THE ORIGINS OF DIALOGICAL CONSCIOUSNESS DEVELOPMENT
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ABSTRACT
The coming century of globalization dictates the need to change the perspective in the study of the work of the leading classics of Russian literature in the context of the unity of philosophy and aesthetics of the West and the East, understood as the foundation of the world integrity. This understanding of the world can become the “language” for comprehension the deep layers of the writer’s consciousness. At the same time, it should be noted that the forms of reflection of eastern cultural realities and codes in the work of Russian classics occupied many Russian and foreign scholars. The task that the authors of this article have set themselves is the need to show the origins of the creative thinking development among Russian classics (poets and prose writers), so that the picture of the dialogue between the West and the East in their artistic and philosophical heritage acquires completeness, integrity and more solid evidence.

Keywords: Russian classics. Creative consciousness. Dialogue. West. East.

AS ORIGENS DO DESENVOLVIMENTO DA CONSCIÊNCIA DIALÔGICA
LOS ORÍGENES DEL DESARROLLO DE LA CONCIENCIA DIALÓGICA

RESUMO
O vinhodo século de globalização dita a necessidade de mudar a perspectiva no estudo do trabalho dos principais clássicos da literatura russa no contexto da unidade da filosofia e da estética do Ocidente e do Oriente, entendida como a base da integridade mundial. Essa compreensão do mundo pode se tornar a “linguagem” para compreensão das camadas profundas da consciência do escritor. Ao mesmo tempo, deve-se notar que as formas de reflexão das realidades culturais e códigos culturais orientais no trabalho dos clássicos russos ocuparam muitos estudosos russos e estrangeiros. A tarefa que os autores deste artigo têm se estabelecido é a necessidade de mostrar as origens do desenvolvimento do pensamento criativo entre os clássicos russos (poetas e escritores de prosa), de modo que o retrato do diálogo entre o Ocidente e o Oriente em sua herança artística e filosófica adquire completude, integridade e evidências mais sólidas.


RESUMEN
El próximo siglo de globalización dicta la necesidad de cambiar la perspectiva en el estudio de la obra de los principales clásicos de la literatura rusa en el contexto de la unidad de la filosofía y la estética de Occidente y Oriente, entendida como la base de la integridad mundial. Esta comprensión del mundo puede convertirse en el “lenguaje” para comprender las capas profundas de la conciencia del escritor. Al mismo tiempo, cabe señalar que las formas de reflexión de las realidades culturales orientales y los códigos en la obra de los clásicos rusos ocuparon muchos eruditos rusos y extranjeros. La tarea que los autores de este artículo se han fijado es la necesidad de mostrar los orígenes del desarrollo del pensamiento creativo entre los clásicos rusos (poetas y escritores en prosa), de modo que la imagen del diálogo entre Occidente y Oriente en su patrimonio artístico y filosófico adquiera integridad, integridad y evidencia más sólida.

INTRODUCTION

The geniuses of mankind felt the unity of the universe consciously or intuitively. West and East are not only separate concepts, but also interconnected, interdependent, they represent the ambivalent poles of the world as a Whole. The Western culture of the 19th and 20th centuries as a culture with a new type of world perception was well aware of its genetic connection with the Eastern world. Johann Goethe excellently expressed this perception of the world in the nineteenth century, and Martin Heidegger in the twentieth century.

The latter, penetrating into the deep layers of human nature, wrote about the unity of the West and the East at the level of the essential "I" of a man. T.P. Grigorieva, a Russian orientalist, sees the meeting of two cultures in the philosophical thought by M. Heidegger - Eastern and Western. His philosophy excludes the method of analysis and synthesis, which, according to T.P. Grigorieva, brings it closer to the eastern way of knowing, as co-experience in the inseparability of a subject and an object. Thus, the experience of Eastern philosophy cognition, led the Western scholar to comprehension that the truth is revealed to the holistic mind, in which the perception of the heart plays an important role (GRIGORIEVA, 1992, p. 243).

It seems necessary to refer to the origins of a new type of consciousness development.

It is known, for example, that already the turning point of the late Middle Ages gave us an example of understanding the unity of the universe as a Whole. So, the ideas by George of Trebizond, the Greek theologian and philosopher, the figure of the early Renaissance, expressed by him in an appeal to the Turkish Sultan Mehmed II the Conqueror, who captured Constantinople in 1453, were bold for his time both politically and theologically.

