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The Project of Imaginative Philosophy by Y. E. Golosovker

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Оглавление

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Introduction

Relevance of the research

The heritage of Yakov Emmanuilovich Golosovker (1890-1967) reflects his versatile creative activity: philologist, translator from ancient Greek and German, author of fiction. In the framework of the research, Golosovker will appear, first of all, as an author of original philosophical conception. He characterized his treatise “The Imaginative Absolute” as “completing and revealing everything”¹. He gave his concept the status of a philosophical system. Studying his “system” opens up many intellectual themes, which have not yet been considered as a whole issue. The notion of “project” is not accidental. It reveals the scale and aspiration of Golosovker's plan for the future, as well as the intention of this research: to study not only the foundations and origins of his philosophy, but also to show how Golosovker realized them in his own work and what prospects his heritage raises for the development of Humanities.

Publication of Golosovker's philosophical texts began only twenty years after his death. He perceived his life as a myth consisting of several phases associated with particular works. Historical circumstances (penal servitude in Vorkuta and the loss of manuscripts) contributed to the author's myth-making. Not all of his works remained, some needed to be recreated several times, and some remained unpublished. This circumstances also affect the corpus of texts under study. The impossibility to publish key philosophical works during his lifetime and their first appearance in the late 1980s led to the fact that Golosovker's heritage turns out to be rather “young” for intellectual history. As a philosopher, he has not yet taken his full-fledged place.

Including Golosovker in the historical-philosophical tradition is a difficult task for several reasons. Little is known about his interaction with his teachers. Also, he did not nurture any disciples. There is almost no evidence of his dialogue and

¹ Golosovker, Ya. E. The myth of my life // Golosovker Ya. E. *Favorites. The Logic of Myth*. – M.; St. Petersburg: Center for Humanitarian Initiatives, 2010. P. 446.

interaction with contemporary philosophers. It is worth noting that intellectual loneliness was transferred to his personal life. The influences of Hellenic culture, German Romanticism and Russian “Silver Age” should be considered in detail. Reference to archival materials helps to determine Golosovker's place in the intellectual landscape of the 20th century.

Within the framework of intellectual history, Golosovker's imaginative philosophy appears as a radical rethinking of imagination. Perhaps in his treatise, imagination is assigned the greatest power in history. The interest in imagination is also relevant for contemporary aesthetics, philosophy of culture, and even philosophy of science. Golosovker's unconventional approach sets a new perspective for conceptualizing this ability. Creating an imaginative philosophy, he develops neologisms and his own argumentation underlying the “system”.

Golosovker formulates his historical and philosophical concept, distinguishing two “streams” of thought: philosophy-as-art and philosophy-as-science. Behind this division is the confrontation of two cognitive abilities. Moreover, he claims to create (“discover”) a fundamentally new dynamic logic – the logic of imagination. The imaginative project is largely devoted to its development and implementation. His “system” and new philosophical dictionary reveal a number of plots that often contain internal tension.

Golosovker developed a new cultural-philosophical method called “the curve of meaning”. Linked to the principles of imagination, the approach allows us to analyze cultural images in dynamics. He demonstrated the possibilities of such approach on ancient Greek myths. He finds a single meaning (e.g., “vision” or “hunger”) and shows how it dynamically unfolds in a series of myths. Each of them reflects only one facet of meaning. Moving from one myth to another, researchers can see the development of the “whole image” in totality. The question of extending the application of this method beyond myth has already been raised in literature. The validity of the use, problems and prospects of “curve of meaning” for Humanities

should be studied in more detail. As an intellectual experiment, it is worth applying “curve of meaning” to the work of its creator.

The project of imaginative philosophy has a critical potential in relation to modernity. A number of arguments have not lost their relevance for the present, although the concept was formed in the first half of the 20th century. Golosovker's position is not just a criticism of modernity. How he understands the crisis and what solution he proposes are questions for research. A year after his death, academician Konrad, who became chairman of the commission on his legacy, made the following conclusion: “The work of Golosovker is by no means abstract theorizing, not just an attempt to formulate a special epistemological system; it is inspired by the very vital demands of modernity and, in fact, responds to them. It will find its readers, and many”². In another era, Golosovker’s heritage is capable of taking its full place on the intellectual landscape and of making a delayed contribution to philosophy. I hope that Konrad's prediction is gradually being realized at the present time.

