different cultural spheres) as a proto-fascist and thus liable to immediate deactivation, the phenomenon of loneliness can be regarded in the same context. Fascist ideology presupposed presence of not only unified crowd but also of a leader, absolutely extraneous against this crowd, a genius and a dictator at the same time. Fascism means not only “collectivist values” and the idea of a great race, but also a cult of a “great personality”, a cult of aristocracy. Basing on the radical theory of leadership, nazism denies equal rights not only of races, but also of people (this contrasting it sharply from Marxism). And though leadership and loneliness are not the same, the common ideological and political bases of these models can be traced easily.

An artist’s loneliness is a form of ostracism, society’s defense reaction caused by a certain lonely genius’ aspiration for absolute intellectual authority. Thus, an image of lonely thinker (e. g. Nietzsche) accumulates images of dictators-outcasts (Napoleon, Trotsky) and (also lonely!) tyrants at power (Stalin, Hitler), who control great empires but are incapable for personal communication. Finally, discredited images of loneliness are forced out into unconscious of the humanities, which in daytime work on construction of “collective identities” and “the theory of systems”, but continue to dream of lonely heroes

¹ Pollock G. Vision, Voice and Power: Feminist Art Theory and Marxism. *Kvinnovetenskapling tidskrift*, #4, 1981, p. 6–30

² Charles C. *Les intellectuels en Europe au XIX siècle. Essai d’histoire compare*, Paris, Le Seuil, 1996, 379 p.

and martyrs — Marxist philosophers, suffering in exile, in prison or in inner immigration (Walter Benjamin, Antonio Gramsci and others).

Having touched the problems of fascism, we came closely to the essence of that radical transformation of culture hygiene mechanism, which marked the edge of the XX–XXI centuries. As one of the symptoms of this transformation one can regard greater convergence of “fascist” and “modernist” paradigms in the contemporary humanitarian thought, perception of fascism not only in traditional (political and social) way, but also as a phenomenon of culture³. These processes reflect the two tendencies in the contemporary Western humanities — critical (or “hygienic”) and relativist (or “post-modernist”).

We cannot say about absence of connection between these tendencies. Thus, Marxism, which represents “critical tendency”, can be called a forced-out unconscious of post-Modernism: the latter radicalized Marxist criticism of modern society and extended it over the mere subject of this criticism, over the mere critical instance. The result of such “radicalization” is the situation where endangered is the mere existence of “hygienic” (evaluative) function of culture and the aspiration to “supervise and punish”, direct and “edit” creative processes is regarded as a manifestation of “proto-fascist” will for authority.

One of the consequences of this reconfiguration of contemporary science “hygienic” function was “the new art history” of the twentieth century, which appeared to include totalitarian art and artistic phenomena connected with right-radical ideology. “Critical” approach is not lost completely, but gets into most complicated combination with what should be called “post-modernist positivism”.

As an example of these new trends we can quote the book by a well-known British art historian David Cottington “Cubism in the Shadow of War. Avant-garde and Politics in Paris in 1905–1914”⁴, one of the most noticeable publications about Cubism of the end of the twentieth century (1998), symptomatic from the point of view of metamorphoses of “the political unconscious” of the contemporary humanities. As an outstanding example of art critic reflection of that time, the work

by D. Cottington demonstrates the way of changing of Western intellectual field, mainly formed on the base of left ideology (process which compensated for failures in “real politics”) and starting to tend towards the liberal principle of “invisible arm” and conservative systems of thinking.

The book by D. Cottington, in fact, was dedicated to the phenomenon of “conservative revolution”: in the focus of research appear those tendencies in French art of pre-war decade, which were connected with curtailment of avant-garde project and reinforcement of influence of nationalist discourse. From the point of view of the old culture hygiene mechanism, D. Cottington works with the most toxic (“proto-fascist”) material, requiring increased safety measures.

In the Western science, practically since the advent of fascist movement there have been two main treatments of its origin and essence. One coalition of intellectuals (“irrationalists”), to which we should attribute, for example, Theodor Adorno (of “Dialectics of Enlightenment” period) or Michel Foucault, saw the origin of all troubles in “instrumental rationality”, which reached the peak of its influence in totalitarian states of the twentieth century but was closely connected with all European tradition. The other powerful group of scholars (“rationalists”), among whom we can specially mention Georg Lukacs, to the contrary, “concluded” fascism from irrationalist trends in the philosophy of the XIX — beginning XX centuries and in the adjoining phenomena of culture and art.

In this debate sympathies of D. Cottington belong, no doubt, to “rationalists”, though his work as a whole can not be classified in the terms of this somewhat outdated discussion — what is remarkable, neither the name of this Hungarian Marxist philosopher, nor the terms of fascism (or proto-fascism) are used in it. Nevertheless (just in the spirit of Lukacs and the best Marxist traditions of “sanitarian procession” of cultural phenomena) the British art critic traces appearing of reactionary/intuitional ideology in different spheres of social conscience, while setting connection between similar styles of thinking in politics, philosophy and art.

D. Cottington is interested in the problem of convergence of art and politics, correlation of revolutions, political and artistic, mobilization of methodological resources in his book was directed just at the solution of this given problem. For a Russian reader, the character of comparisons and the set of key names in the book by the British author can remind the works by close to Lukacs Soviet Marxist philosopher Mikhail Lifshitz. His theoretical heritage is now being actualized by a number of enthusiasts (artist Dmitry Gutov, art critic Victor Arslanov and others). In 1960–1970-ies when M. A. Lifshitz wrote and published his late,

³ Griffin R. *Modernism and Fascism: The Sense of a Beginning under Mussolini and Hitler*. New York, 2007; Antliff M. *Avant-Garde Fascism: The Mobilization of Myth, Art, and Culture in France, 1909–1939*. Durham, London, 2007; Hewitt A. *Fascist Modernism: Aesthetics, Politics, and the Avant-Garde*. Stanford, 1993.

⁴ Cottington D. *Cubism in the Shadow of War. The Avant-Garde and Politics in Paris 1905–1914*. New Haven, London, 1998.

well-known works on the essence of modernism, they were perceived by Soviet liberal intelligentsia as a political denunciation on experimental art, its representatives and criticism. In fact, Lifshitz rather belonged to Western tradition in cultural studies with its wider view on the problem of correlation between artistic and political, and much less burdened with consequences of censorial ban for full-scale researches in this scientific sphere.

On the intellectual Olympus of late Soviet epoch M. A. Lifshitz was, no doubt, the greatest “hygienist”, embodiment of critical approach to the problems of culture and art. Among multiple oppressors of modernism in this period M. A. Lifshitz was, perhaps, the only truly great “inquisitor” of avant-garde; his conflict with “modern art” had deep philosophical roots and his criticism of modernism based on a great scientific tradition — M. A. Lifshitz belonged to those few Russian humanitarians whose works easily fit in the world scientific context.

By the end of his life M. A. Lifshitz had reached the “state of bliss” of absolute loneliness in culture, “sparkling isolation”, which has made him a cult figure for post-Soviet period of intellectual history. But for all that, he was “canonized” in the actual artistic environment within the frame of the avant-garde (or post-avant-garde) philosophy he had struggled with all his life.

Paradoxically, M. A. Lifshitz, though being Marxist and Leninist, has become one of the heroes of “non-alignment movement” in politics and culture, having rejected dominant ideological tendencies in the Soviet Union and in the West; moreover, such a “double opposition”, typical for Western intellectual and artistic establishment, “was added” in M. A. Lifshitz’s works by criticism of extremism (both left and right). M. A. Lifshitz regarded Cubism (and French culture of the edge of the centuries as a whole) from the point of view of genesis of fascist ideology (which he, in fact, brings closer to “Yezhov regime” and other manifestations of “left extremism” in Soviet Russia). And here we see the points of contact with the newest treatment of Cubism in the book by D. Cottington, who experienced significant influence of a prominent Israeli scholar, Zeev Sternhell, specialist in fascism, who stated that it was in France where the main components of fascist ideology were formed.

The research subject in the book by Cottington was not “loneliness” of a single one (concrete artist, politician, philosopher), but its inclusion in the plural — “mass discourses”, ideological epidemics, directly preceding the First World war and touching all spheres of social conscience. The matter concerns, first of all, right-wing, nationalist discourse and its struggle with left-wing political trends

(socialist, syndicalist and anarchist) for the hegemony in the cultural sphere, as well as avant-garde discourse of “aestheticism”, called into being by disillusionment of many artists in political struggle.

The main breeder of ideological infections which provided the penetration of reactionary nationalist ideas into avant-garde environment at the edge of the XIX–XX centuries, according to M. A. Lifshitz and D. Cottington, was Henri Bergson’s philosophy. It is quite important that both researchers of modernism — both Russian and British — for grounding their theoretical constructions cite the same place in “History of Western Philosophy” by Bertrand Russell about political connotations of this French philosopher’s doctrine: “The main effect of Bergson’s philosophy was conservative, and it harmonized easily with the movement which culminated in Vichy”⁵.

D. Cottington underlines the close ties between Bergson’s theory and one of the leading (according to Z. Sternhell’s classification) French political traditions — “organicism”, which is opposed to the ideals of individualism and universalism of the Great French revolution. Close to “völkisch” movement in Germany, having absorbed the ideas of different intellectual directions (in particular, of romanticism and racism), opposed to the bourgeois society of the XIX century, as well as to political institutes and ideology of the Third republic, this tradition easily adapted to philosophical works by Bergson, whose theory of conscience gave additional stimuli for “Catholic revival” and interest to occult matters evoking at that time⁶.

Among those who belonged to this virulent “organicism” tradition was also Maurice Barrés — one of the most influential leaders and ideologists of French nationalism and another key figure for understanding avant-garde in conceptions of D. Cottington and M. A. Lifshitz. Populist and intuitivist ideas of this infamous reactionary politician, according to D. Cottington, appeared most consonant to Bergson’s theories (the British art critic, like M. A. Lifshitz, contrasts Bergson’s political sympathies with the objective meaning of his philosophy).

For D. Cottington and M. A. Lifshitz, it was important to prove that intuitivism in philosophy (Bergson) and intuitivism in politics (Barrés) are interrelated

⁵ Lifshitz M. A. *Iskusstvo i sovremenny mir* (Art and the Contemporary World). M., 1973. p. 45–46; Cottington D. *Op. cit.* P. 57; Russel B. *History of Western Philosophy*. Simon and Schuster, N.Y. 1945. P. 791.

⁶ Cottington D. *Op. cit.* P. 56–57.

and exert influence on close to intuitivism forms of literature and art. In this situation the odious figure of Maurice Barrés — prominent French writer and at the same time politician, whose work was inseparably linked with evolution of his political views — appeared just in time and naturally attracted attention of the both researchers.

Such parallels, of course, are not accidental, but they can lead astray. D. Cottington, no doubt, is not a Marxist, though he owes much to Marxist tradition, above all, to British (here first of all one should name Raymond Williams, Stuart Hall, Terry Eagleton, Perry Anderson and Eric Hobsbawm). Marxist tradition D. Cottington appeals to has undergone the hearth of post-Modernism; its critical essence loses its tension but does not disappear. D. Cottington obtains objectivity of a Kunstcamera collector, who carefully selects artistic and ideological monsters for his collection — queer hybrids of art, politics and philosophy. Another important aspect of D. Cottington's work is inclination for concrete, "historical", to the prejudice of general theoretical speculations; methodology of cultural studies. There are no references to Marx, Engels, Lenin, Trotsky, Walter Benjamin, Adorno, Lukacs or Jameson in his work as well as no names of fashionable philosophers-postmodernists (though, for example, the notion of discourse used by D. Cottington, no doubt, refers to Barthes and Foucault).

Long searches for infected objects inevitably end in comprehension of relativity of categories of health and illness, recognition of existence of many transitional forms. Infection can not be "the essence" of its bearer, and, though it was infections-discourses which made the subject of analysis performed by D. Cottington, his conclusion that Cubism (as well as avant-garde as a whole) lacks "essence" and have no "genuine nature" is quite logical: essentialist orientation is totally rejected as archaic and discredited⁷. Cubism in its different variations appears to be a prisoner of, alternatively, left or right receptions; borders of avant-garde appear to be degraded and its ideological platform — extremely diverse and controversial. However, it is here where D. Cottington marks the border of "relativism" and "post-Modernism"; his book possesses a certain moral core and was surely written from the left-wing position.

By their works M. A. Lifshitz and D. Cottington have widened our knowledge of modernism idea range. They discovered avant-garde dependence on bourgeois ideology, at the same time pointing at the existing in history tactical and strategical unions of modern art with left or right extremism. According

⁷ Ibid. P. 2.

to M. A. Lifshitz, avant-garde can be collectivistic as well as individualistic. According to D. Cottington, avant-garde from the very beginning was a "collective identity": "avant-gardists" (like "intellectuals" in C. Charles's conception⁸) always thought themselves "in plural", as members of a community⁹. Nevertheless, if we follow D. Cottington, there is a big distance between "private", belonging to microscopic subculture art of Picasso (and "Gallery Cubism" as a whole) and oriented at much wider circles "Salon Cubism", the immunity of which against nationalistic ideology was not so strong. Moreover, in the period of synthetic cubism, according to D. Cottington, Picasso puts on "the mask of genius", creates within his art effects of artistry, maximized to the greatest ("alchemical") level of refinement by changing everyday objects (parts of newspapers or wallpaper) into the "gold" of art¹⁰.

Using elitist and populist strategies does not only contradict the character of avant-garde art, but also can coexist, as D. Cottington demonstrates in his research on the example of Robert Delaunay's works¹¹, in the art of one artist. As a whole, populism, topics of social ("epic") scope, intuitions of unanimism were more typical for "Salon Cubism"¹². Fernand Léger described ambitions of this type of avant-garde, to which he, no doubt, belonged: "We reach the concept of art which is as powerful as all preceding great epochs; the same strive for large scale, the same appeal to wide audience"¹³.

While M. A. Lifshitz wrote about inner closeness of Cubism to the most influential version of French nationalism of that time (Maurice Barrés), and to the trends in philosophy which were related to traditionalism and anti-intellectualism (Henri Bergson) mainly in generally theoretical manner, D. Cottington quotes concrete facts of impact of Maurice Barrés' and A. Bergson's conservative ideas on Cubist art and the mechanisms of its reception. In this connection, the British art critic concentrates on "traditionalist" aspects of Bergson's conception of duration, according to which the past continues to live in the present and human consciences gravitate to interpenetration.

⁸ Charles C. Op. cit.

⁹ Cottington D., Op. cit. P. 40–41.

¹⁰ Ibid. P. 142.

¹¹ Ibid. P. 181, 183.

¹² Antliff M., Leighton P. *Cubism and Culture*. London, 2001. P. 108–109.

¹³ Léger F. O zhivipisi (On Fine Art) // *Mastera iskusstva ob iskusstve (Masters of Art on Art)*. Vol. 5 / Ed. Matz I. L., Yavorskaya N. V. M., 1969. Book 1. P. 285.

“Simultaneous” art of Robert Delaunay as well as works by Albert Gleizes are regarded by D. Cottington through the prism of this conservative philosophy, which proceeds from existence of a certain national historical continuum, unity of the past, the present and the future of collective unconscious of the French nation¹⁴. Another example of how modernist stylistics served to expression of conservative ideas is creative work of Henri Le Fauconnier who claimed dominance of biological forces the embodiment of which is the central figure of his famous painting “Abundance” (1910–1911). Vitalist philosophy of this work, according to D. Cottington, creates an idea that any changes are not the result of collective’s conscious efforts but the production of vital energies laid by the mere nature (the key idea of “Creative evolution” by Bergson)¹⁵.

In the sphere of art criticism, nationalist theories of classicism by Ch. Maurras, M. Barrés and A. Mithouard have found their reflection in the works by the “propagandist” of “Salon Cubism”, poet Roger Allard. Having named Cubism “an honest call for a new discipline”¹⁶ and distrusting “mallarmism” of Braque and Picasso, the French critic, according to D. Cottington, combined in his article the cult of “The Great Century” (highly appreciated by the founder of Action Francaise, Charles Maurras), intuitivist classicism of Maurice Barrés and Bergson’s lyricism of the poetic circle of the Abbaye de Creteil, connected already with glorification of modernity¹⁷.

Roger Allard was seeking in the art of his time for a new canon, new synthesis; his conception of “classicism of the future” (opposed to “lifeless” neo-classicism of Maurice Denis) was based on Bergson’s theory of duration. Allard’s favorite artists were Le Fauconnier, Gleizes and Metzinger, who partially shared his aesthetic views, the most important constituent of which was nationalism. We can judge how typical were searches for national artistic identity among intellectuals and “Salon Cubism” artists on the example of Gleizes’ evolution from worshipping Greek and Roman culture up to complete rejection of this culture seen as alien to Celtic essence of French spirit. Researchers established that ideology of Gleizes’s

manifest “Cubisme et la tradition” (1913) is close to antiroyalist, anarcho-syndicalist and racial rhetoric of Celtic League founded in 1911, which regarded French proletariat as the embodiment of Celtic national genius, and “Latin” culture and monarchism as hostile to French race¹⁸.

Quite surprisingly, Gleizes’ nationalist views were not revealed anyhow in his joint with Jean Metzinger treatise-manifesto “Du Cubisme” (1912). D. Cottington supposes that this text was mainly written by Metzinger, who in some extent gravitated to “Gallery Cubism” and played the role of a “mediator” between Bateau-Lavoir and Puteaux group¹⁹. Nevertheless, visible in Gleizes&Metzinger’s tractate elements of elitist ideology based on the ideas of Nietzsche and Bergson, certify general drift of French avant-garde to the right.

“Gallery Cubism”, the art of left-wing avant-garde, works by Picasso and artists of his circle were with good reason regarded as an alternative to nationalist discourse²⁰. D. Cottington introduces certain corrections into the established black-and-white picture of relationship between avant-garde and right-wing politics. Pre-war aestheticism is treated by D. Cottington rather as neutralization or deformation of avant-garde under the pressure of nationalist spirits. While Patricia Leighton considered early (1912) collages by Picasso as the best and “revolutionary” evidence of anarchist ideas influence on the artist’s works²¹, D. Cottington’s text contains apparently defeatist notes. According to the British art critic, in the Paris of 1912–1914, as opposed to the Moscow and the Berlin of 1919–1920, cultural or political revolution was impossible²².

In his characteristics of Picasso’s Synthetic Cubism D. Cottington underlines the problem of alienation, symptoms of distancing of an artist from political life and public space as a whole, refusal from identification with concrete political forces and so on. At the same time so-called “depoliticization of avant-garde” is not interpreted by the British art critic as the return to the norm, to the searched standard of “independent artistic work”.

As a whole, P. Leighton and D. Cottington describe the same evolution of avant-garde in 1910–1920-ies to “aestheticism”, “formalism”, “classicism” and other forms

¹⁴ Cottington D., Op. cit. P. 115–120.

¹⁵ Ibid. P. 96.

¹⁶ Allard R. Primety Obnovleniya Zhivopisi (Signs of Fine Art Renovation) // Siny Vsadnik (Blue Horseman) / Eds: W. Kandinsky, F. Mark. Translation, comments, afterword Z. S. Pyshnovskaya. M., 1996. P. 30.

¹⁷ Cottington D., Op. cit. P. 93–94, 149.

¹⁸ Antliff M., Leighton P. Op. cit. P. 121.

¹⁹ Cottington D., Op. cit. P. 161.

²⁰ Leighton P. Re-Ordering the Universe: Picasso and Anarchism, 1897–1914. Princeton, 1989.

²¹ Ibid. P. 121.

²² Cottington D., Op. cit. P. 143.

of “traitorous” social camouflage. However, as opposed to P. Leighton, Cottington dates the beginning of this process of social mimicry to an earlier period and does not try to prove the presence of a certain “left core” in Picasso’s world outlook (that is logicality of his evolution from anarchism to communist views) — such “an essentialist” approach is unacceptable for D. Cottington.

Synthetic Cubism, according to him, was a product of a specific elitist strategy, which was in opposition both to mass culture and various populist discourses, and to the culture of dominating fractions of dominating class (terminology of P. Bourdieu and his follower C. Charles, who exerted significant influence over D. Cottington). The art of this type cannot be studied separately from its political context, but Picasso’s aestheticism (as opposed to Mallarmé’s aestheticism), according to D. Cottington, does not already possess genuine explosive potential — doubted was even the mere possibility of direct political statement in art. To “monotony” and “dogmatism” of political discourses an artist should oppose playful and enigmatic “slippage of the signifier”, inconstancy of meaning²³.

With all its outer loyalty to Anglo-Saxon empiric tradition, “Cubism in the Shadow of War” constitutes a complicated interweaving of contemporary methodological strategies, a sample of a so-called “practical theory”, which allows reinterpreting many key matters of the classic avant-garde. Dedicated to the basic ideological questions of the twentieth century and marked with the influence equally of post-Modernism, neo-positivism, “Sermon on the Mount” of Marxism and Gender Studies, the work by D. Cottington in full measure reflects duality of the Western humanities of the last decades.

The book by D. Cottington is a version of “the new art history”. From thematically and methodologically close works it differs by particular strictness, one can say, even severity: the spirit of implacable history and the feeling of enormous pressure of the environment, of the system over an agent of culture. But as a whole, this is quite a typical text for mainstream of the contemporary humanities. On the one hand, it is ruled by postmodernist relativism and neo-positivism, tyranny of context, which dissolves art in economic and political practices. This corresponds to the common world outlook of a postmodern epoch person, who perceives art (and other forms of spiritual activities) as a part of economic system (as goods), and economics, in its turn, as a component of cultural life. On the other hand,

in D. Cottington’s work revealed is also another (critical) component of contemporary humanitarian theory: the urge to “unmask” and “neutralize”.

When the first shock reaction to “the new art history” is over, it turns out that the picture of historical process it generates appears fuller and more differentiated than the models, which are more usual for us, and “broken” culture hygiene mechanism, which lies in its basis, appears to be the fruit of struggle between intellectual elites for the certain moral and political values. As an intermediate result of this struggle one can consider the contemporary paradoxical situation, in which the humanities become a victim of their own tidiness mania when functioning of one of “anti-viral programs” blocks the defense mechanism as a whole. Meanwhile in the future this reconfiguration, probably, will lead to formation of more flexible and efficient ways of “sanitary-hygienic” processing of art phenomena, which will enable us to view the culture of this or that epoch in all its variety, but as if through a transparent protective glass depriving several elements of this “variety” of their virulent power.

The first step on this way was contemporary humanitarian theory regarding different spheres of social life as single conflict whole, in which “art” and “discourse”, “political” and “artistic” cease being perceived as antagonists. And if “Marxism” in our work (however, rather conventionally) personifies critical component of culture and systematic view on its problems, and “Loneliness” personifies pathogenic myths of romantic and “individualistic” thinking, one can say that the contemporary humanities logically focus their analysis at the sacral and the mythological (genuine drives of any culture) being equipped with the “coldest”, the most “rational” methods. It is new forms of integration of the sacral and the profane (and, in particular, marking out of religious component in artistic and political processes) that attract to the contemporary humanitarian theory unexampled intellectual investments and determine its special status in the history of culture.

²³ Ibid. P. 140.

Istvan Magyari-Beck

DIMENSION NUMBER “N”. UNFINISHED NARRATIVE ABOUT SIMPLICITY AND COMPLEXITY

The main tenet of this paper is that the dimension of complexity explains mostly the health of culture and determines its hygiene. If the culture is primitive or over-complicated the culture is in the danger. In primitive culture people are limited from outside, while in too a complex culture people are limited by their inner contradictions. Because any cultures — as products of man — are not sustainable we are always threatened by the extremes of simplicity and complexity. Cultures are inevitably cyclical phenomena. They go from the initial simplicity (dictatorship) towards over-complexity (and anarchy). It applies in our days as well. Now we live in a primitive dictatorship of rules, money and industry (or lack of them). The way out of these non hygienic conditions would be intellectual and only intellectual.

Key words: Hygiene, culture, simplicity, complexity, narrative, flow, Gödel's theorem, democracy, renaissances, collapses.

INTRODUCTION

The concepts of complicated and simple belong to the same dimension of things and phenomena. In fact, there is no significant difference between them. They refer to the same characteristic of the subject, only from the opposite sides. **It is reasonable to assume that this dimension is the most important one of existence and its parts.** As for me, I really think this dimension is a dimension number “1”. But the letter “N” in the title of our work permits the opposing opinions, what gives us the opportunity to have a fruitful discussion. Moreover, different theories of evolution and development describe and explain the changes, first of all, of living organisms, using just this dimension.

By the way, the “newborn” universal Darwinism covers also non-living systems from this point of view, and studies them at various levels of complexity. **All existing entities move either from simplicity to complexity, or on the contrary: from complex to simple.** For example, the first Christians, following in the foot-

steps of Jesus Christ, after a long period of complication of social life and public order preferred simplicity in all respects, including both physical and spiritual, intellectual life. Simplicity was in the Christian antiquity the supreme goal and value. On the other hand, scientists of the time of so-called modernism tried to reach heights of complexity, starting from the first, surprisingly simple scientific models of the universe. Moreover, the prestige of simplicity persists today, at least on the level of the first approaches to the Himalayas of knowledge.

Here is a quotation from the works of C. G. Hempel: “... if more and more qualifying hypotheses have to be introduced to reconcile a certain basic conception with new evidence that becomes available, the resulting total system will eventually become so complex that it has to give way when a simple alternative conception is proposed” (Hempel, 1966, p. 30). Or: “... if two hypotheses accord with the same data and do not differ in other respects relevant to their confirmation, the simpler one will count as more acceptable. The relevance of the same basic idea to entire theories is often illustrated by the reference to the Copernican heliocentric conception of the solar system, which was considerably simpler than the geocentric one it came to supersede, namely, Ptolemy's ingenious and accurate but ‘gorgeously complicated system of main circles and sub-circles, with different radii, speeds, tilts, and different amounts and directions of eccentricity’” (Ibid., p. 41). This conception is — as the reader can see — confirmed by the author by comparison of heliocentrism and geocentrism from the point of view of their complexity and intellectual transparency. Undoubtedly, simplicity and convenience played a significant role in the victory of heliocentrism. What is the main direction of progress? **Whether progress will result in organized simplicity of complexity (that is monumentality), or, on the contrary, the increase of the degree of apparent complexity in all cases without exception?** To this question we will return a little later. We are primarily interested in the relationship of this dimension to the problems of hygiene of culture and a man.

MATHEMATICS AND VITALISM

We begin our consideration of this question with the theory, according to which all development processes lead to the complication of the facts and phenomena in a good, constructive sense. There is no way back. Or if there is, it is called a collapse. The name of the Austrian scientist, who created this attractive theory, is Kurt Gödel (Magyari-Beck, 2012). According to the thesis, proven by him, the development of any systems

starts from the stage of simplicity and moves towards the complexity. This scientist even worked out an ingenious mathematical form for this theory. The theorem of Gödel states that the necessity of the world complicating process is dictated by the logic of universe. **That is it is the logic, which moves the process of development and complexity and not the mere chance. But the logic is only one side of the coin. The other side of the coin is not yet understood tendency toward self-preservation and inner cohesion of systems. It is, too, a pledge of the unity of things and, like logic, tries to close the systems, preventing their breakup.** In short, here we speak of the borders of entities. Without impeccable logic and incomprehensible for the time being tendencies toward self-preservation holistic systems cease to exist.

However, we can analyze these questions from another point of view as well. Namely, by the theory of appearance of life on earth (or may be on other planets). We all know that living systems are open, living due to metabolism and information. This directly leads to the assumption that some creatures from the very beginning rejected the strategy of isolation and began to use their slits as doors of exchange. There is no reason to reject in advance the hypothesis, according to which these creatures in their turn have not abandoned the material and information growth (and thus they became the first “plants”). Such kinds of increase are in principle achievable by increasing inflow of substances and reduction of their outflow.

