

AESTHETIC FEATURES OF THE PHILOSOPHICAL WORLD IMAGE IN THE CHUVASH PROSE

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Abstract

Philosophical prose and poetry today attract both general cultural and literary interest. Nevertheless, the genesis of philosophical prose remains one of the least developed problems of literary criticism. The purpose of this article is to identify the different branches of artistic and philosophical thinking in the philosophical prose of the late XX - early XXI centuries. To solve it, the article analyzes the works of modern Chuvash writers of different generations: the older (G. Fedorov), middle (B. Chindykov) and younger (N. Ilyina). Research methods are historical and genetic and comparative analysis. Artistic and philosophical prose, being a synthetic form of culture in which the elements of philosophy and art are combined, helps to reveal the decisive, basic issues of human life, seeks to create a holistic view of the world and spirituality. Works of philosophical prose are often built on the primacy of a moral and philosophical thesis, clear to the author, and the narrative is subject to the logic of its disclosure. Proceeding from this, the main character is assigned the role of the bearer of the idea of spiritual rebirth and the spokesman of certain moral, ethical and national principles. Moreover, deepening the character of the hero and expanding the possibilities of knowing a person occurs through the study of the depths of national outlook and life. The moral comprehension of being becomes the value center of philosophical prose and determines its genre-style structure. Philosophical prose recreates the process of thinking in the moral integrity of the thinking person, which cannot be reduced to any purely logical conclusions and results of this thought process. The modern world is under the sign of crisis, not only social and economic, but also a cultural, moreover, a spiritual crisis. In this regard, literature that studies the general through the individual does not bring to the fore the problems and interests of the whole collective, as it was very recently, but the thoughts of an individual person. In such literature, a person already appears as a "small universe, microcosm," in which the basic truth of man's knowledge and the basic truth assumed by the very possibility of cognition were originally laid down. Modern Chuvash philosophical prose through a deepening in the thickness of the national character and life broadens the horizons of knowledge of the human essence and the meaning of his life. The prism through which the writer looks at the world is not a fact, not a phenomenon, but the dynamics of social consciousness, recreated in its individual contradictory forms. The narrative in such prose is not a direct embodiment of the author's artistic thoughts, because such self-expression would be similar to an abstract contemplation of abstract thinking. Philosophical prose is a phenomenon of art, and therefore combines knowledge and action. The author of philosophical prose does not so much form his thoughts about the

world as he reveals the general state of reality, exploring the dynamics of social consciousness.

Keywords: Chuvash literature, philosophical prose, writer's worldview, the tragedy of human life, the spiritual and moral world, national identity, human freedom.

1. INTRODUCTION

In an age of rapid development of technology and electronics, in the era of integration of various cultures and peoples, the conversation about every day and life philosophy of representatives of small nations and nationalities would seem to lose all its relevance. Nevertheless, according to the authors of this article, it is precisely the desire to preserve their national roots, their incomparable originality that creates for such peoples that space and those conditions within which their spiritual development and moral ideals are most fully reflected. With this approach to the problem of the spiritual and moral development of an individual nation, their artistic and philosophical prose becomes very interesting, in which this interconnection is more clearly reflected, and whose heroes become carriers of ideas not so much universal as the national worldview and character. And, of course, the spiritual and moral space of such works is somewhat dependent on the personality of the author himself, on his vision of the world.

Speaking about the worldview of the writer, we want to recall that it has two main components. On the one hand, "his contemplation of the world, his intuitive penetration into the inner being of the world. This is what the creator reveals about the world, about life" (Berdyayev, 1994b, p. 10) as any person of any nationality. On the other hand, these are the genetics-specific features of the perception of life as a representative of a certain nation: "national as a special talent for vision, by virtue of which a person (scientist, artist ...) from a given nation is inclined to discover certain aspects in being and spirit, and others from another tradition" (Gachev, 1998, p. 5).

The purpose of this article is to identify the different branches of artistic and philosophical thinking in the philosophical prose of the late XX - early XXI centuries. Research methods are historical and genetic and comparative analysis.