Nowadays, the ideas of a Greek theologian can amaze the reader with their actual meaning. This medieval philosopher finds much in common between the two religious views of the world. In his message to the Emir at the time when he captured the city of Constantinople, he notes: “If someone of these two human species, I mean Christians and Muslims, leads to one faith and one confession, then I swear by the God of heaven and the earth, that they will glorify him among all people on earth and in heaven, and he will pass into the category of angels” (TRAPEZUNDSKY, 2011, p. 105). I.A. Mansurov, emphasizes its main merit in the preface to the work by Georgy Trebizond: "attempts are made to create a universal worldview of a new type, in many respects corresponding to the experiences of the modern “global” world" (TRAPEZUNDSKY, 2011, p. 105).

Al-Farabi (870-950), the founder of Arab medieval philosophy, the commentator on the works of Aristotle, puts forward the position of the need for a "perfect religion" based on philosophy based on the condition for the creation of a "righteous city", a new civilization, drawing parallels with the ideas of other famous utopians (Plato, T. Campanella, F. Bacon, Sh. Fourier and others). In his opinion, Western culture based on the policy of an "ignorant society", that is, a society enslaved by an imaginary religion, does not have true faith and therefore cannot claim to create such a city (DOVARI, 2014).

The Iranian scholar Rizv Dovari Ardakani, exploring the views by Al-Farabi, comes to the conclusion that a feature of medieval philosophy was not its compliance with the traditional religious worldview: “the right to choose the criterion of truth in it was left to God, the ultimate source and ruler of the universe” (DOVARI, 2014, p. 106). Thus, in the philosophy of the Middle Ages and, in particular, in Islamic philosophy, religion (in the interpretation of Al-Farabi “perfect religion”) occupied the most important place; philosophy was perceived as “the confirmation of divine laws and traditions.”

It seems that the above examples are quite enough to form the task of this article in a problematic way. It consists in understanding the essence of the dialogical idea of the Eastern and Western world unity development in the historical and cultural aspect.

METHODS

The methodological basis of the study is the synthesis of traditional approaches (historical-literary, system-typological, comparative-historical) with the involvement of new research practices.

The methodological principles of the listed areas are used depending on the specific material and the tasks assigned see: Bekmetov (2019); Bekmetov (2019); Nigmatullina (2017); Ozerova, Bekmetov, 2016; Bekmetov (2015).
RESULTS AND DISCUSSION

The largest contemporary Russian orientalist A.V. Smirnov, using the example of two medieval philosophers of mysticism, Ibn Arabi (1165–1240) and Nicholas of Kuzansky (1401–1464), speaks both of the deep identity of two types of rationalization of mysticism and the differences in understanding the world and a man in it. According to the scholar, the common basis for the thought by N. Kuzansky and Arabi is "two closely related theses: the assertion of the indefinability of God and the statement that the world is not God, but is not something other than God" In his reasoning A.V. Smirnov proceeds from the assertion that in the philosophy by Ibn Arabi God can be conceptualized as the absolute "Everything in the world", and in the philosophy by N. Kuzansky – as the absolute "Nothing in the world" (the terminology belongs to A.V. Smirnov).

Hence, the indefinability of God can be understood in two ways: the divine "Nothing" is explicated as the world, and the divine "Everything" is displayed as the world. According to Smirnov, the relationship between God and the world in the understanding by N. Kuzansky cannot be interpreted otherwise than as the relationship of "folding - unfolding". "Those states that are deployed in the world are rolled up in God. This does not mean that curtailment turns into unfolding, no, curdling remains in itself, never unfoldened wealth of possibilities. It is <...> the primary source from which all possibilities, the entire continuum of the world can be born" (SMIRNOV, 1993, p. 158). N. Kuzansky's judgments boil down to the following: "the world is not God, because all coagulation unfolded in none of the unfolded states of the world; but it is also something different from God, because the world is the unfolding of the divine folding" (SMIRNOV, 1993, p. 158).

The medieval philosopher operates with the concept of "mind", which expresses the ability of a person to discover in himself that folded the principle that unfolds in the endless universe. "The human mind already contains everything that it can find outside itself; and everything that is seen by the mind is the truth of things. Provided, of course, that it is really mind, i.e. that a person was able to become like the folded first principle, the Nothing of the world" (SMIRNOV, 1993, p. 164).