As for the information, the case is more complicated, as for increasing their fund, one should increase information outflow (dissemination of knowledge) and stabilize its inflow. If we accumulate enormous quantity of knowledge over a short period of time, the inner entropy of the personality becomes unbearable (Magyari-Beck, 2010). All teachers know that the most effective mastering of the curriculum by a teacher is in the course of his teaching in school. **Let us return for a moment to the rest — inanimate — systems (things) that still work hard on their closeness. It is not excluded, that they are true reserves of life, which are behind the more advanced things, which have managed to overcome the mysterious border between the living and non-living beings.**

But how can be explained the force of cohesion — such clear in elementary physics — in general? At the moment we can only apply the terminology of vitalism, often rejected in the history of science, and still is denied by the exact sciences. Is it right to think that such an authoritative natural science even today does not recognize a fact that having no better way, finds an empty place for itself in the strict mathematical speculations? Why not? Well, almost all the knowledge in the physics of the micro-world appeared as a result of speculation. And mathematics is not the worst speculation.

THREATS OF EXTREMES OF COMPLEXITY AND SIMPLICITY, AND A WAY OUT

Studying history, it is easy to notice that literally all socio-political organizations collapsed at the level critical for them in respect of complexity. **Where are the levels of complexity, which cancel the Gödel’s laws of development? In all probability, they are where components of the system — in the case of societies these are people — cease to be reliable pillars of the social system.** Every child, who played cubes, knows perfectly, that of ordinary cubes a large and heavy residential house cannot be built. This simple rule often — if not always — is ignored by designers of economic and political systems. In all cultures before the final collapse a sustainable development becomes a **sustainable crisis**. A person in such a fatal situation may appear in non-hygienic condition in two ways: (1) if the pressure is literally over his or her capacity (overutilization) and (2), if the pressure is not a slightest challenge for him or her, that may be another kind of a severe stress.

The exit from such non-hygienic situations the American psychologist Mihaly Csikszentmihalyi offers his famous notion of flow (Csikszentmihalyi, 1990). **According to Csikszentmihalyi, flow is a continuous solution of a number of such problems, which, although they are within our competence, achieve the highest level of our physical, intellectual and emotional abilities and thus enrich our ability** (Csikszentmihalyi, *ibid.*). But why did the author call this phenomenon — or process — flow? Because a person in this state does not suspend somewhere, but, after solving his own task, he is immediately in the following problem situation, etc. Thus, the flow reveals the mystery of activity and triumph of a person.

The concept of flow is in contradiction with both the unbearable to consciousness Freudian problem and problems of underutilization of a man. As regards Freudian problem, as extremely difficult everyday task, it will result in a psychological suppression of personality. And this is — as Dr. Freud proved it — the main mechanism of mental and psycho-physiological disease. The opposite extreme is also characteristic of our days. One, but not the only manifestation of the non-use of human capacity is unemployment or being unutilized.

In April, 2013, I listened to a brilliant report of one eminent she-specialist about energy problems of the European Union. The report was very interesting. But I had a question. Why, when speaking of energy resources, we always return to oil, gas, gasoline, and dedicate only a few brief sentences to renovating natural

resources. **However, where should we place a person, who is also an energy carrier but not renewable one. A man must be regularly updated by lifestyle and learning. Otherwise he is lost, or (like water, unused by engine) destroys nature, society, culture and, finally, himself. Not to mention the fact that a man is the engine of all engines, energy source of all energy sources. Consequently, he is the leading energy source.**

Do these examples of overutilization, underutilization and flow have anything in common with hygiene of culture? After all, they say nothing about the purity, sterility, uniformity and other values of conservative medicine, allegedly applied by us daily? Of course, they do. Moreover, the latest medical schools of hygiene are not limited to classical methods of health treatment. They go beyond the “good old times” and experiment with such techniques as persistent tempering, intensive training, a powerful stress, etc., which in the eyes of conservatives of old medicine specialists are considered origins of diseases. Doctors of the 19th century tried to isolate patients from unexpected shocks of life, forced them to be passive, advised peace and comfort of beds.

We are all familiar with the famous novel of Thomas Mann “The Magic Mountain”. This novel was born in those days, when the first sharp conflict broke out between the old sanatorium hygiene concepts and the new views on the usefulness of turbulent life and adventure. This was the conflict of passive mentality of strict rules of the numb Europe with an active mentality that appeared under the circumstances of deep cultural stagnation of modernism in the late XIX and early XX century. Health of the hero of this novel Hans Castorp was deteriorated under the influence of the treatment received in the sanatorium on the magic mountain, but surprisingly improved in a brutal extreme everyday life of the First World War. The same effect experienced colleagues and patients of Sigmund Freud, when they participated in the habitual conflicts of everyday type. **Everyday life is a potential primary medicine and excellent means of hygiene.**

COLLAPSE AND REVIVAL: A HISTORICAL OVERVIEW

All systems on a certain critical level of complexity fall apart on their parts. But the process of decay does not end at this stage. The collapse is not a one time event. Parts and the parts of the parts also fall apart. **In our case it is right**

to talk about the collapse of a personality as an element of the society and namely about its disease. But in one, characteristic for a given culture, moment the process of destruction gets in touch with its own elements, where the process of decline loses its force. Of course, it is difficult to say, what the specific and distinctive element is of any given system. But here, in the immediate vicinity of the elements, **the destruction of destruction begins that opens the way for the emergence of a new framework for progress.** Such fluctuations from complexity to simplicity and vice versa had a place in the history of the mankind not only once. We will show it on well known examples! Our already not young Europe has experienced not less than three disintegrations and the same amount of Renaissances in terms of hygiene of culture. The first large-scale collapse was the collapse of the ancient slave-owning system especially in the mighty Roman Empire. The second stunning collapse was the collapse of the feudal Europe, headed by Roman papacy. The third fatal crisis appeared in the twentieth century and continues today. The three events had similar causes; similar results and similar solutions (increase of complexity, downfall and creation of a new complexity).

ANTIQUITY

Let us begin with antiquity. Motivated by economic reasons, imperialism of powerful pharaohs and military commanders in the societies of slaves and “free” slaveholders led to such a vast dormitory of different nationalities, doomed to slave labor, with which no administration could cope. Not to mention personality, often disappearing on the crossroads of mutually exclusive empirical facts and values of everyday life of united by force cultures. Because of such reasons we have the right to say that **the Holy Cross was not just a tool of the death penalty. The Cross, meanwhile, was a symbol of unsolvable conflicts of mutually denying facts and factors of life in slaveholding systems. In short, Cross reflected not only the momentary position of the guilty of crime, doomed to death, but a prolonged mental attitude of the people of the remote antiquity to be victims. Is the above-mentioned attitude hygienic? The answer to this question was gained by disappearance of the slave-owning empires.**

Many of these empires were proud of their democratic achievements. Because democracies are the methods and the fruits of agreement and consensus: the unique

means of association of a heterogeneous population of slave-owning empires. And the last ones lead to military glory and intellectual power. However, where leads a premature and not enlightened democracy? As shows fraught with consequences the exemplary democracy of Athens — this leads to empty demagogy. Enchanted by the amazing idea of “people’s power”, wealthy Athenians lightly distributed their rights to vote to the layers of the corrupt representatives of simple and uneducated people. Each step of such distribution awarded more and more inferior, in the sense of culture, layers.

Oddly enough, **the development of democracy today, in the XXI century is identified with the gradual, but not harmless expansion of the circle of male and female voters, despite the lack of education of newcomers in the political culture, where they are just beginners.** Sinister layers are easily influenced by “political figures”, which instead of serving their homeland prefer to follow their own inclinations. There is nothing surprising in the fact that the so-called developed democracies, where demagogues swim like cheese in butter, go “from the world arena in the medium-time” (Reut, 2012. p. 27). The results of peaceful and military collapse of such ancient civilizations are those numerous public and personal natural households and enterprises, which were losing their economic and social ties and survived in the post-antique Europe, waiting for revival of new syntheses and new divisions.

MIDDLE AGES

The second rebirth of European culture was the emergence of feudalism. Feudalism was such a society, which based upon primarily on two ethical principles of service and love (Süpek, 1980). The famous Hungarian Professor and literary critic of the twentieth century, Otto Süpek proved that **such intangible principles as loyalty and emotional attachment to another person may be structure-forming hygienic forces.** The structure of medieval communities was studied well enough. In the centre of the feudal system is the society’s dependence on transcendental forces, consisting in the fact that societies receive **material benefits for loyalty.** These religious in their sense relations were repeated among the lower layers including serf peasants. Thus, the Middle Ages created on the basis of service and love proved to be amazingly durable and steady order, developing for more than one and a half thousand years.

As love and devotion are the phenomena of culture, feudalism is perceived by us primarily as a culture and only secondarily as a technical civilization. **Production of crafts — as part of the common culture and art — was primarily not a producing of material wealth, but a creation of personality.** It had little to do with the economy of our confused days, where in the first place stands the mass production of schematic goods to the detriment of workforce. The golden centuries of the Middle Ages are already the past. The power of devastation were monarchies (Süpek, *ibid.*, p. 5). But why the kings, who ruled with the help of mighty gods?

One explanation for this unexpected turn may be weakening of faith in God under the influence of rapidly progressing science. Because the aristocracy of monarchies and even a monarch himself were the best sponsors of the most advanced in those days’ scientists and philosophers. Triumph of reason turned out to be fatal for emotions especially for devotion and affection. The last sad scene of the battle between the mind and senses in Europe led to the Great French Revolution and with it, the fall of culture and victory of the so-called Enlightenment. Logic broke the basics of traditional society. In addition should be noted that the experience and results of the British revolution also very much influenced the historical and economic developments in continental Europe. Failures of the monarchies were not the only consequences of the European “awakening”. With monarchies fell a lot of huge medieval monopolies.

Again collapse with all its sad side effects! Again the narrowing of employment, poverty, crime, hopelessness, etc! Solution of social problems was represented by classical Economics. But this time, the parts were not remained isolated from each other, they communicated, but how? By mutual economic struggle of small and medium size enterprises, i. e. competition **on the market, i. e. on the disastrous economic battlefield.** The prophet of market economy was an English moralist, writer, Professor and rector of University: Adam Smith. Full attention was paid to material production. In this period began **the emancipation of women that made women cease to be producers of mankind and began to be producers of things.** As a result of this, “A. Smith made a sharp contraction of economic discipline and separation of it from the subject of the reproduction of the population. [...] When F. Quesnay built the theory and economic strategy of an economic **state** (assuming the population as its main wealth [...]), A. Smith elaborated the theory and policy of a **private entrepreneur.** But the sum of financial successes of any number of private entrepreneurs is not related to the reproduction of the population of the country”. (Reut, 2013. p. 1).

DESTRUCTION OF DESTRUCTION

The market economy is not a system of sustainable development also for other reasons. Competition raises certain smaller and smaller number of enterprises, but the lion's share of participants of the economic competition either disappears forever or becomes a part of the winners. As a result of this economic cannibalism the total number of the existing economic units is reduced on the market. And the surviving continues to go the old way of cannibalism. As a result of this free market the "decent" production units turns into a Darwinian zoological garden of economic predators which control production and consumption.

The structure of this "residence" at first glance resembles a class society, at the bottom of which, according to Marx, is the enslaved proletariat, the enemy of owners of production means. **In fact, proletariat is a broad layer of the less fortunate businessmen on the market, selling their only private property, namely the workforce. This layer lives according to the same laws as the winners.** In this sense, the proletariat is not only the basis, but an ally of the upper layers as well. The recent changing of the social structure especially in post-socialist countries has clearly proved the unity of interests of these classes, which explains their coalition. Armed and ideological confrontations of tiny and large owners are not a matter of principle, but were simply quarrels over the distribution of benefits.

The intelligentsia went the other way and became an isolated historical force. Traditions of intellectuals associated them not with myopic material interests, but with the main emotional and psychological values of the human race. According to some authors, intellectuals existed only until they had remained faithful to the absolute (Benda, 1927. Пигров, 2012). It is understandable that capitalists and the proletariat hate intellectuals (Johnson, 1988). The artist, priest, philosopher, scientist who were respected and financed by the aristocracy, clergy, everyday people and even the emperor himself, were left behind the fence of the legal society from the XIX century. The intelligentsia of our days is being gradually displaced from the market. Our ancestors became rich via their creative achievements. Today, the honorarium as a normal and obligatory market phenomenon is already out of fashion. The whole science of economy of culture emerged in response to the gradual pauperization of intelligentsia.

In this last paragraph of our work we finally introduce the notion of **incomplete narrative and the narrative about narrative**, related to hygienic functions of culture. The expression of unfinished narrative refers to the need to improve our artificial cultural and educational program in the horizontal plane, and the notion of the narrative about narrative — to the intelligentsia, which works to complete the unfinished narratives in the vertical plane. So, the most fruitful approaches to culture and civilization are paradoxical approaches, which, on the one hand confirm, and on the other hand, deny the notion of **completeness of incomplete narrative**. One can equally right talk in the same spirit about "the story" of the **narrative about narrative**. A man, as a living creature, is also open, unfinished system, but in an incomparably greater extent than structurally locked thing or genetically locked animals. So one has to "close" him on top by hygienic, that is selected by basic values of humanity incompleteness.

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Alexander Drikker

MEANS FROM LONELINESS?

(to a Question about a Role of Technological Acceleration)

The article examines the impact of technological development of society and an individual in the situation of global democratic culture of information. Analyzed is the actual danger, prospects of such influence and possibilities of its correction.

Key words: *Technology, nature, spirit, personality, sociality, hierarchy, digital medium, hygiene.*

Notwithstanding what the person (not without certain bases) has nominated himself by the nature tsar, he remains by slave of nature, by animal as his life is set by the genetic program — by a hereditary complex of instincts. As well as the majority of representatives of the highest biological classes, the person is an public, social animal. Moreover, the person is a cultural animal, he is formed, made only in the cultural, public environment outside of which he has not possibility to realize, for example, such divine gift as ability to speak articulately.

However the person is an animal exclusive. Divine breath has presented his by superorganic cognitive instinct¹, by aspiration, by ability to tear handcuffs of a nature. Being created as an image and similarity, the person is lonely initially, as well as the Creator, and certainly the soul leaves limits of the terrestrial world by an orphan.

Tragedy of life was from time immemorial defined by discrepancy of Spirit and a flesh, the individual and society. For example, Kant believed, that if “it would be possible to raise the question: he [the person,— A.D.] is a public animal by nature or he is a lonely animal who avoid neighbours? Last assumption seems the most probable²”. If similar position is true, inescapable neuropathy of the person is connected with that the deeply single essence (as an orangutan) is doomed to an especially public life in flock of importunate chimpanzees.

It is difficult to tell something about experiences of a paleolithic ancestor, but oral legends, epic sagas, the first written sources of myths, religious-philosophi-

cal reflections narrate about conversations of disappointed person with his soul (the Ancient Egypt Empire), about sufferings of Gilgamesh, who has lost true friend Enkidu for ever, about searches an androgynous unity (Plato). Already Jesus speak about overcoming the loneliness which rules in the earthly reign? Gnostics and sceptics ascertain the Hopelessness of search, Kant postulates unknowability of the World, Schopenhauer and Nietzsche consider that the absolute of human loneliness is an essence of life.

Reflections about aspiration to find a related soul and about the supreme inspirations in deserted heights, about unsolvability of existential problems is a theme eternal, at least, from Adam who worries about the paradise garden to present day.

What is a loneliness: divine gift or anathema? What about human aspirations, where does current of time attract a person: to the lost organic integrity of Mother Nature or to the polar silence and clearness, to a loneliness of the heavenly Father?

TECHNOLOGICAL WAY TO THE POSTINDUSTRIAL WORLD

Let's look, what does the culture search? In the first, it is the searches of lonely spirit reflected in myths, feats, religious, philosophical, art insights. These searches expanded the consciousness horizons, but they do not resolved a secret and problem of loneliness. And secondly — it is technological movement (economic, tool, structural, social, scientific, art...). This utilitarian process, releasing the person from natural restrictions, opens for the spirit an opportunity for development. Therefore it deserves the rapt attention.

At all multidimensionality of civilized technological process интегрально the vector of its development is integrally focused on overcoming of loneliness. Irrigational systems in ancient empires, religious doctrines, trade, education, concentration of the population (occurrence of the cities, coming to the end a modern urbanization with its huge megacities), growth of the population which has passed for seven billions, rally people during of many centuries, helping them to consolidate efforts, to cope with feebleness and with defencelessness in the cold callous world and forcing all of them more intensively to fight for a bread and a place under the Sun.

Existential experience of loneliness (its character, thrills) and searches of ways of its overcoming are original for ethnic groups and cultures. Technological progress proceeded enough smoothly (to modern measures) for a long time in history

¹ Drikker A. Physical aspects of Metaphysical transformations. S-Petersburg, 2012.

² Kant I. Anthropology from the pragmatic point of view // Works in 6 v., v. 6, 1966, p. 387.

feudal and the previous worlds. But tempo sharply increase with the beginning of a rational era. Era of the Enlightenment, reacting on the civilization innovations still enough traditionally and consistently, formulates humanistic values and ideals. However already in the following, 19-th century a precipitancy of scientific and technical, social, cultural transformations is displayed, on the one hand, by the statement of positivism doctrines, by a myth about omnipotence of a science and the mind (which is supported by penetration into fundamental secrets of the nature and a universe). With another hand — by art and philosophical pessimism — a critical opinion of steady thousand-year culture which was frightened by menacing speed of a progress and by future collapse (for example Shiller³).

The maximal power of the abandonment of the person in the huge world, perhaps, reach maximum to the beginning of the Newest era (to a boundary of 19 and 20-th centuries). This experience is a presentiment of horrors of world wars, of hitlerite crematoriums, of Stalin's camps, of Hiroshima, of huge cataclysms, of fiery craters — of the infernal camp gate which absorb millions of defenceless souls left by the Providence, of a mass nightmare of mortal loneliness.

Apocalyptic presentiments, alas, have come true, nightmares were realized in sizes and forms, which were not representable for the last century. A bright, figurative and extremely realistic reflection on these frightening changes — anti-Utopia of Orwell, in which gloom of the totalitarian pressure extremely strengthened by achievements of technical progress, eliminates the person, completely suppressing his, depriving an opportunity of any independent intimate life. It is impossible to hide from an all-seeing eye of the Big brother, to resist moloch, it is not in human forces that is why similar desires die. So the problem of loneliness and together with it a riddle of life is solved finally in well-known work of Orwell "1984"...

SOCIETY OF INFORMATION CONSUMPTION

However the ways of God are unpredictable. Humankind led by the dominating western culture and its leader — the USA — without incurable mental traumas surviving the big terror, the night of long knives, the cultural revolution, the hot and cold wars, enough safely gets over during a postindustrial era (though the big parts of Humankind continues to stay in technically rearmed primitive-feudal

world, and influence of atavistic opinions is traced often enough in the policy of the advanced countries). This Era is resolutely separated from previous one.

Already today the postindustrial civilization modernized and renamed in the information civilization has born surprising fruits: the civil rights, social protection, public education and health services, comfortable existence, safety... While the listed blessings is property of only citizens of the gold billion. However it is possible to assume that present level of scientific and technical progress is capable with high probability (though are not excluded completely not and alternative variants) to create similar conditions for all population.

Today's and tomorrow's generations begin a life appearing in cardinally other (in comparison with previous periods) environment.

First, the problem of a survival is removed in a modern society. One of theorists of an information society the American professor Inglegard (convinced of a noble role of democracy in the third world countries) declares with the sufficient basis that Latin Americans who search food in garbage of San Paulo or Mexico City, extracting much more calories than their compatriots which continue to process poor fields⁴. The question of livelihood is solved already enough for a long time in the developed countries.

Secondly, the social hierarchy which has arisen at once after of exile from paradise, authority of parents, domination of seniors above younger, of teachers above pupils, authority of institutes affirmed by centuries, the tables of ranks, caste interdiction are promptly washed away. The person is released from the rigid chitinous armour which prevents the movements.

Thirdly, the privileges (which provided vital successes) lose the value, owing to the broadest availability of any knowledge and of experience in the information-communication space.

At last, new self-awareness. The new self-awareness, being formed outside of a traditional repressive field, of the rigid law which is fixed by unambiguity of hand-written knowledge, by its strict grammar producing automatic reflexes is not suppressed and is free, it is not passively obediently, but it is actively independently. Its medium ("choosing pepsi") postulate a freedom, openness, interactivity as the main values.

The coming generation rises in the new environment. They did not know a slave labour (already today the cost of robot which successfully replaces the worker of average qualification is equal only thirty thousand euro). They are released from rigid influence of traditions (in the modern global, mobile, electronic world the traditions

³ Shiller F. // Works in 7 v., v. 6, Moscow, 1955–57.

⁴ Inglehart R. Culture Shift in Advanced Industrial Society. Princeton (NJ), 1990.

cannot keep influence), they are relieved of the severe regulation which depress and limit natural aspirations (official legitimacy of homosexual relations is one of indicative examples). They are armed by mobile devices, the wireless Internet (Wi-Fi) is accessible to them, they inter-, super-active, they are connected with thousands of like-minded people from great armada of users Facebook, "Contact", Youtube...

Social networks, mobile devices define social movements and routes of cars, they fill existence. If the average user of social networks⁵ has one hundred "friends" and half of them makes on their home page three-four remarks this modest result will overflow reservoirs of memory, biosphere and noosphere. Intimate internal life becomes property of "friends" and through them of thousand and thousand people and easily goes into the public space. It is the initial stage of a full victory over loneliness. Full and surprising victory: horror story of Orwell with "Senior brother" has turned out absolutely irrelevant. O'Brien has retired for a pension, nobody hides from a telescreen now, fans of Apple are built in turn to find the new version i-Phone which will even more densely connect their by invisible strong gutta-percha strings.

THE INFORMATION ACCELERATOR

Showing surprising achievements, an electronic digital fantasy easily opens to the citizen of the young democratic culture an access to technological power and suggests to him to join to all riches of the world and culture. It would seem, all is fine! What's troubling us when the society of implemented desires is approaching?

Perhaps, the property is suspicious when nobody paid for it. It would seem when somebody gets something without price it is perfectly? But it is impossible a reference point for a way to the future is garbage of New York (which are luxury by African standards). In difference from the animal (its biological existence set by the genetic program) an essence of human life is overcoming natural limits. Pascal supposed that "Person needs to create for itself a subject of passion and to inflame the desires, anger, fear by this subject". The price of overcoming, the payment for boldness of thoughts or acts is always high. The hero is not afraid of such payment, he is certainly courageous and brave. Such behaviour is characteristically for Dzhordano Bruno and protopope (archpriest) Avvakum, Van Gogh or Janusz Korczak.

⁵ The daily quantity of look up of video on-line by website was more than 4 billions for January 2012 (mobi.ru).

The technological culture orients the modern user just on cheapness, simplicity, on the speed the desires execution (although the biological needs satisfaction only amplify their; a democratic freedom as a derivative of the market environment stimulates this dependence). The Internet is an inexhaustible and widely available source of knowledge, but the knowledge, which has been not supported by emotional experience, is no more than a casual sample from huge data file. This fleeting sample leaves the consciousness also fast how information have been received. Complexities of a multivariate "network" life is easily countable final puzzle where variability is defined by a set of standard algorithms, and such fashionable interactivity is only imitation of the creative initiative, which includes instead of feelings the elementary physiological responses, entertaining the user by iPad, as baby by rattle.

Perhaps, does a speed cause fears? It is possible to add billions to the culture instantly by only one way — by due to the culture simplification. Huge capacity of a digital channels has not vital importance, many megabits are reduced by consciousness of a democratic user: "Song about Roland" is transformed to a fantasy; Achilles and Hector are become by the heroes of computer games. The most mass desires are the most primitive, biological. However the most mass desires are the most powerful. These "precomputer" desires form a demand and stimulate an offer. The reduced (in this process with a positive feedback) democratic culture flies as a fire on fibre-optical and on wireless channels, covering universities, schools, kindergartens, countries and continents.

The role of technologies, called to multiply, to unite efforts of people to open an opportunity for perfection of the person, considerably varies with approach of New time. Their efficiency allows all in a greater degree to answer more and more democratic inquiries. Today it has appeared such highly that technology is transformed from tool in the goal.

Digital technologies, alas, do not withdraw the civil user in virtuality (social networks are rather perfect and quite household service which answers the traditional demands in the most democratic, "advanced" environment). Shakespeare, Mozart, Pushkin ... are stayed in the virtual world, in a following level, creating new world. A real danger is the tendency to simplification of a behaviour and consciousness. If the similar tendency of development will be kept, cultural revolutions of 20-th century will seem only a prelude, rehearsal of an information cultural revolution.

Today not Orwell's forecast is actual forecast but the predictions of O. Haksli. The present trend of democratic culture with its wonderful achievements promises fast enough realization of "Brave New World" — of the world of safe prosperity,

of the cloudless terrestrial technological paradise which provided people only pleasures and entertainments, paradise which has delivered people from sufferings and torments. This paradise have completed with the loneliness problem, but threatens to note together with a victory over burdens and deprivations too a defeat of the person.

TECHNOLOGIES AND PROSPECTS OF HYGIENE

So, it is easy to see in increasing technological opportunities how the devil temptation fraught with dissolution of the personal beginning in the person, deprived by the comfort, but we can see here surprising rise promising execution of all dreams. In a situation of present ideological, philosophical, religious, art crisis a technological progress shows the most serious (divine or superhuman) the objection to the global culture. A tectonic fault bark (the social and biological foundations, struggle for a daily bread and continuation of a genus) opens a precipice which is capable to absorb both turbulence and laminarity of the cultural current and elevates the Himalaya ridge, where the person, perhaps, will approach to the himself essence in the rarefied deserted atmosphere.

Just as the spirit, growing on a natural variety and deriving strength in it, overcame terrestrial gravitation, at a following step when global networks, systems of an artificial intellect and virtual reality will find out unknown prospects, the spirit will seize by new space for the consciousness expansion and will certainly overcome also a teenage digital dependence.

In the given context the hygienic task of culture (if it can be put correctly) is to turn the person to his divine applicability, to those heroic searches which have made only in loneliness. It is absolutely clearly for the slightest degree reasonable conservatives and innovators, physicists, lyrics and agnostics converge to it... Another thing, it is absolutely not clearly how it is possible to approach to the decision.

The most popular approaches (really supported by both wide and intellectual masses) today, as well as always, are the primitive, elementary approaches. Some of such approaches, being guided by diverse updatings of the Golden Age, rely on a brute force and interdictions (certainly, it is possible to say that these interdictions are reasonable, but these reasons have always painted in hopelessly sad colors of fundamentalism). The similar scheme is a true attribute of the culture frailty which is not able to assimilate, to adapt an inevitable innovations, to be capable to seasonal changes. Other approximations are based on the equally primitive notions about

the natural historical development, rejecting the repressive regulation, promoting (not always disinterested) tolerance, non-interference and permissiveness. They reject repressive regulation and proclaim (not always disinterestedly) a tolerance, non-interference and permissiveness. But if the cultural form loses the selection criteria, considers that any mutation is progressive, it loses stability and inevitably degrades.

The central problem of hygiene of culture is the search of an optimum, of balance of a stability and of a mobility. Without such searches the similar direction degenerates to a vulgar reactionary movement. The transitive epoch has already generated a set of such movement, for example — the “information safety”. Thus it is to see the hygienic methods, for example, as the instrumental approach to the cultural ecology (this problem was formulated by Academician Dmitry Likhachev).

* * *

Prompt tempos of scientific and technical progress of the actual culture obviously breaks proportions, balance between spiritual, emotional and technological spheres who are seen to be competing and opposing each other. However such position is only an aberration determined by a short exposition. Really today technologies produce the artful temptation concealing danger of degeneration of the species. But, perhaps, it is more significant that they offer fantastic and becoming more and more real basis for break to a superhuman (or to truly human — spiritual!) purposes and horizons, to a truly virtual world which anticipates the world beyond.