2. OPINIONS AND DISCUSSION

The problem of the formation of artistic and philosophical thinking in literature is closely intertwined with the general tendency of the development of national literary literature, as well as with the development of spiritual and moral traditions of the people. It is obvious that the formation of the writer's artistic world, his worldview is facilitated not only by reality, but also by the legacy of previous generations, spiritual and, not least, material heritage. However, as our present shows us, the high growth of material values does not at all contribute to the adequate development of spiritual, moral qualities. A man who has stepped far from his nature (he, like any living creature, is part of nature), has acquired only one quality, undoubtedly disastrous for his soul - the inability to feel living nature and himself. Modern man no longer strives for figurative thinking, for mythological understanding of life and nature. For him, concrete object associations and a clear expression of thought are more acceptable.

Meanwhile, artistic and philosophical prose is closely connected with the pagan, mystical worldview, which throughout all ages aroused the most unusual fantasies in the minds of the people. Belief in the power of a miracle and the ability to feel it contributed to the emergence of myths, fairy tales and other genres of oral folk art, as well as the formation of the corresponding artistic, fabulously mythological thinking of the people.

Mythological thinking is determined by the unity of the spiritual and the natural. Its development goes from the complete identity of the spiritual and the natural to the destruction of this identity associated with the separation of man from the natural environment. He is inspired by the idea of inclusiveness, universality, integrity of the world. Therefore, even with the advent of authorship, myth-making, becoming an inexhaustible wealth and a source of spiritual culture inspired and promoted the appearance of original works of fiction.

In artistic and philosophical prose, the expression of the national has its own characteristics. Here it becomes a permanent element of poetics, significantly deepening both the idea and the character of the characters. The national in many respects expands the philosophical knowledge of the world, human life and its fate. Therefore, the reflection of the national-philosophical worldview of the people and the aesthetic views of the writer are undoubtedly mutually determined. And this relationship implies a two-pronged

approach to the problem of national perception of the world and philosophical and aesthetic beliefs of the writer. So, on the one hand, to express the national features of the worldview, he introduces the tradition and elements of national life into the plot, and, on the other hand, it expresses his philosophical and aesthetic views through the spiritual morality of the people and national identity.

The literature of each nation has its roots in national soil. For artistic and philosophical prose, those aesthetic ideals and spiritual and moral values that have been developed over the centuries are especially important.

Note that in the Chuvash literary criticism of the late XX - early XXI centuries there appeared various, sometimes opposite points of view on the national Chuvash worldview. So, according to some, the hero of Chuvash literature is characterized by self-awareness through the collective (G.I. Fedorov), according to others, the personality of the Chuvash is characterized by a kind of isolation (Yu.M. Artyemyev, A.P. Khuzangay, Yu.V. Yakovlev) according to the teachings of the third, the Chuvash seeks to reconcile opposing principles, seeks harmony in everything, to the "golden mean" (V. G. Rodionov). And all of them, in our opinion, are right in their own way, since in the Chuvash literature there is a lot of evidence in favor of a particular hypothesis.

Turning to the Chuvash literature of the late XX - early XXI century, it can be noted that it more than ever before raises the question of the hero's awareness of his national essence. And this tendency was most clearly manifested precisely in artistic and philosophical prose. It is a study of the origins of immorality in the bowels of the history of the people (the novel by G. Fedorov "We have one chariot ..."), the deepening of the spiritual crisis through a sense of national self-determination and our own "I" (works by B. Chindykov, N. Ilyina), the definition of ways of rebirth spirituality through national moral principles (the stories of D. Gordeev), etc.

Today, no one will object to the assertion that everything in the modern world is under the sign of crisis, not only social and economic, but also a cultural, moreover, a spiritual crisis. In this regard, literature that studies the general through the individual does not bring to the fore the problems and interests of the whole collective, as it was very recently, but the thoughts of an individual person. In such literature, a person acts as a "small universe, a microcosm." And it originally contained "the basic truth of the knowledge of man, and the basic truth assumed by the very possibility of knowledge" (Berdyayev, 1994a, p. 78).

It is necessary to agree with the statement of those researchers who consider a person as a point of "intersection of two worlds". And already such a "man recognizes himself as belonging to two worlds, his nature doubles, and in his consciousness one nature triumphs, then another. <...> A man is aware of his greatness and power and his insignificance and weakness, his royal freedom and his slavish dependence, recognizes himself in the image and likeness of God and a drop in the sea of natural necessity. "Moreover, he is "a strange creature - double and ambiguous, having the appearance of a king and the appearance of slaves, a creature free and chained, strong and weak, combining greatness with insignificance in one being, eternal with corruptible" (Berdyayev, 1994a, p. 79–80) .