According to A.V. Smirnov, the interpretation of the thesis by Ibn Arabi about the indefinability of God is polar to the teachings by N. Kuzansky. "According to the Arab thinker, God is determined by all definitions, and the forms of the world <...> and cannot be embraced. Arabi's God is not up to, but above any limit, because it absorbs absolutely all limits <...>. The world and God are essentially one whole: the world is a reflection of those possibilities that are present in God" (SMIRNOV, 1993, p. 165).

According to the teachings by Ibn Arabi, "every state of the world is the reflection of some unchanging eternal fullness of being" (SMIRNOV, 1993, p. 171). And further: "To know the image, you need to know the displayed. The divine fullness of being displayed as the world is available to a man: he can open it in himself, since a man is a complete reflection of God. But this revelation means that a person ceases to be a reflection and becomes displayed: it is impossible to know the world, belonging to this world" (SMIRNOV, 1993, p. 172). A.V. Smirnov, using the language of modern European philosophy, asserts that true cognition is impossible without a subject: "a person must become an all-subject, dissolving the entire object world in himself" (SMIRNOV, 1993, p. 172).

A.V. Smirnov assumes that according to A.N. Kuzansky “a person belongs to the world, but he ceases to be a microcosm: anything <...> is microcosmic, once it contains a single regularity of the universe" (Smirnov, 1993, p. 170). The philosophy by Ibn Arabi, on the contrary, brings the medieval understanding of man as a microcosm to the absolute: “the universe is not outside, but completely inside a man, he becomes an all-subject" According to the teachings by Ibn Arabi, a person can discover the absolute truth of the world order, but this, according to A.V. Smirnov, "a completely different truth than the one that was proclaimed by the European philosophy of modern times" (SMIRNOV, 1993, p. 172).

This idea is presented in later works, comparing two types of mystical philosophizing by Ibn Arabi and Nikolai Berdyaev (1874-1948). However, the mystical philosophy by N. Berdyaev, in our opinion, is elevated to the teachings by N. Kuzansky.

N. Berdyaev, like N. Kuzansky, speaks about the truth that is created by a man. N. Berdyaev sees the truth as "an enlightened world, transformed by a man, as an all-unity being, in which humanity has become a free and actively creating center" (BERDYAEV, 1994, p. 90). But in order to transform the world, free it from everything dark, a person of a new spiritual type is needed: "New Adam marks a higher stage of cosmic creative development than the First Adam in Paradise" (BERDYAEV, 1994, p. 92).
For Ibn Arabi, truth is the world: “everything that is visible and experienced by a person is a state of truth, and therefore the greatest thing he can achieve is to realize these states in himself most fully” (Smirnov, 1993, p. 203). According to the teachings by Ibn Arabi, the truth is in the person himself. Consequently, for Ibn Arabi, to become truth means to dissolve your “I” in the macrocosm (Truth). For N. Berdyaev, to become the truth means to realize his humanity to the end in order to come closer to the concept of “An absolute man in the transformation of the world.”

So, a point survey of the philosophical and religious thought of the Middle Ages suggests that the desire to find not only the differences, but also the commonality between the West and the East in understanding the world order is characteristic of many thinkers of the Middle Ages. At the same time, we have the right to single out the archetypal roots of two types of creative thinking, the thinking in which the rational-analytical view of the world, coming from consciousness (mind) dominates, and irrational thinking motivated by the spiritual and mental principle in the natural person (“I”). We can say that the first type is represented in the philosophy by N. Kuzansky, in modern times – by N. Berdyaev: both talk about the truth, which is created by the human mind, a man became the creative center of truth. The second type can be understood through medieval religious and philosophical mysticism, a prominent representative of which is Ibn Arabi.

By virtue of its geopolitical and cultural-historical definition, Russia is a country in which Eastern and Western elements are genetically intertwined. Rational in the national consciousness of Russia as necessary for the progress in development pulls it towards the West; the irrational (spiritual) makes it akin to the East. The examples of the kinship of Russian poetic thinking with the East can be found in A.A. Fet and F.I. Tyutchev's works. So, the poem "Gray-gray shadows mixed ..." by F.I. Tyutchev is clear proof of this. The culminating point of the poem is "Everything is in me and I am in everything" contains the Eastern mystical knowledge of the world with overcoming the subject-object separation, or, in other words, with all-subjectness. However, the West itself drew much from the Eastern culture. Proof of this is the legacy of I. Goethe, G. Heine, J. Byron. The figurative and poetic system of Western poetry of the 19th century, which determined the subsequent world literature, including Russian, was not formed without the influence of Khafiz, O. Khayyam and other Muslim poets. Western poetry represented by I. Goethe and G. Heine was the conductor of the eastern figurative system into Russian poetry.