Century back Nikolai Berdyaev (who could not know about the present electronic and digital miracles) have offered the himself optimistic, pessimistic, realistic (?) vision the consequences of a meeting, of intrusion of a mechanism, of automatic device to natural and an spiritual world: “A Machine is the crucifixion of a world flesh, the ascension on cross the fragrant flowers and singing birds. It is Golgotha of the nature... The Natural organism should die to revive by a new life... But the truth is deeper, a machine kills material and on the contrary, promotes the liberation of the spirit. A Materialization hides a Dematerialization... Heaviness and constraint of a material world are singled out and they passes into the Machine. And the world is facilitated thereupon⁶”.

⁶ Berdyaev N. The fate of Russia. The crisis of art. Moscow: CANON +, “Rehabilitation”, 2004, p. 242.

Dr. Dmitry V. Reut

HOW THE EVOLUTION OF CULTURE IS REFLECTED/REPRESENTED/ MIRRORED IN THE DYNAMICS OF CATEGORY PAIR SEPARATION — INCLUSION

The contents of the scientific disciplines “ecology of culture” and “hygiene of culture” is compared. A new ontology of a human being (Homo Sapiens) as the totality of its single and multiple incarnations is proposed. The context of the “large-scale systems management and control” discipline is marked. The transition from the study of loneliness to the study of separation — inclusion category pair is suggested.

Key words: loneliness, ecology, hygiene, culture, ontology, control, large-scale system, separation, inclusion.

PREAMBLE

1. It’s not surprising that attempts to define the phenomenon of loneliness are scarce in scientific literature. The study of loneliness being undertaken in isolation from its alternatives is beyond the system approach. It could be actually harmful — like the isolated study of the South pole of the magnet.

We promote research activity that applies alternatives (e.g. research applying the category pair *separation — inclusion*). Initially we outline its starting point, specified as the theme of the current Conference, as follows. **Loneliness (understood as the psychological “transcription” of separateness) is one of the “poles” of some delicate complex feature of symbiotic relationship between the contents of a living system and its environment, comprising more or less close analogues of this living system.**

2. First and foremost the researchers (psychologists, philosophers, linguists, literary critics, sociologists) observe the loneliness of the individual

and concentrate on the sole object of study. Occasionally, from this thoughtful point some of them step “up” the evolutionary ladder (“Is Mankind alone in the Universe?”), or “down” (“Loneliness of animals and people” by J. Ralph Audy¹).

We consider it important to formulate the problem of correlating the causes and consequences of the manifestations of loneliness with its alternative, that occur at different “levels” of large-scale systems² inhabited by humans. It is even more important to examine the problem of the mutual influences of these manifestations of loneliness and its alternatives *between* the above-mentioned “levels”. Indeed, if the studied phenomenon becomes a mass phenomenon in some human community, then what causes this effect? What social, economic, demographic, etc. consequences will it have? Maybe statistically confirmed results of monitoring of the excess/shortage of loneliness (and, by the way, any other psychological conditions of a person) can serve as indicators of some trends in society? Is it possible to manage these trends or — at least — to predict their development?

Certainly, we do not claim to give definitive answers to all of the questions in one article.

3. The context embracing a scientific research is always important. In our case this context is the emerging theory and practice of large-scale systems management and control. By the way, the context itself can reveal the entities interested in obtaining the result, or interested in a lack of result. We believe that the current status of the issue deserves close attention. The research program “Hygiene of Culture”, that is currently being developed by joint efforts of the international community of scientists is largely devoted to this issue.

The phenomenon of excess/shortage of loneliness is undoubtedly present in the everyday life of both the West and the East, the leading countries and the outsiders, the higher strata of the population and the lowest one. So it is reasonably included in the problem field of the proposed research.

¹ Оди, Дж. Рэлф «Одиночество животных и людей (Человек — существо одинокое: биологические корни одиночества)» / Лабиринты одиночества: Пер. с англ./ Сост., общ. ред. и предисл. Н. Е. Покровского. М.: Прогресс, 1989. 624 с. http://www.gramotey.com/?open_file=1269053806.

² Реут Д. В. Крупномасштабные системы: управление, методология, контроллинг. М.: Изд-во МГТУ им. Н. Э. Баумана, 2013. 182 с.

ECOLOGY OF CULTURE VERSUS HYGIENE OF CULTURE

The idea of *hygiene of culture* appeared in 2011 in the works by the prominent Hungarian scientist I. Madjari-Bek. This happened independently from the concept of *ecology of culture*, launched by academician D. S. Likhachev a quarter of a century earlier. *Ecology of culture* concept claimed the status of a scientific theory in 1980s. The related terms “ecology” and “hygiene” embody quite distinguishable and complementary meanings. We will try to show it. D. S. Likhachev writes:

“Preservation of the cultural environment is no less important than preservation of the natural environment. If nature is vital for human biological life, then the culture environment is to the same extent necessary for the spiritual, moral life, “spiritual rootedness”, for human affection for his native land, for his moral discipline and sociality.

Noncompliance with biological ecology kills a human being biologically, nonobservance of cultural ecology kills a human being morally. And there is no abyss between them, as there are no clearly defined boundaries between nature and culture. Human beings are morally settled, even those who were nomads, they were also subject to “rootedness” in the vastness of their free nomads. Only an immoral human being has no rootedness and is able to kill rootedness in others.

Cultural ecology should not be mixed up with science of restoration and preservation of individual cultural monuments. Cultural heritage... should not be considered in parts, as is typically done, but in general.

There is a big difference between ecology of nature and ecology of culture, a very fundamental one. Losses in nature are recoverable up to a certain point. It is possible to clear the polluted rivers and seas, to restore the forest, livestock of animals. Certainly, if known verge is not exceeded... For all these activities the nature itself helps human being, for it is “alive”... it has the ability of self-purification, of restoration of the balance broken by a human being.

The case of the monuments of culture is quite different. Loss of them are unrecoverable, because the cultural monuments are always individual, are always associated with a certain era, with certain artists. Each monument is destroyed forever, wounded forever. In order to preserve the monuments of culture, that are necessary for “moral rootedness” of people... knowledge is required, and not only

knowledge of local history, but also deeper ones, united in a particular scientific discipline of ecology of culture”³.

A quarter of a century ago the intuition of D. S. Likhachev, who made an invaluable contribution to the preservation of Russian cultural heritage, has not yet been supported by evidence of the inevitability of immediate deployment of “ecology of culture” discipline both in theoretical and practical aspects. The public consciousness had no convincing arguments at that time. The discipline proclaimed by D. S. Likhachev experienced a latent period, characterized by maturation of ecological consciousness “having some inherent attitudes, values, structure of images”. A well-known Russian methodologist O. I. Genisaretsky marks a number of axiomatic qualities of ecological consciousness⁴: 1) “it pays attention to the reproductive, saving relations”; 2) “mind setting on involvement, on perception of oneself as part of the whole entity that is studied or projected, mind setting on self-identification with it, and not for restraining from the whole”; 3) linking with “the traditionalist movement”.

For a more complete description of the prerequisites for this paper, here is another twenty-year-old quote: “The new thinking being eco-cultural one, on the one hand, relies on ecological mindset of protecting type, involving the identification, recreation, resuscitation of the original life-creating and life-saving anthropological instincts and intuition, primary instinct of life, and on the other hand — it unfolds as environmental awareness of adaptive-transformative type that is directly associated with extremely relevant nowadays questions of anthropological mutations, diagnostics of these mutations and search for eco-friendly variations of inevitable changes and metamorphoses of the anthroposphere under the influence — which is distinctly aggressive — of techno-world”⁵.

The aforementioned anchor points of the research have not lost their relevance. This relevance becomes more and more clear. Today’s appeal to the objective nature

³ Лихачев Д. С. Экология культуры // Прошлое — будущему. Ленинград, Наука, 1985. С. 50–62.

⁴ Генисаретский О. И. Экология культуры: от ценностных ориентации — к проектной концептуалистике / Экология культуры. Теоретические и проектные проблемы. М.: Всероссийский институт культурологии, 1991. <http://prometa.ru/olegen/publications/45>.

⁵ Курьерова Г. Г. Проектная концептуалистика 80-х годов: новое мышление и «иное» мышление // Творческие направления в современном зарубежном дизайне. М.: ВНИИТЭ, 1990. С. 22–44.

of the dilemma discussed in the paragraph (mostly independent from the discourse of 1980–90s) shows that new challenges have really been formed. Now this appeal becomes more intense and sounds in the alarmist mode — the thesis by I. Madjari-Bek that “**hygiene** of culture” is necessary.

“We understand hygiene of culture not as alienated from life sterility of ideas. The culture is hygienic if it does not contaminate its vassals with monstrous thoughts and emotions that lead to psychological and physiological diseases which in their turn cripple and kill the population. ... the question of the hygiene of culture is a well known to all of us Hamlet’s question of life and death of the individual and of human population as a whole. ... culture is not only a theoretical concept but a practical, pragmatic phenomenon too. And, as such, it has parameters that can be measured with high precision. These parameters are primarily associated with health care in the medical sense and with hygiene in the mental and emotional sense. And besides, health care is a particular case of the hygiene of culture set of problems”⁶.

This thesis leads every person to the necessity of practicing the hygiene of culture “here and now” rather than wishing “in the subjunctive mood” to care about its ecology. What proves the existence of this clearly designated urgent need? First and foremost — the beginning of *the new stage of world development*⁷. It happened thirty years ago but it starts to be dramatically realized everywhere only now. The statistical aspect of this stage is that thirty years ago the fertility rate of the indigenous population of all developed countries (without exception) belonging to the European (in the broad sense) culture dropped below the critical value of 2.15–2.17 (this parameter characterizes the simple reproduction of indigenous population). The aforesaid factor is steady below the critical level without any prospects to increase⁸. Similar situation is typical for countries of the Slavic and Orthodox cultural cluster (including Russia), affiliated with them. The causes

and mechanisms of emergence of this analogy deserve special study⁹. Depopulation of these countries takes place in the context of powerful “demographic offensive” of the peoples of traditional cultures. The demographic tables illustrating these processes are widely published, available online, so we will not reproduce them here.

We suppose this situation to be caused by differences in the state of the procreation¹⁰ environment — the inalienable part of any culture. This part of the culture provides the human population with more or less favourable complex of psychological, emotional, social, economic, etc. conditions for the birth of healthy and, most importantly, wanted children. Increase in artificiality of the environment (including procreation environment), that is happening in the leading countries faster than in the whole world, changes procreation environment of these countries to the extent that causes irreversible (?) depopulation. “... a human being has created the society and related structures in which due to a lack of understanding of his nature, his human needs are overlooked”¹¹.

Perhaps, we witness the happening of the anthropological mutation, mentioned in the texts on the ecology of culture? If yes, is this mutation reversible? Or we have to take a full of dignity pose of “The Last of the Mohicans” by James Fenimore Cooper? What has happened to the European (in the broad sense) culture? Is it “repairable” during the time frame in which we can prevent the extinction of the carriers of the European culture from the surface of the Earth? If the present trend of depopulation will remain the same, the horizon of complete disappearance of European indigenous population is only a few hundred years. Here are the priority issues that should be tackled by the new scientific discipline “hygiene of culture”. The discipline “ecology of culture” has not raised such

⁶ Маджари-Бек И. Понятие и проблемы гигиены культуры // Культура и гигиена. Гуманизм как потребность. Материалы круглого стола «Гигиена культуры — культурологический обзор», организованного Ассоциацией «За венгерско-российское сотрудничество им. Льва Николаевича Толстого» в Венгерском культурном центре в Москве 30 мая — 1 июня 2012 г. Будапешт: Ассоциация им. А. Н. Толстого. Издательство Каирос, 2012. с. 13–37.

⁷ Реут Д. В. Здоровье в аспектах управления, контроллинга, экономики, прокреации. Saarbrücken: LAP LAMBERT Academic Publishing GmbH & Co. 2012. 336 с.

⁸ Ливи Баччи М. Демографическая история Европы. Спб.: ALEXANDRIA, 2010. 300 с.

⁹ Реут Д. В. Код культурной идентичности как положение в социуме центра ответственности за исполнение прокреационной функции // Национальная идентичность России и демографический кризис: Материалы 2 Всероссийской научной конференции: Москва, 15 ноября 2007 г. М., 2008. С. 419–428.

¹⁰ Procreation — reproduction of life, population reproduction. Recorded since circa 1386, from Old French procreacion (14th century; Modern French procréation), from Latin procreatio (“generation”), the noun of action from procreare (“to bring forth (offspring)”), itself from pro- (“forth”) + creare (“to create”).

¹¹ Оди, Дж. Рэлф «Одиночество животных и людей (Человек — существо одинокое: биологические корни одиночества)» / Лабиринты одиночества: Пер. с англ./ Сост., общ. ред. и предисл. Н. Е. Покровского. М.: Прогресс, 1989. 624 с. http://www.gramotey.com/?open_file=1269053806.

problems (as the cited above texts show). Thus, the procreation-demographic trend is forcing us to make the transition from a scientific discipline, operating with abstract categories, to the practice-oriented scientific discipline of real time.

Reliance on the corpus of “ecology of culture” texts significantly strengthens the position and (as can be seen from the quotes above) the methodological equipment of “hygiene of culture” as a discipline and as a scientific program. However, we revealed¹², that effective actions on preserving the European culture require a revision of not only methodological but *ontological* bases of society’s existence, namely the revision of *progress* ontology (as of unlimited growth of quantitative indicators), that does not ensure the proper flow of reproduction processes. A lack of proper attention to reproduction processes in the pursuit of innovations — that is the Achilles’ heel of European culture/civilization.

THE NEW ONTOLOGY OF A HUMAN BEING AND THE CATEGORY PAIR SEPARATION — INCLUSION IN ITS CONTEXT. ONTOLOGY OF LONELINESS

In our opinion a new ontology of a human being should be considered an ultimate ontology. Its scheme-principle comprises two focuses: a focus of a human being’s single incarnation and a focus of his multiple incarnation¹³. We apply the system views of the contemporary French philosopher E. Moren¹⁴. The focuses

of the proposed model are included in the feedback circuit, which defines their mutual recursive conditionality. This feedback also provides ongoing reproduction of the system, mutual and reciprocal usage of its focuses. Nature, technology, sociality are considered in this model not as independent entities, but as mechanisms and institutional arrangements that mediate the interrelation of single and multiple incarnations of a human being.

The *separation — inclusion* category pair (or surplus/shortage of loneliness) characterises a flexible customization of the above mentioned feedback loop that binds the focuses of the scheme-principle being suggested. Hence the exploration of *separation — inclusion* category pair in its qualitative and probably quantitative certainty seems to be more constructive than the study of the separate phenomenon of loneliness.

In concordance with the views of XX century philosopher N. Hartmann¹⁵: “The structure of the real world has the form of layers (der Schichtung). Each layer is a whole Order of Being (eine ganze Ordnung des Seienden). There are four main layers: the Physical-Material, the organic Living, the Mental, the historical Spiritual. Each of these layers has its own laws and principles. The higher layer of Being is entirely built on the lower one, but only partially is determined by it”¹⁶. In the proposed scheme-principle the named layers correspond to the following category pairs:

- 1) the human body — the totality of the surrounding natural conditions and factors;
- 2) individual — collectivity;
- 3) subject — a set of social and cultural institutions;
- 4) personality — society.

Interdependence in the aforementioned category pairs is reaffirmed, for example, by research of J. Ralph Audy. He showed that “... the individual consciousness, at least in part, is the product of the interaction of mentalities (psychics)”¹⁷.

¹² Реут Д. В. О категориальной сущности человека и человечества. Многополярный мир // Глобальные тенденции развития мира. Материалы Всерос. науч. конф., 14 июня 2012 г. / Центр пробл. анализа и гос. — упр. проект. М., 2013. С. 192–204. Реут Д. В. К анализу основ европейской альтернативной модели // Перемены в Европе: возможны ли альтернативные модели / [под ред. Ал. А. Громько, Т. Т. Тимофеева]. М.: Ин-т Европы РАН, 2012. (Доклады Института Европы / Федеральное гос. бюджет. учреждение науки Ин-т Европы Российской акад. Наук; № 286). С. 89–94.

¹³ Реут Д. В. Онтологический аспект гигиены культуры // Культура и гигиена. Гуманизм как потребность. Материалы круглого стола «Гигиена культуры — культурологический обзор», организованного Ассоциацией «За венгерско-российское сотрудничество» им. Льва Николаевича Толстого в Венгерском культурном центре в Москве 30 мая — 1 июня 2012 г. Будапешт: Ассоциация им. Л. Н. Толстого. Издательство Каирос. 2012. С. 77–112.

¹⁴ Морен Э. Метод. Природа природы. — М.: Прогресс-Традиция, 2005. 464 с.

¹⁵ Рассмотренными, в частности, в вышеупомянутой работе Реут Д. В. Онтологический аспект гигиены культуры.

¹⁶ Гартман Н. Старая и новая онтология. Историко-философский ежегодник. 1988. М., «Наука», 1988. С. 322. Оригинал <http://www.filosofia.org/aut/003/m49a0782.pdf>

¹⁷ Оди Дж. Рэлф «Одиночество животных и людей (Man the Lonely Animal: Biological Routes of Loneliness by J. Ralph Audy)» / Лабиринты одиночества: Пер. с англ./ Сост., общ. ред. и предисл. Н. Е. Покровского. М.: Прогресс, 1989. 624 с. http://www.gramotey.com/?open_file=1269053806.

Generally speaking, other decomposition results of this scheme-principle are also possible¹⁸.

It is also promising to have in mind the possibility of extending the foregoing list by the results of investigations of a human being as a member of the population. This gives the opportunity to follow the link between *separation* — *inclusion* category pair and the procreation as a reproduction process of human being, understood as a totality of his single and multiple incarnations. S. G. Korchagina distinguishes three “dimensions” of the individual human being: physical, psychological, spiritual. In order to develop this approach in light of the new human being ontology, we denote the corresponding “dimensions” of the multiple incarnation of a human being: populative corporeality, public consciousness, culture.

Each type of culture presented in the history, as well as the current position of culture on its life cycle trajectory is determined by proportions of *separation* — *inclusion* ratio in the layers of Being selected by the researcher.

The life cycle of culture comprises a certain sequence of changes of this ratio. These changes have certain trajectory and dynamics characteristics for each culture. Each specific culture performs some sort of “dance” of *separation* — *inclusion* ratio (interaction and interrelationship ratio between the single and multiple incarnations of a human being) in a multidimensional meta-cultural space and then descends from the Stage of History. Diagnosis of this “dance” gives a lot for social forecasting. The ability to influence it gives a lot for social planning (social design).

Antonina Nikonova

WOE TO HIM THAT IS ALONE: THE ANAMNESIS OF LONELINESS

This paper contains the analysis of the premises of the condition of loneliness experienced by a man of the modern West-European culture. Considered are the roles of the prenatal period in child's life, the affects of communication with parents and modern methods of teaching on the psyche and the world-view of child in ontogeny. Sociocultural practices of transmission of cultural matrices to the child are studied in the paper as the foundation for the development of the child's inner world and for the establishment of the stable communication with the environment, both of these effects being counter-loneliness measures.

Key words: *integrity of perception, not having found, having lost, prenatal period, parental responsibility, psychic transformations, tactile contact, cultural matrices of education, autism, heritage.*

But woe to the one who falls when there is not another
to lift him up.

Ecclesiastes 4: 9–10

The problem of integrity is perhaps basic for resolution of the issues of development of the complex world and the creative activities of the man who having created the culture is himself in the constant development, first of all, as individuality. The world can be perceived only in the light of the man with his simultaneous complexity and openness. This is a laborious and responsible procedure which is not anyhow secured for the man and depends on his own phylogenetic potential. The “openness” of the being of the man, its fundamental incompleteness allows, in accordance with M. M. Bakhtin's ideas, to consider the phenomenon of loneliness as a result of the man's existence in the space between life and death. The lonely man, having lost his contact with the society or having opposed himself to it in his individual creative work, in either way longs to become invisible and inaccessible for others. Thus loneliness can be discussed as a sort of social death. In such a rejection of the other bound with the tragic awareness of impossibility of genuine existence without the other the hopelessness of individual existence is manifested.

¹⁸ Кorchagina С. Г. Психология одиночества. М.: Московский психолого-социальный институт, 2008. С. 62–63.

The search for genetic premises of this phenomenon dates back to the ancient mythologies and is related to the biblical story of the Fall from grace. The dualism of the banishing from Heaven and the loneliness in the world external to God engenders the profound transgression of the human consciousness in the culture, his being lost in this world.

Everyone has felt lonely and abandoned at least once in their life. Loneliness can be experienced for the other, this feeling being always individual. Therefore this condition is hard to be described, and perhaps a thorough research into it is only due. Contemporary researchers complain of the lack of grounds or any tradition of research of this phenomenon¹. Occasional definitions, even those perfect in their form, all stress the importance of the research of the phenomenon of loneliness but do not offer any suitable resolution of this problem. One of those first to have paid attention to this notion was J.— P. Sartre. He defined loneliness as an ontological premise of the man, a fatal and eternal premise in the nature of the man who is doomed to exist in the secluded space of his own “I”. Works by the famous existentialist philosopher M. Buber have had a strong influence on the development of contemporary ideas about loneliness. He criticized both the individualist method and the collectivist trends in the description of the essence of the man². On Buber’s opinion, neither loneliness, nor community, as such, are unchangeable facts of the existence of the man: they are mere abstractions. Therefore the underlying fact of existence of the man is being of “the man together with the man”. One man differs from another one, but they are related in their common space of communication where they have to deal with each other, and then this communication transgresses the initial space. Buber called it the sphere of the between and argued that it cannot be perceived conceptually. Although, this existentialist definition is not enough. The topic will always be open for further discussions. Psychologists, sociologists and philosophers distinguish between three dimensions of loneliness: cosmic, cultural and social. At the same time, two situations can be singled out from a plenty of various reasons of loneliness: not having found and having lost — they indicate ontological premises of the phenomenon. A lonely person is somebody who either has not

found the dominating idea of their life or has lost it³. Both of these ways accentuate the destructive aspects, though some researchers consider the situation of loneliness to be favorable and stimulating the development and actualization of the individual creative potential. Although in spite of many researchers it can be noted that neither the duality of positive or negative impact of loneliness, nor its affect on modern culture are thoroughly comprehended. There should be distinguished at least different meanings of the term “loneliness” in its social (lack of contacts) and psychological aspects even though they are complementary and quite often fused. Professor István Magyari Beck reasonably argues that loneliness is one of the markers of the crisis in the modern West-European culture⁴. The phenomenon of loneliness is a logical result of the individualization of the modern society and of the loss of the ecological practices in modern culture. The man is in constant search for the other, he is born by the agency of the other and he lives for the other. He is a social animal. As it is discovered in developmental psychology, the lack of the tactile, social and cultural communication with the child (not having been found) stresses his psyche irrecoverably, destroys it and leads to many mental and physical diseases which in their turn provoke sociocultural tensions in the lives of the individuals and groups. Why are not the findings by psychologists, medics, sociologists and anthropologists consolidated? Why do not they trigger cardinal changes in upbringing, in education or in social policies of the states?

All the various researches seem to consider loneliness as a well-established sociocultural phenomenon at the point when all the symptoms — physiological, mental and social — are already present. And it was not until last decade when there appeared research works dedicated to the genesis of contemporary cultural transformations which affect the mental, intellectual and physiological development of the man⁵. As the main method of studying loneliness as a sociocultural phenomenon, we suggest the method of anamnesis on the level of not just ontogeny and phylogeny, but also culture genesis, the method of complementarity according to which the peculiarities of the mental development

¹ See works by D. Winnicott, H. Harlow, D. Magagna, V. V. Lebedinsky, L. I. Bozhovitch, M. I. Lisina, M. V. Koloskova, O. V. Bazhenova, G. V. Skoblo, A. D. Kosheleva, V. I. Peregud, I. Yu. Ilyina, G. A. Sverdlova, et al.

² Buber, M. (1951), *Two types of faith*, New York: The Macmillan Company.

³ Karnatskaya, L. A., *Odinchestvo i podrostok* [Loneliness and the adolescent], Retrieved from: <http://life-path.ru/odinchestvo-i-podrostok/>

⁴ Magyari Beck, I. (2012), *Ponyatiye i problemy gigieny kultury* [The notion and issues of culture hygiene], Moscow.

⁵ See works by B. Golota, V. Gorsky, V. Tabachkovsky, G. Gorak, et al.

from the moment of the germination of child provide the data for the analysis of relations with the world, society and culture, and thus a humanitarian component is imposed upon the research. It is productive in such case to compare the mental development levels in prenatal and perinatal periods of the man's development with the value dominants and cultural practices in every period of the societal development, because they are closely interrelated. For instance, considering the cultural practices of carrying of pregnancy and upbringing of the child and correcting the conditions of the mother (or both parents) and the child can deepen our insight into the premises of loneliness. It is proved that the depth and the character of emotional contact of the mother and the child from the very first days of his existence are a determinative factor in the establishment of the child's mentality. Therefore it is necessary to consider prenatal period as the most important one in the development of the man. From the very first days of pregnancy, the mother and the child take part in the cultural practices that ensure the emotional and mental comfort of both of them. It is when the contact is established at the cellular level and while experience and imitation are not yet used. There is not a single moment in the further life of the man when he develops so intensively as during the prenatal period when in several months he turns into a perfect being with wonderful abilities and an impetuous craving for knowledge. In this period, the human being does not see the world directly: the mother acts as a mediator between the world and the child, and she transmits not only the sensations and feelings of the outer world, but also the whole cultural experience of the previous generations. It is owing to the spiritual and mental world of the mother that there emerge the conditions upon which the "cultural genome" or the basic value system of the child is later established. For the child, the mother serves as not just a personification of the outer world, but also a first experience of relations with another person⁶. The importance of the prenatal period for the society was understood in the ancient times. Many of the ancient peoples (Egyptians, Indians, Celts, Africans) elaborated special codices for the mothers, married couples and the society in general in order to secure the best conditions of life for the child, especially in the first years of his life.

⁶ The survey of 500 women showed that almost one third of them had never thought of the child they had been bearing. Their children displayed mental anguishes. While infants, they cried more often than average. They also experienced certain difficulties in the process of adaptation to the others and to the life.

In the first months upon his birth, having already experienced the birth stress (akin to the Fall from grace, the situation of having been lost), the child already possesses his own individual mental life, though yet rather diffuse. He has the basic demands (for food, warmth, movement), the demands related to the basic level of intellectual development (e. g., the demand for new impressions) and, finally, social demands (the need for the other one to communicate with and to feel their attention and support). All the main properties of these demands stem from the prenatal period and as they develop in the postnatal period they become the ground for the establishment of the moral system of the child. The postnatal separation of the child from his mother is compensated with tactile practices: breastfeeding, rocking, caressing, playing. The child who spends most of his time with his caring and loving mother till the age of three grows up to be healthy and sociable and the girls acquire the maternity instinct which, according to researches is not inborn. As an example there was an experiment by Harry Harlow and Stephen Suomi as a part of the famous tests called "Pit of despair". The researchers separated infant rhesus macaques from their mothers⁷. In the course of the experiment it turned out that the separation was a real tragedy for the infant macaques: they not only had problems with learning, but even halted in their mental development. In case they were separated from their mothers immediately after the birth, they needed an analog of their mother (e. g. an armchair with bushy upholstery) to establish an emotional contact with. These macaques were success in education. However when they grew up and were released into a pack, it turned out that they could not breed. And even when they were impregnated artificially, they still lacked their maternity instinct. They maimed the baby macaques they had given birth to as they did not recognize that these babies were their own. Another vivid example of the mother's role in the mental development of the child is given in the British film "John" by the Robertsons (a married couple)⁸. John aged a year and 5 months lost the ability for affection in the course of just nine days of separation with his parents. Mentally he passed three stages: the protest (the child was crying and calling his parents), the apathy (he became indifferent and he was seeking seclusion, hardly playing) and, finally, the estrangement (it looked like the child heartened up and became active again,

⁷ Masaru, I. (1980), *Kindergarten is too late*, New York: Simon & Schuster.

