

Artículo de investigación

**Cultural and civilizational phenomenon of intelligentsia:
Historical and visionary reality⁷⁵**

Культурно-цивилизационный феномен интеллигенции:
историческая и провидческая реальность

Fenómeno cultural y civilizational de la intelectualidad:
Realidad histórica y visionaria

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Abstract

The article attempts to consider the phenomenon of the Russian intelligentsia in a wide cultural context. We turn to the works of Russian philosophers, to the works of art by Russian writers. Philosophy, literature and art in Russian culture form a synthesis through which you can understand the uniqueness of the national image of the world. The material for the study is the treatise S.A. Yesenin "The keys of Mary". In this treatise, the poet reflects not only on the laws of art, but also gives ideas about the Russian man, his connection with archaic knowledge, expressed through ornament, embroidery, and applied art. The comparative-typological, structural-functional and systematic analysis method is applied.

Keywords: Cultural code, archetype, Russian intelligentsia, Russian literature, Russian philosophy, German philosophy.

Аннотация

В статье предпринимается попытка рассмотреть феномен русской интеллигенции в широком культурном контексте. Обращаемся к трудам русских философов, к художественным произведениям русских писателей. Философия, литература и искусство в русской культуре образуют синтез, через который можно понять своеобразие национального образа мира. Материалом для исследования выступает трактат С.А. Есенина «Ключи Марии». В этом трактате поэт размышляет не только о законах искусства, но и дает представления о русском человеке, его связи с архаическими знаниями, выразившейся через орнамент, вышивку, прикладное искусство. Применен сравнительно-типологический, структурно-функциональный и системный метод анализа.

Ключевые слова: культурный код, архетип, русская интеллигенция, русская литература, русская философия, немецкая философия.

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Resumen

El artículo intenta considerar el fenómeno de la intelectualidad rusa en un amplio contexto cultural. Pasamos a las obras de filósofos rusos, a las obras de arte de escritores rusos. La filosofía, la literatura y el arte en la cultura rusa forman una síntesis a través de la cual puedes entender la singularidad de la imagen nacional del mundo. El material para el estudio es el tratado SA Yesenin "Las llaves de María". En este tratado, el poeta no solo reflexiona sobre las leyes del arte, sino que también da ideas sobre el hombre ruso, su conexión con el conocimiento arcaico, expresada a través del ornamento, bordado y arte aplicado. Se aplica el método de análisis comparativo-tipológico, estructural-funcional y sistemático.

Palabras clave: Código cultural, arquetipo, intelectualidad rusa, literatura rusa, filosofía rusa, filosofía alemana.

Introduction

No matter how many scientists argue and put forward theories about the emergence of intelligentsia as a cultural phenomenon, all of them, one way or another, will again return to understanding the intellectual as a unit of being, culture, history. Of course, one can examine in detail various concepts concerning the origin of this phenomenon, which have accumulated enough in the history of science. For example, in the works of L.Ya. Smolyakov, V.S. Memetov, V.P. Alekseev, A.I. Pershits (Alekseev, Pershits, 2007) and other scientists, the intelligentsia is perceived as a phenomenon rooted in ancient times, Antiquity, Ancient Russia, the Middle Ages (Kabanov, 2008). But all these concepts should be perceived only in the light of one problem, namely, the problem of looking at history itself, at its processes and facts from two points of view - everyday, rational and visionary, sacred. From this angle, the very understanding of the intellectual phenomenon will be filled with a different meaning. If we look at the history and the problem of the intelligentsia only from the everyday point of view (perceiving history as a series of events, and the intellectual as a person who is characterized by a certain set of norms and rules of behavior), then each progressively thinking cultural person can be considered an intellectual. However, if we are talking about historiosophy, then an intellectual is a person who is primarily involved in spiritual knowledge, comprehends spiritual science and is certainly rooted in his culture. But here, too, a dialectical problem arises. For example, poets and people of art in general are involved in such knowledge, as A.A. Blok: "the artist sees not only the first plan of the world, but also that which is hidden behind him, that unknown distance, which for ordinary eyes is obscured by naive reality" (Blok, 1971). However, at the same time, many people of art, the same poets, were not rooted in archaic culture - the same Blok saw the blame for this among the Russian intelligentsia (the

question of the phenomenon of Russian intelligentsia of the 20th century, its split). How, in this case, to "calculate" the cultural code of an intellectual, to understand the depth of this phenomenon?