It is curious that N. Berdyaev was attracted by F.I. Tyutchev, in whom he saw the mystical intuition of the future of Russia as "the twilight of the night." Emphasizing the difference between Tyutchev's metaphor and the image of twilight/night among symbolist poets, N. Berdyaev has his own time in mind, the time of revolution and advancing socialism, which he defines as "the decay of the decayed elements of the old world" [10, p. 413]. If the Symbolists, in his opinion, mistakenly understood the "twilight" as the "dawn" of the new time, then in his interpretation F.I. Tyutchev, the "poet of the nocturnal element", had a presentiment of the coming "epoch of the night." Commenting on the poem "Day and Night" by F.I. Tyutchev, he writes the following: "The rational day of modern history ends, its sun sets, twilight comes, we are approaching night. All categories of the experienced sunny day are unsuitable for understanding the events and phenomena of our evening historical hour. By all indications, we emerged from the daytime historical era and entered the nighttime era".

According to N. Berdyaev, a person in the light of day, as "a person living on the surface, can yearn for familiarizing himself with the primary sources of being". A man will be able to return to the "primary source of being" if he is able to form a society of the "new Middle Ages". N. Berdyaev called "the new Middle Ages" "the rhythm change of eras, the transition from the rationalism of modern history to the irrationalism of the medieval type" (BERDYAEV,1994, p. 410). "New history", as N. Berdyaev believed, begins with the Renaissance and develops up to the twentieth century, when the "anthropological consciousness of humanism" reaches its heights (BERDYAEV,1994, p. 102). "Humanistic positivism," asserted N. Berdyaev, "wants to put an end to the consciousness of a man's belonging to two worlds. There is no other world, and a person entirely belongs to this single world and must seek happiness for himself in it.

But in this world, a man is a slave to necessity, an infinitely small part of the huge mechanism of nature. Naturalism and positivism belittle a person, deny him" (BERDYAEV,1994, p. 103). Thus, humanism is reborn into antihumanism. For this reason, "new Middle Ages" are needed, since "all the usual categories of thought and life forms of "advanced", "progressive", "revolutionary" people of the 19th and 20th centuries have become outdated, have lost their meaning for the present and especially for the future. <...>. Soon the question will be posed as to whether "progress" is "progressive" and whether it was not often a rather gloomy reaction against the true foundations of life" (BERDYAEV,1994, p. 411).
What N. Berdyaev said echoes the expression of the thoughts by his western contemporary M. Heidegger, who perceived the time of civilization and urbanization as the time of the spiritual decline of mankind, the time when a man lost his primary sources. From our point of view, many judgments by N. Berdyaev about the philosophy of creativity testify to the rejection of the rationalism of modern history in favor of irrationalism, close to the mysticism of the medieval type, represented, in particular, by Ibn Arabi. Recognizing in himself an "almost Manichean dualism", which, on the one hand, dictates the desire for freedom from the "world", and a craving for "almost pantheistic monism" on the other, N. Berdyaev summarizes thoughts close to the irrationalism of the medieval type: "The world is divine in nature. A man is divine by nature. The world process is the self-revelation of the Divine; it takes place within the Divine. God is immanent to the world and to a man. The world and a man are immanent to God. Everything that is done with a person is done with God" (BERDYAEV, 1994, pp. 37–43).

**SUMMARY**

N. Berdyaev's reasoning about the transition from the rationalism of the "New History" to the irrationalism of the medieval type, as well as the "resonant" repetitions of his reflections with the thoughts by M. Heidegger about the unity of mankind due to the essential "I" of a man, give us the opportunity to talk about the world as a Whole, perceiving East and West in their unity.

**CONCLUSIONS**

The combination of the West with the East, a kind of dialogism of two creative attitudes as a Whole is characteristic not only of poetry, Western European and Russian, but also of Russian prose.

It seems promising to study individual aspects of this dialogism on the example of the work of two masters of Russian literature – F.M. Dostoevsky and L.N. Tolstoy. This is a big task. We only claim to pose the problem concerning the origins of a new type of creative consciousness development in its religious and philosophical-aesthetic aspects. The study of the creative consciousness of Russian writers in the light of the formed dialogical consciousness, comprehended as a Whole, will provide an opportunity for a broader understanding of the semantic layers of the work by Russian classics in the context of the unity of philosophical, aesthetic and religious thought of the West and the East.

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