

**PHILOSOPHICAL AND CULTUROLOGICAL JUDGMENT OF CREATIVITY
IVAN ANTONOVICH EFREMOV:
TO THE PROBLEM CULTURAL HERITAGE IN MODERN RUSSIA**

Tatarnikova L.G.

*SEI DPO Sankt-Peterburgskaya Akademiya post-degree
pedagogical education, St. Petersburg*

Summary. In this article attempt to draw attention of scientific establishment and youth to a name of the great toiler, scientific writer and poet Ivan Antonovich Efremov is made. To answer a question: than expensively to us, Russians Ivan Efremov, the author attracts materials of scientific researches of a wide range of scientists – domestic and foreign. The task consists in making active historical priorities of development of the Russian science and literature of one of successors of the Russian Cosmism.

Keywords: парацея, modern educational innovations, entropiynost, multitonality, multiparametricity, geraklitovy contrasts, intension, entropy, convergence.

Philosophical and culturological judgment of a creative heritage of I. Efremov – an essence new filling, the new discourse demanding to comprehend history lessons to move further.

I.A. Efremov is the brightest representative of the Russian science, the science fiction writer not only the anticipated, but also carried out communication of the Russian and Soviet cosmism which has enriched cosmism of the 21st century. It is necessary to consider this placer in more detail. That Ivan Efremov has made: I have provided "new filling", "a new discourse" of the Russian science and literature in which paratse the preference was given.

Research objective of the author of this article – to highlight the person projective, united in-depth scientific study with a creative flight of fancy, prophetic revelations concerning development of science, culture, society, human thought and an inner world of the personality [1, S. 6].

Practically, the author of this research makes a discovery and for himself: updating of eternal values is possible through judgment of an art and epistolary literary heritage of Ivan Efremov. In the 21st century he proves through the statement of the Russian cosmism, projective philosophy, anthropology and ethics which draw attention of modern "super activists" to inherent values of freedom of knowledge and creativity, life value in her diverse forms.

The question is natural whether so often today we analyze everyday life, the problems lifted by our contemporaries and authors who have highlighted the vision of the world and the person of

the future in "dashing years"? With bitterness it is necessary to notice that not only our youth adventures of Harry Potter and other heroes of the abroad interest. These bitter thoughts arise because indifferently the Russian public in 2007, in Vyritsa (suburb of St. Petersburg) conference "Ivan Efremov and the Russian cosmism has taken place: discourses and narration", devoted to century since the birth of the great Russian scientist, the writer and the poet Ivan Efremov (9 on April (22), 1907 - 1972) ...

We will allocate the main questions of this conference:

- the person in semantics of the possible worlds;
- person in the long term technocratic civilization (intelligence natural and artificial: superhuman horizons of development of a civilization);
- future of mankind and originality of an individual way of the person;
- person as planetary and space being;
- drawing attention of the public to the settlement of Vyritsa – the homeland of the writer which by the historical and spiritual right can be considered as one of cradles of the Russian Cosmism;
- Ivan Efremov's ideas in the context of modern educational innovations;
- search of an opportunity and laws of spiritual evolution of mankind.

Substantiality of a call of conference is concluded, in our opinion, that Ivan Antonovich's creativity promotes growth of the Great Ring of the Unification and cooperation of the Euroasian space.

We will note that the circle of questions is extremely wide and deep, however the author of article doesn't put the task to consider all ideas. It is important to allocate key positions of Efremov – the scientist and the writer. To comprehend the universal importance of a measure of convergence in a softy-fine esthetics of cosmism of Efremov.

Note: in St. Petersburg this symbol is directly connected with the broken-off ring of break of the Siege of Leningrad (1943).