⁸ Robertson, John, Robertson, Joyce (1969), *John*. Retrieved from: http://www.youtube.com/watch?v=ajWb9LkDX_w (last retrieved: 12.09.2013).

but his games seemed senseless at times). This experiment proved that it is impossible to substitute parents and that neither attention of teachers, nor special teaching programs can make up for them. The reunion with the family gradually levels the psychological trauma of the child, but it may affect the later life, especially in the puberty and particularly in the course of socialization and cultural identification. This phenomenon is called “hospitalization” and marks the situation when all the interactions of the child and the adults are limited to the formal upkeep of the children and completely excludes any possibility of the full-fledged emotional communication between them. The crisis “trust-distrust” (like any other crisis to follow) is not always solved within the first or the second year of life and can once and again affect the individual at the next stages of his development. In any case, the society receives a “problem” member whose development needs correcting.

Another factor of the prevalence of loneliness is a low birth rate in the developed countries. The only child receives too much attention of the adults who love and value him but do not alter their relation to him as he grows up. This results in his having hardly any friends. He cannot establish relations with people. While he is growing, such a child keeps to his views and tends to authoritarian communication which leads to misunderstanding from others and inability to solve personal problems. In such cases the man's inclination to seclusion increases and then it already becomes an ontological problem rather than psychological. Therefore many researchers argue that loneliness as a symptom of alienation emerges not earlier than in the modern society at the stage of the development of civilization. Complex research into the modern social and cultural practices supports this argument. The satisfaction of the demands and wishes of individuals is progressing geometrically in the modern society due to its technological and scientific opportunities, but nobody has estimated the ratio of acquisitions and losses, yet. Each intrusion into the human body, mind and conscience entails a lot of often unpredictable consequences. Welfare of one subject is achieved at the expense of the interests and benefits of another (newborn). Such phenomena like surrogacy assisted reproductive technologies (ART) lead to the increase in the number of various pathologies. According to the European Association of Human Reproduction and Embryology, there are more than 290000 cycles of ART conducted annually, of which 110000 cycles are the share of the USA and 10000 are the share of the Russian Federation. As to the efficiency of ART, the number of live-born babies in relation to the number of transplanted embryos does not exceed on average 25.5% and depends on a vast variety of factors

including the age of the pregnant woman. According to the information provided in international research, children who were born with the aid of IVF are prone to congenital anomalies, the attributable risk of which reaches the value of 2.2. The developmental defects of the cardiovascular and musculoskeletal systems prevail among such children⁹. As a result, specialists came to a conclusion that the existing systems of measures of overcoming the demographic crisis with the use of ART does not improve the health of the young generation but quite often it harms the mothers significantly. Low percentage of reproductive ability of the married couples in the modern civilized world must be associated with the loss of the cultural practices of upbringing boys and girls as prospective parents within the modern societies. Such practices of development of reproductive abilities involve the whole set of methods stimulating the development of value dominants in the child's mentality and all forms of communication and regulations of behavior within and outside the family, securing of the maternal and paternal behavioral matrices, social and economic support of families, educational and psychological assistance to young families. Trust and responsibility, caring and love of the members of family to each other along with the support from the society will be the ground for a reduction of negative effects of loneliness. And at the output there will be people who derive confidence not only from religion, but also from public activities, art and research.

Since communication is a demand which cannot be put aside and substituted with satisfaction of any other basic demands of the child, it, first of all, affects on the establishment of the basic trust to the world. It is significant, too, that this development of the basic trust cannot be delayed, because if a certain developmental task is not solved in the due time, it is considerably harder if not impossible to make up this deficiency later¹⁰. There exist several examples of how children, who due to some reasons were deprived of the communication with the adults during the first decade of their lives, later did not succeed in learning how to think “normally”, speak or adapt to the social life¹¹.

⁹ Rischuk, S.V., Mirsky, V.E. (2010), *Sostoyanie zdorovya detey i osobennosti techeniya beremennosti posle primeneniya vspomogatelnykh reproduktivnykh tekhnologiy* [Children's health and the peculiarities of pregnancy course after the use of assisted reproductive technologies], in: *TERRA MEDICA NOVA*, No.1, pp. 34–37.

¹⁰ See: Masaru, I. (1980), *Kindergarten is too late*, New York: Simon & Schuster.

¹¹ Recently, due the domination of mass media our communication with each other has decreased in many families. Although, the very best of the children's programs or other data carriers cannot substitute for communication of parents and their children.

It should be noted that loneliness is by no means always equal to a decrease of social connections. Other kinds of partial or total seclusion can as well be interpreted as the maximum of communication and freedom to create. And finally, the isolation of the man can be either voluntary or forced. Allowance for the forced isolation provides a reference point which enables research of various forms and grades of loneliness. In this connection, the proliferation of autism in the contemporary society must be rethought¹². Thus according to the statistics provided by the World Autism Organization, one case of autism occurred per 150 children in 2008. In 2012, The US Centre of Disease Control and Prevention reported the average of 1 case of autism per every 88 children. In a decade, the number of autistic children multiplied by ten. This trend is believed to continue and medics forecast an epidemic of autism. The difficulty is that the causes of this disorder elude from detection. It is possible that it is caused by a complex of factors that affects the development of the child in the prenatal period. It includes ecology, stress, medical methods of disease prevention, genetic corruption, etc.). The diagnosing of autism is complicated as it must be fulfilled in the early period of the development of the child and also due to the complexity of the disorder which contains different stages. All this suggests that autism must be studied integrally for this study to provide the grounds for a meta-theory of this pathologic form of loneliness as a marginal phenomenon infringing on the spheres of both somatic and psychic medicines, both the outer and the inner worlds of the patient. The first researcher to suggest this idea was the Swiss psychiatrist Paul Eugen Bleuler¹³. His theory was the first take at creating a new deontology and directing the search towards the development of effective diagnostic principles and efficient therapeutic methods. In the heart of his approach lies the principle according to which the doctor should address not the illness but the man and his inner world. It is the merit of Bleuler's that this extensional humanitarian notion was adopted in psychopathology. Here we once

¹² Autism is a severe disorder of neural development characterized by impaired social interaction and verbal and non-verbal communication, and by restricted, repetitive or stereotyped (from mere repetition of elementary movements like shaking a hand or jumping to complex rituals) and often destructive behavior (aggression, self-harm, shouting, negativism and so on).

¹³ Nazloyan, G., *K kontseptsii patologicheskogo odinochestva* [Towards the concept of pathologic loneliness]. Retrieved from: <http://www.autism.ru/read.asp?id=138&vol=0> (last retrieved: 03.08.2013).

again turn to the notion of integrity of the world, the integration of the outer and inner worlds of the man. The condition of loneliness is not always an effect of the split personality disorder, i. e. a mental disease, a condition most likely acquired because of destructive cultural and social practices, the collapse of value system, the loss of attention and love. In such situations of "rejection" we face our inability to transcend the frames of our own "I". The loss of the ability to see yourself ("the loss of the face") — perhaps that is autism. A. Sekatsky seems to be right in arguing that "the credibility of being in the societal space, the credibility of distance from high culture, the existential spirit of the truth — all of them appear unsettled. The tendency for autism has already become a fact (like the Freudian subject's escape to neurosis), and it demands an acceptably established society, and the satisfaction of this desire is currently in the process of fulfilling"¹⁴. Modern trends of extolling the "I" of the subject and tolerating (due to democracy) the total destruction of traditional norms and rituals are creating an environment which is neutral to the spirit of the man and which is destroying the preconditions of reciprocal feelings.

There are certain periods in the life of man when the condition of loneliness reaches its climax. Such periods are adolescence and senility. An adolescent feels lonely nearly as acutely as an adult but with certain differences; hence this is a special kind of loneliness. Adolescence is a period of transformations of the personality when, on L. S. Vygotsky's opinion, self-conscience emerges and thus the man displays new behavior associated with his awareness of his own self, i. e. the man becomes aware of himself as a certain unity, an individual with certain features. Although, this condition evades descriptions. It is also difficult to describe the forms of alienation typical of adolescence. The loneliness of an adolescent is related to a protest against the world as it is; this is an opposition, a first cry of the metaphysical baby; this is a loneliness in which the discovery of the "I" is made and the man meets himself for the first time and is afraid and repelled by the view. In this connection, the memoirs of N. A. Berdyaev are interesting in the part where he wrote about his adolescence: "The world of the 'non-I' has always seemed less interesting to me. I was perceiving the world of 'non-I' and familiarizing myself with it only so far as I was gradually discovering

¹⁴ Sekatsky, A.K. (2012), *Posledniy vitok progressa. (Ot Prosvescheniya k Transparatsii). Issledovaniye* [The last loop of the progress. (From Enlightenment to Transparation). Investigation], St. Petersburg: Limbus Press, K. Tublin, p.24.

it as an inherent part of my own world of ‘I’¹⁵. In adolescence and in puberty the relation of the mother to the child once again becomes especially important for the emotional development and mental health of the individual. The young man finds himself in the situation of inner conflict between the I and the Other, when his self-consciousness and social identification are being established. The contradictions of this difficult period of life are among other things related to the ontological feeling of loneliness. The recognition of one’s own uniqueness and originality leads to the avoidance of the Other, the deficiency of relationships, and it provokes an ontological conflict as a mutual denial. In addition to this, the “process of individualization” of an adolescent takes place simultaneously with a yearning for socialization, and this results in an unstable situation, a crisis in which the role of the Other gains a special meaning. The difficulty of research into the reasons of loneliness of an adolescent is complicated with a whole set of various forms of alienation: social, communicative, cultural, moral, voluntary¹⁶. All the listed forms of alienation result in various dimensions of loneliness. We are mostly interested in the reasons of social and cultural alienation, because research into them enables us to model practices which facilitate the resolution of destructive situations in the lives of individuals and the society. Due to the significance of the above-mentioned issues, it is necessary to describe the affects of the modern sociocultural events on the transformation of the personality of the modern man. For instance, both the fusion of cultures and the global interchange of cultural values create a new space within which everybody becomes a cosmopolitan independently on whether he wants that or not, and while being within his own cultural space, he constantly experiences foreign sociocultural influences from outside of it. This results in a dispersion of the integrity of the world and the worldview and leads to substitution of the cultural values with the fakes produced by the “world mass culture” and counter-culture. This situation hinders the thorough realization by the society of their major functions — the securing of the integration of an individual into the society and help-

ing him in realization of his abilities. The society has been persistently denying the existence of genetic mechanisms of transmission of moral features in order to sustain humanity in its false conception. Therefore attempts of contemporary researchers to interpret the condition of loneliness as an important and necessary stage in the actualization of individual creative potential invite the society to accept the untrue perception of loneliness as “the condition of the genius”. And it is not earlier that in their chair days when looking back at all the losses and mistakes people realize the true reasons of the tragedy of their lost “I”. Loneliness in the old age is the last point at which the man tries to find a way to establish relations with the “Other”, to make up with the relatives, but he lacks time and power for that. And then he has an insight that the most important for the man is uniting with the world and that it is only possible through a return to the feeling of intimacy with everything that has its “mother”. It is in the senility when the abyss and the tragedy of loneliness are revealed, when one becomes aware of not only the intimately private essence of the suffering, but also faces the indifference of the society to the spiritual and mental conditions of the man. Do not trust anyone who says that full freedom is only achieved in the solitude, because who says so has never been gifted with love and has never been blessed by the boundless love of a baby...

¹⁵ Berdyaev, N.A. (1990), *Samosoznanie. (Opyt filosofskoy avtobiografii)* [Self-knowledge. (An essay on philosophical autobiography)], Moscow: Mezhdunarodniye otnosheniya.

¹⁶ Korniyushenko-Ermolayeva, N.S., *Oдиночество и формы отчуждения человека в современном мире* [Loneliness and forms of alienation of the man in the modern world]. Retrieved from: <http://cyberleninka.ru/article/n/odinochestvo-i-formy-otchuzhdeniya-cheloveka-v-sovremennom-mire#ixzz2WECRCa8>

Tatiana Kalugina

ORPHANHOOD AS BLESSING: ON THE DEFICIENCY OF SOLITUDE IN MODERN CULTURE

The article considers the deficiency of culturally productive solitude in modern culture, its origins and sources. The psychological experiment which proved the inability of modern teenagers to bear even short-term solitude serves as a case study.

Key words: Solitude, modern culture, mass culture, mental hygiene, simulacrum, virtualization of culture

It was revealed at this conference that solitude can be assessed differently. The most wide-spread is an interpretation of solitude as a modern socio-cultural issue; different schools of psychology argue that solitude is an unnatural situation for the man, pathology; finally, contemporary neoromanticists proceeding from the ideas of transcendentalists and existentialists understand solitude as a foundation of the human being as such.

The arguments of each of these parties are indeed convincing, although I will try to approach the issue from somewhat different point, the one which better corresponds to the motto of this series of seminars: “the hygiene of culture”. Thus I will consider solitude from the “cultural-hygienic” point of view.

In line with mental hygiene, an individual needs to spend some time alone during a day in order to sustain normal mental development or at least retain psychic stability. Likewise, cultural hygiene requires that there exist cultural elements and mechanisms securing solitude which is needed for personal development.

But is this hygienic requirement really met in modern culture?

First of all, let me tell you about an experiment performed by a Russian psychologist. Children aged from 12 to 18 were offered to spend eight hours alone without any means of communication (mobile phones, the Internet, etc.). They were not allowed to turn on a PC, any gadgets, the radio or TV. Instead, they were free to resort to a whole set of classical solitary pastimes: reading, writing, playing musical instruments, drawing and painting, fancywork, singing, walking, etc.

the author of the experiment wanted to verify her working hypothesis that modern children get entertained too much while being unable to entertain themselves and absolutely unaware of their own inner world. In line with the rules of the experiment, on the next day children had to tell about what they had felt during the 8 hours of solitude. During the experiment they were allowed to put down anything — their condition, activities, thoughts. Upon their becoming too anxious or feeling too uncomfortable or stressed, the psychologist recommended to terminate the participation in the experiment, put down the time and the reason of that event immediately.

Of course, it was not a big deal to have predicted that the working hypothesis would be successfully verified as it was completely obvious from everyday life. But nobody could have imagined how shocking would the results be: there were 68 participants in the beginning and just THREE of them did not cut the experiment short. Three out of those who terminated their participation did this due to suicidal thoughts. Five experienced acute “panic attacks”. Twenty-seven demonstrated direct vegetative reactions like nausea, vertigo, hot flashes, stomachache, the feeling that hair stood on end, and so forth. Virtually every one of them felt fear and anxiety. Virtually all of them stopped experiencing the uncommonness of the situation, interest, and happiness of meeting themselves by the second-third hour of the experiment. All participants without exception reported that they were deeply surprised by the thoughts they had had during the experiment but they had not been able to consider the thoughts due to the worsening of their general condition.

Having discontinued the experiment, fourteen children visited social networks, twenty phoned their friends, three called their parents, five left to pay visits to their friends. The rest turned on their TV sets or started playing video games. Moreover, virtually every one of them turned on their stereos or portable music players immediately. All their fears and symptoms disappeared the moment they cut the experiment short. The psychologist was scared by such results. We should also consider that only those took part in this experiment who had expressed their interest and wish¹.

Surely, adolescents are a special social group; they highly appreciate communication and recognition in their flocks. Although I suppose that the results of this experiment reveal something very significant for the modern situation as a whole.

¹ Source: http://vk.com/psi_for_everyone

It should not be forgotten that the cultural tactics of adolescents displays the prospects of the development of culture which is increasingly becoming infantile or, more exactly, teenager-like.

Contemporary man cannot stand solitude. He is not used to it, on the contrary, culture aims to keep him always occupied by communication or fake communication; negative attitudes towards solitude are widely propagated on the groundless assumption of its threat to the man. The presumptions of such position are unclear.

The man who strove for liberation from the pressure of the outer world, from social, economic, religious dependence, he could not have foreseen that the freedom he had dreamed about would not be free of charge. And he has been paying for it its price which is diffidence, uncertainty, vulnerability and loneliness. The radical social transformations that have been taking place in modern society deprive the man of all traditional agencies of identification, such as the state, nation, ethnicity, religion, etc. This leads to the emergence of compensatory mechanisms of identification, among which mass culture is the most important, and it proves to be perhaps even more oppressive than classical culture was. Different are the instruments of oppression which are now globalized: consumer stereotypes, stereotypical goals and ideas, required but stereotyped and shallow communication. Postmodernism used to be considered as a realization of the idea of “absolute freedom” for the man, the absence of any rules or regulations, the complete denial of any fixed style, but in fact it appeared to be such only in the subtlest layer of sophisticated “high” culture. Moreover, the artifacts of this “high” culture, once they are forged, are immediately adopted by mass culture. And there they become new standards and stereotypes mandatory for the seemingly free postmodern man. Also, mass culture is hostile to individual creative work, which fact follows from the very name of it.

Already E. Fromm noted that certain social demands cause distinctly negative opinion in an individual towards solitude. They are, first of all, the demand of communication, the demand of recognition, the demand for a frame of reference and also the demand for an object of adoration. It can be claimed that these are the demands of an immature, dependent personality, the one who unfortunately is the subject or rather a consumer of “mass culture”. When the man acts independently and/or has a decent goal in his life, the demand for solitude is expressed by him. And the more independent and committed he is, the stronger is his demand to be alone. In other words, negative attitude towards solitude obviously indicates

of inadequate development of the person's regulatory experience and above all its value component.

The contemporary man is too focused on everyday problems, family, career, vacation, which means that he at least unconsciously fixes his attention on the objects and goals of the outer world, on stereotypical and often suggested problems instead of creative activities which he should undertake. However, if due to any reason he reflected upon his life, he would find out that all his interests oriented outwards are nothing else but the attempts to escape facing his own “I” with all its problems, complexes, wounds and genuine demands. Abstaining from the worldly vanity, from ceaseless communication with anybody or anything is as fearful for contemporary adults, as it was for the adolescent participants of the experiment described above. Adolescents express this but blunter and more dramatically. And the cultural milieu makes the man believe that this way is false and problematic. Modern children are taught from their earliest ages that a secluded intellectual self-analysis and mind games are useless and must be neglected so as to communicate actively on purpose of building a career.

This issue has one more dimension. Individualization of the society is claimed to be fostered by the development of media. On the surface, social loneliness as a most adequate realization of the lifestyle of an individualized person is legitimized by the media. Thus every tenth Europeans and every fifth resident of Germany and Finland (and among those aged 25–50 — every third in these countries) prefers to live alone. But what solitude can be spoken about considering somebody who well may live in a cottage on the shore of a Finnish lake but who at the same spends 20 hours a day in the social networks and commenting news articles on various sites? As an affect of IT there has emerged a phenomenon of “interactive” loneliness when an individual is completely engaged with the virtual worlds of cybercommunities. It's peculiar for the replacement of off-line social contacts with on-line ones, BUT there is no difference between them in what concerns culturally productive, genuine solitude, the possibility for which is destroyed in either case. Virtual communication has created an illusion of rich life and has provided an ability of actualization in different roles and images, and thus it has ruled out such an important quality of being in the society as responsibility towards the others. And in evading responsibility, in renouncing his own direct personal decision, the man rejects his own self.

Thus there emerges a vicious circle of simulacra. IT practices result in to quasi-individualization and quasi-solitude which both are not real since they are based

on boundless on-line communication which gradually takes over the spiritual life of the man. This kind of communication does not save from the unwanted solitude as it is simply an exchange of information not accompanied with a creation of individual meanings and lacking in individuality and depth.

The ability of productive and positively experienced solitude is individual and unique. Socio-psychological stereotypes (habits, traditions, tastes, assessments, patterns of behavior and thought) are now produced in a manner of conveyor production line, so that individual differences are leveled and a barrack-style uniformity of featureless human monads is created. The flows of information that pour on the man, his constant and often forced communication in mass forms of social being are devoid of any reasonable boundaries or humanistic content, and they could make solitude desired by the man. But here a system of protective mechanisms comes into play, the one which constantly forces the man to stay active for the activity's sake together with other people so as to postpone the solving of the essential problems of his life.

The genuine solitude is voluntary and sensible. It is not simply because solitude, as existentialists described it, is a natural condition and the "ground for every individual being as such". In my context it is important that solitude is a mandatory hygienic condition for the establishment of personality. It is only in the resonant "silence" of solitude where the Man reaches his maturity, where the objects confide in him "their hidden meaning". "Strict motifs" of solitude accompany the birth of high creations of the human spirit. Solitude informs me of who I am in this life; it is a sign of my "selfness". It helps me find my place in life, my individuality, my "own image". And the more we get individualized, the harder it is for us to find appropriate, satisfactory communication. But what is more important is that the types of communications we thus reject are the types that are bound on us by modern culture, and these types are neither needed nor suitable for an independent and mature man. The get rid of this onerous and constant combinedness, to secure the place his own — these two conditions mean for the man to be granted with freedom. Although, according to Sartre, freedom is condemnation.

Part II

SOLITUDE IN HISTORIC AND ARTISTIC EXPERIENCE OF CULTURE

Alexander Sechin

ALLEGED LONELINESS OF CANON:
POLYKLEITOS' DORYPHOROS
IN THE CONTEXT OF THE DIALECTIC
OF ONE AND PLURALITY

The Doryphoros (the Canon), a well-known statue by Greek sculptor Polykleitos (5th century BC), is considered as a perfect example of a metatext within traditional culture in connection with the paradox of creativity stated by Boris Bernstein and solved as a result of interaction between repetition and variation.

Key words: Boris Bernstein, traditional culture, aesthetic canon, paradox of creativity, the Doryphoros, work of art as a text, metatext, replica, variation, genre.

A canonical nature of fine arts in ancient civilizations poses many difficult questions to our contemporary. One of the questions is how and with which tools the art subject to strict rules of the canon used to avoid its boring monotony and certain banality of works, made following the same template. The challenge is particularly clear when it comes to plastic arts as where they seem to have captured an artistic image once and forever, and thus fated it to be repeatedly reproduced without any creativity, in a kind of run-of-the-mill.

Specifics of fine arts in traditional and canonical communities have been for long one of major subjects in Boris Bernstein's research¹. An impetus for considerations proposed herein on the subject of the canon related to Polykleitos' Doryphoros was one of his works, written more than thirty years ago, but still

¹ Let us mention two his monographs: Bernstein B. M. *Pigmalion naiznanku: K istorii stanovleniya mira iskusstva* [Pygmalion inside out: On history of the art world development]. Moscow, 2002; the same author: *Vizual'nyy obraz i mir iskusstva: Istoricheskie ocherki* [Visual image and world of art: Historical essays], Saint Petersburg, 2006. Along them on this subject, he had written a number of papers, some of them reprinted in his recently published collected works: Bernstein B. M. *Ob iskusstve i iskusstvoznanii* [On the art and art history]. Saint Petersburg, 2012.

relevant, i. e. *The Tradition and Canon. Two paradoxes*². Before turning to the matter, we should mention a symmetrical design of the paper by the famous fine art expert. Such a design is able to evoke true aesthetic sensibility in an emotional reader. Its outer sections, considering two mentioned paradoxes, i. e. the *paradox of repeated messages*, the most clearly manifested in primitive and traditional cultures, and the *paradox of creativity*, which shows itself with the highest relief in canonical ages, like interlock in the centre with a vault. The author separates concepts of the *tradition* and the *canon*, growing the letter from the first. Both paradoxes are closely tied and actually inherent in both traditional and canonical stage in the art evolution.

The first paradox is that when reproducing both the canon, and the tradition, exact repetition or following patterns means a zero information growth for a recipient. An information approach used herein by Bernstein leads him to a conclusion that a traditional design, going back in a certain time during which the team could receive some misinforming message, protects it from accumulated entropy, which is especially important for primitive societies, as there is their survival at stake³.

In his considerations, the scientist mentions an opinion on that score by his predecessor Yuri Lotman⁴ who offered another solution to the mentioned paradox, '... in this case, there is not a growth in the information at the expense of the message, but the recipient. Influenced by the message received from the outside, the person enters into communion with himself/herself'⁵. Recognizing an importance of this 'self-communication' as 'an essential component of artistic perception and creativity', Bernstein nevertheless sets it apart as attempts giving a more philosophic-order answer. Meanwhile, to our mind, Lotman's paper seen less abstractedly is more specific and penetrating and this when the art is in question does not look as a dis-

advantage. Moreover, not so perfectly designed as Bernstein's text, it is very efficient even in details scarcely mentioned by the author. In particular, drawing a parallel between a message in a natural language in the form of a note, and a nodule knotted on a scarf and with a mnemonic function, Lotman concerns the most important facet in a set of aesthetic senses, which the ancient art of recalling⁶ had as its aim to evoke in the recipient. It was as far back as in Aristotle's time when in his *Poetics* he put it, emphasizing a particular role of recognition as an event in a tragedy plot progress⁷.

The second paradox, the paradox of creativity, is especially significant for our example from a field of the classical (canonical) art. It grows from a must-be creative approach in contemporary artistic activities: a factor of novelty, a difference from the others, both predecessors, and guild colleagues have become crucial to evaluate a work of art both literally, and figuratively⁸. As to the visual arts, how can we regard endless reproduction of even an aesthetically polished prototype as an act of creativity? Moreover, why Roman marble replicas of lost Greek masterpieces, poor descriptions of which have survived in some of survived ancient texts, do not only take places of honour in museum exhibitions, but also continue attracting the most sophisticated audience?

Bernstein believes that one should search an answer to these questions primarily and above all in a performing nature typical for the ancient art. Moreover, this priority did not only take place concerning 'musical' (temporal) arts, but also 'technical', i. e. spatial. At that in a scheme of artistic communication, one should put an emphasis on the second element directly tied to the recipient:

$$A_1 - T_1 - A_2 - T_{1,2} - R,$$

Where A_1 is an original author or authors,

T_1 is an original text,

A_2 is a performer or performers,

$T_{1,2}$ is a resulting text, which appears in a performance process,

R are recipients.

² Bernstein B. M. Traditsija i kanon. Dva paradoksa [Tradition and canon. Two paradoxes] // Bernstein B. M. Ob iskusstve i iskusstvoznanii [On the art and art history]. P. 69–114. First published in: *The Sovetskoe Iskusstvoznanie*'80 (Issue 2nd., Moscow, 1981. P. 112–153). Reprinted: *Kriterii i suzhdenija v iskusstvoznanii* [Criteria and judgments in art history], Moscow, 1986. P. 176–214.

³ Ibid. P. 71–76.

⁴ Lotman Yu. M. Kanonicheskoe iskusstvo kak informatsionnyj paradoks [The Canonical art as an information paradox] // Lotman Yu. M. Izbrannye stat'i [Featured articles]: In 3 Vol. Vol. 1: Stat'i po semiotike i tipologii kul'tury [Papers on culture semiotics and typology]. Tallinn, 1992. P. 243–247.

⁵ Bernstein B. M. Traditsija i kanon... [Tradition and canon...] P. 72.

⁶ Lotman Yu. M. Op. cit. P. 244–245.

⁷ See on that: Sechin A. G. Antichnaja izobrazitel'naja ritorika v kontekste gendernogo podkhoda v iskusstvovedenii [On hellenistic visual rhetoric in the context of gender studies] // *Vestnik Sankt-Peterburgskogo Universiteta* [Vestnik St. Petersburg University]. Ser. 15: *Iskusstvovedenie* [Art History], 2012. Issue 3. P. 131–133.

⁸ Bernstein B. M. Traditsija i kanon... [Tradition and canon...] P. 92–94.