Violation of the existing balance, peace, a slowly unfolding conflict or an unexpected gap, their influence on the fate of the heroes today are a feature not only of drama, but also of prose. The conflict gets its expression both in the image of the struggle against social and spiritual-moral evil, with frozen life forms, and in the outline of the contradictions of the person's inner world, his doubts, torment, in the poetry of the past and in search of the best, the perfect, etc. An artistic and philosophical work is always, to one degree or another, a debate about life and people, disagreement between its heroes, a clash of characters, an author's dispute with various life phenomena and often with misconceptions about them from the readership. Such an understanding of the essence of man in Chuvash literature can be traced, for example, in the work of the young author Nadezhda Ilyina.

About the deep tragedy of human life, about the hopelessness of the spiritual and moral situation that has arisen, not so much in the fate of one person, but as the whole nation is narrated by N. Ilyin in the story "Daniel". The plot basis of the story is built in a straightforward manner: an external conflict (a quarrel between father and son) gradually develops into an internal one (pain, painful thoughts of the hero) and leads to inevitable tragedy (to death). At first glance, it might seem that another classic conflict between fathers and children is being developed here. However, the idea of a work, being on its very surface, has its roots deep in the history of the people. The son's words thrown right in the face of his father sound cruelly: "Yes, I wanted to spit on your ancestors! I got it! If you really want to chat in a rustic way - so hit the road! Who is holding ?! Why don't you visit your ancestors? Well there is a hut there, and there is a bro. Oh, as I recall, you haven't gone there for a hundred years. Come on! What? Weak?! I also found a teacher. You teach your students there at the university! Enough with me! Oooh! I hate you all who advocate for

“cāvashläh” (Chuvash nation. - A.M.!) I hate it! Get out! ”(Ilyina, 2003, p. 3).

And the worst thing in this situation is that it was generated to some extent by Daniel himself, because he himself forgot about both his parents and his roots. The last time he was at his mother’s funeral in his father’s house, in his native village. “Since then I have never been. Not. Let his parents already die. However, one could visit their graves. And grandfather and grandmother are buried in the same cemetery. The dead do not die while they are remembered. Daniel forgot: killed them. He cut down the roots” (Ilyina, 2003, p. 4). The problem turned out to be precisely in this continuity of generations. What the protagonist Daniel did not think about at the time, and now his son does not want to understand it.

However, this is only one facet of the conflict. Therefore, the author takes us even deeper and openly raises the question of the right to the future not only of the family of Daniel, but of the whole people: “Wait ... The future son’s child is the future grandson of Daniel. And ... And what happens? The spiritual, vital continuation of Daniel - the grandson who will be born in the future - will not know Chuvash? Can it be that a language that has survived through fire and war for centuries, millennia, will disappear for generations born after Daniel?! Not only him - here are the grandchildren Kurak Vasli, Mirun Kusmi, Çekes Matruni will not know the Chuvash ... How many hundreds, thousands of Chuvashs have the same? How many genera have dried roots, how many have still dried? Does such a people have a future without roots? ”(Ilyina, 2003, p. 5).

As you can see, the spiritual and moral world of the hero turned out to be split apart from his will. Although our hero feels his clear guilt in this. And this last “journey” of Daniel to his native village, his memories and thoughts are his desperate attempt to keep his world together, the search for solid “soil” under his feet. Therefore, the image of the blizzard acquires a symbolic character here. The hero, having lost his way, enters into a “duel” with the elements of nature. At this moment, he finds himself on the shaky line between the past and the future. In delirium, Daniel hears his father singing (“His father sings, peering into the distance, tears glisten in his eyes” and he sings one of the old, deeply philosophical folk songs), recalls his first love and himself as a little beside his brother on a fresh pile of hay. In reality, he sees the distant radiance of stars and the already very close light of the village. And we understand not so much with the elements of nature, but with the hero fighting himself.

However, not only Daniel changed (he left, forgot, not the shore), but the world that he sees remembers in delirium and into whose arms he goes blindly. There is no peace, happiness (after all, after this, Daniel returns to his father’s house). This is a world of debauchery, cruelty and dope (sibling, rural youth have become drug addicts). Daniel dies at the hands of his brother (fratricide is committed) and this is the deep meaning of the work: there is both spiritual and physical destruction of family ties, the sacred call of blood.