The extent of scientific elaboration of the problem

The history of Golosovker’s corpus of texts influences research literature. A real success was the book-reflection on Dostoevsky and Kant, published in 1963³. The concept of imaginative philosophy is not openly mentioned in the book, which is written on the verge of philosophy and literary studies. However, it will be shown that this work is embedded in his project. He intensively made translations from ancient Greek and German = and compiled collections of translations of ancient lyrics. Of interest are his commentaries on Hölderlin's tragedy “The Death of Empedocles” published by “Academia” in 1931⁴. In 1961, Golosovker published the article “Poetics and Aesthetics of Hölderlin”⁵, in which the reflections of different

² Konrad, N. I. About the work of Ya. E. Golosovker // Golosovker Ya. E. *Favorites. The Logic of Myth*. – M.; St. Petersburg: Center for Humanitarian Initiatives, 2010. P. 459.

³ Golosovker, Ya. E. *Dostoevsky and Kant. The reader's reflection on the novel “The Brothers Karamazov” and Kant's treatise “The Critique of Pure Reason”*. – Moscow: Publishing House of the Academy of Sciences of the USSR, 1963.

⁴ Golosovker, Ya. E. Commentary // Hölderlin F. *The Death of Empedocles, Tragedy*. — M.-L.: Academia, 1931. Pp. 113-134.

⁵ Golosovker, Ya. E. The Poetics and Aesthetics of Hölderlin // Golosovker Ya. E. *Favorites. The Logic of Myth*. — M.; St. Petersburg: Center for Humanitarian Initiatives, 2010. Pp. 389-410.

years were collected. Another lifetime success is associated with “Tales of the Titans”, published in 1955.

Golosovker died in 1967, and twenty years of intellectual oblivion began. After his death, historian A. P. Kazhdan wrote a two-page text “In memory of Yakov Golosovker (1890-1967)”. In a kind of obituary, Kazhdan calls Golosovker's life a “life of incompletions”⁶ and presents him, first of all, as a classical philologist who tried to rethink this field of knowledge. Previously mentioned academician Konrad, working with the author's heritage, got acquainted with the unpublished treatise “The Imaginative Absolute”. Moreover, Vladimir Kornelievich Zelinsky claims that after Golosovker's death Konrad tried to publish the treatise in the USSR. In a review entitled “On the work of Ya. E. Golosovker”, written in 1968, Konrad uses a philosophical dictionary and briefly reproduces the main points of his conception.

Konrad's review was published only in 1987, along with the firstly printed Golosovker's philosophical works. His name is not found in the Big Soviet Encyclopedia, however, in Short Literary Encyclopedia for 1978 it is said about him: “In the estimates of antiquity he sought to understand the ancient world in its contradictory complexity and integrity and to clarify thinking of ancient Greeks, which G. called “imaginative realism”, referring to its mythological nature. In the book “Dostoevsky and Kant” (1963) he revealed a structural and typological analogue of Kant's antinomies in the system of Dostoevsky's heroes”⁷. The brief note was probably based on Konrad's review.

During a period of intellectual oblivion in Russia, Eva Ingeborg Fleischhauer published an article in 1979 entitled “Yacob Golosovker and his place in the Russian-Soviet interpretation of Kant”⁸. How exactly the researcher came to know his book is not reported. Fleischhauer provides a thorough overview of Kant's interpretations

⁶ Kazhdan, A. P. In Memory of Ya. E. Golosovker // Golosovker Ya. E. *Favorites. The logic of myth.* — M.; St. Petersburg: Center for Humanitarian Initiatives, 2010. P. 451.

⁷ “Golosovker Ya. E.” // Brief Literary Encyclopedia / ch. ed. A. A. Surkov. — M.: Soviet Encyclopedia, 1978. Vol. 9: Ya. P. 235.