Doryphoros of Polykleitos.
Modern reconstruction of Georg
Römer (1921), bronze composite cast.
Munich. Ludwig Maximilians University.
The statue is restored after World War II
as Römer's work was lost during bombard-
ments of Munich. Photo: Kommunikation
und Presse LMU, C. Olesinski

However, the original author might often be unknown, absent, while the original text not narrowed down to any of existing and possibly written derivative texts⁹.

Now the above-mentioned scheme gets a reduced form concerning painting, as its author and its performer is the same person. Architecture assigns just a technical part to the performer, while we should place sculpture in the middle, as both options are possible. However, if you get away from modern concepts of the structure of the art world towards a cultural and typological aspect of its review, as also Bernstein suggests, then a situation would change radically, and Polykleitos' Doryphoros (the Spear-Bearer), one of the most famous canonical images of the ancient time, can strongly exemplify this.

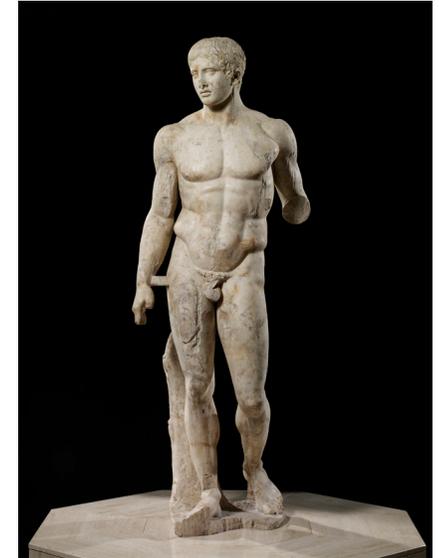
The Argos master cast in bronze an original of the famous ancient statue, as assumed, in 440-ies BC, at a peak of his career. At the same time, Polykleitos wrote a treatise entitled the Canon, where *inter alia* mathematically founded his idea of the perfect human being. The Doryphoros became a clear and volume incarnation of clauses

from his treatise, thus the second name of the statue is the Canon. According to Pliny the Elder, artists in such a way called Polykleitos' Spear-Bearer, 'and from which, as from a sort of standard, they study the lineaments: so that he, of all men, is thought in one work of art to have exhausted all the resources of art' (The Natural History, XXXIV, 19)¹⁰.

⁹ Ibid. P. 99–100.

¹⁰ Pliny the Elder. The Natural History. Transl. by H. T. Riley. London, 1855. (Ser. Bohn's Classical Library).

In a chain of artistic communication, the original by the Greek sculptor could easily take the place of a primary T_1 text being in terms of the modern science both a metatext, and a text at the same time¹¹. However, the trouble is that neither it, nor Polykleitos' treatise has survived. The bronze Spear-Bearer (Figs. 1–2), which generally makes a strong impression on a viewer, even without a summary of all formal advantages of the figure gathered by the ancient sculptor in his work¹², is a replica made in the early 1920-ies by German sculptor Georg Römer for the Ludwig Maximilians University Munich. They used to expose it there in the Great Hall and then it was destroyed during the Second World War. To make the replica, Römer used three extant copies. One of them is a best-survived marble figure from Pompeii (especially used to represent limbs in a true way). He also used a meticulously made bronze head found at the Villa of the Papyri at Herculaneum. Besides he followed the so-called Pourtalès torso from a collection of the Berlin State Museums (marble, found in the Palatine in Rome), which along with a basalt torso from the Florence Uffizi Gallery had



Unknown Roman, after Polykleitos.
The Doryphoros. 120–50 BCE. Pentelic
marble. Minneapolis Institute of Arts,
The John R. Van Derlip Fund and Gift of funds
from Bruce B. Dayton, an anonymous donor,
Mr. and Mrs. Kenneth Dayton, Mr. and Mrs.
W. John Driscoll, Mr. and Mrs. Alfred
Harrison, Mr. and Mrs. John Andrus,
Mr. and Mrs. Judson Dayton, Mr. and Mrs.
Stephen Keating, Mr. and Mrs. Pierce McNally,
Mr. and Mrs. Donald Dayton, Mr. and Mrs.
Wayne MacFarlane, and many other generous
friends of the Institute, 86.6. Photo: Courtesy
of the Minneapolis Institute of Arts

¹¹ Bernstein B. M. Iskusstvovedcheskie aspekty izuchenija traditsionnoj kul'tury [Art history aspects in traditional culture studies] // Bernstein B. M. Ob iskusstve i iskusstvovoznanii [On the art and art history]. P. 123.

¹² See on that: Taruashvili L. I. Iskusstvo Drevney Gretsii: Slovar' [Art of Ancient Greece: Dictionary]. Moscow, 2004. P. 228–230; Vipper B. R. Iskusstvo Drevney Gretsii [Art of Ancient Greece]. Moscow, 1972. P. 180–182; Nedovich, D. Poliklet [Polykleitos]. Moscow–Leningrad, 1939. P. 50–65.

for a long time been considered the best in the aesthetic aspect¹³. Thus, as a work of art the Doryphoros now only exists as a 'metatext formation given to us actually in a row of alternative texts'¹⁴.

Following folklore researcher Boris Putilov, in a methodology aspect, Bernstein calls in traditional and canonical art to distinguish levels as follows: *work — text — genre*, as any work of art could be implemented in an infinite plenty of texts not being narrowed down to any of them¹⁵. Since this row is potentially infinite, then no version (derived from a finite number of available texts) is equal to the work, that is, in our case, the Canon. Therefore Römer's replica, no matter how good it was, could not claim thereof.

Many survived replicas of it (texts) do evidence that Polykleitos' Canon (work) was extremely famous in ancient times. Karl Friederichs in 1863 identifies the Doryphoros in a spear-bearer marble statue found in the end of the 18th century in excavation in Pompeii (now kept in the Naples National Archaeological Museum). Since then scientists by comparison have discovered over fifty replicas of the famous work of art in various conditions (entire figure, torso, head), made of various materials (bronze, marble, basalt) and with not the same artistic quality¹⁶. These differences together and in various combinations with each other give an impression of surprising diversity, which only increases if you immerse to study certain texts, trying to get through them to a piece of work in a sense mentioned above. Undoubtedly, a nature of the artistic image extremely depends on the material¹⁷; moreover, replicas of bronze and dark stone often seem preferable, as they are closer to Polykleitos' original version. Although it does not prevent

them from roughness in execution thus reducing an aesthetic value of an artefact. As an example we can refer to Doryphoros basalt head from the collection of the State Hermitage Museum, moreover, partly damaged after less-than-perfect restoration inserts¹⁸.

We might question ranking extant replicas of Polykleitos' masterpiece by their artistic merits as based on someone's eye, because replicas are constantly re-evaluated and opinions by field experts often differ significantly. For example, as mentioned above, George Römer working on his Doryphoros replica only used an overall lay out, a body and limb position from the Neapolitan statue, which, although survived better than others, had for a long time considered bland, too weak and heavy, especially when compared to original marble pieces in Parthenon. Much higher values were for torsos at the Uffizi Gallery¹⁹ and Berlin as closer to the prototype. The latter became a reference point for Römer to reproduce a figure of an athlete. Nevertheless, in the early 1970-ies in one go two prominent German experts in ancient art, Thuri Lorenz and Hans von Steuben, independently changed these views. In his monograph on Polykleitos, Lorenz stated that mentioned torsos had been simplified and more abstract than a Greek classicist statue should be. Like von Steuben, he called to return to the Doryphoros from Pompeii with its nobler and softly changed forms. Not all scientists agreed with them. For example, Paul Zanker left a soft modelling of the Pompey marble statue body entirely to the discretion of a copyist²⁰.

When these disputes broke out, almost completely survived figure of the Spear-Bearer, now kept in the collection of the Minneapolis Institute of Arts, the United States (Figs. 3–5), had not yet come into view of a wider scientific community. It is

¹³ Hallett C. H. "Kopienkritik" and Works of Polykleitos // Polykleitos, the Doryphoros, and Tradition. Madison, 1995. P. 128. Figs. 8.9–8.12.

¹⁴ Bernstein B. M. Traditsija i kanon ... [Tradition and canon ...] P. 103.

¹⁵ Ibid. P. 103–104.

¹⁶ Stewart A. Greek Sculpture: An Exploration: In 2 Vol. Vol. 1. New Haven; London, 1990. P. 160.

¹⁷ See in general on that and on rules of making and understanding sculpture: Golovin V.P. Ot amuleta do monumenta: Kniga ob umenii videt' i ponimat' skulpturu [From amulet to monument: The Book on an ability to see and understand sculpture]. Moscow, 1999. In view of modern ideas of a sculpture expressive language, one should make a remark that a knowing viewer has no longer perceived availability in fragments and poor condition of discovered ancient sculpture monuments as their disadvantage. On the contrary, it often gives them valuable additional overtones in a process of aesthetic perception.

¹⁸ Irina Saverkina in particular believed that 'a new nose is too wide and distorts the appearance'. In general, she did not consider the Hermitage head as 'a copy, but a later eclectic redesign of Polykleitos' original': Saverkina I. I. Grecheskaja skulptura V v. do n. e. v sobranii Ermitazha. Originaly i kopii [Greek sculpture of 5th century BC in the Hermitage collection. Originals and Roman copies. Leningrad, 1986. P. 73–74.

¹⁹ Even Kenneth Clark highly valued the Torso at the Uffizi Gallery, though his attitude towards Polykleitos' heritage in later European art was clearly cool, 'the copy of the Doryphoros in the Uffizi, which being in a hard smooth basalt, conveys the effect of bronze, and is executed with unusual care. It preserves some of the urgency and concentration of the original, and proves that Polykleitos' scheme of the body, like all abstractions that have survived, not only contained life, but was bursting with a vitality all the more potent because forced into so narrow a channel'. (Clark K. The Nude. A Study in Ideal Form. London, 1976. P. 35).

²⁰ Hallett C. H. Op. cit. P. 128.

known that it had been found in the early 1930-ies in the sea near Italy coastline, then for a long time hidden in Italian, Swiss and Canadian private collections. It was only about 1980 when it appeared in the art market and then U.S. art patrons bought it by clubbing. Since then the Doryphoros from Minneapolis, considered to be a Roman piece of work of the late 2nd to the first half of the 1st century BC thanks to its 'impressive appearance and the outstanding quality' of its workmanship has gained its fame as one of the best known replicas of Polykleitos' Canon²¹. It is typical though that Christopher Hallett, recognizing a special position of the monument among similar ones and as if making a kind of mini summary to the above-mentioned dispute, nevertheless does not see the replica as a benchmark. 'The Minneapolis statue certainly shows a more emphatic articulation of the torso than the Naples replica does, but modelling still does not have the sharpness and linear clarity of pieces from Florence and Berlin'²².

We suppose there have been enough examples. A variety of statues seen as texts, their irreducibility to a single invariant work eloquently evidences in favour of a decision offered by Bernstein for the paradox of creativity. The repeatedly reproduced image in a traditional and canonical art goes hand-in-hand with its *variations* as tending to an infinity row of reversible changes, a sort of modulations. 'Between copying and creating [a new form] there is a range of performing art forms: from hardly visible partial changes to the source text to improvisation following a predetermined pattern using a set of clichés'²³. In connection with the ancient sculpture, we should say that a statement that all survived works for example made in Roman workshops and intended to reproduce Greek samples are *copies* would be at least a forced argument. A degree of similarity could vary widely. German classicist archaeologist Georg Lippold found eight types of such relationship seeing that the German language was particularly rich in such a synonymic row, which could be integrated under a concept of *Nachahmung* (imitation): *Kopie, Replik, Wiederholung, Nachbildung, Umstilisierung, Umbildung, Umschöpfung, Weiterbildung*²⁴. It is impossible to trans-

late unambiguously all of these terms into another language; some of them would require a descriptive definition even in German. In one of the latest catalogues by the Munich Glyptothek, in regard to the monument of such kind this row has found its continuation even in an phrase *Römische Nachempfingung im Stil der Klassik* that can be understood as an attempt by the Roman master to feel an image following his predecessor, who had worked in the classic style²⁵.

Referring to Putilov's systematic chain of levels, *work — text — genre*, Bernstein does not comment the latter. Indeed, this question requires considering historically determined morphology of art as a literature genre structure differs from that in fine (spatial) arts. Moreover, when there have been no stated concepts for branches of art. For example, Aristotle was preoccupied to identify characteristics for a tragedy genre, but wrote nothing at that on literature as even its definition had not existed yet²⁶. A method for genre analysis in traditional and canonical fine arts had not been developed yet, and nowadays toolkit often applied to these phenomena to our mind is not suitable enough²⁷. However, there are attempts to identify the genre of a work within the culture that has generated it, *inter alia* with respect to Polykleitos' Doryphoros. Thus, Andrew Stewart is inclined to consider the Canon by the Greek master 'a new standard to represent heroes in the ancient world'. However, he immediately recognizes that his remark is 'tendentious and controversial', as we do not only have direct, but also indirect written evidences on genres including the heroic one, identified in the visual art by ancient connoisseurs. In any case, he managed to find only five hints of such kind throughout a survived corpus of ancient literature. Nevertheless, he thinks it is possible to say of genres in sculpture

²¹ Meyer H.A. Roman Masterpiece: The Minneapolis Doryphoros // Polykleitos, the Doryphoros, and Tradition... P. 65.

²² Hallett C. H. Op. cit. P. 128.

²³ Bernstein B. M. Traditsija i kanon... [Tradition and canon...] P. 101.

²⁴ Fullerton M. D. "Der Stil der Nachahmer": A Brief Historiography of Stylistic Retrospection // Ancient Art and Its Historiography. Cambridge, 2003. P. 105.

²⁵ Wünsche R. Glyptothek München: Meisterwerke griechischer und römischer Skulptur. München, 2005. S. 76. This refers to a boy's bronze head, which dates back to about 20 AD.

²⁶ Averintsev S. S. Vvedenie. Zhanr kak abstraktsija i zhanry kak real'nost': dialektika zamknutosti i razomknutosti [Introduction. Genre as abstraction and genres as a real life: dialectic of open and closed] // Vzaimosvjaz' i vzaimovlijanie zhanrov v razvitii antichnoy literatury [Relationship and interaction between genres in ancient literature development]. Moscow, 1989. P. 4.

²⁷ Cf.: 'Terms that they [H. Brunn, A. Furtwängler, O. Waldhauer — almost all gurus in science of the ancient art. — A. S.] use in their research were borrowed from the art history, dealing with the art of another time. Nevertheless, an ability to apply them to the art of the ancient society does not even evoke any doubt in them' (Ilyin I. A. Antichnoe myshlenie i antichnoe iskusstvo [Antique thinking and classical art] // Ilyin I. A. Istorija iskusstva i estetika [The history of art and aesthetics]. Moscow, 1983. P. 110).

and painting of the 5th to the 4th centuries BC, not extrapolating a genre structure of literature of their time to them, it is possible to say of presence of genres as such within it²⁸. Thus, let us take it as a hypothesis and assign the genre of a *heroic male nude body* to the Doryphoros for the purpose of discussion²⁹.

In times of the Roman Empire, along with Polykleitos' Canon as such and many of its diverse modulations, which can be called the *first step* of variability, there was another version, where its nudity was replaced with a so-called muscle cuirass, following a torso shape,— a cuirass statue³⁰. Octavian Augustus was the first to imitate a somewhat heavy constitution and a posture of the Doryphoros in a new way. We can show it clearly, for example, referring to a famous statue of the emperor from Prima Porta. The ancient Roman highly appreciated an expression 'of masculine purity, moral strength, and ideal graceful beauty (*decor supra verum*)'³¹, with which this Polykleitos' image had been endowed, often associated with a name of Achilles, the greatest ancient hero³². Modern antiquity scholars usually consider such imitations of the Spear-Bearer as a display of emulation (*aemulatio*) inherent in dominating rhetorical culture of that time³³. Herewith it is not referred so much

to applying rules of animating a quietly standing human figure with contrapposto (counterpose) and chiasm revealed by the Argos sculptor, as to imitation as such. Almost literal citing that in its turn allows us to talk of the variable canon as early as at the *second stage*. 'Depending on an increase in levels of varying freedom, functions of the source text can not only be performed by full texts, given as such in previous versions or fixed in some other way, but also by shortened didactic models and sets of regulations referred to as the canon'³⁴.

Finally, the *third step* in development of a metaimage we find in *overcoming* it. Bernstein said the following on this kind of annihilating the canon: 'Another edge in a sphere of interpretative authorship would include cases when changes go so far that break constraints imposed by a source text and accepted interpretation principles so that as a result there is a new text in terms of the given culture'³⁵. In ancient times, as strong example of this phenomenon we may consider a canon by another famous Greek sculptor Lysippos (the 4th century BC), who as we know from Cicero had called ironically Polykleitos' Doryphoros as his teacher (Brutus, 296). However, making his own idea of the human being, Lysippos started out from an ideal, invented by his genius predecessor to show as he used to say people not such as they actually were, but as they appeared to be (Pliny the Elder, the Natural History, XXXIV, 19). His canon does not only differ in terms of proportions of a human body, to which they often and erroneously reduce the concept — not for nothing, they know nothing of its distinct incarnation. A new era gives birth to a new type of an artist where it is closer to our idea of such, 'When the next variant change has been realized or at least might be realized within the given culture as individualization of a resulting artistic object, there is a birth of artistic authorship and work of art on hand'³⁶. However, this will be a subject for another discussion.

²⁸ Stewart A. Notes to the Reception of the Polykleitan Style: Diomedes to Alexander // Polykleitos, the Doryphoros, and Tradition ... P. 249.

²⁹ Herein a body is to be understood in a philosophical, ontological sense as entity or substance: 'Substance means simple bodies ... and in general bodies, and the things, animal or divine, including their parts, which are composed of bodies' (Aristotle. Metaphysics, V, 1017b / transl. by H. Tredennick // Aristotle. Works: In 23 Vol. Vols. 17, 18. Cambridge, MA, 1989). Sample monuments of this genre, shown in its development, see in: Stewart A. Notes to the Reception of the Polykleitan Style ... P. 246–261.

³⁰ See this fundamental work by Klaus Stemmer: Stemmer K. Untersuchungen zur Typologie, Chronologie und Ikonographie der Panzerstatuen. 1. Aufl. Berlin, 1978. (Archäologische Forschungen; Bd. 4).

³¹ Pollini J. The Augustus from Prima Porta and the Transformation of the Polykleitan Heroic Ideal: The Rhetoric of Art // Polykleitos, the Doryphoros, and Tradition ... P. 268.

³² Trofimova A. A. Zhizn' mifa v antichnom iskusstve: sud'ba Akhilla [The life of a myth in ancient art: Achilles's fate] // Schliemann. Petersburg. Troy. State Hermitage Museum Exhibition Catalogue, Saint Petersburg, 19 June — 18 October 1998. Saint Petersburg, 1998. P. 184–185.

³³ Pollini J. Op. cit. P. 275. American researcher John Pollini continues working on the subject. In his recent monograph, he argues that Augustus statue from Prima Porta had two samples for such role models — Polykleitos' Spear-Bearer and Lysippos' Alexander the Great, i. e. two different canons: Pollini J. From Republic to Empire: Rhetoric, Religion, and Power in the Visual Culture of Ancient Rome. Norman, 2012. P. 187–190.

³⁴ Bernstein B. M. Traditsija i kanon ... [Tradition and canon ...] P. 101.

³⁵ Ibid.

³⁶ Ibid. P. 106.

Konstantin S. Pigrov

**LONELINESS OF LEO TOLSTOY:
ANALYSIS OF HIS DIARY BY V. BIBIKHIN**

Everyone being a subject is doomed to loneliness and called for it, because in it there is the source of true fullness of individual being. Cultivation of loneliness has been for thousands of years institutionalized as the art of writing a personal diary, and the great people have elaborated their standards of the diary. The body of diary texts by Leo Tolstoy is enormous, and these texts are the examples of subjectivity which is not yet fully mastered in the contemporary Russian culture. This diary is represented in the analysis by a Russian philosopher V. V. Bibikhin as a source of true freedom.

Key words: *loneliness, separateness, subject, practices of loneliness, personal (intimate) diary, Leo Tolstoy, V. Bibikhin, M. Gandhi, Protestantism.*

“And we, in our struggle, are left by the whole nature to ourselves...”

F. Tyutchev

“Oh, solitude! You are my motherland, solitude!”

F. Nietzsche

INTRODUCTION

The individual as a subject is separated but not separate. Subjectivity ontologically stems from the solitude of separation. Solitude is represented as an existential experience of subjectivity. Everybody are lonely, since they are subjects, since they are inexorably separated from some whole or its parts: from another man, from society, from nature, from God. Each man is the loneliness as such, each is lonely not because he found himself in a given “social milieu”, not because he features certain set of “good” or “bad” traits of character. Each man is *ontologically lonely*. The milieu or traits of character simply set certain modi of experiencing and interpreting the inevitable loneliness. In brief, the life of the man is totally

constituted of experiencing and reflecting on various forms of separatedness which appear as loneliness.

Problematic is not the loneliness itself, but how we can live with it and how to cope with it. And thus the key to the problem is the *culture* of loneliness that we possess to the best of our education and talent. Personal (intimate) diary is the object of our research in this paper, and we consider it as a social institution and a special and the paramount (from the sociocultural point of view) technology of writing¹. The personal diary is essential, because just this genre has accumulated and refined the culture of solitude and independence and thus it is an instrument and a technology of cultivating loneliness and at the same time of overcoming it. As Fyodor Tyutchev wrote, “the human soul sings differently from the sea and the sentient reed grouses”. The diary itself is the grouse of the sentient reed, while also being the “voice lamenting in the wilderness and desperate protests of the soul”?

The diary is a strange phenomenon and often surprising; its text is significantly ambivalent and in essence has sacred nature. It is full of paradoxes and absurd, because it is at the same time a form of struggling with loneliness and a form of its cultivation. It is secret writing and at the same time there is a longing for its publication... The strangeness of the diary text is due to its marginal character: the man finds himself to be “not a conscript in two confronting armies, but a casual guest in both of them at once” (from a poem by A. K. Tolstoy). The diary does not eventually help overcome the loneliness, instead, it teaches to live with it. Thus the diary is an alter-ego of loneliness, the loneliness reduplicated mimetically.

The diary text is similar to the Socrates’s *daimon*, which is a fundamental mediator between the mundane and the celestial worlds. “He interprets [...] between gods and men, conveying and taking across to the gods the prayers and sacrifices of men, and to men the commands and replies of the gods; he is the mediator who spans the chasm which divides them, and therefore in him all is bound together”². The diary is thus understood as a fundamental mediator of separatenesses.

¹ In greater detail: Pigrov, K.S. (2011), Personalnyy dnevnik: k tekhnologii samosozidaniya dushi [The personal diary: towards the technology of self-creation of the soul], in: Problema dushi i tela v filosofii i nauke [The issue of body and soul in philosophy and science], St. Petersburg: Russkiy Mir, pp. 152–173; Pigrov, K.S. (2011), Tvorchestvo i lichnyy dnevnik [Creativity and the personal diary], in: Voprosy filosofii [Issues of philosophy], No. 2, pp. 34–43.

² Plato, Symposium, Translated by Benjamin Jowett. Retrieved from: <http://classics.mit.edu/Plato/symposium.html>

Analyzing the diary of Leo Tolstoy, we consider the processes and excesses of the experiencing of loneliness by this great man who determined many aspects of the culture and the world-view of the 20th–21st centuries. Leo Tolstoy's loneliness and its representation in his diary, which occupies almost half of the 100 volumes of full collection of his writings and has been in fact unread not only in the world but even in Russia, are paradigmatic for Russian mentality. It is a kind of code which is not yet completely undeciphered and in which the whole Universe of Russian culture and its results and prospects are all written down. And yet we treat L. Tolstoy's diaries similarly to a cat at the library that may well be sound asleep on a volume of I. Kant's works while being completely unaware of what is written in them. So do we feeling proud for this giant to have belonged to our nation and at the same time not only misunderstanding his writings but perhaps not having read these difficult texts, and it may even happen so that we will have never read or understood them at all. Although, there are some people who similarly to the contemporary astronauts may not have "developed the Universe" of Tolstoy's diary legacy, but who at least have realized the grandeur thereof. Undoubtedly, V. V. Bibikhin did realize the significance of the body of Tolstoy's diary texts for Russian and world cultures and made this clear to us, his contemporaries. V. V. Bibikhin did in fact read Tolstoy's diary completely; furthermore, he interpreted it in correlation with Heidegger's ideas, insofar as to have found the inner links between them, these two cornerstones of the modernity — Tolstoy and Heidegger. Heidegger's fundamental ontology too is all about the loneliness of the man.

THE INTRIGUE OF THE DIARY

The essence of loneliness is exactly in the chasm in each one's soul, the chasm of separateness which is represented in the diary. It concerns the opposition of the elevated form of Diary and the profane matter of the process/excess of the everyday life. This issue is not new. As long ago as in the Avesta is when we encounter the motif of the soul meeting itself³, which suggests that the issue of the aforementioned fundamental chasm and overcoming of it appeared in the "Axial Age". S. S. Averintsev in his

³ Eliade, M. (2008), *Istoriya very i religioznykh idey. Ot kamennogo veka do elevsinskih misteriy*, Tom 1 [A history of religious ideas: from the Stone Age to the Eleusinian mysteries. Volume 1], Moscow, 2008, pp. 404–405.

essay "Rhythm as Theodicy"⁴ studied how an everyday and in all commonplace situation described in A. Pushkin's "Eugene Onegin" and contradicting the sublime iambic foot could have resulted in that the poem indicates towards the Absolute. Averintsev put the question: What contains the *religious* qualities of Pushkin's poetry? And he came to the conclusion that it is not so much in the courteous reply to metropolitan bishop Philaret, but rather in the steadfast fidelity to counterpoint, the device allowing to represent how the man saying something private, passionate, unkind, discordant as if receives a response of the host of God's angels heard through the stanzaic prosody and the aloof harmony of the rhythm.

Similarly, personal diary is the counterpoint, the dialog, the chasm, the same Margin⁵. The margin where together come the elevated and the prosaic, Apollonian and Dionysian. The margin where there are the craving for uniqueness, separation, solitude, on the one hand, and a not less powerful urge for genuine communication, on the other hand.

This "marginal character" of loneliness is especially clearly expressed in the diary. It cannot be overlooked here, as well as the "marginal character" cannot be overlooked in "Eugene Onegin". In the personal diary this contradiction is experienced as a fundamental chasm of separation/reunion within the human soul. The very writing, its procedure that dates back to the "Axial Age", the mimesis of writing, they help overcome this chasm.

"THERE IS NO MAN, UNLESS HIS THOUGHTS ARE WRITTEN DOWN"

Bibikhin took into consideration the radical and fundamental significance of the diary for the man in the age of writing, when he was studying Tolstoy's diaries. "The man lives insofar as he updates his diary. There is no man, unless his thoughts are written down" (472)⁶. The diary is a condition of self-knowledge. It does not mean that people who do not keep a diary in its classical form are

⁴ Averintsev, S. S. (2001), *Ritm kak teoditseyu* [Rhythm as theodicy], in *Novyy mir*, no. 2, pp. 203–205.

⁵ As defined by Helmut Plessner. Plessner, H. (2004), *Stupeni organicheskogo i chelovek: Vvedenie v filosofskuyu antropologiyu* [The levels of the organic and man: Introduction to philosophical anthropology], Moscow: ROSSPEN.

⁶ Henceforth, the numbers in brackets stand for the pages of: Bibikhin, V. V. (2012), *Dnevnik L'va Tolstogo* [Leo Tolstoy's diaries], St. Petersburg: Ivan Limbah.

completely deprived of self-knowledge. Although, the diary is the most important and universal element in the culture of self-knowledge.