*Efremov is a look another,
higher civilization on our earth.*

Astronaut I.V. Aksenov

Who and what he, Ivan Efremov eyes of researchers / readers of the 21st century? [1, S.8]

The biography of the scientist – the writer is simple as the Russian's life. Heavy childhood, difficult family and great thirst for knowledge, to books. Participation in civil war, in Red army. There are toponymic clamps in St. Petersburg: Troitskaya Street – nowadays Rubenstein, 23. Exactly here the loader, the mechanic and the student (in combination) of the second year of the

Leningrad sea technical school which has brilliantly passed examinations for the navigator of coasting swimming lived; the external studies – in parallel – I have graduated from the best school in Petrograd – Uniform labor ... And here, in this intense vital space it is necessary to emphasize the world of reading him: L. Conan-Doyle who has awakened interest in paleontology and directed attention of the young scientist to studying of process of complication of live forms in the nature, to understanding of experimental nature of biological evolution in which "not clarification of the one who puts experiment, and spontaneity of process is important. In biological evolution there is an unpredictability moment, and only development, life of a look in a certain environment, can indicate "the future deadlockness" of his existence" [1, S.10].

The condition defining need to find the answer: "why set of lines of a structure of an organism develops so, but not differently, to find and track comprehensive interaction of a power system of an organism with Wednesday" (tsit. according to I.E. Tsybin, I.E. Gorina) [1, S.10].

These are thoughts of the young man not become to scientists in "modern understanding of this word" (existence of an academic degree) yet. However it is necessary to notice that Ivan Efremov has received a candidate's degree and the doctor of science earlier, than I have graduated from a Mining University. It in the most difficult years of life of the Russian society – on the eve of the Great Patriotic War. And it is not Prometheus, not the giant in science and practice ...

Ivan Efremov, encyclopedically educated young man, exacting to themselves and others could make it. Ivan Efremov: "it can be opened only by means of the thinnest methods of physics and chemistry which give the chance to try keys to secrets of life". Really there is an example: "to do life from whom"?

By 1935 Ivan Efremov is the author of scientific works, the skilled head of expedition (the student – the correspondence student of Mining institute who has defended the master's thesis; in May, 1941 – doctor's). He aspires on the front, but receives the direction to the deep back.

Note: knowledge of the best school of Petrograd was useful ...

New stage in lives, new opening of the world

"Forever the image of this surprising person – mighty, balanced, independent in thoughts and acts, knowing the true price of words, always ready to share vast and always exact knowledge was engraved in the memory ... The admirer of beauty, he was beautiful in everything", – the academician B. S. Sokolov writes.

Ivan Efremov persistently looks not for just new knowledge, but similar to the feelings, he finds them in the Japanese culture. Thus, there is a reopening of the worlds through harmony of the person and the nature which is the most brightly shown in the Japanese culture, architecture and a way of life ...

However life is more difficult than our desires: there have come dashing 1941-42 Ivan Efremov receives "an urgent task" of Management of the Back of Red Army. Today Gokhrana are open. The famous geologist looked for the gold necessary for payment of military deliveries of allies in a subsoil of Russia; semiprecious tourist's raspberries of which did details of the best riflescopes for artillery tools (they were made by work of women and teenagers); fields of chrome, vanadium, nickel without which production of tanks would be impossible ...

So who is he, Ivan Efremov? The writer whose science fiction gives an idea of the world, of the person; the person – the same Universe, deep, mysterious, inexhaustible opens an understanding problem the person of the place in this world, responsibility for this world ... ". The most important for Efremov – to find everything that it is necessary for him now in the person, without postponing it for hundreds of years in the future" (tsit. according to I.E. Tsibin, I.V. Gorina Ivan Efremov: thought horizons) [1, S. 12]. The scientist was seriously ill, but the illness hasn't broken him. Work in expeditions demanded an exit – scientific judgment of the done work. He creates collections of scientific works. For work "Tafonomiya and the geologichecky chronicle" in 1952 Ivan Efremov is entitled the Winner of the State award USSR. Main idea of this work: idea of the World, of the Universe, of the Person – I have found a way out in the word and images, including – contemporaries, in the novel "Hour of a Bull".

