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## TOWARDS THE 80<sup>TH</sup> ANNIVERSARY OF A. TARKOVSKIY BIRTHDAY

### PHENOMENON OF TARKOVSKY

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*It is proved in the article that Andrei Tarkovsky's seven feature films are the unique creation of Russian and world film art because they are entirely devoted to relations between a person and God. The author pays his attention to the fact that it is connected not only with a screen version of the Scripture plots and with religious subjects of films ( for example, in P. Pazolini's, R.Bresson's films, etc.), but also with the fact that almost all of the frames and episodes in Tarkovskiy's films are the miracle in the spiritual sense of the word or at least the miracle expectation, because the action on the screen has no definite model of explanation (concept, ideology). Using the definition of miracle given by A.F.Losev as the coincidence of casually proceeding history with its ideal task, the author proves that in Tarkovsky's films the shown space-time of terrestrial life of the person is simultaneously the ideal space-time conducting to God and only to Him. Having analyzed the Tarkovsky's film "Ivan's childhood" almost full identification of personal and superpersonal, physical and metaphysical, divine, human and demonic being take place in Tarkovsky's work.*

Key words: *Andrei Tarkovsky's creativity, religious art, God, personality, space and time of film, «Ivan's childhood».*

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### TARKOVSKY AND CHRISTIANITY

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*The article deals with the Christian aspects of Andrei Tarkovsky's creative activity. The author considers the problems associated with interpretation of the ideas of the Christian and Orthodox theology in Tarkovsky's films. The author outlines the challenges the Russian philosophy of art faces with in the*

context of the Tarkovsky's creation activity. In the article the author revealed the specificity of the «Russian philosophy of art» conception. The questions about the religious motivation of Tarkovsky's artistic method are discussed. The author analyzes the specific religious content of Tarkovsky's films and controversial issues of his work. The aspects of Tarkovsky interpretation of «popular Christianity» in Russia are discussed. It is shown how religious motives in Tarkovsky's films influenced to the contemporary Russian cinema. It is concluded that the films of Andrei Tarkovsky affect delicate strings of human soul that can awaken religious faith and great art. According to the author, Tarkovsky attained higher synthesis of human and Divine spheres, and it is Tarkovsky's main contribution to the world art.

Key words: works of Andrei Tarkovsky, philosophy of art, religious art, religious philosophy, Divine, human, faith, Christianity, Orthodoxy, Catholicism, «Russian Golgotha».

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## **F. NIETZSCHE'S IDEA ABOUT «ETERNAL RETURN» IN A. TARKOVSKY'S FILM «SACRIFICE»**

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*The author proves that the ideological basis of the film «Sacrifice» is the F.Nietzsche's idea of eternal return. In the Nietzsche's treatise «Thus Spoke Zarathustra» this idea has two senses: infinite repetition of «the same» and conception of eternal existence in which the person will choose what should be repeated in his life and what should not himself. It is proved that the second variant is possible only if a man opens the «superman» in himself, i.e. as Tarkovsky believes, opens divine space, connection with the Absolute. It also happens to the film hero who appears capable to change a course of events in the world by his will. Tarkovsky's idea about the necessity to really “love oneself” and «to become the person you really are oneself», which has a source in philosophy of Nietzsche, is analysed.*

*Key words: works of Andrei Tarkovsky, Nietzsche's philosophy, eternal return, «Sacrifice», «Thus Spoke Zarathustra», superman.*

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## **ANDREY TARKOVSKIY: REAL INDIVIDUALITY AS A SACRIFICE**

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*The author considers the ideas of the outstanding film director A. Tarkovskiy about the Absolute and the question about the relationship between the person and the higher being according to the materials of A. Tarkovskiy's film «Sacrifice». The author proves that this question has a special meaning in the conditions of the irreversible crisis of European civilization and traditional reality. The article describes the essential change of the value of good which is losing the status of measure of human*

actions and becoming a relative value for expressing the personal relations to objectness in the modern society. The conclusion is that the material things become definitely pointless and cannot be used as a sacrifice, a person in this case should sacrifice himself, and only this is a real sacrifice.

Key words: A. Tarkovskiy's works, «Sacrifice», the Absolute, true and false values, being integrity.

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### ANDREI TARKOVSKY: FROM SCIENCE FICTION TO MYSTICISM

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*The author analyzes the mystical scenes from the A. Tarkovsky's films. The article considers the phenomenon of relations between mystical scenes and scenes of science fiction in A. Tarkovsky's films created during the Soviet epoch as the way to demonstrate the role of mystical events in human life and inexplicability of a human soul. The author analyzes the typical features of usage of science fiction principles in A. Tarkovsky's films. The dynamics of increase of mystical themes in Tarkovsky's works is shown. The apogee of this growth is the film «Sacrifice». As a result of the research the conclusion about the role and the meaning of mysticism in A. Tarkovsky's films is made.*

Key words: works of Andrei Tarkovsky, mysticism, science fiction, «Sacrifice», truth.