The hero of the story N. Ilyina is a deeply lonely man. His tragedy is probably also due to the fact that in the modern world "a man is tired of himself, of a man, has been mistaken in a man and wants to rely on the superhuman." On the other hand, it should be noted that for modern man the reason for "losing himself" lies in the fact that "many old idols are overthrown by our time." But “a man is so arranged that he can live either by faith in God, or by faith in ideals and idols. In fact, a person cannot be a consistent and ultimate atheist. Falling away from faith in God, he falls into idolatry. We see idolatry and idolatry in all areas - in science, in art, in state, national, social life” (Berdyayev, 1994a, p. 487). It is the search for an ideal, an idol (based on a sense of nationality) that occurs in the story "Daniel". And even more vividly this is manifested in the work (both in prose and dramaturgy) of another Chuvash writer Boris Chindykov.

Note that in the stories of N. Ilyina, any tragic incident appears as a natural echo of tragic reality and becomes a way of forming the structure of the whole work. In the story “Happiness Found Without God,” such an incident was the acquaintance of the main character Semeckey with his illegitimate and underdeveloped son. The composition of the plot is designed so that all the others precede this incident, and it becomes the culmination of the whole narrative. The problem of the story - drunkenness - is very relevant today. However, here it is only a background that allows the author to reveal such qualities of his heroes as morality, humanity and humanity.

Many writers, beginning with Dostoevsky, but especially the existentialists and writers and philosophers, saw a tragic discord, a conflict in the human mind. The essence of the tragic phenomenon, as an aesthetic category, is to depict the sudden suffering and death of the hero. This happens not because of an accident, but as its inevitable consequence (usually not initially recognized) of misconduct or guilt, usually predetermined by fate, fate, some external powerful force independent of man. Moreover, in the writers' works not only the subtleties of public morals are considered, they widely and panoramically highlight the complex relationship of a person with a particular social, historical situation, reveal the mechanism of the formation of spiritual courage in the tragic interaction of the hero and era, history.

The material of art is ordinary life, the artist sculpts images and action from it. And not from reasoning. Without the domestic sphere, you cannot achieve the intellectual. However, any work of fiction is a kind of intra-spherical existence, a closed being, contained in the consciousness of the artist.

At the end of the 20th century, the tragic beginning in the character of the hero began to be associated with his national identity, i.e. flow from his desire to achieve harmony with his national "I". And one of the first in the Chuvash literature of this period, the playwright and prose writer B. Chindykov raised this problem.

Already in the early 80s of the XX century B. Chindykov raises the problem of national identity in literature. Recall that this was still the time, the era of internationalism, when it was not "fashionable" to love your national language, culture and people. A sense of national self-determination was alien to this period of history. In such a spiritual and moral setting, B. Chindykov's stories appear, whose heroes deeply tragically perceive the reality that has developed for the Chuvash people ("Narasta" (Innocence), 1983; "Hotel Chuvasia", 1983-1984). The main idea of these stories is already in their names. So, for example, "Hotel", a hotel is a place where a person does not live, but only travels. Here he is not the owner, but just a guest. And in the story of the same name, we see how the writer deploys this idea regarding not just one person, but the whole people. Because he is a guest in his historic homeland. However, as we see from the plot of the story, the Chuvash is a guest of his own free will.

In literature, interest in the private life of a person is growing, therefore, in a work of art, everything particular gets a social, historical significance, deeply individual combined with typical. The writer penetrates the depths of people's personal lives, sees their strength or weakness, noble impulses or vices. However, he does not seek to expose them and, all the more, to exaltation. In all this, the writer's ability through these images to understand the most characteristic of what is happening in real life is manifested.