The person (across Efremov) – "... the personality and part of society ... The writer puts forward a key task / attractor to society: in the course of evolution of the person it is necessary to remove accident of progress him in the nature; to reduce danger of development of deadlock branches of self-organization of society".

Ivan Efremov's proposal was found by reflections "in Inferno's Theory" which "is based upon idea of the main motive of behavior of the person – fear of death". What is done by the person? – he tries to leave for fear; cares for posterity; continuation of life; formation and transfer of cultural and historical experience ...

However is for the person and tension, namely: experimental, dual nature of evolution of society which directly depends on that: who directs society; from the level of consciousness of the certain individual.

This individualism is also biological experiment of manifestation of the personality on the way to consciousness (across Efremov).

It is extremely important to comprehend that attracts Efremov in "consciousness paleontology" which he considers as a mechanism point of support "balancings between development in the ascending way (space) and descending way – "inferno" (energy of destruction).

Efremov's thoughts are interesting. He emphasizes that "the movement on the ascending way" demands from the person of knowledge, the developed consciousness and fearlessness of

spirit in understanding of thousand-year experience of cultural and historical and biological development because only the judgment of life "immerses the person in a chain of the need dependent on the free choice".

The paradox of development is that the person perceives the past and the future in himself, opening an evolution source the bytiynykh of opportunities in itself [1, S. 12-13 in the same place].

What is Efremov guided by? As the scientist, he shows диалектичность process and alternative ways of development of evolution in the ascending and descending lines. He warns contemporaries and future generation against the consumer relation to life, other person as to means of achievement of the purposes. Such behavior (across Efremov) leads to accumulation of negative experience in society and strengthening of increase of entropy processes in social structures, religions, the right, economy, culture.

In a counterbalance – the scientist offers: development of creative potentialities; identification in the person of inclinations of the creator – the researcher which, from his grinding of sight, are more expedient and correspond to evolutionary development of the person included in active processes of self-knowledge, use of opportunities of the Reason improving consciousness.

Efremov puts forward a new maxim: "Time to collect stones" also claims: process of formation of dialectic consciousness is connected with "the principle of beauty", her antique representation and vision. Beauty – the ontologic principle of development of space. Space – the live organism reflecting a multitonality, multiparametricity of the complete, sensual perceived Universe in which synthesis the geraklitovykh of contrasts of Luk and Lira (Luk – the predecessor, the primogenitor of musical instruments is carried out; Lira – a live embodiment of music, model of dialectic harmony of space both natural, and social).

Creative beauty (across Efremov) – the highest point of development of anthropogenesis, a constant of social life, improvement intension ... The scientist confirms the position with the myth about two Aphrodites – Terrestrial and Heavenly (See: the novel "Tais Afinskaya") – identity of the equivalent and equivalent beginnings of the Great resonance of elements of the Eros, Uniform with a reflection, with Logos.

We will ask a question why such image of beauty Efremova concerns? He considers beauty as the union of wildlife and culture, "resisting to entropy of wildness, unconsciousness of spirit and powers of Chaos" [1, S. 14]. He draws a conclusion: the more in the company of the people gravitating to fine, the stronger in him a condition of a dissonance ...

The deviation from initial intension of space (as the person is conceived) – beauty – reduces creative activity of the person, conducts to a depression, a dissatisfaction, psychoses, aggression and aimlessness of own existence.

We will make the assumption: Ivan Efremov gives us the answer to a question – why the world today and the person in him rave? We will notice, however, that beauty, and idea of beauty as ontologic principle of space brings the person to higher round of evolution. And in this position Efremov not only is solidary with V. Vernadsky, he carries on traditions of "the greatest scientific 20th century and one of the most outstanding for all times".

We will dare to remember priority maxims of Vernadsky – Efremova: cultural wealth, a personal freedom from economic oppression and an unfair society organization. However Efremov's world doesn't finish history because the mankind, overcoming trouble, continues to move apart knowledge borders, fight against entropy.

Today there has come "Hour of the Bull" (time from 2 to 4 o'clock in the morning). It is necessary to know – whether there will come dawn? His approach depends on each of us living on the Planet Earth.

Ivan Efremov warns our contemporaries: "Let there will be a place for the spiritual conflicts, a dissatisfaction of desire will improve the world ...". We will note that history lessons and nobody teach nothing, but ignoring them is Earth and Mankind leads to tragedies of society, the planet.

What was made by Efremov for science, for literature – for Mankind?

I extrapolated social processes of our time in prospect of last two millennia and I have paid attention of mankind in the Future ... What was seen by Efremov and where has directed our look? First, probabilities of development of society – "from an era of dissociation of the world by an era of "the found hands" – an egoism overcoming condition; secondly, I have shown us the next ominous grimace of an era of the separated world, "visually shown through pathetic existence of people on the planet Tormans ("Hour of the Bull")".

That to modern generation to understand idea of this ingenious work, we will dare to look back in a century of XX when Ivan Efremov's novels a downpour have fallen upon society ("Hour of the Bull", "A razor edge", "On the edge of Oykumena", "Tais the Athenian", "Alexander of Macedon", etc.).

In what genre the scientist, the philosopher, the poet Ivan Efremov wrote? He was the representative of materialism or idealism? And whether there is between these directions a side ("a razor edge") for Efremov? For him it is two powerful streams converging each other. Result of this convergence – "flat projective thinking ... which regenerates in volume, complete, allowing to see not shown Beauty in all vital phenomena. Efremov's motives – cultivation of feeling of beauty – so to receive titanic energy for creation of society of komlimentarny solidarity, the commonwealth of the people soldered by a sozidatelnost and sympathy". He called us: "Peer into yourself: each of us is anyway involved or in process of transformation of life, or in her razvoploshcheniye" [1, S. 15].

The question is natural: what does the person have to feel, listening to this appeal? Ivan Efremov prompts: "... to feel burden of a personal responsibility for everything that happens to us on Earth!".

Today it is much easier to make it, than even at the beginning of the 21st century. "Fruitful creation of intelligent socialism is possible today, for pleasure of all together and everyone", – E.P. Anuchin claims [1, S. 15].

Once again we will ask a question: than Ivan Efremov's image is expensive to us? Possibly, impressive examples of his cultural judgment of the world reflected in myths, styles, philosophical system of language culture; the amazing and fascinating opening irrespective of their origin.

Possibly, our world became so empty and gray, silent, even when vomits an abuse that we need to return / converge in ideas fine, going from Platon ... The poet of the Russian land and space – Ivan Efremov called us for the solution of this task all the creativity. His language – beauty language! The worlds speak this language and understand each other, lightening human in the person, reflected in synthesis of a way of life and thoughts of his heroes ...

Creativity and heritage in science

Scientific platform of Efremov – a complex of the philosophical literary texts which have reflected art practice of a turn of centuries; the doctrine about scientific thought as the planetary phenomenon, and the doctrine following from him about Vernadsky's noosphere. Practically, Ivan Efremov's creativity should be referred to "Silver age" of the Russian culture which funds domestic philosophy, an esthetics of thought and art culture. A synonym of "Silver age" is the Modernist style, the existed very short period owing to historical changes (the end of the 1880th till 1914, the beginning of World War I).

Theoretical forms of the Russian modernist style are shown not only in domestic and European philosophy, but also in east philosophical concepts. The Russian cosmism has affected equally to the west and the East, updating of a problem of a vseedinstvo, "which has sprouted in art of a modernist style aspiration to synthesis of symbolism and acmeism, futurism, <...>, inspiring space mirovideniye" [1, S. 16].