I would compare keeping a diary to what is called morning exercises. Doing morning exercises does not require any outstanding abilities; neither does the diary require any literary talent. Certainly, one can keep rather fit without doing morning exercises, but the latter are an established modern culture of sustaining physical and mental form at a descent level. So is the diary: it is a culture of development of self-knowledge and of sustaining it at a certain level; the culture that may have various forms elaborated in the course of thousands of years.

The diary is a technology of resistance to forgotten being. The diary addresses something which, according to V. V. Bibikhin, is very deeply hidden within the individuality and reminds “the needle of Koschei the Immortal”⁷ (470).

Take a look at a man. Outwardly everything seems to be in order: the man has a job and a social security number, a family and a marriage certificate. The police have nothing on him. But at a closer look, if you consider his personality, you will notice that a lot of things about him are at least uncertain and doubtful. And you have not yet approached any fundamental issues. Is his job his genuine vocation (M. Weber’s “Beruf”)? Is he really in love with his parents, spouse, or children? Take a deeper look and you will be flabbergasted by how many mean tricks he has done! And how much weakness, cowardice, cruelty and treachery will you see!

And still, in the very depth there is an adamant, absolutely proof core, and it is solely the diary, where it can be revealed and manifested, because the diary enables to say what is terrible even to speak out in any other context. Nevertheless, the core is hardly ever reached by most people. Notwithstanding that, it exists. Bibikhin created a key image for that:

“... In whatever oppressed, hysterical, mad condition would he be; would he have torn his mouth when he was forcefully fed in the mental clinic; would he shout at his father and curse him for having sent him to the clinic till the old man’s heart failure, whatever he would appear, this man was coolly and independently aware of his own condition, his father’s condition, the environment, every button on clothes” (177).

⁷ Translator’s note: Koschei the Immortal is an antagonist character of Russian folklore who is immortal, until somebody releases his soul hidden separate from his body in a the needle, which is in an egg, which is in a duck, which is in a hare, which is in an iron chest, which is buried under a green oak tree, which is on a mythical island of Buyan in the ocean. For more information about this character refer to <http://en.wikipedia.org/wiki/Koschei>

The diary enables to see the world adequately, profoundly indeed, to see one’s own adamant core. And though, not all people are able to express it. Leo Tolstoy succeeded in it and therefore his diary texts are significant to us. They are fine examples of how we can comprehend our own lives.

Thus the mission of the diary is to reveal the adamant core which can be owned by but everyone. The diary enables to force your way to the high philosophical rest, to Wu wei, to reunion with the transcendent, to the genuine through the squishing mud of the triviality, through the unutterable chthonic awe of the everyday life.

“THE DIARY IS KEPT NOT FOR THE SAKE OF TALENT OR GLORY”

The discovery of the adamant core has nothing to do with success or glory. The diary is a way not to success but to self-actualization. To keep a diary means to expose the energy of being, and of this energy we become aware in the quiet of contemplation. “The keeper of a diary does something completely different from realization of his talent or pursuit for glory. [...] Besides writing also [and not only! — K.P.] about his life and work, the great Russian writer revealed a substance of yet unconsidered nature, in front of which Russian literature as such was standing” (37).

The personal diary is not at all a technology of “personal management” and is not anyhow aimed at success⁸, and to some extent it is even something completely opposite. The diary, insofar as it is deliberately kept, assists *overcoming* the pursuit for glory and success, like everything else earthly, vain, unworthy. It should not be forgotten that the “pursuit for success” is merely a form of forgotten being.

There is no use of considering Tolstoy’s diaries as one more work of his creative writing legacy, or as something he used to become a “great man”, achieve fame, glory, wealth. The diary is a “technology” underlying all the individual spiritual life. And it is a phenomenon of a different order compared to other forms of individual

⁸ Peter Drucker in his “Management challenges for the 21st century” (New York: HarperCollins Publishers Inc., 2001) noted that one of the main modern challenges is improvement of the efficiency of personal management. He listed quite a big number of factors, like as: sufficient dependence of success of any organization on the efficiency of time management by its director; the increasing “intellectualization of work” which leads to the situations when the efficiency of just one highly qualified professional dramatically affects performance of the organization in whole; time and power deficit, especially when a man has to build his career anew; etc.

“intellectual output” which are encouraged by the values of modern European culture. The diary is not just independent, but also genuine sphere of spiritual activities, and sliding into hypostasis, Bibiknin calls it “mysterious instance”.

Personal diary is though a “mysterious”, but basic instance. Such an instance, from which Russian literature itself has derived its self-knowledge, “as such was standing”. That is, diaries enabled Russian literature (both writers and readers) to perceive themselves. That is, self-knowledge was thus achieved by those people who constituted Russian culture in general sense (not just men of letters and writers, but also artists, philosophers, scientists, clergymen, general intelligent public). And therefore L. Tolstoy expressed an opinion that not all what can be written must be published: a lot of things should be written down into the diaries⁹.

In the aspect of philosophy of history, Tolstoy is similar to Martin Luther, either completely or not, depending on interpretation. Luther accomplished the translation of the Bible into German, and Tolstoy translated the New Testament into modern Russian. Protestantism undertook a principally new (compared to the one of the “Axial Age”) problematization of subjectivity. The subjectivity of the man, according to protestantism, is directly brought before God with the least possible degree of mediation between them, and thus the subjectivity is independent, indeed.

Thus it is logical that diaries and autobiographies stand apart and receive most attention in Protestantism. Enormously significant was the diary to puritans. Ralph Joselin’s diary serves as an example of a thinker’s daily self-report written within the protestantist paradigms. Also, essential is “The Pilgrim’s Progress”, an autobiography by John Bunyan¹⁰. Unfortunately, they are not very familiar to the Russian reader.

These diary texts were the protestant accomplishments in problematization of subjectivity. Like Puritan thinkers, Tolstoy was trying to teach Russian orthodox believers to keep a diary. And giving an example of how to do it, he tried to enable Russian people to establish direct contact with God.

⁹ “It is a strange idea to write into books. It is so much better to write into the diary which [...] having been a literary accomplishment for myself, may be for others pleasant to read” (A diary note by L. N. Tolstoy of 10.22.1853).

¹⁰ Kozdrin, P.R. (2011), Retseptsiya romana Dzh. Benyana “Put’ palomnika” v russkoy literature XVIII–XIX vv. [Reception of J. Bunyan’s novel “The Pilgrim’s Progress” in Russian literature of the 18th–19th centuries], Omsk. Especially interesting in this work is the analysis of the motif of escaping the world of vanity described in the works by J. Bunyan and L. N. Tolstoy.

Accomplishments of this kind were carried out again and again. Thus in the middle of the 20th century Mohandas Gandhi, this “Person of the Century”, taught both Hindu and Muslim Indians to keep a diary¹¹.

DIARY AS A MORAL REQUIREMENT OF THE GENESIS OF SUBJECTIVITY

Subjectivity in the moral aspect is revealed as a requirement. The young man *must* have a developed self-knowledge and so he must keep a diary. He may well be inexperienced in the questions of style, but when he writes “today I had no thoughts”, it is already a thought as such and it is a thought about himself! The old man *must* sum up his diaries, i. e. the results of his life as a whole, and so he must write memoirs.

DESTRUCTION OF HATRED

The diary as a technology of freedom can be used to successfully destroy hatred essentially related to overpopulation which has always been haunting mankind. In fact, this is the message of the diaries of V. V. Bibikhin himself and without knowing this his analysis of Tolstoy’s diaries would be less clear. These ideas can be illustrated by the image of the protagonist of H. Melville’s novel “White Jacket”. This character would escape the inhumanly crowded crew’s quarters of the 19th-century tall-ship, climb up the top of the mast and there in the light of the stars he would write into his diary. In this example the diary brings the man into another, the genuine plane of being.

As long ago as in the Roman times, Mark Aurelius wrote that in case of conflict one must not try to defeat, eliminate the enemy. Aurelius calls to resort to solitude as a salvation. *You must escape!* And his text “To myself” is itself an act of such fundamental escape. Spiritual escape is essentially integral with Hegel’s *Anderssein* of the physical escape. Tolstoy would escape into his diary; he had always wanted to escape physically but was not able to accomplish that in the time of his life.

Philosophical and ethical problematization of loneliness puts forward the basic question of *distance* between people existentially and in the aspect of philosophy

¹¹ Gandhi, M.K. (1969), *Moya zhizn’* [My life], Moscow: Nauka.

of history. B. F. Porshnev in his analysis of primeval history¹², proceeding from the idea that the mankind appeared in a single place on the planet, interpreted the swift dissemination of people on the Earth and, more importantly, the appearance of multiple languages as the means of protection of people against each other, the method of securing seclusion.

In response to the problem of uniqueness of each person, the sociocultural institute of personal diary has been elaborated within the culture. However overpopulated would the physical space be, the diary provides every conscious individual with infinite spiritual spaces. The diary texts enable individuality to distance from the physical space and thus in the conditions of physical overpopulation it appears less horrible and aggressive. The aggression of the international competition, of the space of communal flat, of the space of patriarchal extended family (like L. Tolstoy's), or of the space of hassles in academic everyday life, the aggression of all of them is thus soothed. This aggression of interpersonal spaces was analyzed by É. Durkheim in his research into "mechanical solidarity" opposed to "organic solidarity" based on the necessary independence of each individuality participating in the relations.

Personal diary is a basic technology of living a genuine spiritual life. Loneliness is needed for the true development of the individuality, because it requires the condition of independence. Without this the genuine spiritual life will not blossom out fully. Without this the society will be primitive, the so-called "closed society".

The diary reminds the circle drawn in chalk from the novel "Viy" by N. V. Gogol: it sets a border not to be crossed by harmful societal elements who attempt invading subjectivity. Personal diary as the essentially hidden knowledge secures the individuality and the boundaries of its loneliness. The diary makes it possible to think what you really think.

CONCLUSION. THE DIARY AS A TECHNOLOGY OF LONELINESS IN THE LIGHT OF FREEDOM

We are ceaselessly haunted by shallow thoughts. The diary gives us a chance of struggle out of this quagmire of shallow thoughts and advance to genuine being. Even the aggressive coarseness of the everyday life can well be found sensible

or potentially sensible in the process of writing into the diary. The life once reflected in the diary makes sense. The "procedure of the diary" brings to its author the self-knowledge which is nothing else but the process of elevated loneliness. In the clear but not cold air of silence created by the diary the *freedom* is given birth, as is the very possibility of reunion of universal history and individual fate, too.

In relation to all mentioned above, the culture of diary has gained significance to Russia. What is exactly the nature of the poignant national crisis in Russia? It had nothing to do with either our poverty or laziness; it is not because we are unlucky to have bad "administration" or to suffer the intrigues by the "fifth column". The problem is that *our people lack in subjectivity and thus we do not know how to be free*. Our people lack in the courage for loneliness.

I'm not ready for freedom
But is this my fault?
There's been no freedom in me
At the factory where I work¹³.

Freedom cannot be "granted" by authorities. Freedom cannot be "won" in a fight. Freedom is established in the anguish and suffering of high loneliness, in reflexive creativity of your own soul. Tanya Savitcheva, a girl from besieged Leningrad, wrote down her final words into her diary: "Everybody died. Only Tanya is left". And thus she showed us how to be free and associated with higher elements of being in any possible outer circumstances.

The diary together with philosophy, which itself is of the "diary nature", are the basic individual technique of elaborating loneliness as a condition of freedom. The diary is a freedom generator. It enables to break through to genuine being of the soul. In "keeping a diary", in the "procedure of the diary" subjectivity emerges, and the true development of civilization is impossible without it. We can be taught this technique by Leo Tolstoy, Mahatma Gandhi, and the Puritans, the latter inspired by Martin Luther.

¹² Porshnev, B.F. (1974), O nachale chelovecheskoy istorii [On the beginning of history of the humankind], Moscow: Mysl'; Porshnev, B.F., Kontr suggestiya i istoriya [Counter-suggestivity and history], retrieved at: http://www.gumer.info/bibliotek_Buks/Psihol/Porsh/Kontrlst.php

¹³ Poem by Vladimir Kornilov, cited from: Noviy mir [New world], 1988, No. 2, p. 244.

I. I. Evlampiev

THE IDEA OF LONELY PROPHETS IN RUSSIAN ARTISTIC CULTURE (F. Dostoyevsky, A. Platonov, A. Tarkovsky)

Dostoyevsky believed that the institutional Christian church did not have religious truth, the real truth about God, and that the essence of man and the immortality was only known by separate individuals who were misunderstood and oppressed. However, only the efforts of such lonely prophets can save mankind, which is on the wrong way. The elaboration of this idea was continued in works by two great heirs to Dostoyevsky — the writer Andrei Platonov and the film director Andrei Tarkovsky.

Key words: religious truth, immortality, Christianity, crisis of civilization, Dostoyevsky, Platonov, Tarkovsky.

1

According to a popular stereotype in interpretation of Dostoyevsky's literary legacy, the main principles of his world-view were an assumption of equal value of every person notwithstanding their social position and the denial of every kind of inequality among people. Indeed, Dostoyevsky since his earliest works appeared as a champion of the "humiliated and insulted", and he claimed that everyone has a "spark of God" in them, that everyone enjoys their dignity and value. Although it does not mean that the idea of equality of all people was the main for Dostoyevsky's philosophical concept of the man. On the contrary, the core principle of his philosophical concept of the man manifested since his earliest works was apparently the principle of essential inequality among people in the most important, spiritual domain. Dostoyevsky supported the idea of equality only in what concerns the material, secondary domain of being of the man. Moreover, the inequality among people is the most notable and significant in the core element of the spiritual domain — *in religious experience, in relations to the absolute source of all that exists.*

It may contradict the generally accepted point of view that Dostoyevsky's literature is unconditionally based on Christian premises. It is especially striking,

because Christianity is fundamentally and consecutively "democratic" and "mass", and it urges that *all* people independently of their social status and their level of spiritual development are capable of religious experience and true faith. Furthermore, Christianity is somewhat suspicious of too refined "philosophizing" in its preference of ordinary fishermen to philosophers. Exactly in this point is where the writer evidently contradicts with the generally accepted Christian views, and this contradiction is the best indicator of Dostoyevsky's Christianity not corresponding to the Christianity of the church.

To Dostoyevsky, the faith of ordinary people adopted by them due to traditions and education had nothing to do with true Christianity which had not been accessible to many. Thus the true faith in our falsely organized society is elitist (though potentially generally accessible). Here we can remind of a Dostoyevsky's project of a novel entitled "Atheism". The protagonist of the novel was an ordinary man who thought of himself as of a true Christian because he believed "like all others". But once he turned 40 years old, he experienced a religious crisis and realized that his faith had been deprived of deep meaning and had not in fact meant anything in his life. Thus he became an atheist and just through the atheism he achieved the genuine faith which had completely different meaning than his former "ordinary" faith, and eventually his life was radically changed. The echoes of that unimplemented project can be easily heard in Ivan Karamazov's story. All others call him atheist, but this atheism of his is not exactly conventional. Ivan is a man who is living through a religious crisis leading him to the "heights" of the true faith inaccessible to the majority. And only Father Zossima keenly envisions the prospects of Ivan's personal development and blesses him saying: "[...] thank the Creator who has given you a lofty heart capable of such suffering..."¹.

Crucial for our topic are words from the "Writer's diary" written in December, 1876 in the part entitled "Unsubstantiated statements". These words can puzzle any adherent of the myth of Dostoyevsky's "democratism": "Oh! To engorge, and sleep, and leave droppings, and sit on something soft — all these will for long incline the man towards the earth, but not the higher types of the man. However, the higher types are those who rule the world and have always ruled it, and this resulted in that others followed them in time, millions of people. What are the higher

¹ Dostoyevsky, F. (193?), *The Brothers Karamazov*, Translated by Constance Garnett, New York: The Lowell Press, p. 72. Retrieved from: <http://www.gutenberg.org/files/28054/28054-h/28054-h.html>

word and the higher thought? This word, this thought (without which the mankind cannot survive) is too often uttered by the poor, discreet people of no importance, who, moreover, are oftentimes persecuted and die in persecution and obscurity. But the thought, the word uttered by them, they remain and never disappear completely, can never disappear, once they are uttered, and this is but striking in the mankind. The very next generation or two-three decades later, the thought of the genius has already seized everything and everybody, has already allured everything and everybody, and it turns out that the winners are neither millions of people nor material powers seemingly so terrible and adamant, nor is money, nor is sword, nor is might, but is the initially unapparent thought often of some seemingly the paltriest of men”².

Particularly meaningful are these words because they appear in the context of the writer’s argument about the *main religious idea of the mankind — the idea of immortality*. The “higher types” are “*modern religious prophets*” (as Dostoevsky understands them) who deliver the message of the main values and meanings of life to people. Unfortunately, people are not capable of understanding these prophecies and thus the prophets are doomed to solitude, lack of understanding, persecution. The mankind do not yet have the true faith and true religious truth, and all the existing forms of religion deceive the man leading him to false ends.

As the main examples of such religious prophets in Dostoevsky’s works there can be named the engineer Kirillov in “*Demons*” and the nameless narrator in the short story “*The Dream of a Ridiculous Man*”. They both consider the main issue of our existence — the immortality, the “other world”, as Kirillov states it. They both deny the traditional concept of immortality as transition to some “heaven” which is completely opposite to the earthly life and which invalidates this life. They contrast this concept with their own idea of immortality as *eternal life* in which death is a merely nominal boundary, a transgression from one form of life into another³. Moreover, while Kirillov only dreams of a future life or more precisely of a succession of future lives in which human individualities will reach more (but not absolute!) perfection,

the narrator of the *fantastic* short story “*The Dream of a Ridiculous Man*” becomes positively aware of this truth having committed suicide and consequently departed into the world of perfect people. The image of that world of perfect people is usually interpreted by researchers as a metaphor of heaven. But there is an important detail which is accentuated in the short story: the people in that society are actually mortal, i. e. their perfection is relative, not absolute, and they still exist in the form of *human* existence, but not have transcended to the divine state.

Upon his fantastic return from the “other world” the the earthly world, the “ridiculous man” tries to tell people the truth of the higher meaning of life, i. e., he actually becomes a religious prophet: “Oh, I at that moment resolved to spread the tidings, and resolved it, of course, for my whole life. I go to spread the tidings, I want to spread the tidings — of what? Of the truth, for I have seen it, have seen it with my own eyes, have seen it in all its glory. [...] But how can I help believing it? I have seen the truth — it is not as though I had invented it with my mind, I have seen it, seen it, and the living image of it has filled my soul for ever. I have seen it in such full perfection that I cannot believe that it is impossible for people to have it”⁴. And though his fate is a lack of understanding, derision and solitude, for the religious truth prophesied by him requires from people already in this, earthly life to change their lives radically, to be in constant pursuit of perfection, instead of hopes for posthumous “heavenly” perfection granted by God. Although, the truth would not be Truth, if in the face of anything it did not triumph. And this happens by virtue of those obscure and persecuted prophets who would call people for the denial of false values and for awareness of their higher assignment. It exactly this belief that is expressed in the quoted above Dostoevsky’s words on “higher types”, and they undoubtedly represent the author’s opinion on the stories of Kirillov and the “ridiculous man”.

2

Dostoevsky influenced Russian culture of the late nineteenth — twentieth centuries profoundly, and the first to credit him for his deep and original ideas which he had expressed in his works were philosophers. Practically all the thinkers of the given period somehow elaborated on the visionary philosophical intuitions

² Dostoevsky, F.M., *Dnevnik pisatelya, 1876 god* [A writer’s diary, 1876], in: Dostoevsky, F.M., *Polnoye sobraniye sochineniy* [Complete writings], Volume 24, p. 47. Translator’s note: for a different translation of this part, please refer to: Dostoevsky, F. (1997), *A Writer’s Diary*, Volume 1, Evanston: Northwestern University Press, p. 173.

³ In greater detail: Evlampiev, I.I. (2012), *Filosofiya cheloveka v tvorchestve F. Dostoevskogo (ot rannikh proizvedeniy k “Bratyam Karamazovym”)* [The philosophical concept of the man in F. Dostoevsky’s works (from the earlier works to “The Brothers Karamazov”)], St. Petersburg: RHGA, pp. 435–490.

⁴ Dostoevsky, F., *The dream of a ridiculous man*, translated by Constance Garnett, retrieved from: <http://ebooks.adelaide.edu.au/d/dostoyevsky/d72dr/>

of the great writer. Although, among artists there were considerably less direct heirs to Dostoevsky, since to follow him meant not just accepting his system of ideas, but also the form of their expression. The most original of the artist-philosophers to have followed Dostoevsky was Andrei Platonov. One cannot help but admire this writer for his courage to create works containing ideas of absolutely no relation to Marxism and fundamentalist materialism, but rather the ideas correlating Russian religious philosophy and even correlating the thoughts of famous Western thinkers (F. Nietzsche, A. Bergson, O. Spengler, et al.), in the times of Stalin's regime and total ideological control.

Platonov was influenced by Dostoevsky more than by any other thinker. In 1921, in a short article entitled by the name of the great writer, Platonov originally reinterpreted several topics crucial for Dostoevsky, and these topics appeared apparently crucial for Platonov's work as well. Furthermore, Platonov adopted from his great predecessor the very form of *metaphysical* literature, i. e., the one the end of which is in discovering the profoundest foundations of the world, the man and the mankind

Like it had been for Dostoevsky, the main issue for Platonov was understanding the essence of the man and discovering the forms of relations of the man and the world determined by the essence. In line with Dostoevsky and the most prominent philosophers of the late nineteenth — early twentieth centuries, Platonov considered the essence of the man to be *nihil* — the element opposed to being and often represented as a “void”, the core element of the man. Especially plenty is said about it in two most complicated and profound works by Platonov: “Chevengur” and “Happy Moscow”. The protagonist of “Chevengur”, Alexander (aka Sasha) Dvanov, as far back as in his formative years came to self-knowledge exactly through a realization of and elaboration on the “void” within himself:

No matter how much he read and thought, some kind of hollow place remained ever within him, an emptiness through which an undescribed and untold world passed like a startled wind. At seventeen Dvanov still had no armor over his heart, neither belief in God nor any other intellectual comfort. He did not give a stranger's name to the nameless life which opened before him. However, he did not that world to remain untitled; he only waited to hear its own proper name, instead of a purposely conceived appellation. [...] Dvanov dropped his head and imagined the emptiness within his body — the emptiness into which life entered daily, ceaselessly, and then left, not lingering, not growing stronger, as smooth as the distant rumble in which it is impossible to make out the words of the song.

Sasha felt a coldness within, as if from a real wind, blowing into the spacious murk behind him, while in front, from where the wind was born, lay something translucent, light and enormous — mountains of living air to be turned into his own breathe and pulse. His chest caught in advance from this presentiment, and the emptiness within him unfurled still wider, ready to seize that future life.

“There it is — I!” said Alexander loudly⁵.

In the novel “Happy Moscow” the same idea is expressed by the civilian (who has never served in the armed forces) Komyagin. His image correlates with the protagonist of “Notes from the Underground” by Dostoevsky, (“the Underground Man”). This association is especially evident, since Dostoevsky clearly postulated the idea that the essence of the man springs from the nihil, and all the significant philosophical consequences of this apply.

In one of the episodes of the novel, the female protagonist Moscow Chestnova scornfully describes Komyagin: “You are of those petty louses, which live in their tiny holes in the earth. In my childhood I noticed them when I was lying face down in the field”. And for this claim she gets an affirmative response from him: “It is absolutely clear [...]. I am a man of nothing”⁶. This may remind of a pejorative self-characterization of Dostoevsky's Underground Man: “... I am the nastiest, stupidest, absurdest and most envious of all the worms on earth [...].”⁷.

Despite this appraisal, the beautiful Moskva, who is an object of affection of all protagonists of the novel, eventually comes to Komyagin and wants to become his wife. This decision of hers suggests that there is something sincere and genuine in Komyagin's “underground”, because Moskva herself is obsessed with the desire to find the true life but cannot satisfy it. And nobody else but Komyagin magically attracts her, but at the same time also repels her. In her strange pursuit for the sense of life and a husband, who would represent this sense, Moskva is very similar to many of Dostoevsky's female characters. Particularly, she reminds both Lisa from “Notes from the underground” and Polina from “The Gambler”.

⁵ Platonov, A. (1978), *Chevengur*, translated by Anthony Olcott, Ann Arbor, MI: Ardis Publishers, p. 43.

⁶ Platonov, A. (2011), *Schastlivaya Moskva [Happy Moscow]*, Moscow: Vremya, p. 66.

⁷ Dostoevsky, F. *Notes from the Underground*, retrieved from: <http://www.gutenberg.org/files/600/600-h/600-h.htm#chap0209>

The nihil as a metaphysical foundation of the man is most vividly expressed in the phenomenon of death, and thus Dostoevsky's and Platonov's concepts of the man include the fundamental assumption of essentiality and unavoidability of death. Therefore Komyagin, who expresses the idea of nihil as a foundation of personality, always reflects of his own mortality. In the end of the novel, in the street, Komyagin accidentally runs into another character ideologist, Sartorius; the latter, trying to recall where he heard this man's voice, asks of his name, and Komyagin replies: "The name is nihil. Required are the exact address and the last name, but not enough: one must show the papers"⁸. This "the name is nihil" sounds rather ambiguous and hints on Komyagin's main idea. And then he talks about his interest to how his life will come to its end; he wants — beforehand — to trace the way which he will take already as a dead man towards the place of his burial: "I want to proceed along the whole route beforehand, from life to complete obscurity, to the traceless vanishing of any living being"⁹.

Although, however paradoxical it would seem, the essentiality of death in our being does not at all mean that there is no immortality, quite on the opposite, it is death, due to which the idea of immortality gains ultimate significance and here Platonov is again in complete accord with Dostoevsky. He interprets death as a transition to a new life in which the man will have the same goals like in the earthly life, and the new life will come to its end, too. This idea is most directly expressed by Platonov in "Chevengur" in the story of the engineer foreman. Hit by a steam engine and feeling the forthcoming of death, he understands it to be similar to birth, he can see new being following the death:

The foreman engineer closed his eyes and held them in the tender darkness. He felt no death, for his former body warmth was with him. Rather it was simply that he had never felt that warmth before, and now it was as though he was swimming in the naked burning juices of his own innards. This all had happened to him before, but very long ago, and he could not remember where. [...] Then the foreman remembered where he had last seen this quiet burning blackness. It was simply the closeness within his mother, and now once again he was pushing between her parted bones. But he could not crawl free, because of his aged and too large size... [...] the foreman drew a breath and for some reason began to suck at his lip. It was obvious that he was suffocating in some small and narrow place.

⁸ Platonov, A. (2011), *Schastlivaya Moskva* [Happy Moscow], Moscow: Vremya, p. 97.

⁹ *Ibidem*, p. 98.

He was pushing at something with his shoulders and straining constantly to make room for himself.

"Push me farther down the tube", he whispered with childish and swollen lips [, fully aware that nine months later he would be born again]¹⁰.

Sasha Dvanov's father, guided by surmises of this kind about posthumous perspectives of our being, attempts to solve the riddle of death by "experiencing" it: "... the fisherman lost his patience and jumped overboard into the lake, with his legs tied up, lest he swam inadvertently. Secretly, he had not ever believed in death, but more importantly, he had wanted to see what was there in it: perhaps, it was much more interesting than to live in the village or at the coast of the lake; he considered death to be another province, which is under the sky, just like the bottom under the cool water, and he was attracted by it"¹¹. Sasha himself follows his father's footsteps and deems the main goal of his life to disclose the same very mystery of death.

The contradictory combination of death and immortality is the first aspect of the metaphysical definition of the man in the artistic world of Platonov, the second aspect is connected with contradictory relations of the man to the world: the man is integrated into the world and at the same time opposed to it. Both of these contradictions represent the basic dialectics of being and nihil: nihil (the man) is conceivable only in its relation to being (the world), only in a unity with it, but the unity as such is "negative" in its character, it is overcoming of being, dominance over it.