In the story "Hotel Chuvasia" the narration is conducted on behalf of the Chuvash Muscovite girl who has never been to Chuvashia (and all the actions take place in Moscow). Here is how the heroine argues at the beginning of the story: "At that time, although I was a Chuvash girl by blood, soul, thoughts, I stood far from my people, besides, this people did not feel like my family at all" (Chindykov, 1992, p. 36 -37). She was not guilty of this alienation, to some extent, or hatred ("This, of course, was one of the outward signs of this worthless Chuvash people I myself said almost crying" (Chindykov, 1992, p. 40)) the author does not see. All the blame lies with her mother, who did not put her love for the language, for the history of the people. "You're already an adult, it's time to get acquainted with your native people," she invites her daughter to the annual meeting of the Chuvash diaspora in Moscow at the grave of the great Chuvash enlightener I.Ya. Yakovleva. Mother recalls her nationality as a ritual, once a year. However, the author believes in the future, tomorrow of the Chuvash people. Therefore, "unexpectedly in the blood, recklessly, by natural power, uncontrollably develop feelings of love for the native people" (Chindykov, 1992, p. 37). Nevertheless, this is not inspiration, but just some unsolved pain, the anxiety of people who have not found their peace and happiness.

"Chaos", "doomsday" - this is probably how one should characterize the artistic and philosophical vision of the world of the writer B. Chindykov. At the same time, in his philosophical view of national existence, two faiths organically come into contact: Christianity (hence the influence of Russian culture, world outlook) and paganism - Kiremety (the basis of spiritual morality and the worldview of the Chuvash).

In the work of B. Chindykov there are many thoughts of the author or hero about the role and place of the Chuvash language in our society. The writer very peculiarly sees the situation created for the future Chuvash people. He does not see a great prospect for the development of the people. Hence the fact that his young man (who should continue the tradition and whoever has the future) has a miserable, albeit inspired, but miserable look (a combination of incompatible concepts of high and low, very typical for Chindykov), and the old man (who should keep and pass on to the future for generations, the wisdom of the people) is already on the block and insane.

In B. Chindykov's prose, as well as in dramatic works, a steady opposition of consciousness, thinking, lifestyle of one or two heroes of the work of morality, spirituality of his contemporaries is noted. And very often the impression is created that the writer presses on the reader with jerky, unrelated philosophical reflections of the heroes. This feature of the creative style can be traced in all his works.

Along with this, in the stories of B. Chindykov, the philosophical understanding of life is organically combined with its journalistic research. Such originality allows deepening the tragic beginning of human destiny through the socio-historical development of society and vice versa. As the researchers note, "the tragic conflict of the individual and society is unsolvable on the basis of non-religious. A world that has lost faith, is de-Christianized, either detaches a person, detaches it from society, immerses it into itself without the possibility

of reaching ultrapersonal goals, communicating with others, or completely subordinates and enslaves the person to society "(Berdyayev, 1994a, p. 494). Artistic and philosophical comprehension of such submission can also be felt, for example, in the story of George Fedorov "We have one chariot ...".

There is no doubt that literature is not a dead mirror, with the same "addiction" reflecting everything that falls into his field of vision. It is the writer's internal reaction to what is happening in life, i.e. his view of the origins of spiritual and moral problems, his understanding of good and evil, morality and immorality, humanity and inhuman cruelty. This, to some extent, is the artist's desire to find ways to solve these problems. Works of art always embody the quality of the relationship of their creators to the reflected. This attitude, according to researchers, is the nature of the artistic tendentiousness inherent in all art.

In the above-mentioned work of G. Fedorov, the idea of enslaving a person by society, the environment is borne by the main character - Peter Mrtik. Note that one of the leading ideas in this work is human cruelty, meanness and betrayal, the personification of which is the main character Peter Mrtik. The author painstakingly creates the character of this image, step by step revealing to the reader the main reasons for everything negative in his character and destiny. And it seems that the author does not blame the hero himself, but the years of childhood and the rumor of people that hardened his heart.

The character of this hero cannot be interpreted unambiguously. At first glance, everything negative is collected in it: he is rude to his wife and mother, envious, despotic, creeps in front of his superiors and writes anonymous letters to his fellow villagers. At the same time - all this is only an echo, a reflection of the cruelty and injustice of people towards him.

This is how he recalls his childhood: "What does his mother know? She did not see how the soul of the child was stale. How so? Even returning home beaten, all bruised did not say a word to his mother. Angry at her too? Probably angry! - after all, his own, Petra, after being beaten on the street, his mother punished her: do not fight! do not swear! Be like all people! And so he grew up, which means Peter: vicious, envious, with a dream to prevail over his offenders. Even if someone just touched him, he would immediately nibble off like a hamster. In the evening he returned home with a broken head, a scratched face, a torn shirt. At home, the mother, again, with her instructions. He hated it, meanwhile, living from hand to mouth, grew up trusting no one, learned to speak rudely with anyone "(Fedorov, 2002).

