современного научного дискурса, которые доказываются А. Ачарья, Бузаном, Д. Лейком, Дж. Ньюманом [25], выступающими с требованиями, согласно которым состояние социальной безопасности регионов не может только конструироваться, так как оно имеет объективные параметры своей структуры и реальные проблемы и тенденции развития. Поэтому становится очевидным, что практическое значение для организации современных исследований социальной безопасности российско-китайского приграничья, должна иметь реализация модели исследований основанная на методология структурного реализма, учитывающего положения как инструменталистских и конструктивистских концепций, так и положения цивилизационного и системного подходов, в которых отражались актуальные проблемы современности и угрозы выживанию региональных сообществ.

1. Морзе Х.Б. Международные отношения Китайской империи. Нью-Йорк: Изд-во Нью-Йорк, 1918. 1570 с.
2. Харрисон М. «Спотыкающийся медведь, парящий дракон: мог ли Советский Союз пойти по китайскому пути? // Вестник Европы. 2014. № 38. [Электронный ресурс]. Режим доступа: <http://magazines.russ.ru/vestnik/2014/39>
3. Forsyth J. A History of the Peoples of Seberia. Russia's North Asian colony 1581-1990. Cambridge: Cambridge univ. press, 1994. - XX, 455 с.
4. Kotkin S. Manchurian Railways and the Opening of China: An International History. Armonk; NY, 2010. 235 p.
5. Morse H.B. MacNair H.F. Far Eastern international relations. Boston: Houghton Mifflin and Company. 1931. 846 p.
6. Quested R.K.I. «Matey» imperialists. The Tsarist Russians in Manchuria 1895–1917. Hong-Kong: Centre of Asian Studies, 1982. 430 pp.
7. Wishnick E. The New China-Russia-U.S. Triangle // NBR Analysis Brief. 2015. [Электронный ресурс]. Режим доступа: https://www.academia.edu/43545459/The_New_China_Russia_U_S_Triangle
8. Zhukov A., Bernyikevich T. Religious security of the Russian Federation as Reflection object of the philosophy and religious studies // MATEC Web of Conferences. electronic edition. 2018. С. 10003.

Kovaleva M.V.

The problem of creativity as a way of realizing culture in Russian religious philosophy of the late XIX - early XX centuries

*Kursk State and Municipal Service Academy
(Russia, Kursk)*

doi: 10.18411/sr-10-04-2021-95

Abstract

This article is devoted to the problem of the creativity. This problem is one of the most emotional and mysterious. Russian religious philosophers try to make sense of human existence through the creation. Understanding of the opportunities and the ways of realization of creativity in culture has cultural and philosophical implications for understanding the dynamics of culture in early 20s.

Keywords: culture, religious philosophers, creation, value

Russian religious philosophers recognize the transcendent principle in man, and as a result, they interpret culture as the embodiment of absolute values. The denial of absolute values, in their opinion, leads to nihilism. However, to be absolutely kind is an impossible task, to be absolutely wise is infinite, and man is a finite being.

Understanding of man as endowed with divine potentiality, faith in reality and the creative power of the due lead Russian religious philosophers to comprehend the way of introducing man to absolute values, this is associated with an attempt to understand and describe the phenomenon of creativity. It should be noted that in the course of studying the

problem of creativity, cultural and philosophical problems acquire a moral and anthropological character. The basis for understanding the phenomenon of creativity is the idea that a person faces the theurgist task of creating the world and the creative act is a continuation of the creator's work. Understanding the phenomenon of creativity is another line of research that is a problem field of analysis of culture in the Russian religious philosophy of the late XIX-early XX century.

The problem of creativity becomes the subject of special study only in the twentieth century, when, due to the powerful growth of mass culture, millions of people live at the expense of the creative work of tens of thousands of people, that is, at the expense of someone else's creativity[1].

Culture only fulfills its purpose when it is constantly being created. When new cultural values appear, when it comprehends itself and the ways of its development. What is the place of the phenomenon of creativity in the cultural and philosophical views of Russian religious philosophers? What are the peculiarities of understanding creativity among representatives of this direction?

S. L. Frank also addresses the problem of creativity. The philosopher notes that creativity, a creative attitude to all life is not a right, but a duty of a person. Creative tension is a moral imperative in all spheres of life, but it is especially pronounced, from the point of view of Russian thinkers, in such a gray culture as morality.

S. L. Frank believes that the true fulfillment of the will of God is available only in the form of free creativity, any blind, slavish, mechanical fulfillment of this will is a misunderstanding of its true essence. Man as a servant of God, according to S. L. Frank – is just a saboteur, because God called man not to be a slave, but a collaborator"[2].

Thus, for the ethics of creativity, the struggle against evil is not so much the suppression and destruction of the forces of evil, as the creative realization of good and the creative transformation of evil into good. For example, love for enemies, non-resistance to evil are possible not from weakness, but from the creative power of the spirit. Only it overcomes the evil infinity of evil, cuts the chain of evil, transferring people to another plane of existence.

Ethics can only be creative, because it corresponds to the very nature of man. All spiritual power comes, according to S. L. Frank, from the center and primary source of reality, which we call God. Understanding the metaphysical meaning of creativity, the philosopher believes that when creating, a person experiences the action of God in himself as a creative principle. In the experience of creative inspiration, superhuman creativity directly translates into creative effort. Realizing himself as a creator, a person understands his participation in the mysterious process of creativity. Here he is most aware of himself as "the image and likeness of God." Therefore, God not only creates being, but he also creates creators. In the person of the human spirit, writes S. L. Frank, we meet with such a created being, to whom God, as it were, delegates in part his own creative power, whom he authorizes to be an active participant in His creativity. The very moment that constitutes a person as a person – the moment of autonomy, self-determination-is revealed simultaneously as a carrier of creativity"[3].

According to S. L. Frank, man as such is the creator. Nowhere does his God-human nature manifest itself more clearly than in this role. And especially in the field of moral and religious, in the field of the creative effort of man to introduce, to perceive in his own being, the holiness of God. Human creativity is the free fulfillment of the whole will of God.

P. A. Florensky's teaching about the cult is in a certain sense a theory of creativity. The highest essence of a person is to see another world, to enter it with the help of a cult. Man is a being who performs a cult. If in Christian ontology the world is considered as fallen, affected by a fundamental imperfection, then the cult, from the point of view of P. A. Florensky, turns out to be the universal activity that alone can overcome, remove this

ontological damage. The cult seems to remove the blind barrier between being and culture, between the phenomenon and the noumenon. For example, in the spiritual vision developed with the help of the cult, in iconography, there is a direct contemplation of noumens hidden from the sensory vision. "In a broader sense, all creativity should also be considered borderline activity, since it, whether in art, science or philosophy, is also directed to the disclosure of the semantic, noumenal side of phenomena. With this interpretation, creativity also appears under the auspices of a cult and requires a cult premise"[4].

In the context of the problem of creativity as a way of realizing culture,

S. N. Bulgakov gives a different understanding of culture and civilization and clarifies his vision of culture. From his point of view, civilization is an adaptation to the conditions of natural life, and culture is a creative attitude of a person to the world and to himself, when a person puts the seal of his spirit on his work in the world. A truly Christian life is a continuous struggle with the world, a struggle for spiritual existence. If people give in to this struggle, they are sacrificing culture for the sake of civilization. The victory in this struggle is brought by the creativity of culture.

God created man to fulfill the image of God in his own likeness. A person, according to S. N. Bulgakov, is set to himself in order to realize his eternal image by creative effort. But creativity is not identical with divine creativity – God's creativity extracts being from emptiness, and man creates from the divine fullness. Man is called to be a co-creator of the world (not in the sense of creating something not created by God), and he continues to reveal the divine plan for himself. Since man is not able to create existence, he creates a culture in which God's plan for man is visible.

In Christianity, there are two understandings of the world: the world as a cosmos and the world as a fallen state, as a painful state, as a temptation. Such a world must be saved. The struggle with the latter passes through asceticism, through the rejection of temptations. This is the struggle for true culture. Asceticism and culture are not opposite concepts, they are one single spiritual principle. "Man is created in the world and in the flesh, this is a necessary condition for existence, and no one can protect himself from this as long as he lives, that is, creates. But if a person does not create, does not do, if he is irresponsible before his work, if he does not invest in the work the power of his thought, the power of love, then it does not implement asceticism, but nihilism. And if this is called asceticism, then asceticism is a captivity to the world, it is a recognition of the world even more than civilization recognizes it. The nihilistic understanding of asceticism is expressed in freeing oneself from responsibility for the world. True asceticism is the greatest cultural and creative force in the world"[5].

The task of culture, S. N. Bulgakov believes, is the work of God-manhood, that is, the humanization of the world and the deification of man. This task is endless. But we must follow the path, even though we know that we will never reach the goal. We must create with religious love for the work we do, so that "our works will be stones for the building of the Kingdom of God."

Thus, the views of Russian religious philosophers on the issue of creativity are based on the search for a way to introduce a person to absolute values. The source of this understanding of this phenomenon, as it was noted, is the idea of V. Solovyov that man faces the theurgist task of creating the world, and the creative act is a continuation of the work of the creator.

Systematizing the propositions put forward, the characteristics of creativity by S. N. Bulgakov, P. A. Florensky, S. L. Frank, we will build an understanding of this phenomenon taking into account the peculiarities of their views.

1. Creativity is a moral duty, an imperative, a duty and, ultimately, the purpose of a person (S. L. Frank). The highest essence of a person is to see another world, to enter it with the help of creativity, and this is his God-human essence (P. A. Florensky).

2. By creative effort, man fulfills his eternal image, creating from the divine fullness. Man, therefore, is the co-creator of the world, he reveals the divine plan in himself (S. N. Bulgakov).
3. The fulfillment of the will of God is available in the form of free creativity (S. L. Frank). Creativity is always transcending, going beyond the limits of the present world (S. N. Bulgakov). Only a creative person can go beyond the limits of culture, to a higher being.
4. The task of culture is to humanize the world (S. N. Bulgakov).
5. Genuine creativity – creativity is religious (S. N. Bulgakov).

Culture, therefore, introduces man through creativity into actual communication with the divine world.

As you can see, Russian religious philosophers comprehend the mechanisms by which culture develops and improves. Understanding the ways and possibilities of implementing creativity in culture, the relationship between external and internal creativity is of cultural and philosophical importance for understanding the dynamics of culture in the early twentieth century, as well as ways to improve the cultural environment in modern society.

1. Gubin V. D. Culture and creative activity. - M., 1987.
2. Frank S. L. Light in the dark // Frank S. L. Spiritual foundations of society. - M., 1992. pp. 294-295.
3. Frank S. L. Reality and man. Metaphysics of human existence. - Paris, 1956. pp. 291-292.
4. Horuzhiy S. S. Philosophical symbolism of P. A. Florensky // P. A. Florensky: Pro et contra. - St. Petersburg, 1996. p. 540.
5. Bulgakov S. N. Dogmatic justification of culture // Essays in 2 volumes. Vol. 2. - M., 1993. P. 640.