Materials and methods

In our article, we will talk about the teachings of the German philosopher, the founder of anthroposophy, Rudolf Steiner, who presented in his works and lectures an anthroposophical vision of an intellectual. We also refer to the treatise S.A. Yesenin's "The keys of Mary", which presents the relationship, the communion of Russian people with their spiritual culture and art, archaic views of the Slavs. For analysis, we use a typological and systematic method that allows us to perceive the text in a wide space of world culture.

Rudolf Steiner, a German philosopher and scientist at the beginning of the 20th century, founder of anthroposophical teachings, speaks in his lectures in Dornach in 1924 on the Rosicrucian teachings, the personality of Agrippa Nettesheim, about the space intelligentsia that has existed at all times, about people from the beginning Earth: "The planet Earth's intelligentsia was man as such <...> Man was considered as a creature, which, thanks to the forces hidden in his being, impulses the Earth in its movement around the Sun, in its subsequent movement in world space" (Steiner, 2006). Steiner also cites statements from the teachings of the German natural philosopher Agrippa Nettesheim, who understood by the intelligentsia of people who create "planetary control", worship the Sun, follow spiritual cosmic laws, and this follows the name of these people - "planetary intelligentsia" (Steiner, 2006). It would seem that this is far enough from modern theories about the intelligentsia, but if we are

talking about people of art, about people involved in passionarity with culture, we must take into account two views on reality - historical and visionary. This view was close to the philosophers representing Russian cosmism. For example, Vl. Soloviev in articles on A.S. Pushkin, wrote about two views on art - real, historical and prophetic, visionary.

The first view of art is subject to many theories in science that studies the phenomenon of the intelligentsia. From the second point of view, art itself is "considered", which is on the verge of real historical and existential reality. Actually, many poets of the Silver Age wrote about this: "The verse reminds a person that he is the immortal son of the Sun and the Ocean" (Balmont, 1990). In this case, it is worth referring directly to examples from art, the reasoning of poets. We will turn to the beginning of the 20th century, where the question of the intelligentsia and its connection with culture was especially acute, to S.A. Yesenin, the most national Russian poet in this era.

V.S. Solovyov, discussing in his treatise "Readings on God-manhood" about the human person, introduces the concept of an objective and subjective idea, which ultimately comes down to a universal idea: "Every creature is what it loves" (Solovyov, 2006) Turning to Soloviev's doctrine of ideas, we come to the concept of a "real idea", which the national genius perceives and thus comprehends the divine principle - the ideal cosmos is realized in his art (Solovyov, 2006). Based on this, we will consider Yesenin's treatise both as the embodiment of a national idea and as a theoretical justification of the cosmic idea of personality in his poems. In this case, the following remark by Solovyov is also significant for us: "The true source of poetry, like any art, is not in external phenomena, and also not in the subjective mind of the artist, but in the original world of eternal ideas or primitives" (Solovyov, 1991).

Results

It is impossible to talk about the Russian person, about his mental features in isolation from national axiology, which organizes the national image of the world. In our work, we will talk specifically about national axiology, from which the "Russian Spirit" is born, the connection between being and non-being is realized, the cultural distance is overcome. In the cultural and philosophical theme G.D. Gachev paid great attention to the national images of the world (Gachev, 2007). The scientist singled out his

cultural codes, characteristic of each national image. In our article, we turn to the treatise S.A. Yesenin's "The Keys of Mary" and the codes of culture, which in it are theoretically comprehended by the poet. But since we turn to poetry, we will also talk about the moral and artistic tradition and reality in art that arose on the cut of historical and cosmic reality. In his book "Poems and Poetry" V. Kozhinov, discussing the nature of genuine poetry, comes to a very striking conclusion: "Poetry is an organic unity of the external and internal, in which the living life and the living meaning of the phenomenon, rooted in the infinity of the Universe, are realized" (Kozhinov, 1980).

In the treatise "The Keys of Mary" S. Yesenin writes about the existence of a ship, screen saver and angelic image in poetry, as well as understanding of poetry through the "tree" system, the constant of the Spirit: "The essence of creativity in images is divided in the same way as a human being into three types - soul, flesh and mind.