⁸ Fleischhauer I. *Jakov Emmanuilovic Golosovker und sein Ort in der russisch-sowjetischen Kant-Interpretation / I. Fleischhauer // Kant-Studien.* 1979. Vol. LXX. № 1. S. 66–84.

in Russia and includes Golosovker in the philosophical tradition. From her text it can be concluded that she was not familiar with the concept of imaginative philosophy.

At the beginning of the article devoted to Hölderlin, Golosovker writes: “Until the twentieth century some unknown, half-known Hölderlin is listed in the notes to the history of West European literature [...]”⁹. Later, S. O. Schmidt, Golosovker’s nephew, notes that philosopher himself, until the posthumous publication of the main corpus of texts, was also “listed in the notes to the history of literature”¹⁰. The period of oblivion ended in 1987, when the main edition of Oriental Literature published for the first time: a part of “The Imaginative Absolute” under the title “The Logic of Ancient Myth”, fragments of another part containing the main philosophical positions, and a small work “Lyric - Tragedy - Museum and Square”¹¹. The compilers were D. N. Leonov and N. V. Braginskaya, who also wrote the afterword. This afterword begins research work with Golosovker's heritage in Russian science. Braginskaya made a decisive contribution to the further publication, commenting and comprehension of Golosovker's works, so reactions to her reflections will occur repeatedly in the course of this study.

In 1989, the journal “Voprosy filosofii” published Golosovker's autobiography, written upon his return from the Vorkuta penal servitude, entitled “The Myth of my Life”. A short text from 1940 reveals important details of his project. Together with the autobiography, the treatise “Interesting” was published¹². It was prepared by Braginskaya and Schmidt. Sigurd Ottovich dealt with the manuscript heritage. Schmidt's articles on his uncle's life often accompany Golosovker's published books.

⁹ Golosovker, Ya. E. *The poetics and aesthetics of Hölderlin*. P. 389.

¹⁰ Schmidt, S. O. About Yakov Emanuilovich Golosovker // Golosovker Ya. E. *Favorites. The Logic of Myth*. — M.; St. Petersburg: Center for Humanitarian Initiatives, 2010. P. 481.

¹¹ Golosovker, Ya. E. *The Logic of Myth* / Appendix: Academician N. I. Konrad on the work of Ya. E. Golosovker. Comp. and the authors are N. V. Braginskaya and D. N. Leonov. Afterword by N. V. Braginskaya. — M.: The main editorial office of Oriental literature of the publishing house “Nauka”, 1987.

¹² Golosovker, Ya. E. *The myth of my life: (autobiography); Interesting* [publ. N. V. Braginskaya and S. O. Schmidt] // Voprosy filosofii. 1989. No. 2. Pp. 110–142.

In 1991, the publication of Golosovker's "The Burnt Novel" became an important event¹³. Braginskaya prepared Golosovker's text and wrote article entitled "Ashes and Diamond"¹⁴. In the same issue Chudakova's article "Jesus and Yeshua" was published¹⁵. She examines the intellectual proximity of Golosovker's and Bulgakov's works. The origin of Bulgakov's Master is also discussed in the article by Yu. A. Ugolnikov¹⁶. A. Graf developed this theme in 1998 article in which he drew parallels between Dostoevsky, Golosovker and Bulgakov¹⁷. "The Burnt Novel" has been translated into German, French and Polish. In 1992, the German translator Lola Debüser wrote an article entitled "Resurrecting Golosovker's Burnt Manuscript"¹⁸.

Then previously unpublished Golosovker's texts were being prepared. Among them, it is worth noting the translation of Nietzsche's "Thus Spoke Zarathustra"¹⁹, which Golosovker wanted to publish during his lifetime. However, it happened only in 1994. A. V. Mikhailov wrote a detailed commentary on the translation²⁰. In 1995 Oznobkina's review "A Book for Everyone and No One" was published²¹.