This paradoxical and contradictory relation to the world is characteristic of all protagonists of Platonov's works. It is distinctly rendered already by the protagonist of his early short story "Markoon" (1921):

I did not do anything in the past, thought Markoon, because I was blocking the world, loved myself. Not earlier than now have I discovered that I am nothing, and the whole world has opened up to me, nothing is blocking it from me, because I have destroyed, dissolved myself in it, and thus I won.

I am the first to have dared¹².

¹⁰ Platonov, A. (1978), *Chevengur*, translated by Anthony Olcott, Ann Arbor, MI: Ardis Publishers, p. 40. Translator's note: The words in rectangular brackets are missing from the English translation by Anthony Olcott.

¹¹ *Ibidem*, pp. 15–16.

¹² Platonov, A. (2009), *Usomnivhiysya Makar: rasskazy 20-kh godov* [Makar the Doubtful: short stories of the 1920-es], Moscow: Vremya.

The characters of the major works by Platonov have been tagged by researchers the “savior characters”: having realized their own difference from other people and the aforesaid dialectics of their relation to the world, they come to the decision to become the “leaders” of the mankind who are to let people know of the essence and predestination of the man and, basing on this knowledge, to establish new relations between the mankind and the world. Such are Alexander Dvanov in “Chevengur”, such is surgeon Sambikin in “Happy Moscow”, such is Egor Kirpichnikov in the novella “Efirniy trakt” (“The Ether tract”), such is Chagataev in the novella “Dzhan” (or “Soul”), such are the characters of the early “fantastic” stories by the writer. But once they become aware of their role as the “leaders” and saviors of the mankind, they exalt themselves so high over other people, that they cannot be “ordinary” men anymore and share the problems and the joys of ordinary life. This makes them feel as lonely as the prophet characters in Dostoevsky’s works. Most evident it is in their abstention from love. Completely in line with a Plato’s idea, Platonov’s characters fear lest a relationship with a beloved woman and family bonds should engross them completely and divert them from the prophesying¹³.

Although, Platonov’s prophet characters have several significant deviations from the model of “higher types” introduced by Dostoevsky. The characters of Dostoevsky are prophets in the literal sense of this word; they try to prophesy a new religious revelation unto people, but do not decide beforehand how people what people ought to do with it. Platonov’s characters are prophets and agents at the same time. What is the most important for them is not the truth as such, but its application for a radical change of the condition of the mankind and for elimination of the imperfection of human being. Therefore, their loneliness is not the solitude “in your own corner” (as put by a Dostoevsky’s character), but

the *solitude among all others*, among the people who they are trying to make follow. In this regard they are similar to the Nietzsche’s Zarathustra who secludes himself from people merely in order to, having exalted over them, lead them towards a great goal (Platonov is quite obviously influenced by the ideas of Nietzsche).

3

Andrei Tarkovsky in both his diary and theoretical publications time and again proclaimed himself to be a successor of Dostoevsky, in both the system of ideas and the artistic method of expression thereof. The main characters of Tarkovsky’s films provide some very graphic examples of the “higher types” by Dostoevsky. Tarkovsky’s characters possess certain extremely important truth, which is yet out of reach of other people, but is vital for saving the “lost” mankind. Thus these characters consider it necessary to speak only of this truth and demand from others to accept it. But the other think they are fools or even deranged people. Some elements of this pattern may be seen already in the image of Andrei Rublyov from the film of 1966 with the same name; and this model of prophet character is fully implemented in the images of Chris Kelvin (“Solaris”, 1972), the Stalker (“Stalker”, 1979), Domenico and Andrei Gorchakov (“Nostalghia”, 1982), Mr. Alexander (“The Sacrifice”, 1985).

At first glance, there is no such prophet character in “The Mirror” (1975); this film is deliberately autobiographic and presents the story of Tarkovsky and his mother. But, surprisingly, it was this film, in which Tarkovsky planned to implement this topic in the most direct and distinct manner. The fact that it is not so clear in this film is only because the director eventually renounced all too straightforward forms of expression for the sake of art. Now we can make up the initial concept by studying the earliest version of the script which differs significantly from the final version. According to the earliest version, the film was to open with a scene of a burial ceremony (which is not in the film) with an off-screen commentary by the autobiographical character Alexei about the phenomenon of death and reciting the poem “Prophet” by A. Pushkin:

At times I think that it is better to know nothing nor think about death, just like we could not think nor know about our birth. Why, who wants that life would come to its end so cruelly, so irrevocably, why must we suffer from despair and exhaustion, where do people gain so much power? [...] Why, why have we gotten so used to death?

¹³ This idea was exaggeratedly expressed in Platonov’s early short story “Zhazhda nischego (Videniya istorii)” [“The thirst of the poor man (Visions of history)”]. There was presented a science-fiction utopia of a completed subjugation of nature by man. At the final and the most dramatic stage of their struggle with the nature, the “champion” of the scientific conscience Elektron issues “an order to all the mankind in the name of vanguard detachments of the advancing conscience” to eliminate all women, as it appeared to him as the necessary condition of the ultimate victory over the nature and her laws: women “were still influencing sneakily on the engineers themselves and slightly weakening their sense with the feeling” (Platonov, A. (2009), *Usomnivshiysya Makar: rasskazy 20-kh godov* [Makar the Doubtful: short stories of the 1920-es], Moscow: Vremya.).

This strange in its candor “protest” against death is unexpectedly optimistic in the final.

“How is all this to be finished?” Alexei asks himself and immediately answers it: “And suddenly an invocation occurs to me [...]” And then he recites an excerpt from the poem mentioned above about how a “sixfold Seraph” pressed into the poet’s chest “a coal of living fire”. And this intended first scene had to finish with the following words:

Then in the desert I lay dead,
And God called unto me and said:
“Arise, and let My voice be heard,
Charged with My will go forth and span
The land and sea, and let My word
Lay waste with fire the heart of man”.

And then the ground will rise and fall sideways, and the coffin will leave the grave, and the lid will open, and people will move off in stupor, and the tears will reverse¹⁴.

Putting the poem into the context of arguments of the character for the “wrongfulness” of death, Tarkovsky endows it with a meaning, completely different from what is usually said by literary critics. Tarkovsky reads from this Pushkin’s poem not the metaphor of social function of the poet, but a representation of the paramount religious idea, the idea of immortality and resurrection. The poet prophet of Pushkin’s becomes a *religious prophet*, delivering to people the truth of immortality of the man.

According to Tarkovsky’s idea, every true artist who wants to influence on people through his creative work, must be exactly the same prophet. Of course, he considered himself to be such as well, he wanted to affect the mankind through his creative work, to make it leave its false way and return to the religious roots, having been forsaken several centuries ago. To this testifies an excerpt from his diary (of 1970, concurrent with the elaboration on the projects of “Solaris” and “The Mirror”) precisely about a figure of the artist-messiah:

¹⁴ Tarkovsky, A., Misharin, A. (1994), *Zerkalo (Stsenariy) [The Mirror (The Script)]*, in: *Kinostsenarii [Screen scripts]* No. 6. pp. 4–5. Translator’s note: the excerpt from the poem is cited from: Pushkin, A.S. (1933), *Prophet*, translated by Maurice Baring, in: *Slavonic and East European review*, London, 8^o, v. 12, p. 1–2.

Although in each soul there is God and an ability to accumulate the eternal and good, the men in total can only destroy. And this is so because they have united not on the ground of an ideal, but for the sake of a material idea. The mankind have been fast in protecting their body. [...] But they have not thought of protecting their soul. The church (not the religion) has not been success in that. [...] The spirit and the flesh, the feeling and the sense can no longer be re-united. It is too late. We are cripples yet because of a terrible malady, the name of which is spiritual impoverishment, but the malady is fatal. The mankind have done all to exterminate ourselves. First, in spirit, and the physical death is a mere result of that. [...] We can be saved, only if each one saves himself alone. The time has come for personal virtue. The feast in time of plague. Everybody can be saved in saving himself. In the spiritual sense, of course. Common effort is useless. We, people, are deprived of the instinct of saving the kinsfolk, unlike ants and bees. But we are blessed with immortal souls, upon which the mankind spat in a vicious joy. Instinct will not bring us salvation. The lack of it is destroying us. And we spat upon the spiritual and moral grounds. What will save us then? These are not political leaders, are they? Presently, the mankind can only be saved by a genius: not a prophet, no! a genius, who will formulate a new moral ideal. But where is he, this Messiah?¹⁵

Here Tarkovsky once again articulates the link between the prophetic mission of the artist and the idea of immortality, of which the mankind do not want to be aware in the era of absolute dominance of material interest. In doing so he interprets the idea just like Dostoevsky and Platonov. Most explicitly he expresses it in an un-filmed script “Svetliiy veter” (“Light wind”). In one of the scenes of the prospective film the protagonist, the monk Philip is meeting a man who visited the other world (died) and by some incredible way resurrected and returned into the earthly life. Telling about what he saw *there*, he is insistently emphasizing that *there* everything is just like here, i. e. there is no heaven *there*, but a continuation of our earthly life in a new form¹⁶.

Therewith, Tarkovsky’s prophet-characters do not just bring a new religious revelation to people, but they also demand of people to abandon their former, profoundly false lifestyles and take on a completely new one. The prophet-characters

¹⁵ Tarkovsky, A. A. (2008), *Martirolog. Dnevniki 1970–1986. [Martyrology. Diaries 1970–1986]*, Florence, p. 32.

¹⁶ Gorenshstein, F, Tarkovsky, A. (1995), *Svetliiy veter [Light wind]*, in: *Kinostsenarii [Screen scripts]*, No. 5, pp. 49–50.

themselves unconditionally assume this lifestyle based on the acquired religious truth, but owing to this exactly they find themselves cast out from the society of ordinary people, who are hardened in their materialism and pragmatism and thus consider the prophets' demands to be delirium. Thus the prophets' main goal is to find at least one adept of their ideas and lifestyle who would proceed with their endeavor (hopeless, at first glance).

Tragic spiritual solitude is the main property of the heroic prophets in the films by Tarkovsky. *Stalker* sees the whole world of people as one big penitentiary and it is only in the unpopulated and mysteriously terrific Zone, where he feels at home. He guides people into the Zone so as to find those who like himself do not stand the deceitful world of ordinary people and who are ready to leave it for the solitude of the Zone and the truth it delivers.

Domenico in "Nostalgia" was trying to bring his wife and children away from the world of ordinary people, but eventually they escaped from him into the world they knew where nobody ever wants to be aware of higher meanings of life. Domenico lives alone in his deserted home and is notorious for being insane. Although he manages to find a man who believes that Domenico possesses the truth unknown to people and who is ready to follow him in pursuit for that truth. A Russian writer Andrei Gorchakov becomes a "lay brother" for Domenico and having adopted his faith, goes this way to the end, not being afraid of death itself.

But the most radical example of the renunciation of our false world and acceptance of the position of prophetic solitude can be seen in the last film by Tarkovsky. Having accomplished a truly mystical transformation of this reality, Mr. Alexander can no longer "descend" into the world of ordinary people. Having become not just a prophet, but the Messiah, the Savior of our imperfect world, he is not able of returning to his former life, a life of an ordinary man, and so he dooms himself to absolute loneliness and absolute solitude which is possible for him only at psychiatric hospital.

Starostina Natalia

"TERRIBLE MELANCHOLIA": THE PROBLEM OF SOLITUDE IN THE WORKS OF IVAN BUNIN AND NADEZHDA TEFFI IN FRANCE in the 1920s-1940s

The article considers the problem of solitude in the works of Russian émigré-writers Ivan Bunin and Nadezhda Teffi that were created in France in the 1920s–1940s. Bunin wrote about melancholia, the crushing of his dreams, desperation that emigration meant to him. Teffi, however, believed that engagement and involvement in the life of the Russian diaspora would help to overcome solitude. In comparison, Bunin and Teffi articulated different interpretation of solitude.

Key words: Ivan Bunin, Nadezhda Teffi, Russian émigré literature, solitude, Paris in the 1920s–1940s.

After the October Revolution of 1917, many subjects of the Russian Empire immigrated to France. In interwar decades, one of the largest Russian diasporas in the world settled in Paris. Historians estimate that more than seventy thousand Russians lived in the City of Light and at the Seine department. Many writers and artists were among such newcomers to France. A theme of loneliness was one of the most important and frequently addressed topics in Russian émigré literature. Emigration, in general, was a difficult experience for the Russians. Emigration meant inability to see their literary works to reach a mass reader, a loss of social status, poverty, despair and always loneliness. A theme of loneliness had become a key subject in novels and short stories written by Ivan Bunin (1870–1953) in emigration. For these two great Russian writers, the theme of loneliness was one of the main in his works.

Bunin analyzed many problems that accompanied the adaptation of Russian émigrés to French lifestyle. Many pages in the prose of Russian émigré-writers are devoted to the description of cold uncomfortable rooms in cheap hotels, rooms that would be impossible to call "home." In addition, Bunin often wrote about significant cultural

difference between the Russians and the French. French culture often appeared to be superficial in comparison with Russian culture. Bunin explored the theme of loneliness in many ways, yet, his response to this subject was very pessimistic. His work implies that loneliness was unavoidable in emigration and that nostalgia (in his case closely resembling depression) was impossible to escape.

* * *

Emigration was a harsh experience for Bunin. In pre-revolutionary Russia, Bunin achieved fame and national recognition. He traveled to exotic places and enjoyed his status of a famous writer. This sophisticated life ended with the Bolshevik Revolution. In 1920, Bunin and his companion, Vera Muromtseva, ended up as émigrés in Paris. The first years of exile were paradoxical: on the one hand, there were many Russian writers, journalists, politicians, and artists who created a vibrant intellectual atmosphere in Russian Paris. There were many literary soirees, formal and informal dinners, salons, exhibitions, charitable activities, concerts that truly cemented Russian émigrés in Paris to a closely knit community. The Bunins spent a lot of time in the company of Nadezhda Teffi, Dmitriy Merezhkovsky, Zinaida Hippus, and many others. So many Russian intellectuals settled in Paris that once Vera even had written in her diary that it is easy to forget that they were in Paris, not in Saint-Petersburg. On the other hand, during these years, diary records written by Bunin were full of despair and conveyed deep suffering which Bunin felt in Paris, away from his motherland. Even when he had a chance to build friendship with French writers, he declined such opportunities.

Bunin investigates a theme of loneliness in one of his stories, "Sunstroke," written in 1925. To analyze such an overwhelming feeling of loneliness, Bunin created a plot about a fleeting affair between a young officer and a married woman. The affair had begun on the ship sailing on the Volga River. The officer and his new friend, a charming woman, had suddenly decided to get off the steamboat and to spend a night together in a hotel. The lady leaves next day. To his horror, the officer realizes that he even does not know the name of his companion and will never be able to find her again. However, his entire whole life is now divided by two parts, "before" and "after" that night. The short story analyzes the immense toll which loneliness takes on a character. The officer felt himself aged for ten years after realizing he would never be able to find this woman.

Bunin's *Life of Arsen'ev* is also addressing the emotions of loneliness. In his youth, the protagonist of the novel, Arsenyev has passionately fell in love with a beautiful girl named Lika. This passion, however, brings catastrophic results for Arsenyev and Lika: after an argument, Lika leaves her lover. Arsenyev soon learns about her sudden death from pneumonia. Even when the characters lived together, they suffered from loneliness and from the inability to understand each other. Bunin wrote that love gives an illusion that another person will save one from boredom and loneliness, but it is always an illusion.

So, the theme of loneliness is a key theme in the works of Ivan Bunin during emigration. Emigration for Bunin was associated with the state of painful loneliness from which there was no escape. Bunin's loneliness is existential, and nothing and nobody could relieve the pain of being alone in this world.

Marina Biryukova

LONELINESS OF THE AUTHOR
AND “DEATH OF THE AUTHOR”
IN THE EXHIBITION PRACTICE
IN THE SECOND HALF
OF THE TWENTIETH CENTURY:
PROJECTS OF JOSEPH BEUYS
ON DOCUMENTA5

The article is dedicated to the analysis of contemporary art projects, in particular, those of Joseph Beuys in the significant exhibition Documenta5 (1972) in the context of postmodern theory “death of the author” and phenomenon of loneliness in European culture. Disclosure of symbolic subtext of Joseph Beuys’ projects is carried out in connection with comprehension of the phenomenon of loneliness and the figure of genius or author in German culture — from Albrecht Dürer to artists of German philosophical romanticism.

Key words: author, Joseph Beuys, Documenta5, exhibition, contemporary art, phenomenon of loneliness

One of the key projects on Documenta5 (1972) was an installation of the famous conceptual artist Joseph Beuys representing two small shields for demonstrations, the handles of which were inserted into a pair of slippers. This object was meeting the spectators of Documenta5 at the entrance of the exhibition, and its apparent meaninglessness and external squalor of form were obviously ideally suited to the symptomatic in the light of reevaluation of the role of personality in the culture of postmodernism idea of “the death of the author” by Roland Barthes, whose essay with the same title appeared in 1967. According to Barthes, hypothetically dies Author of the text, his identity is not important, instead of the Author the main role is assumed by an impersonal “Reader”: “Linguistically, the author is never anything more than the man who writes, just as I is no more than the man who says I: language knows a “subject”, not a “person”, and this subject, void outside of the very utterance which defines it, suffices to make language “work”, that is, to exhaust

it”¹. And later: “a text consists of multiple writings, issuing from several cultures and entering into dialogue with each other, into parody, into contestation; but there is one place where this multiplicity is collected, united, and this place is not the author, as we have hitherto said it was, but the reader: the reader is the very space in which are inscribed, without any being lost, all the citations a writing consists of; the unity of a text is not in its origin, it is in its destination; but this destination can no longer be personal: the reader is a man without history, without biography, without psychology; he is only that someone who holds gathered into a single field all the paths of which the text is constituted”². As follows from the logic of Barthes, postmodern culture is a “ready dictionary”, borrowing from which can be almost random, deprived of its author’s emanations.

Object of Beuys on Documenta5 also has, seemingly, no meaning and no author’s stile. The post-war years in Europe — the time of disappearance of “big narratives” of modernism, of discrediting the idea of strong personality, deprived of its meaning by totalitarian regimes. Faceless, deliberately banal works (at this time appeared “multiples” — almost identically looking, mass produced works of a particular artist), inexpressive figure of Author — one from a crowd (Joseph Beuys also presented on Documenta5 his second project “Bureau of direct democracy”, in which every one had the right to vote in the spirit of the slogan of Beuys “Every person is an artist”) — were clearly indicating to the death of bright individuality in art, loss of traditions and roots, which are the basis of personal identity. However, let us pay attention to the words which Beuys wrote on the posts: “Duerer, Ich fuere personlich Baader und Meinhof durch Documenta5” — “Durer, I will personally lead Baader and Meinhof through Documenta5”. Andreas Baader and Ulrike Meinhof — the members of the German terrorist group RAF, who had performed several bloody actions. Appeal of Beuys to Durer stating that he (Beuys) will personally (alone) lead the terrorists through the exhibition, can be perceived as a veiled appeal to “classics, traditions, roots” in their opposition to modernity and tragic everyday life. The figure of Durer aggravates the problem of loneliness, because he is the author of one of the most expressive incarnations of loneliness in art — “Melancholia”, which E. Panofsky considered “spiritual self-portrait of the artist”. A stout winged woman (or “genius”), gloomily focused on a set of mysterious objects, among which are

¹ Barthes Roland. “The Death of the Author”. *Image, Music, Text*. Ed. and trans. Stephen Heath. New York: Hill, 1977, p. 89.

² *Ibid.*, p. 91.

several tools, represents the most “creative” temperament, to which belonged Durer himself. One of interpretations of tools represented in the engraving is that they symbolize the torture implements of a hypothetical genius, preferring solitude and tormenting himself or others, bringing them to sacrifice for the sake of his art. In the twentieth century as a hyperbolic variation of this theme appears a gloomy figure of creator-hermit, the hero of the novel “Perfume” by Patrick Suskind, who (the hero) extracted fat out of murdered women to obtain a unique perfume. The theme of sacrificial victims for the sake of art was clearly reflected by German philosophical romantics: Wilhelm Heinrich Wackenroder with the help of Ludwig Tieck published a book “Herzensergießungen eines kunstliebenden Klosterbruders” (“Outpourings of an Art-Loving Friar”, 1797), where were reflected romantic views about artist as a martyr, hermit and a monk rejecting worldly possessions for the sake of service to art, as Rembrandt, who involuntarily attracted earthly trials so that his art became spiritually deep. In the picture of the world of German romantics almost sacred relationships linking artist and creativity resulted in the concept of individual spiritual Absolutes. Purely personal aesthetic ideal is reflected, for example, in the series of four paintings “The Times of the Day” (beg. in 1802) by Philipp Otto Runge. Panels, symbolically ending by quasi-altar semicircle, represent images, formally repeating Church images, only instead of the Mother of God — a common beautiful woman, instead of angels — beautiful children playing against the background of beautiful nature, in heaven — a beautiful tangle of flora. It is obvious that Runge insistently invites a viewer to worship his (Runge’s) personal aesthetic ideal (all that he believes to be beautiful — beautiful women, children, nature) instead of sacred ideal. Runge — one of the brightest individualists in the history of German painting. Even his portraits of children are remarkable for unnatural concentration and detachment: for example, in a group portrait “The Huelsenbeck Children” (1805–1806) the children look extremely grown-up, with an exceptional sense of distance in relation to each other, totally independent. Even the face of the little baby sitting in a cart strikes by unchildlike intellect and high personal self-consciousness. Runge consciously chooses the lowest point of view on portrayed children, he looks at them from bottom up, not top-down and not even on the level of their faces, as it would be more natural. Such an unusual point of view was revived in German culture of the twentieth century, for example, during the shooting of the film “Olympia” by Leni von Riefenstahl. And of course, this trick (to install the camera on the bottom), discredited itself in connection with a totalitarian cult and now may cause doubtful associations.

But Runge, of course, did not mean anything like that in his picture, the technique is called by his heightened awareness of individuality of the children, their pathetic detachment from the world. In the spirit of romantics, a man feels himself lonely, even a child. But there is also a greatness in the feeling of loneliness. This is evident in the proud faces of children, and Runge deliberately paints a hedge, against the background of which the children are standing, much lower than their figures. This formal trick of Runge makes the small figures unusually monumental and significant. In another children’s portrait — “The Little Perthes” Runge also uses the lowest point of view to the character. A small child standing on a chair is towering above the audience, and his face is noted by incredible, grown-up importance and concentration. Behind him is an open window, which offers almost Renaissance picture of the world, but the child turned from this view, apparently solely concentrating on individual’s experiences and thoughts.

F. O. Runge had his own colour theory, which was partly connected with the colour theory of J. W. Goethe, but had some distinct individualistic subtext. The theory was presented by Runge in the book “The Colour Sphere” (“Die Farben-Kugel, oder Construction des Verhältnisses aller Farben zueinander”, 1810), and its essence can be understood in the easiest way by using a model created by Runge — a sphere, reminiscent of the globe, on the perimeter (or the equator) of which are segments, reproducing the colours of rainbow (from red to orange, yellow, green and so on), two poles are absolutely white and black segments, and the closer to the poles, a particular colour of the rainbow becomes darker or heller. The main feature of this globe and the essence of Runge’s colour theory is that mix can only neighboring colours. You cannot connect on the surface of the globe, for example, being in the different “hemispheres” light-green and dark red, which mixture would result in a dirty brown. The palette founded on this principle will differ by unusual purity of hues, lack of “dirty” colours. Such a palette had been used in medieval miniature and by painters of Italian Quattrocento. Runge gives in his book appropriate illustrations and uses this theory himself, achieving extraordinary brightness and purity of colours — for example, in the above-mentioned panels “The Times of the Day”.

Some individualistic aspect is surely present in the theory of Runge — each colour is autonomous, each shade is unique, it is impossible to mix all colours, only neighbouring colours interact, but not through direct mixing, but symbolically, as all colour segments are separate.

If Runge paints a pair or a group portrait, its characters not only do not lose their individuality, but appear to be immersed in their own thoughts, without

visual contact with environment. Such is the portrait of the artists' parents and children (1806), where starchy elderly couple, dressed in distinctly archaic clothes, as in German images of Middle Ages, is standing against the background of a typical German yard. The old couple is symbolically repeated by a couple of small grandchildren, placed on the foreground.

The main aspect that feeds personal consciousness of German philosophical romantics is an experience of tradition, roots, communication of generations. For transfer of such experiences the close contact is not necessary, they are so obvious, that can be experienced autonomously, alone, even in a company of close people. The essence of these aspects (traditions, roots, affinity) requires in the vision of the German romantics' world the appropriate surrounding, that is the refusal from classical, academic canons of art. Instead of the southern, "antique" nature — the sparse nature of German village (grass "as by Durer"; shamrocks and burdock, reminiscent of plants on capitals in Romanesque and Gothic cathedrals), instead of spacious "ancient Greek" and "Roman" clothes — robes, with their sharp and tough folds again referring to Gothic. In individual, personal immersion in tradition a man is lonely, but, at the same time, divides these experiences intuitively with others, feeling a shaky harmony, for expressing of which words are not necessary. In the portrait "Three of Us" (1805) by Runge, which depicts the artist with his bride and his brother, this feeling of harmony is only slightly disturbed by a "Werther-like" mood.

The theme of "pairs", "couples" — standing close people, who silently share some deep experience is vividly expressed in the works of another German romantic — landscape painter Caspar David Friedrich. "Couples", who admire nature, turning back to the audience and looking at spread plains or at the horizon, are a very distinctive and mysterious feature of Friedrich's paintings, as, for example, in the painting "Two Men Contemplating the Moon" (1819–1820). "Couples" of Friedrich are always in a state of deep spiritual empathy — internal, but not external. These pairs, unfortunately, never turn around, but it seems, that if they turn, on their faces you could read some incredible, very deep feeling, that they silently share with each other. For Friedrich's art the aspect of individualism and loneliness was extremely significant. He was, first of all, a very strong-willed artist, constantly trying to transform a landscape with power of his vision and "artistic will", making usual German nature symbolic. Intention to transform a landscape (and hence the world) leads to the fact that Friedrich creates unique landscapes, that cannot be found in a real nature. Artist practically rejects from academic, quasi-antique ideal landscape in the sense of Claude Lorraine. Besides the fact that Friedrich, as Runge, returns

to old German traditions and disclaims an image of "southern" nature, preferring German pine trees, elms and oaks, he often knowingly violates the laws of composition, or specified formulas of "perfect, classical, Lorraine-like" landscape: for example, in "The Solitary Tree" (1822) he puts a powerful, but severely beaten by weather tree right in the center of the composition. The theme of loneliness and theme of individuality are read in the picture very clearly. Friedrich "humanizes" nature, as it did a great Dutch landscape painter Jacob van Ruisdael. In addition, in outlines of the tree's stem is obviously seen a symbolic form of cross, and this is no coincidence, because the same motive is clearly indicated in the other picture of Friedrich "Cross and Cathedral in the Mountains" (1818), where in the middle of the picture the real cross is present, and moreover, it merges with silhouette of Gothic cathedral in the background. On both sides the cross is flanked by two ancient fir trees in deliberately symmetrical position, which is a direct blow to foundations of academic landscape composition. A man, who with his vision, his will so dramatically transforms the world in accordance with his personal ideal order — is an extremely significant topic in the era of romanticism. Hence the popularity of the figure of Napoleon, a person, who has achieved success through personal qualities, not in spite of wealth and nobility. In all European countries, even after the fall of Napoleon his personality attracted writers and artists. In N. Gogol's "Dead Souls" is mentioned, that Chichikov "in profile looked like Napoleon". In the picture of Friedrich "Wanderer above the Sea of Fog" (1818) is represented not a couple, but one man standing with his back to us, and, apparently, intently gazing at the horizon. The feeling of space, wideness, according to theory of O. Spengler, presented in "The Decline of the West"³, is a quintessence of the Western culture, a symbolic image of which is space, "background", unlike, for example, the antique culture, where there is no background in principle, and semantic figure is the "body". Whatever have been the feelings of the person, standing alone in the Friedrich's picture, his figure is majestic and monumental. He stands on a rock, resembling a monument to himself. Such figure of Napoleon's type is probably an alter ego of Friedrich. Characteristic strong-willed artist's vision, "which transforms the world", is expressed in the fact, that the horizon line in the picture looks as if broken in the center of the figure of standing traveler.