The image from the flesh can be called introductory, the image from the spirit of the ship and the third image from the mind angelic" (Yesenin, 1997). Relying on these remarks by Yesenin about "ship images", we ask about the existence of such an image in poetry "before Yesenin" and the existence of such formulas that extend into the distance in folklore and Russian literature (the term is A.N. Veselovsky). The poet's statement that "there has been an incredible dumbness in Russian literature lately" that many "gather in pieces, like a discovery" (Yesenin, 1997), although in previous centuries it was present in the artistic consciousness, also raises this question. This remark makes us turn to the poetry of M.Yu. Lermontov, which carries this "splash ship" image. We also note that one of the poets loved and influenced by Yesenin was Lermontov.

In the poem of the same name "Sail", a poetic manifesto that caused a lot of controversy and interpretations in literary criticism, Lermontov paints exactly the image that Yesenin writes about in "The Keys of Mary". Before turning directly to the analysis of "Sails", we quote one, which is important in our opinion, from Lermontov's early novel "Vadim": "Olga often forgot her sewing and observed the blue wandering waters and barges with white sails and colorful weathercocks" (Lermontov, 1957). The quote, at first glance, is usual, but referring again to the Yesenin treatise, we find: "The tree on the towel is the value we already know, it is not

embroidered on anything except the towel, and again we must indicate that this is very hidden and very deep meaning" (Yesenin, 1997). As shown by the studies of A.M. Panchenko, in Russian folklore, the traditional formula is "playing the harp", embroidery matters topics, that is, the combination of reality with space (Panchenko, 1986). Here we will make a digression and say that in the eastern cultural tradition (in Islam) the extraordinary flowering of applied arts led to the visualization of oriental poetry, and the ornament was perceived as an expression of the Spirit of the Age (Urozhenko, 1999). It is noteworthy that Yesenin points to the meaning of embroidery (for the verbs "weave" and "weave" it is expressed in the meaning "the relationship between being and nonexistence" (Panchenko, 1986)), objects of peasant life and the building cosmogony of the whole hut, which was also organized in many ways by "air "Images:" all our skates on the roofs, roosters on the shutters, pigeons on the princely porch, flowers on bedding and underwear, along with towels are not simple patterns, this is a great significant epic to the outcome of the world and the purpose of man" (Yesenin, 1997). Here it is also necessary to say about the idea of the Cosmosophy of Russia put forward by G.D. Gachev who understands "nature as a text", and this text "The people should read, understand and implement in the course of Labor, in the creation of culture on this earth" (Gachev, 2007). The Russian man embodies the air, which is recreated either in HUMAN, remaining unembodied, as happens with the heroes of F.M. Dostoevsky (Gachev, 2007), or embodied in the Axis mundi, that is, the World Axis, like the lyric hero Yesenin, tearing into the Sky:

Only guest I, random guest
On your mountains, the earth.
.....
Fated to me initially
Fly into the dumb darkness. (Yesenin, 1995)

This retreat allows us to understand the significance of the image-ship on which Lermontov's poem is built. In this case, we have to turn to oriental poetry. This appeal is dictated by several reasons. Firstly, Lermontov himself gravitated towards the East, speaking about the pragmatism of the West, that all of Europe had become obsolete, about the need to learn the "Tatar language" (letter to S.A. Raevsky (Lermontov, 1957)). Secondly, he was familiar with oriental poetry: a young poet (1830-1832) listened to lectures by orientalist A.V. Boldyrev, M.A. Korkunov in Persian, Arabic poetry (Grossman, 1941). Finally, thirdly, such a

typological paradigm was still declared by V.V. Rozanov (Rozanov, 2002), who called Lermontov a poet of the stars, and his poetry is the brainchild of the Chaldean cults, moreover, expressing the idea that the work of the Russian classic can be understood from the point of view of the ancient cult of the Mother of all things that comes to us from Egypt and Babylon. But what kind of internal connection can there be between all this? The fact is that oriental poetry itself (Persian, Iranian) as a dominant carries the image of a ship coming from Sufi teachings (Bragin, 1988), it is also connected with the cult of the Black Virgin or, according to Soloviev, Great Sofia. Analyzing the "Sail", we turn to the poetry of M. Voloshin as a figurative parallel, who combined the image of the "winged ship" with the East, associating it precisely with Iranian shepherds "listening to the music of the worlds", Chaldean stargazers:

And in the river deltas - the Chaldean stargazer
And the shepherds of the Iranian plateaus.
(Nizami, 1985)

Without departing from Yesenin's treatise, we find a peculiar, but in our opinion poetically accurate, explanation of the word "shepherd". The poet shows that the shepherds were "trained" by the stars (Yesenin, 1997) and, of course, their perception is associatively associated with the stellar "ship" image, which we also find in Voloshin:

Oh these dreams
About the golden sky!
Oh marina
Cruise ships! (Voloshin, 1982)

Speaking of Lermontov's "Sail" V.M. Markovich notes that there is a kind of "breakthrough", a way out of everyday life, a transition point, but a storm is needed for the transition to take place.

Turning to eastern poetry, to the lyrics of Nizami Ganjavi, we find the likening of a lyrical hero to a sail that is in search, trying to break out of the ocean of everyday life:

When you accidentally get on a ship, rise and don't fall!
Sail, unable to fall, shone with the light of the sun. (Nizami, 1985)

The "Sail" of Lermontov is associated with the image of the protagonist, explicitly expressed, in search of his helmsman, to become a ship. "We are talking about the highest search, the search

for the meaning and purpose of life, the movement of a person forward” and this search is “very difficult” (Naidich, 1973). On the path of enlightenment, the human spirit is constantly being tested - the normal state of the tariqah - obviously, it cannot be otherwise: “in order to withstand the severe difficulties of the spiritual path, a person has to exert all his strength” (Chittik, 1995). He asks for the storm to break, therefore that only then will there be a meeting with the Creator. We turn to Sufi poetry, to the lines of Rumi, Hafiz:

A wave of alast came and the ship of the body is broken,
When the ship is again wrecked, there will come
a time of unity in a date (Shukurov, 1995)

We see that “Sufi poets create a figurative interpretation of the ceramic plot about the origin of Creation, develop this plot, referring to the realities corresponding in the Qur'an - the sea, ship, wind ...” (Shukurov, 1995). Thus, the Sail is a “body”, a kind of cosmic model through which a divine meeting takes place:

Under it a stream of brighter blue
Above him is the golden ray of the sun ...
(Lermontov, 1957)

Many researchers in the last quatrain see an antinomy:
And he, rebellious, asks for the storm
As if there was peace in the storms!

But there is no antinomy - everything is natural from the point of view of ritual logic. Before us is a “rhizome text”, or rather, artistic foresight, which is based on “flickering rhizome.” The space “seems to flicker in the transition from the undetected to the individual realized elements” (Sintsova, 2007). The sail joined the divine (“above it the golden ray of the sun ...”). However, to reunite with Pilot, you need to break, so he is looking for storms. Voloshin directly says that the Pilot should bow before the gods and obey the sky:

Listen how rustling
In them the voice of the sea is hopeless
Than crying shadows ... And over the stern
Bow down, anxious and dumb,
Before the gods of the underworld ... (Voloshin, 1982)

In Voloshin’s poetry, the archetype of the Way, which is associated with the feminine, namely the Moon, is more clearly read out. In Lermontov’s “Sail” this is not present, only

Kormchiy is supposed, but if you take Lermontov’s work inherently, refer to his prose (we have already quoted Vadim) and his poems, memoirs, we will see that “ knight complex ”: “When I was still young, I liked to look at the moon, at the various clouds, which in the form of knights with helmets crowded as if around it; as if the knights escorting Armida to her castle, full of jealousy and anxiety ” (Lermontov, 1957) - because “ the [poet]’s spiritual childhood ended much earlier than that of his peers ” (Semchenko, Frolov, 1982).

Summing up everything said. We can assume that the female archetype embodied in the poetry of Lermontov and Voloshin, the rite of becoming a knight, gaining a higher cosmic essence, which, oddly enough at first glance, is associated with a boat or a spaceship illuminated by either the Sun (“Sail”) or the Moon as in Voloshin’s poems:

Desert of waters ... With alarm obscure
Pushes a shuttle wave.
And blooms like a red fern,
The Sinister Moon. (Voloshin, 1982)

Returning to Yesenin’s treatise “The Keys of Mary”, to the theoretically substantiated poet’s image “ship, saver”, let’s say in this connection that in Yesenin’s poetry we also find a “star ship” that transforms reality into a perfectly organized space of the lyrical hero:

A month will sail and swim
Drop oars on the lakes ...
And Russia will still live,
To dance and cry at the fence. (Yesenin, 1997)

The “ship” is also assumed here, but the ship’s image is read through the archetype of the moon. It is natural in this connection to turn to the etymology of the word “carnival. Modern researchers believe that contrary to M.M. Bakhtin, it does not go back to “flesh”, not to bodily delight, but to the semantics of the “wagon-ship” (Smirnov, 2001). So, in the modern Spanish carnival, which undoubtedly experienced the influence of Eastern, Arab culture, we meet with three ships: “Hell”, “Purgatory” and “Paradise”. It seems to us that the connection with the Sufi ship is obvious here, though it is complicated by the influence of Catholicism. The question remains open about the existence of such representations in the Russian national tradition and about acquaintance with these traditions of Yesenin. In this context, it will not be amiss to recall the folk drama *The Boat*, the legends of Stepan Razin, in which the hero paints a ship on the walls of the

prison. Therefore, with a certain degree of certainty, we can talk about Esenin's rootedness in this traditional system of views, about associations coming from Russian folklore, and about a metaphor that is born out of a myth. We find the same image of the ship in Russian embroidery, but in it at the head of the ship we find a female figure. This is due to the female archetype that can be represented, depicted by animals such as a mare (horse), a snake and a bear. Here I want to quote Yesenin's poem "Mare's Ships":

Do not stick the claws azure
From snowstorm cough-stench;
Flies by the neighing of storms
Skulls gold-coniferous garden. (Yesenin, 1997)

This excerpt from "Mare's Ships" is interesting not only in an implicitly expressed way of a "winged ship" ("neighing storms"; "raking down in the forests / oars of severed hands"), but also in the motive of a severed head that naturally occurs in this space-cosmos situation: lyrical hero aware of the responsibility of joining the sacred space. He realizes that after this death will come (the motive of the severed head is the motive of cosmic rebirth), but with the subsequent revival, which is why it is appropriate here to say about the cosmization of the "body", about sacred anthropology:

Beasts, beasts, come to me
To cry anger in the cups of my hands! (Yesenin, 1997)

Hands are likened to the cupola, the dome of the sky. Thus, the human body is perceived as a world axis. But this is due to the ritual situation - joining to a secret union of mares, at the head of which, of course, is a female figure, a figure of silence. It is no coincidence that the name of the little poem is based on the mare / horse archetype. Returning to the starting point of Esenin's treatise "The Keys of Mary" on the sacred meaning of embroidery, we take into account the observation of B.A. Rybakov on the image of moose-elk women (animals could vary) on the embroidery placed next to the masts (Rybakov, 1991) (North Russian embroidery). This episode of embroidery was also cosmic in nature. Based on this, we can conclude that both Yesenin's, Lermontov's and Voloshin's poetry go back to myth, to metaculture, expressed explicitly and to a greater extent implicitly, that is, through folkloric formulas. The heroes of their works embody the "above-ground" image of the Russian person, the third type - the winged soul, Psyche of Russia. If the heroes of L.N. Tolstoy -

earthly, that is, firmly standing on the earth, rooted in natural philosophy, if the heroes of F.M. Dostoevsky - under-embodied heroes, liminal, then the hero of Yesenin is a worldly, star hero (also with V. Khlebnikov, M. Tsvetaeva). But all these three types organize the national cosmos of Russia, are synthesized into the Psyche of the Russian people. Moreover, you must always update this space. Therefore, Russian people do not think the same without absolute memory, which is why Yesenin, using the example of Indian culture, the theory of the transmigration of souls (Yesenin, 1997), once again reminds us of cosmic renewal, of Russian man as a demiurge, possessor of cosmocratic omnipotence (we borrow this concept from M. Eliade (Eliade, 2010).

Conclusions

All these literary and cultural studies and digressions seem necessary to us not so much for assessing the artistic beauty of the poetic world S.A. Yesenin, how much in order to show how the poetic mind and art embody the essence of a genuine intellectual in the Steiner, in the historiosophical sense. From these positions, many of the concepts that have developed in intellectual science are not consistent, since they are primarily positivistic. Yesenin's treatise makes it possible to understand that any Russian person, even a peasant (and, perhaps, primarily a peasant, a farmer), who is rooted in the ancient knowledge of his ancestors and was involved in national axiology, is an intellectual in the spiritual sense. Osip Mandelstam, as a poet-prophet of the 20th century, in one of his articles very accurately expressed the general condition of the people and time: "And there are times when bread is not baked, when barns are full of human wheat, but there is no grinding, the miller is decrepit and he's tired and the wide winged wings of the mills are helplessly waiting for work" (Mandelstam, 1994). The poet compares a person with grain that has not yet been ground and does not produce "bread." So, the task of the intellectual, as a man of art, as a theurgist of reality, both historical and existential, is to give this "bread" to his era.

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