As can be seen from the development of the plot, it was this pain inflicted by the hero in early childhood that became one of the main reasons for the "petrification" (after all, his name means "stone") of the soul of Mrdyk.

At the same time, it must be said that the image of this hero in the work is a kind of parody of a specific historical time. Petr Mrtik, so to speak, is the "child" whom a certain social environment nurtured and raised precisely in this way. And this is not only a political system, but also a national tradition and way of life. Therefore, in the story of G. Fedorov, the spirit of the time is expressed not only in the character of the heroes, but appears as a completely independent image. The symbol of power (ugly-totalitarian) here became Pekarsky and Tit Ilyich, on behalf and at the behest of whom Mrtik does his dark deeds. And as if in a "counterbalance" to them in the story are the images of the former chairman of the village council Grigory Kuzmich and teacher Viktor Nikolaevich, who are assigned the role of the right leaders (as the author sees this power).

Many works of recent years attempt to evaluate and characterize the period in the history of our country, which is called the time of stagnation and Stalin's totalitarianism, because to understand global social issues, the artist simply needs to address the turning points of history, "starry" and "fateful" periods in fate of the people. Moreover, usually a "new look" at the events of past years is primarily an expression of a position on the most acute problems of our time. In this regard, the literature again (as in the 60s of the XX century) comes to the forefront of the image of the "little man", his philosophy and view of the world. All this, most likely, is done by writers in order to create a more or less objective picture of historical time, to deepen the spiritual tragedy of man.

In the story "We have one chariot ..." in the character of his heroes, the author seeks to reveal the harmony (and to a greater extent - the disharmony) of the influence of the social environment and national life on the fate of the "little" person. And therefore, concrete historical time here becomes that bar, that barrier that checks the spiritual and moral qualities of a person. Petr Mrtik, Matvey, Caverle, Yossokh, for example, did not manage to overcome it in their soul and this led them to the loss of themselves.

In the work of G. Fedorov, in a special way of deepening both the idea of the work and the artistic and philosophical view of the writer (the person is responsible both to the living and to the memory of the dead),

and the character of the heroes, dreams of heroes (Unyuk, Praski, Pavel Yasaka) became. For a writer, a dream here becomes a method of interpreting and connecting with each other various events in the life of heroes and those thoughts of the author, which, most often, are in no way connected with the content of the work. Probably, for him, a dream is an opportunity to reveal the secrets of tomorrow, transferring future events to the lives of today's heroes, as well as his attempt to see the cause and effect consequences of their actions. As a result of this, the symbolic meaning of these dreams is clearly increasing. So, in the dream of Pavel Yasak, Peter Mrdyk sends Gregory (Kerkuri) to the logging site, which becomes a symbol of exile, sending him to the camp. The stone on the porch is a symbol of future difficulties and troubles in the fate of Euchen, Paul, Kerkuri, arising from actions and at the behest of Peter. The bloody lake in the forest is a symbol of the evil of the era (the Stalinist period of history), etc.

The worldview of modern man is changing before our eyes, more and more drawn into the anxieties of the world and humanity. Literature is in a hurry to fix these changes in the word, type and character. The self-awareness of the heroes of literature has also changed: they keenly feel their individuality, but they also keenly feel inscribed in the human race. And these changes in the poetics of art began to occur from the beginning of the 20th century, when the role of the artist himself became more active and the correlation of ideas and image in the structure of the work changed. The result of these changes was the primacy of not only artistic information, which came from the objective world, captured in the forms of life itself, from an artistic image that carries within itself a living, organic conjunction of all that exists, but also the philosophical thoughts of the writer about the world.

3. CONCLUSION

Modern Chuvash artistic and philosophical prose through a deepening in the thickness of the national character and life has clearly expanded the horizons of knowledge of the human essence and the meaning of his life. In this connection, I would like to recall that Dostoevsky had the idea that without freedom of sin and evil, without the test of freedom, world harmony cannot be accepted. Man rebels against all forced harmony. A person's freedom cannot be accepted from a coercive order as his gift. Human freedom must precede such an order and such harmony. Through freedom, there must go a path to order and harmony, to a world connection of people. And as the analysis of works done by us shows, the hero of modern philosophical prose seeks and strives for just such freedom and such harmony.

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