

Makohonova V.,
PhD in philosophical sciences,
associate professor of the Department of philosophical sciences
Oles Honchar Dnipropetrovsk National University
(Dnepropetrovsk, Ukraine),
E-mail: visnukDNU@i.ua

**The interaction of philosophy and fiction in the culture (some aspects of
comprehension of problem)**

***Abstract.** The aim of this article – to substantiate importance of the study of forms of interaction between philosophy and fiction, identify the main objectives and directions of study of this problem. Conclusions: the convergence philosophy and fiction – one of the trends of development of modern culture. The boundaries between artistic and philosophical reflection not always clearly defined. There is a need to set boundaries between the two areas of culture, identify patterns of their interaction. To achieve the goal should be to solve such problems: compare philosophy and fiction; identify forms of their interaction; the factors that determine the nature of relationship philosophy and fiction in different historical condition.*

***Key words:** artistic and philosophical reflection, comparative analysis of philosophy and fiction.*

Philosophical Community of Ukraine is experiencing today a period of heightened self-reflection. Each new historical era, new stage, changing the associated context with relentless persistence confronts the philosophy of the same task - to determine their place and role in society. The changes taking place in the country give special poignancy to this eternal problem, but they are not the sole cause of its relapse.

Modern philosophy is in crisis as an academic discipline. In the world there is a tendency to displace the humanities from the public and academic articles. Not only in Ukraine to cut funding, reduced curriculum. Humanitarians often perceived as a man without a profession as the unfortunate or incapable of useful and skilled activities. Reduces the number of students that select for the study the humanities.

A special role in the "construction" of the individual and of society belongs to philosophy, which produces means of reflective attitude to all manifestations of human activity. "Fatal problematic" of philosophy as a form of knowledge of the world is in the absence of generally accepted understanding of its nature and essence of philosophy; the inability to empirically confirm or refute the philosophical theory. In this regard, one of the most essential issues of the history of philosophy - what form has the philosophical knowledge, in what forms philosophical thought is vested at a certain historical stage of its development and in a certain cultural environment?

There is a widespread view today of philosophy as a genre of literature. A kind of manifesto of the supporters of this approach to defining the essence of philosophy was the work of Richard Rorty "From religion through philosophy to literature: the way of Western intellectuals".

At the base of the concept of Rorty's is a view of man as a creative being, not open, but the creating truth. In general, it comes down to the following provisions:

1) religion, philosophy, literature serve the human need for "redemptive truth" that represents a "set of beliefs that must be completed once and thinking about all that we do to ourselves";

2) trust in the redeeming truth - the private view of the phenomenon, which Heidegger calls the authenticity of lust - the desire to be themselves, and not just a product of own education or the environment;

3) the intellectuals of the West since the Renaissance went through three stages: first, hoping to get ransom from the truth of God, then - from philosophy, and now - from the literature;

4) philosophy - it is redemption through the "assimilation of a certain set of beliefs, which are the only things the way that they actually exist"; Literature advantage in comparison with the philosophy is that it offers redemption through love with the greatest possible variety of human beings;

5) from the point of view of literary culture, prevailing today among intellectuals, religion and philosophy - genres of literature" [9].

The variety of approaches to the study of the topic "Philosophy and Literature" shows its internal cognitive wealth, its inexhaustible potential. At the same time there is noticeable some fragmentation of research, undeveloped holistic concept of interaction between philosophy and literature in the culture. Righteous is the statement: "It came to that that nowadays there are quite educated people who can not understand what the philosophy is different from the literature and there are philosophers who can not explain this difference" [7].

The purpose of this article - to justify the relevance for philosophy to study the phenomenon of its interaction with the art literature; identify the main objectives and directions of study of the problem of interaction of philosophy and literature.

None of the areas of culture does not exist independently. Therefore, it is necessary, first, clearly differentiate them, and secondly, to identify patterns of their interaction. This work involves the study of the nature and forms of interaction between philosophy and literature in culture, as well as the analysis of social and cultural factors that determine the nature of this interaction.

To achieve the goal it is necessary, first of all, to conduct a comparative analysis of philosophy and literature.

"The philosophy comprehends itself through Other. This Other is acquired as the inside as well as outside ... It is necessary to clarify this essential presence, inclusion of the Other inside and outside of philosophy. This is the base for the possibility and necessity of comparative science" [6, p. 24].