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## ANDREI TARKOVSKY: OVERCOMING TEMPORAL DISTANCE

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*The author analyzes the historical parallels between the survival strategies of post-revolutionary intellectuals in 20–30 years and in so-called period of thaw in 60s using the example of the two brightest artists of Soviet Culture Mikhail Bulgakov and Andrei Tarkovsky. In those years innovation, the diversity of genres and techniques, personality become popular although official ideology strongly defined the boundaries of «originality» and formed the vertical line Party – Viewer – Author. It is shown that the common thing for both periods was a sense of dynamics of life, optimism, innovation, talent and amazing confidence in creative powers. The author affirmed that the cultural needs at different times set different tasks to the artists, but the relationship with the ideological «zone» form according to the same hierarchical and censored rules. It is emphasized that it becomes common place and getting into the lists of the most unreliable of independent, original, refusing to coincide with the mainstream. In this sense, the film «The Passion of Andrew» to some respect repeats the fate of Bulgakov's plays. With respect to the both artists two opposite forces worked. On the one hand, the time request pushed them into the surface, was in need of their creative talent and courage. On the other hand, infatuation for the present prevented from the notice that the life of Soviet people built in the ideological dogma, and going beyond them is dangerous. The author reveals that the dominant strategy in a changing ideological situation in relation to the striking individuality, creative initiative, innovation, was the official silence and the quiet ban, and completely occurred in biographies of both authors Mikhail Bulgakov and Andrei Tarkovsky. The author concludes*



that the names of Tarkovsky and Bulgakov now are the legend, a model of responsibility and fidelity to the vocation. Posthumous return of these two great names are based on the imperative of justice in relation to both the memory about them and the fate of art in general.

Key words: Mikhail Bulgakov, Andrei Tarkovsky, Soviet culture, the border situation, survival strategies, the official ideology, «the sixties», post-revolutionary period.

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## PHILOSOPHY OF ARTISTIC CREATIVITY

### APOCALYPSE THEME IN VL. SOLOVYEV'S POETIC WORKS: ROMANTICO-REALISTIC AND SYMBOLIST TRADITIONS

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Key words: *apocalyptic lyrics, eschatological motif, poetic works, romantico-realistic tradition, symbolist tradition, artistic method.*

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**THE MYSTERY PLOT IN THE V.S. SOLOVYEV'S POEM  
«IN THE MORNING FOG UNSTEADY STEPS...»**

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*The author considers the systematic and detailed analysis of the V.S. Solov'ev's poem «In the morning fog unsteady steps...», which is regarded as an important event not only for poetical but also for philosophical creative works of the Russian thinker. Here in the symbolical form V. S. Solov'ev's ideas about the main point of the process of mystical personal transformation are appeared. The author suggests the description of the dynamical qualities of the text on different levels of his poetry. The event-chain in the transition scheme of mysteriological lyrical subject to a different level of spiritual devotion space is considered. Thus, the author of the article offers the logical and technology analysis of specific poetic texts of the poet and thinker in the light of his philosophy, practically detects the relationship of philosophical and poetic works of V.S. Solov'ev; the reflection prospect of mysteriological as a genre-style substrate of his artistic heritage is provided.*

*Key words: Solovyev's poetry, mystery, art, plot, theme, motif, nature, unity, lyrical subject, mystical transition.*

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## IMAGE OF SOPHIA IN AESTHETIC CONCEPTION OF V.SOLOVYEV AND INNOKENTY ANNENSKY

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*The author analyzes the historical genesis of the «sophian idea» as a basis for reunification of God and the world (Origen, gnostics, F.Shelling, V.Solovyev). The author proves that the universal centre of Solovyev's philosophy of absolute unity is Sophia – Eternal Femininity source, the Lord's Wisdom, the organizer of the Universe treated by the philosopher as the world's soul yearning for the God. The influence of mystical experience of communication between Solovyev and the «radiant maid» on his poetical creativity and his philosophical and aesthetic views is described. The article is also devoted to the religious views of I. Annensky, paying special attention to his peculiar understanding of Christianity in the early poem «Madeleine» and the articles «Brand-Ibsen» and «The Power of Darkness». The comparison of the philosophical, artistic and epistolary heritage of V.Solovyev and I. Annensky allows to conclude that both the thinkers were influenced by the spiritual and socio-economic situation of the period they lived in, which resulted in creating a divine poetically mythological image of Eternal Femininity source – by Annensky in poetry and by Solovyov in both philosophy and poetry. It has also been noted that Solovyev as a poet influenced on Annensky in his creative maturity period.*

Key words: *aesthetic conception, sophiology, absolute unity, cosmogony, Eternal Femininity, tragic outlook, anguish, «torments of the ideal», compassion, God's Wisdom.*

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## LITERARY STRATEGIES OF CREATIVITY OF «THE CENTRIFUGE» GROUP

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*The article deals with the literary strategies of creativity of «the Centrifuge», a futuristically oriented literary group of Russian avant-gardists (1913). The purpose of the work is to study an esthetic platform of this group by the methods of comparative-historical research and of discourse analysis. It is proved that the art principles declared by the innovators were extremely eclectic and most dependent on symbolism. The leaders of the group S. Bobrov and B. Pasternak in aspiration to break the rules did not go beyond the rhetoric saturated with the cultural tradition. Thereby, the «turnaround» side of the futuristic experiments manifested. In contrast to cubo-futurists who intentionally destroyed the traditional literary discourse, the authors of «the Centrifuge» addressed to the paradigmatic center of this discourse innovatively improving and building it from within.*