It is necessary to return to the corpus of texts. The 2010 book entitled "Selected: The Logic of Myth"²² collects almost all Golosovker's philosophical works, namely: "The Imaginative Absolute" in three parts (complete 1956 version), the treatise "Interesting," the book "Dostoevsky and Kant," the autobiography "The Myth of My Life," the articles "Lyric - Tragedy - Museum and Square," "Poetics and Aesthetics of Hölderlin", "The Author's Secret. M. Y. Lermontov's «Stoss»". In addition, there are articles written by Kazhdan, Konrad, Schmidt, Rashkovsky and

¹³ Golosovker, Ya. E. *The Burnt novel* // Druzhba narodov. 1991, No. 7. Pp. 96-142

¹⁴ Braginskaya, N. V. *Ashes and Diamond* // Druzhba narodov. 1991. No. 6. Pp. 129-135.

¹⁵ Chudakova, M. O. *Jesus and Yeshua* // Druzhba narodov. 1991. No.7. Pp. 135-141.

¹⁶ Ugolnikov, Yu. A. *The Origin of the Master* // Voprosy literatury. 2014, №3. Pp. 78-90.

¹⁷ Graf, A. "The Burnt Novel" by Ya. E. Golosovker in the context of "The Legend of the Grand Inquisitor" and M. A. Bulgakov's novel "The Master and Margarita" // Slavica TerGestina. 1998. No. 6. Pp. 126-144.

¹⁸ Debüser, L. Die Aufersehung von Golosowkers verbranntem Manuscript / Jesus verläßt Moskau: ein verbranntner Roman / Jakow Golosovker. Berlin: Verl. Volk und Welt, 1992. S. 111-135.

¹⁹ Nietzsche, F. *Thus Spoke Zarathustra*: Translated from German by Ya. E. Golosovker. — M.: Publishing Group "Progress", 1994.

²⁰ Mikhailov, A.V. A few Words about the Book of Nietzsche // Nietzsche F. *Thus spoke Zarathustra*: Translated from German. — M.: Publishing group "Progress", 1994. Pp. 3-29.

²¹ Oznobkina, E. *A Book for Everyone and for no One* // Novy Mir. 1995. No. 9. Pp. 241-241.

²² Golosovker, Ya. E. *Favorites. The Logic of Myth*. — M.; St. Petersburg: Center for Humanitarian Initiatives, 2010.

Sivertsev. The listed Golosovker's philosophical works will be quoted from this edition as the most complete. In addition to the published texts, the research will also be carried out with archival materials.

In 2017, a collection dedicated to Golosovker was published in the series "Philosophy of Russia of the first half of the XX century"²³. It contains many key articles written thirty years after "oblivion". The collection, compiled by E. B. Rashkovsky and N. V. Braginskaya, is of great value for this study. In addition to articles, it contains lists of the main Golosovker's works, prepared by Kostenko, as well as a chronicle of main events of his life, prepared by Ugolnikov. The materials of the round table entitled "The Philosophy of Myth by Yakov Golosovker" should be mentioned separately²⁴. The discussion was attended by O. G. Arapov, B. I. Pruzhinin, E. B. Rashkovsky, T. G. Shchedrina and others. The participants tried to actualize Golosovker's legacy. Many theses about his work were expressed, although not all of them were justified.

Among articles, presented in the collection, Braginskaya's text entitled "Imagination – Intuition – Inspiration: Ya. E. Golosovker and the Epistemology of Imagination"²⁵ requires special attention. The article contains reflections from different years, they make a significant contribution to the scientific understanding of Golosovker's philosophical concept. Rashkovsky's works also focus on philosophical issues^{26 27}. The collection contains two articles by Leonid Vladimirovich Karasev: "On the «Interesting» of Ya. Golosovker"²⁸ and "«The Logic of Myth» by Ya. Golosovker and ontological poetics"²⁹. If the first article is

²³ Yakov Emmanuilovich Golosovker // edited by E.B. Rashkovsky; comp. E. B. Rashkovsky, N. V. Braginskaya. — M.: Political Encyclopedia, 2017.

²⁴ The Philosophy of Myth by Yakov Golosovker (Materials of the "Round Table") // *Yakov Emmanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 232-277.