And it is valid, A. Blok, A. Bely, V. Bryusov; in painting – M. Vrubel, B. Borisov-Musatov; in music – A.N. Scriabin, S. S. Prokofiev, I.F. Stravinsky; in the ballet – M. M. Fokin, V. F. Nezhinsky, etc. It is an esthetic platform, school – Ivan Efremov's schools.

The question is natural: and what Ivan Efremov thought of himself? Our generation – generation of the Great Patriotic War – perceives it as assignee of the Russian cosmism, in particular, and first of all, – V. Vernadsky and K. Tsiolkovsky. With bitterness it is possible to note that modern scientists position this quality of Ivan Efremov insufficiently.

However we will notice that this outstanding scientist – the estestvnik who has made revolutionary discovery in the area, and created on a joint of geology and paleontology science to Tafonomy has repeated a way of the first creators of science of the 20th century in this synthesis ...

So, we will record attention once again: who is Ivan Efremov? He isn't a prophet, but I have predicted future; he isn't a prophet, but I saw what others couldn't see ... Ivan Antonovich Efremov is the serious, deep, talented Russian scientist, "the representative of domestic cosmism, more precisely, – synthesis of his natural-science and art and literary direction. This is the philosopher of a new formation who was capable to get into "hard times" both into essence of the phenomena and into their all-natural unity", – N. A. Nechayev claims [1, S. 17].

We will note also Ivan Efremov's contribution to synthesis of ideas of materialistic laws of development of morality; fine, that is ethics and esthetics. He has generalized and has created in science concept of "beauty as a svetožarnost, the bridge in the future on which the artist-fantast has to make the wanderings in the future times".

His calling was reflected both in scientific, and in literary, philosophical works. On a particle, on a kernel he collected, all that fine that absent-mindedly nowadays in our life on a face of our planet; I collected, I generalized, I concentrated, bearing in mind the harmonious symphony of tomorrow (the example of a concert in Palmyra with the conductor V. Gergiev and participation of a symphonic orchestra of St. Petersburg involuntarily arises).

The image of the future at Ivan Efremov, is "enormous work of collecting of beauty from space surrounding us. From human soul. From reflection of the sun in water. From stars, from clouds" [2, S. 12-13].

The question is natural: what mechanism of interrelation social and art in the Russian modernist style across Efremov? He considers beauty and its carrier – art – from a position of ability to transform life, to build it on a certain esthetic canon on the basis of general harmony and balance. Beauty, from his point of view, has to bring benefit everywhere where will be able, and art should create conveniences in one case, and in another – to be a sample "for a reorganization of the state system" [2, in the same place].

What the esthetic ideal of beauty – in Efremov's vision – from classical differs in?

Possibly, such answer can be individual, and it depends on degree of readiness of the person to carry out such analysis. And nevertheless ...

Research should be conducted with the story "On the edge of Oykumena". We will notice that presently, as well as in an extreme antiquity, and in the far future we meet new type of the woman in works of the writer, no, – not "Nekrasovsky" type, and "Efremovsky" the woman's type. "She ... the embodiment of cheerful youth, impudent and tireless. It was surprisingly combined

with sure wisdom of the woman combining the beauty with ability to fight against destiny traps on the way to a reconstruction of unity of the person and environment".

The space modernist style of Efremov projected education of special type of the person who is creating, esthetically transforming the world around himself ... An essence of this transformation of an interior, his domination over external circumstances, over absolutization of the free will refracting the esthetic self-movement / manifestation through a prism individual creating "I".

Key problem of a modernist style of Efremov – creation of the ideal person capable to admire beauty and organizing around itself the saturated spiritual environment in which all – from clothes to furniture and attributes of the dwelling, a bouquet of flowers – is imbued with Spirit, not style, but uniform breath.

There is a question: how to reach such perfection? The reader, more true the researcher of creativity Efremova will receive the answer because every line of his works claims: "conscious development of art taste on a new Round of twisting was filched by developments" [1, S. 18].