*Key words: Russian literary avant-garde, futurism, cubo-futurism, «the Centrifuge», word creation, rhetoric, eclecticism, symbolism, formalism.*

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## METHOD PROBLEMS IN RUSSIAN PHILOSOPHY

### S. L. FRANK AND HIS UNDERSTANDING OF TRANSCENDENTAL METHOD

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*The author analyses the Frank's understanding of the transcendental method. The author describes that the philosopher makes the ontological reformulation of Kant's definition for the transcendental method. First of all, he extends Kant's understanding going beyond the question about the conditions of learning, but considering it as a question of objective reality formation. Secondly, he claims the united being as a condition of the objectness as well as rationality due to which transcendental reflection becomes not the method of discovering the subjective conditions of learning, but the method of content disclosure of transcendental united being. The author pays attention on the Frank's critics of Hegel's understanding of transcendental method as the dialectics of negation of negation and on his statement that the method should consist of positive overcoming of negation and, thus, rational learning based on it. It is highlighted in the article that Frank tells about the overcoming or rising above the negation, which "throw daylight upon the metalogical and transcerational reality". The relation between the transcendental and phenomenological methods in Frank's philosophy is considered. The author concludes that the transcendental thinking as potentiating forms "true essence of philosophy as the first philosophy"; discovers defined self-evident truths in relation to being, and as a result, it could be used for reasoning the metaphysics.*

Key words: *philosophy of S. Frank, the transcendental method, the phenomenological method, metaphysics, transcerationality, transtsedentirovanie.*

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## SOCIAL PHILOSOPHY

### M.A. BAKUNIN AND P.A. KROPOTKIN ABOUT SOCIAL IDEAL

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*In the article the author analyzed the viewpoint upon social ideal of representatives of Russian anarchism M.A. Bakunin and P.A. Kropotkin. Theoretical background and philosophical basis of the Russian anarchism, its relation to European sources from Proudhon to Shelling, Buckle, and Marx are revealed. The author researches the negative attitude of M.A. Bakunin towards social institute of state along with his apologia of freedom and interpretation of creative essence of mutiny. Understanding of Russian anarchists' of revolution is analyzed, including their critical attitude towards Marxist authoritative centralism and doctrine of hegemony of proletarians in revolution. Peculiarity of social ideal of anarchist as ideal built from 'from bottom to top' based upon efforts, initiative and self-administration of citizens is defined. Originality of view of P.A. Kropotkin upon social ideal is revealed. His post-revolutionary dispute with V.I. Lenin is recited. Civilizational measure of social ideal of M.A. Bakunin is analyzed, his treatment of essence of Russian civilization and character in comparison with German civilization and national character are considered. Limitations of this doctrine are shown, and imperishable applicability of constructive side of anarchist world view is revealed.*

*Key words: social ideal, anarchism, people, populism, peasantry, state, freedom, revolution, social liquidation, class racism, Marxist authoritative centralism, Slavonic peoples, Pan-Germanism, German idea, German, Russian, Eurocentrism*

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## ALEXANDER BOGDANOV: FROM CRITICISM OF SCIENCE TO PRACTICE OF LIFE

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*This article is about how the products of scientific criticism of the end of XIX-th – the beginning XX-th centuries has influenced on society practice not only in Russia, but in countries, that determine the basic trends of macro economical development. The author, based on the study of works of Alexander Bogdanov, Ernst Mach and Richard Avenarius, which is made with methods of philosophical, historical and comparative analysis, proves that the universal theory of organization is the evolutionary result of the science like a particular type of worldview, which is distinct from the myth, philosophy, religion and art. He also substantiates the thesis that significant contribution in development of the universal theory of organization, including successful application of its principles on practice to management of production processes, is belongs to Alexander Bogdanov, who proposed and developed the basic statements of this theory earlier, than representatives of cybernetics and synergetics. The research is carried out by taking into account the concrete historical context of the development of science and social practice for the last 100 years.*

*Key words: empiriomonism and techtology of Alexander Bogdanov, empiriocriticism of Mach and Avenarius, theory of organization, system, synergetics, economy.*

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*The article surveys a number of recent literary studies, both Russian and Western, devoted to such pivotal figures of Russian symbolism as Vyach. Ivanov and Andrey Belyj as well as to their predecessors (F. Dostoevsky) and contemporaries (V. Rozanov, A. Remisov). These philological studies are of interest to historians of the Russian philosophy as well, including those specializing in the works of Vl. Solovyov.*

Key words: *Russian literature and culture, Silver Age, symbolism, poetry, philosophy, F. Dostoevsky, Vl. Soloviev, Vyach. Ivanov's bibliography, Andrey Bely, V. Rozanov in A. Remizov's memoir.*

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