²⁵ Braginskaya, N. V. Imagination — intuition — inspiration: Ya. E. Golosovker and the Epistemology of Imagination // *Yakov Emmanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 57-116.

²⁶ Rashkovsky, E. B. Yakov Emmanuilovich Golosovker: Philosophy in Search of Human // *Yakov Emmanuilovich Golosovker* / Ed. Rashkovsky E.B. — M.: Political Encyclopedia, 2017. Pp. 7–40.

²⁷ Rashkovsky, E. B., Sivertsev M. A. The Problem of Cultural Imagination in the Works of Ya. E. Golosovker // *Yakov Emmanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 212-226.

²⁸ Karasev, L. V. About "Interesting" of Ya. Golosovker // *Yakov Emmanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 157-174.

²⁹ Karasev, L. V. "The logic of myth" by Ya. Golosovker and ontological poetics // *Yakov Emmanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 175-204.

related to the specific treatise, then in the second Karasev turns to the philosophical method “curve of meaning” and tries to comprehend and expand its application.

Article written by Vladimir Kornelevich Zelinsky “Between Titan and Boar. In Memory of Ya. E. Golosovker” was prepared on the basis of his speech³⁰. In his youth Zelinsky personally knew Golosovker and wrote about their acquaintance in a memoir. He shares his memories, which dramatically reveal thinker's life in his last years. Zelinsky reflects on “The Imaginative Absolute” and tries to correlate the philosophical concept with fate of its author. Schmidt's detailed article “On Jacob Golosovker” was republished in 2017³¹. I should recall another biographical work – review by R. M. Frumkina “The Logic of Yakov Golosovker's Life”³². It is necessary to mention a series of four articles published by D. P. Kozolupenko in 2023. They touch upon philosophical issues. Kozolupenko examines such subjects as the instinct of humanity³³, the negative roots of religion³⁴, anti-metaphysical tendencies³⁵, and also compares the concepts of Golosovker and Bakhtin³⁶.

Of interest is the 2020 collection “Degrees of Life of Yakov Golosovker”, which was prepared by the Center for Humanitarian Education of the National Academy of Sciences of Ukraine for Golosovker's 130th anniversary³⁷. The

³⁰ Zelinsky, V. K. Between Titan and Boar. In Memory of Ya. E. Golosovker // Yakov Emmanuilovich Golosovker / Ed. Rashkovsky E. B. — M.: Political Encyclopedia, 2017. Pp. 117-156.

³¹ Schmidt, S. O. On Jacob Golosovker // *Yakov Emanuilovich Golosovker* / edited by E. B. Rashkovsky. — M.: Political Encyclopedia, 2017. Pp. 41-56.

³² Frumkina, R. M. *The Logic of Yakov Golosovker's Life* // Knowledge is power. 1988. No. 4. Pp. 61-65.

³³ Kozolupenko, D. P. *The Instinct of Humanity: on the Philosophy of Yakov Golosovker and his Concept of Human* // Vestnik Moskovskogo universiteta. Series 7: Philosophy, Moscow Publishing House. 2023, volume 47, No. 2. Pp. 69-87.

³⁴ Kozolupenko, D. P. *The negative Roots of Religion in the Concept of the Imaginative Absolute by Yakov Emanuilovich Golosovker* // Religiovedcheskij almanah. 2023. № 2 (11). Pp. 42–63.

³⁵ Kozolupenko, D. P. *The instinct of humanity: on the antimetaphysical tendencies of the philosophy of Jacob Golosovker* // Vestnik Moskovskogo universiteta. Series 7: Philosophy, Moscow Publishing House. 2023, volume 47, No. 4. Pp. 95-111.

³⁶ Kozolupenko, D. P. *M. M. Bakhtin and Ya. E. Golosovker on the “Monster of the Necessary Illusion of Reason” and its Manifestations in the Microdialogues of F. M. Dostoevsky's Heroes* // Aesthetica Universalis. 2023. No. 3(22). Pp. 62-92.

³⁷ *Degrees of Life of Yakov Golosovker* // Edited by M. Yu. