

RUSSIAN PHILOSOPHERS ON CONCILIARITY

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Annotation

In the article, the author presents theoretical issues related to the consideration of the term "conciliarity" in the works of Russian philosophers of the second half of the 19th century. This issue is considered in the aspect of the use of this concept by L.N. Tolstoy in the novel "War and Peace" on the example of individual heroes or groups of characters in this novel.

Keywords: concept, Christian tradition, idealistic philosophy, "swarm principle", historical concept, psychological law, concept of personality in history

In Russian philosophy, the term "conciliarity" acquires the status of a concept due to the Slavophile vector. It can be said that N. Slavophilism is in Berdyaev's opinion "... the first attempt at ourself-awareness", which speaks about the Slavophile character of the concept of "conciliarity".

The most prominent representatives of the Slavophiles include A.S. V. Khomyakov, who is the author of the term, giving "Conciliarity" a fully formalized meaning of the concept.

Namely, in A.S. Khomyakov's teaching, the concept of "conciliarity" inherently acquires the status of belonging to Orthodox culture. In his work "Philosophy of Freedom", he contrasts Orthodoxy and Catholicism, based on its dogmas, which have lost the ability to unite because it is "rationalism in materialism", as well as Orthodox faith against Protestantism, which A.S. Khomyakov characterizes as "rationalism in idealism". In the novel "War and Peace" by L.N. Tolstoy devotes to this a separate story line related to Lisa Kuragina and her family, where the heroine, at the peak of her image, switches from Orthodoxy to Catholicism, which becomes the moment of her spiritual betrayal.

"All people are for everyone, for the whole world, all people are brothers in misfortune, all people are involved in original sin, and every one can be saved only together with the world. This word was used by another Russian philosopher N.A. Belongs to Berdyaev, L.N. A fierce opponent of Tolstoy, here recognized all his genius and accused him of the cult of the ideas of European rationalism, calling him "the evil genius of Russian history."

The fact is that L.N. Tolstoy was a fighter for conscience, justice, morality and murder for the whole world in the 80s of the XIX century. However, in Russia Tolstoy became a stumbling block in matters of knowledge of God and himself.

N. Berdyaev in his work "The Spirits of the Russian Revolution" gives his vision of the cathedral in three forms. First, the epistemological interpretation confirms the connection of this knowledge with various levels of the human community. Secondly, the moral meaning of the conciliar phenomenon and, thirdly, its eschatological character. Russian Russians tend to experience everything transcendentally, but not immanently, "which can be interpreted as alien and even hostile to the true values of the Russian worldview."

The Russian person does not accept these values because they cause temptations, and as a result there is a feeling of the beginning of the apocalypse and the coming of the Antichrist. L.N. Tolstoy brought the Antichrist theme to the first pages of the novel, when in Scherer's salon the main characters discuss the personality of Bonaparte, and the owner of the salon calls Napoleon "this Antichrist." Of course, the Antichrist can be understood as a separate historical figure, but this episode is not when viewed in the context of Berdyaev's concept, the Antichrist can be understood as European values that were actively introduced into Russian society during the reigns of Paul I and Alexander I, which, by the way, were perceived with great interest and eagerness.

In the works of other philosophers, which arose as a philosophical concept, the cathedral began to acquire a social status at the turn of the 19th and 20th centuries. The priest, theologian and philosopher Sergei Nikolaevich Bulgakov considers "conciliarity as a myth" to be the opposite of its two manifestations. Its first manifestation is the unity of nature in all its forms, the universe and man, where the social being merges with nature. Bulgakov, in his work *Philosophy of Economics*, calls such unity "free." In this case, the "cathedral as a myth" manifests itself through the archaic and cosmological nature of culture and relations in society.

The second presentation of the council is "science as a myth" or "the myth of materialism". According to Bulgakov, life comes from inanimate objects, which are then humanized. Thus, along with Orthodoxy, through the self-determination of society, there is the possibility of a dialectical transition to the "cathedral as a symbol of faith", a new level of Conciliarity.

S.N. Bulgakov believed that man, being by nature an individual "I", renounces his "I" and experiences himself as part of the "Divine Sophia, ideal humanity", creating a "cathedral as a symbol of faith".

Russian Idea and its Creators, Arseniy Vladimirovich Gulyagaputs "conciliarity" at the center of Russian philosophy and substantiates his position in I.A.N. Lazareva's monograph "Ideas of conciliarity and freedom in Russian religious philosophy" gives the concept of "freedom" and its difference from the European interpretation of this concept.

In M.A. Sholokhov's monograph, the idea of conciliarity and its artistic embodiment in Sholokhov's novel "The Quiet Don" by N.V. Stuflyayev, using a complex religious, cultural, literary and philosophical context, examines dialectical issues related to the concept of "conciliarity" during the spiritual crisis of the early twentieth century in his philosophical arguments concerning the postulate of "nonviolence against evil". N.V. Volokhova, N.I. Kryzhanovsky, P.E. Boyko, O.A. In the dissertation study of Evreeva, the interpretation and understanding of the concept of "conciliarity", expressed in its various manifestations, is considered.

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