Friedrich has a picture, which is an exception in his art, while it is there, that the very same people, the same "pairs", that usually stand with their backs to the viewer, finally

³ Spengler, Oswald. *The Decline of the West*. Ed. Arthur Helps and Helmut Werner. Trans. Charles F. Atkinson. New York: Oxford UP, 1991.

turn around. This is a picture “The Stages of Life” (circa 1834), where in the atmosphere of a picnic on a coast a married couple with two children is present, to whom is approaching an old man. To his disappointment, the viewer sees that looking at him characters do not show those extraordinary emotions, which he subconsciously expects from mysterious “pairs” of Friedrich. Faces of the characters are expressionless, moreover, vulgar, these are the faces of common inhabitants, shown very schematic, primitive. There is no mystery, the secret is revealed somewhere outside human communication. The attempt to “share” deep emotions, expressed in this case with the help of unusual for Friedrich image of looking at the audience characters, ends in failure, although the artist himself hints on the possibility of deep metaphysical theme, an experience which can share the heroes of the picture: in the silhouette of the sailboat’s mast, delivered in the center of the composition, is explicitly seen a cross. Escape from loneliness, hypothetical possibility of communication with the audience, thus become counter-productive in metaphysical sense in the context of ideas of the artist-individualist, a hermit and martyr of spirit in the autonomy of art.

A romantic legend about the artist-martyr and the artist-hermit was continued in the German historiography in the period of interest in postimpressionists, who during their life were not popular. For example, a figure of Vincent van Gogh was revived by his first biographer Julius Meier-Graefe, who wrote about the life and work of Van Gogh as a hostage of circumstances, a person, who became a slave of his disease, whose life and work was a consistent “ascent to Calvary”, if we use the expression of A. N. Benois⁴, who told so about the life of another “artist-martyr” — Rembrandt van Rijn. Interest to unrecognized during their life artists-hermits led to the fact, that in the early twentieth century in several European countries there were significant retrospectives of postimpressionists.

The quintessence of individualistic vision of the world, based primarily on the acute experience of loneliness, and in the German culture — on deep understanding of tradition, roots and ties between generations, was embodied in a rather sublimated, emasculated, but no less intelligible form, in the miserable in terms of art form installation of J. Beuys on Documenta 5. In one phrase of Beuys are concentrated several meanings: tradition is represented by Durer, the symbolism of sacrifice and violence in mentioning of Baader and Meinhof gang, personal intention and will in the wish to “personally” lead terrorists through Documenta 5. In a concise form here sublimates

the quintessence of the personal notion of the world, the will of the author, which is not seemingly manifesting itself in the artistic qualities of the represented object. In the context of a specific appeal to tradition also a reference to figures of terrorists Baader and Meinhof gang can be understood. Hereditary qualities of two terrorists do seemingly not correspond to their activities. Andreas Baader was a descendant of the famous philosopher F. K. von Baader, and among the ancestors of the other terrorist, a member of RAF Gudrun Ensslin, was G. W. F. Hegel.

Thus, the key aspects of the installation of Beuys mean a turn to tradition, represented by Durer, an appeal to modernity in the image of terrorists and the emphasis on individuality and loneliness of the artist, who hopes for understanding, — in the words “I personally (alone)”. Considering the refusal from individual ways of expression, which was declared by postmodernism, a veiled appeal of Beuys to individual categories is remarkable in the context of preservation of traditional aspects of culture. In this regard, we may add, that the most dull works of Beuys — objects in the form of pieces of fat have implied quite personal, individual history, a kind of personal myth in the spirit of Alexei F. Losev, who saw in myth “in words given a detailed personal history”. Beuys’ myth was about a Kazakh woman, who during the war saved the wounded Beuys-soldier with the help of rubbing a muton fat. Beuys used grease for creation of his works, but without the context of his personal myth such works would be completely incomprehensible to a viewer.

Without context, without explanation it is impossible to understand a work of “weak form”. At Documenta 5 was presented also another project of J. Beuys “Bureau of Direct Democracy”, where each visitor could start a dialogue with Beuys, taking, therefore, an immediate participation in the exhibition project in the spirit of Beuys’s motto “every person is an artist”⁵. The meaning of his theory is that, as by Barthes, the figure of the author is not unique, he is one of many, everyone can participate in the project as such, and in general this project symbolically negates the efforts of Beuys in the appeal to tradition, which were so clear in the installation, meeting visitors at the entrance of Documenta 5. Of course, these paradoxical intentions of Beuys were connected with ideas of Documenta 5’s curator Harald Szeemann, who often used so ambivalent meanings in the context of exhibition concept. Beuys was an artist, with whom Szeemann very often and effectively cooperated, and their views about exhibition practice largely echoed, which

⁴ Бенуа А. Н. Путеводитель по картинной галерее Императорского Эрмитажа, 1910, Издание Общины Святой Евгении, С. 430

⁵ Beuys, J. Jeder Mensch ein Kuenstler. Gespraechе auf der Documenta 5/1972. — Berlin. 1997. — S. 5.

cannot be said about the audience and critics, who met projects of Documenta5 very sceptically.

Misunderstanding of the public even reflected in the publication of a propaganda leaflet on behalf of the local peasantry, where the organizers of the exhibition were called charlatans, misleading the unsophisticated audience. If we turn away from the aspect of criticism of artistic form as such, the meaning of the polemics indicates, first of all, misunderstanding between the artist and the viewer, symbolically referring again to the figure of artist as a hermit, a lone individualist. The theme of solitude of Beuys, or theme of loneliness in a modern art project was brilliantly expressed by the artist during the performance in the Dusseldorf gallery Shmela in 1965 — “How to Explain Pictures to a Dead Hare”, in which Beuys carried a dead hare, “showing” pictures to him. The meaning of the performance is that the artist is alone, art is unclear, and only a dead hare can respond to it adequately, simply because all words are synonyms for him, all shades are the same. The theme of loneliness here merges with the topic of death. Death is the absolute loneliness, the lack of any external influences, emptiness. What is so attractive in religion — it promises immortality, what is so attractive in art — it gives the illusion of immortality. The illusion of immortality means a guarantee, that a person will not remain alone. At the same time, religion promises immortality not to one man, but for many, creativity, on the contrary,— to the author alone. Hygiene of culture in this case would consist in explaining the intentions of the author, in humanistic interpretation of created works, which context is insufficiently clarified. Naturally, the interpretation will not be able to avoid some ambivalence of meanings, just as it happens with the concept of loneliness, which has in culture progressive and regressive meanings at the same time. The art of the twentieth century, with its consistent refusal from traditional forms of expression, bears the stamp of tragedy, and, correspondingly, of sacrifice, whether a victim is art form or individuality. Loneliness can be in this context a factor stimulating preservation of traditions in an autonomous, individual experience⁶, or may be a reason for destruction, damaging the basis of culture.

Concept of loneliness for Joseph Beuys bears in this case (in the idea of the installation at Documenta5) a sign of refusal of cultural codes, but the paradox of contemporary to Beuys artistic situation was that the declaration of such a decoding was carried out on the basis of symbols and mythologems, traditionally formed in culture.

⁶ as it was for artists of “Mir Iskusstva” (“World of Art”), making their works in the spirit of the past and not responding to tragic events of the present and trends of the time.

Sophia Kudriavtseva

THE “STRANGER” AMIDST “FRIENDS”, THE “FRIEND” AMIDST “STRANGERS”. LONELINESS OF INDEPENDENT ARTIST IN SOVIET UNION. LENINGRAD— SAINT-PETERSBURG. 1950–1990

The article considers the nonconformist art as one of the currents of the artistic life of Leningrad 1950–1980-ies and its transformation in the St. Petersburg artistic culture on the turn of XX–XXI centuries. During the so-called “Khrushchev thaw” of the 1960s the Union of Artists of the USSR remained the only official organization, which really gave an opportunity to artists to survive in the conditions of total absence of the art market. In this structure, back in 1950-ies seemingly homogeneous, there appeared lone individuals, who had been involved in the fight with the system. In this context we consider the art of V. Pakulin, A. Arefyev, S. Gershov, P. Kondratyev, V. Sterligov, and others. Special attention is paid to the art of Valery Ivanovich Rabchinsky.

Key words: *The Underground movement in Leningrad Art, Union of USSR Artists, Socialist Realism, Nikita Khrushchev thaw, “Circle” Art Group, Non-conformist Artists Groups, Alexander Arefyev’Circle, Russian post-revolutionary avant-garde, Vjacheslav Pakulin, Solomon Gershov, Pavel Kondratyev, Vladimir Sterligov, “bowl — dome” forming element in painting, Group of Eleven, Zaven Arshakuni, “Leonid Brezhnev stagnation”, “perestroika”, “dashing 1990-es”, Valery Rabchinsky.*

The Underground movement as ambiguous, but certainly a bright page in the artistic life of Leningrad of 1950–1980-es is usually associated with a group of independent artists, who were outside of official Union of Soviet Artists, who did not want to follow the rigid canons of socialist realism. It is difficult to define the clear boundaries of the Leningrad underground artistic groups, many different artists often had opposite views on official Art and Ideology. Maybe the only thing that brings together all these totally different of education background, level of artistic skill and talent people was the desire for independence and freedom

of creativity. During the so-called “Nikita Khrushchev thaw” in 1960-es the Union of Artists was the only official Art Community, which enabled artists to survive in the total absence of the art market. But even in this official and very rigid structure there were a small part of artists who were involved in a struggle against the Ideological barriers not through declarations and political actions but through their creative activity. They suffered from loneliness and lack of contact, hostility from colleagues in the Union of Artists. It was complicated to show their works in the frames of Union of Artists exhibitions, which were controlled by officially elected jury. The tragic fate of this group of independent artists inside of Union of Artists is still not researched enough.

A typical example of the fate of an independent artist in the Soviet Union is the life of a talented Leningrad painter Vjacheslav Pakulin (1901–1951). He was one of the most dedicated and active members of the famous “Circle” Art Group, which was founded in Leningrad in 1920es. Pakulin became the leader of this group from 1927 until its official closing in 1932. His activity did not fit into the system of official socialist realism, declared by rules of the Union of Artists. Pakulin who suffered of loneliness, isolation and misunderstanding turned to less ideological, intimate genre of landscape, in which he reached the great success.

In the 1950s the first non-conformist groups started their activity. So-called the “Alexander Arefyev’Circle” was the unofficial union of young independent artists. The leader of that group of allies who proclaimed freedom and rejection of official Art rules and Soviet Union ideology was Alexander Arefyev (1931–1978).

The activity by independent artist Solomon Gershov (1906–1989) became of the best example of informal Leningrad art of 1850–1980-es. Gershov received his primary education in Vitebsk, his teachers were Marc Chagall, Kazimir Malevich, El Lissitzky. Arrived in Leningrad in the end 1920-es Gershov occupied the leading position in the Leningrad avant-garde Art scene. In 1950-es he was one of those who put together the broken “chain of time,” connected in his painting the traditions of classical art and Russian post-revolutionary avant-guard.

The fate of Pavel Kondratyev (1902–1985) was not happy in Soviet Union as well. His tutors were the eminent avant-guard artists and theorists Pavel Filonov and Michael Matjushin. In the 1960s, Kondratyev became the leader of the Art Circle where the artists who shared his views on Art joined around. In the same time the other group of independent young artists was joined around theorists Vladimir Sterligov. In 1960-s Sterligov elaborated new plastic-spatial principle based on a spherical, “bowl — dome” forming element in painting.

As a consequence of the period of Nikita Khrushchev “thaw” in the 1960s–1970s there were some changes in the State position by the Art of Socialist Realism. The frames of rules became wider, and Soviet artists could feel relatively free. Inside the Union of Soviet Artists which remained the only official state organization also started processes contributed to the loosening of tightly built system. In 1972 there was the first exhibition by the “Group of Eleven” who were the more democratic and vivid wing of the Union. Their painting was more free and strictly influenced by the Western Avant-garde. Among the members of this group were Zaven Arshakuni, Valery Vatenin, Jaroslav Krestovskiy and others.

The latest generation of artists who were unable to adapt to modern conditions of coexistence of official art and gain recognition of the underground was born after the Second World War. They were kids when Stalin died, teenagers during the Khrushchev thaw. They grew up and entry into the profession in the darkest era of Leonid Brezhnev stagnation. Chaos in the Leningrad artistic community, reinforced by the beginning of “perestroika” and “dashing 1990-es” heavy aggravated the feeling of loneliness and tragic despair. In this situation Valery Rabchinsky (1945–2007) had to start and develop his activity. He realized that Socialist realism was false and limited in his childhood yet while being the talented pupil of Special Art School attached to the Academy of Arts. In that time Valery have been leaded by his respected and favourite tutor who discovered him the beauty and naturalness of Renoir and Monet, Cezanne and Gauguin logic and harmony and violent dynamics by Van Gogh. Van Gogh became the Master, Idol, Friend for the young artist, graduated from the Academy of Arts in 1972. Rabchinsky felt like the “stranger” in his hometown, among compatriots. He was unhappy in the hostile world and felt misunderstanding in the Artistic circle. Russian reality did not give him any chance of survival, creative freedom, and recognition. His studio became the artist’s world, in which he felt relatively secure. There he worked furiously and passionately, like his adorable Van Gogh. But outside the studio Rabchinsky was in alien and indifferent world. He always sought to have minded, but never found them.

Anna Lyashko

LONELINESS AT THE MUSEUM: OVERCOMING, ACQUISITION AND LOSS

This paper considers the condition of loneliness of a visitor in the museum space and analyzes the transformations of this experience in the contemporary museum.

Key words: museum space, loneliness, museum visitor, “participatory museum”, self-preservation of culture.

Being aware of the wide range of philosophical and anthropological applications of the phenomenon of solitude¹, I want to focus on a special and, as it may seem, particularly institutional aspect of it — on the condition of loneliness at the museum. Considering this experience of the man at the museum and reflecting on the changes this institution has been going through in the recent decades, I will attempt to outline the events which are symptomatic for the contemporary museum culture and culture in whole and assess the topicality of introducing the mechanisms of “cultural hygiene” (Prof. I. Magyari-Beck) into the structure of museums on the purpose of self-preservation of this experience.

Loneliness at the museum is a special experience which most of us, as I suppose, have had in the museum space. It is an experience of independent and often aimless roaming along the museum halls, finding ourselves in the interiors which are neither trivial nor habitual but filled with special objects and meanings, specific lighting, smells, sounds and rustles. There is a plenty of situations that may trigger this experience. We enter the museum in order to stay alone, to have our time deciding something; or we escape into the museum to hide from some thoughts and feelings or rather from nasty weather; or we get there to simply spare our time, in an attempt to cast away boredom or when we are waiting for somebody or when we have nothing to do. Perhaps, our visit to the museum is even spontaneous; but we may well be seized by the feeling of loneliness. The museum in our personal

experience and in the structure of culture is such a universal location of solitude, the delight thereof and at the same time overcoming.

We will not discuss the loneliness of the museum worker, this modern hermit, because this is a separate topic. We will focus on the figure of the visitor, the guest in the museum space.

There is not any other cultural institution that would provide an experience equal to this. Various cultural organizations usually establish situations of individual, self-contained “consumption” in the public space. As a rule, it is prohibited to speak, make noise or move actively at the museum, the theater, the library, lest the others are hindered in their perception, and thus is established a situation of reflection, concentration and, perhaps, boredom, but not solitude. The performance institutions — the theater, the circus, the philharmonic or concert hall, the music club, and especially the dance club, they all provide an experience of communal feelings and actions when the public are consolidated in their choice of a performance and bound together for the period of the performance, and they together experience, acquire the knowledge, laugh and applause, respond and sympathize with the characters, etc. The way people spend time at the library is likely to be closer to the loneliness at the museum. Skipping from a publication to a publication, opening and closing folios, turning the pages, these are similar to the roaming from one museum hall to another, aside from their being mental spaces which do not offer that magic feeling of simultaneously real and fantastic finding ourselves in the settings of different times, cultures and dimensions.

Loneliness is especially sharp at the museum. At the theater, the spectator has though temporarily but his own place — the comfortable seat — and he pays for it. At the library the reader also possesses a place of his own: a table or its part, a lamp, a chair, the warmth and roughness of books or the coolness and smoothness of magazines which again belong though temporarily to him personally. On the contrary, the visitor at the museum is a forlorn wanderer who has not a place of his own, who is not permitted to relax or touch anything who is oppressed by the grandeur of the architecture and the endless train of halls and corridors complete with high-risen vaults, solemn silence, uniqueness and incomprehensibility of the antiques by which he finds himself surrounded. The visitor does not obviously belong here, he is not necessary for this holy act which is ceaselessly performed well without him. Moreover, he is dangerous and hostile to the museum realm. He harms the floors, exhales air onto the show-case windows, he makes the exhibits shake. Therefore he requires to be overseen and controlled, to be let

¹ Isupov, K.G. (2009), Odinochestvo [Solitude], in: Obschestvo. Sreda, Razvitiye. (Terra Humana) [Society. Environment. Development. (Terra Humana)], No. 4, pp. 187–191.

know where to go and where no to go. You cannot become a part of the museum life, unless you become a worker at the museum or were born there. The illusion of amity and legitimacy of being at the museum is created by guided tours, navigation, signs, paper and audio guides. Although getting lost at the museum is an option for anyone. And we are also granted with a chance to experience solitude and the inescapable gap between you and this grand temple of knowledge (art, history, nature), to realize, accept it and/or overcome the gap.

The feeling of loneliness at the museum becomes a ground for the new experience of acquiring of the self in the public space, of sustaining individuality in society, and it also becomes the space of individual perception and interpretation of world culture, finding your own place in the context of culture.

* * *

V. Yu. Dukelskiy, a renowned Russian theoretical museologist, in his paper “The space of public solitude” considered historical and cultural aspects of the phenomenon of solitude. “During nearly two centuries, there has been a row between two opposing concepts of the museum, one stemming in the Enlightenment, another in the Romanticism. At times, the genes of Romanticism take over and so the museum turns into something like a canteen or an underground train car where people consolidate, be they like-minded or not”².

Romanticism was the epoch which gave birth to the European-style museum. Back then, the “solitude in public” as a special type of reflexive seclusion, having been practiced for ages, became especially attractive. The public museum was constituted then “in the name” and “for” the society and state, but by individuals.

This might be similar to the romanticist idea of the artist’s solitude. The solitude of a creative individuality is often the main condition for his work and achievements in art. Many artists who felt lonely, were yet not secluded in the general sense: they were married, had families, friends, went out, and though they kept feeling alienation and the tragic and impassible gap between themselves and the rest of the world. It is just this painful feeling that usually becomes a source of refined artistic perceptiveness

and a cornerstone of creative work. Oleg Krivtsun, a specialist in aesthetics, distinguishes a “positive” and a “negative” types of artistic solitude. The “positive type of solitude” is understood by him as a voluntary seclusion and an “important condition for actualization of new forms of freedom to create, generation of new experience and new experiments”³. On my opinion, here we are facing a substitution of concepts. The “positive solitude” means a conscious and voluntary seclusion, a willful “escape from the society” performed so as to find and rediscover yourself in general or in a new context. Of course, it is one of the widespread artistic strategies of creating a lifestyle, but it enables a mere demonstration of solitude, a pose. The role of a hermit, outcast, wanderer has been a line of many masters of various arts.

The real solitude can be found in an escape to Tahiti, Greece or the Caucasus, but most times it is unlikely to be spiced up with fine gestures, because it simply is caught and lived through as an illness. The real solitude is in fact negative, unsanitary, painful, but it is apparently more productive artistically. Art is an experience of living through and overcoming loneliness. May it be so that the museum space acts equally granting the acquisition, living through and overcoming of solitude? V. Yu. Dukelskiy answers yes, since the fusion of the loneliness with the publicity constitutes the essence of the museum. Going too far in either direction will result in a serious loss.

Acute contradictions were revealed in the museum realm in the twentieth century. The very existence of the traditional museum forms was challenged and criticized by political and public parties, as well as by the cultural workers who stood avant-gardist ground. Museums were charged with elitism, not addressing the topical issues, distancing from urgent social and cultural issues while requiring too much resources for functioning and development. However, there were a growth in the number of museums, in their popularity with the public and essential changes in the lives of museums in the second half of the twentieth century; this phenomenon was tagged the “museum boom”. In the course of decades the museum (now spontaneously and then deliberately) has been gradually decreasing the level of claims, alleviating the principles, varying the activities, extending the scope of exhibition topics, inviting new specialists to collaboration, departing from the caste traditions in its HR policies, and insistently seeking social resonance to the nonpublic problems of the museums.

In her paper “The cultural logic of late capitalist museum” Rosalind E. Krauss dated the period of change, when the museum went through the paradigm change,

² Dukelskiy, V. Yu. (2007), *Prostranstvo publichnogo odinochestva* [The space of public solitude], in: *Muzey i lichnost* [The museum and personality], Moscow: Russian Institute for Cultural Research, pp. 6–14.

³ Krivtsun, O.A. (2001), *Estetika* [Aesthetics], Moscow: Aspekt press.

to the year 1990. She argued that back then the concept of “diachronic museum” was substituted with the one of “synchronic” for the benefit of the “intensity of experience”⁴. It is generally accepted in the contemporary museological community nowadays that the museum, just like it used to be at its dawn, has become a polyfunctional sociocultural center; it has turned from an institution, which recorded and propagated a certain level of public conscience, into a phenomenon of culture forcing this conscience to develop gradually⁵.

It seems that solitude is leaving the museum. Immense and increasing number of museums has been completed with the gradually growing public activity in the museum space.

The idea of the “extended museum” suggested by Jon Pratty in 2009 and based on the model of the “extended school” can serve as an example of the grotesque forms this movement may engender. The “extended school” never stands empty; it is open for people of all ages and interests at any time of day and offers not only “education”, but also entertainment, communication, and so forth with the goal of finding new streams of income for the institution. The “extended museum” is also a peculiar marketing scheme which means that a museum should be funded by the community in whole and which should become a part of the urban social, educational and cultural landscape. The suggested activities include: “meditation classes in cast rooms; youth offenders doing community service surrounded by relics of the First World War; people new to the country learning English in the midst of collection objects from around the world”⁶. This is a next and already absurd step towards the openness of the museum space which levels the museum as such.

Another concept that has emerged in recently is more sensible and being widely discussed. It is called the “participatory museum” and it is the concept of an institution the activities of which are prepared based on the substantial conceptual participation on the side of the visitors, community and partners. This concept complies with the principles of the “participatory culture” which is understood as a completely new model of interaction of social institutes with the community

and which is claimed to be gradually replacing the consumer culture nowadays. “Participatory culture means, first of all, free, active and intentional participation of people in cultural and social processes giving them an ability to be not simply ‘consumers’ or objects of activities, but participate in planning and implementation of the cultural events (e.g., exhibitions, education programs), and thus in the process of interpretation and actualization of the cultural heritage”⁷. Traditionally, the museum was magisterially, didactically, one-sidedly was instructing the public in the facts and values. The “participatory museum” is designed to be a ground for mutual communication, it is ready to take the visitors’ knowledge, opinions, judgments, feelings into account, and thus it becomes a moderator of cultural dialog.

This kind of museum does not represent one authoritative point of view, validated either by it alone or by a group vested with power. Instead, it represents a spectrum of opinions in their dynamics. Thus it is bound to address topical issues. Physically, once a museum has established the participatory relations, it arrives at the demand for the openness of its space (ramps, elevators, parking lots for wheelchairs, strollers and bicycles, areas for social meetings and discussions). Institutionally, the museum starts practicing various interactive activities (clubs, youth centers or councils, volunteer networks, study and hobby groups, master classes) at the time appropriate for visitors (evenings, etc.). As for the IT sphere, the “participatory museum” solves the problems of on-line accessibility of its collections by creating user-friendly Internet platforms for using them jointly with the visitors of the museum (on-line discussions, social networking activities).

Nina Simon, the ideologist of the “participatory museum”, the author of the book of the same name and an activist of this model of cooperation between the museum and the public, characterizes it in such a way: “People use the institution as meeting grounds for dialogue around the content presented. Instead of being ‘about’ something or ‘for’ someone, participatory institutions are created and managed ‘with’ visitors”⁸. The “participatory museum” resists the solitude, so it may seem that it discards the situation of the “loneliness at the museum”. Interactive programs, modern technologies, social events, educational project and many other ways for establishing

⁴ Krauss R. (1990), *The Cultural Logic of the Late Capitalist Museum*, in: *October*, No. 54, pp. 3–17.

⁵ Sotnikova, S.N. (2007), *Muzey v menyayuschemsya mire (Nauka i praktika)* [The museum in the changing world (Research and practice)], in: *Observatoriya kultury* [Observatory of culture], No. 2, pp. 60–66

⁶ Richardson, J. (2010), *Shifting the museum business model*. Retrieved from: <http://www.museumnext.org/2010/blog/shifting-the-museum-business-model>

⁷ Agapova, D. (2012), *Kultura uchastiya: milliony dialogov* [Participatory culture: millions of dialogues], in: *Muzey kak prostranstvo obrazovaniya: igra, dialog, kultura uchastiya* [The museum as an educational space: the game, the dialog, the participatory culture], Moscow, p. 8.

⁸ Simon, N. (2010), *The Participatory Museum*, Santa Cruz. Retrieved at: <http://www.participatorymuseum.org/read/>

the dialog among the members of different strata of society are offered by the museum nowadays. Damien Whitmore, when he was the Director of Public Affairs of Victoria and Albert Museum, said: “There is no more such thing as a ‘museum’s audience’. There are a museum and individual visitors. And our goal is to establish millions of dialogues with each of them”⁹. This taking in account of the individuality of the visitor is less dangerous, because it means that the problems of the man will be addressed, while the accent on publicity, on the contrary, rather than doing what the man needs, pursues the goals of the society concerning the man.

One of the most important symptoms of unhygienic culture, according to Prof. István Magyari Beck, is solitude¹⁰. The modern man spends too much time in public and the modern IT have ultimately exposed his life. Nevertheless, alienation of the man within the frames of electronic virtual worlds is reported to be gradually growing. It is impossible to overcome loneliness in the crowd: this feeling dissolves only in face to face communication, in the contact with another lonely man, with another individuality.

While the establishment of the museum in the nineteenth century pursued the goal of overcoming elitism, the present-day urgent task is overcoming the publicity, the mass character, the availability of the museum in spite of all marketing strategies. Museums today deliberately aspire to become more open, attractive and generally accessible, and they purposefully are putting aside their elitism. But what if it is in fact needed that such features of museums like conservatism and secretiveness, pedantic confidence of their workers be preserved and thrive in the museum practices? My idea is that the museum today ought to cultivate solitude that very special kind of it, the loneliness at the museum, which emerges on the threshold of publicity, principal, principal social accessibility and distance, secretiveness, mystery and grandeur.

⁹ From the speech at the biggest conference on museum marketing strategies “Communicating the Museum” that took place in 2011 with the focus on the topic “The Museum and You”. See the conspect by Denis Belkevich retrieved from: <http://www.artukraine.com.ua/articles/523.html>

¹⁰ Magyari Beck, I. (2012), *Ponyatiye i problemy gigieny kultury* [The notion and issues of cultural hygiene].

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