Beauty is a highest measure of the expediency which is instinctively understood for any thing or the phenomenon; the best combination of contradictory elements. In it her educational function, a key to manifestation of a creative power of the person, awakening dual, creating "I", to disclosure in him harmonious proportionality in any movement of the outside world and soul.

Key idea – an ideal of the esthetic theory of a modernist style of Efremov – unity of art and life, connected with a natural reorganization of surrounding reality [1, S. 18-19].

The person in art space of Efremov

The person is placed in crossing of coordinates: esthetic, spatial, temporary, ethical. It is a point of bifurcation from which the whole world (the public environment) in which the person stays is structured. The artist (and it is already Efremov's message) – is obliged to see the world in all its variety, completeness to reflect an originality of a real universum. We will notice that esthetic in the Russian modernist style the mythology is universal. And there is no contradiction: unless today we don't live in model of the myth structured "clumsily", roughly, by means of threats and rejection from the person? Unless this myth can be accepted by mankind?

If in the Russian Modernist style of Efremov mythology – primary material of art of creation, and as a result of the dual attitude towards reality and frequent connection real and conditional, then synthesis strengthens a tendency of deepening of a real image to a symbol.

In the Russian modernism there was also "a modernism method" representing a sharp combination real and conditional" (this is early Mayakovsky, it "Budetlyan", etc.). We will notice that this method settles down in a point where the reality and fiction, nature and a way of her "transformation" faces [3, S. 215].

And if the creator of a modernist style perceives life as a uniform stream, embodying in the works both dream, and reality, and the nature, and life. Efremov sees limit of relevance of a method – the meeting place of the worlds, – following from space. She unites objects of the worlds, getting into the individual world of everyone. In this world any hardly noticeable detail is important. Also she is made in all trifles – strictly from nature. Efremov compares her to a tuning fork for choral singing – without such manifestation "all imagination will be fresh and the conceived thing won't appear fantastic" [4, S. 222].

Efremov's appeal to universal cultural and historical images, to the epos, mythology, the fairy tale, world poetry as to creativity material, allows us to consider his images, concepts as an originality, new art expression of eternal world values, – the philosopher N. A. Nechayev in article "Creativity, Heritage and Science" [1, S. 20] writes. He gives an iconography which, unlike other art forms, is formed not "from within" a modernist style as an example, and gets out the artists using classical myths, Christian legends, the epos and the fairy tale.

Thus, Efremov's fantasy is also based on specific type of figurativeness, and different methods (a stylization method, a method of synthesis of arts, new methods of a shaping, new scientific data) are used. Ivan Efremov creates innovative of new materials and solves one of the major questions – a possibility of existence of mythological forms in the world of a scientific and technical civilization.

As there is a lot of wise, fine, unique the great scientist, the Russian philosopher Ivan Antonovich Efremov has brought in development of the whole complex of sciences. Everything is clear, everything is clear. It is necessary to exult and rejoice that in Russia such titans were born and born, but instead of pleasure there is a bitterness: why we introduce others, rough and rigid on screens of television, in literature and we forget about the great names which have opened to the world the Universe? Why ideas of the Russian scientists-fantasts who have opened the new horizons of science and greatness of the person have given way to tyrants, gloomy thoughts and acts; to nasty, cruel movies and empty literature?

Literature:

1. Ivan Efremov and Russian cosmism: сб.науч.ст. / edition stake.: E.A.Trofimova (отв.ред). – SPb.: СПбГИЭУ, 2012. – 361 pages.
2. Efremov I.A., beauty Grains//Equipment – youth. 1972 No. 6, C.12-13.
3. Sarabyanov D.V., Modernist style: sources, history, problems. M.: Art, 1988. Page 215.
4. Vrubel M. Correspondence. Memories of the artist. L.: Art, 1976. Page 222.
5. Efremov, I.A., Tais Afinskaya. M.: However, 1979. Page 342.

6. As we write//literature Questions. 1961. No. 4. Page 150-151.