It is widely believed that the philosophy for own creative nature is much closer to art, especially literature than to science. Firstly, and philosophy, and the arts aspire to the same goal - the comprehension of the final truth, ultimate nature of existence. Secondly, the philosophy is not limited to the express purpose of being only in the system of categories, philosophical concepts often exist as concepts, images, concepts, metaphors [4, p. 96].

In the history of culture has always been a great temptation to identify art and philosophy. "All deficiencies, which criticized the latter as it was considered as science, will be its natural properties and even some advantages, from the moment it is

recognized as a branch of art. Society now reconciled with the philosophy and philosophers, as soon as the latter recognizes brothers poets and artists who do not have open the truth to it, but only to represent it before the inner world of human consciousness with its higher needs, inclinations and ideals. What should be, and not what is - this is what reveals the philosophy" [5, p. 76]. For example, according to the Russian thinker N. Grot, similarities of philosophy and art are as follows:

- Philosophical and poetic works are a matter of taste, as always satisfy only a certain circle of people and certain age; talk about taste in science is absurd;

- In spite of the diversity and variability of tastes in relation to works of art and philosophy, the works of painters, musicians, poets, and philosophers like, cause a feeling of objective validity, even for those who do not share their idea; Plato, Sophocles, Aristotle, Raphael, Mozart, Kant cause in any human respect for their creations;

- Philosophies, as well as works of art are inextricably linked with the name of its creator; scientific theories are impersonal, not least because to open in science a law there may be more than one person, and "Faust" by Goethe or Kant's transcendental idealism belongs only to its creators.

Requires attention also understanding the fact that in the history significant sample are detected, that transcend the individual areas of culture: religious philosophy of ancient India, the dialogues of Plato, the novels of Fyodor Dostoevsky.

In this context, considerable interest is the experience of the French scientist E. Souriau. He offers perhaps the single typology of relations of philosophy and art in the following form. The first type can be called a "symbiosis of the era". The philosopher does not exist as a lonely thinker, without any connections, except for the special. Philosophers and artists are united by "living the moment of spiritual activity" [10, p. 105]. The second type is a paradigm of art contribute to this philosophy, that is its art supplies. The third type of relationship is reflected as speculative - it's about what kind of place is given to the philosopher in his philosophy (or philosophy in general) thinking about art. The forth kind of connection is found in that case, if we consider

philosophy as a work of art. Fifth - it is a life philosophy in art, or the influence of the philosophy on art.

Obviously, the nature of the relationship developing between philosophy and fiction in a particular historical period and in a certain cultural environment depends on several factors. Identification of these factors - an important component of the research element of the problem indicated in this article.

Thus, we can offer the following conclusion: the closer to fiction - one of the tendencies of development of modern philosophy, which is manifested, in particular, in the formation of "poetic thinking" model. Reliance on the artistic method emerges as the dominant philosophizing. The boundaries between philosophical and poetic reflection are not always clearly defined. There is a methodological necessity of a clear distinction between the various forms of intellectual activity and at the same time to identify patterns of their interaction.

To achieve the goal one should solve the following tasks:

1. Compare the philosophy and literature as the spheres of spiritual activities; to identify the factors that determine the nature of the relationship between philosophy and literature in the specific historical and cultural conditions. Comparison of philosophy and literature as a form of spiritual activity it is expedient in the epistemological, ontological, axiological aspects. Firstly, a comparison of the philosophy and literature in terms of their cognitive capacities. Second, comparison of the ontological status of philosophical and literary works. Third, a comparison of philosophy and literature as a way of existence of socio-cultural values.

2. Identify the specific forms of their relations in culture. The core foundation of this study is the following typology. The first type - "symbiosis era". The philosopher does not exist in a lonely thinker, without any connections, except for the special. Philosophers and artists united by "living the moment of spiritual activity. The second type - a paradigmatic contribution to art in this philosophy. The third type - the speculative - it's about what kind of place is given to the philosopher in his philosophy (or philosophy in general) thinking

about art. The fourth type of communication is found in the case, if we consider philosophy as a work of art. Fifth - it is a life philosophy, art, or the influence of the philosophy of art.

3. Identify the factors that determine the nature of the relationship between philosophy and literature in the specific historical and cultural conditions. We should pay attention to the search for the relationship between the political, socio - economic, religious and intellectual life of the region, or age.

Identifying patterns of interaction with a similar philosophy for its creative nature of art literature works to solve the fundamental problem, which is to define the forms of expression of philosophical knowledge and methods of its receipt. In turn, the question of the nature and essence of philosophical knowledge is directly related to the question of the problems and prospects of philosophy in contemporary culture.

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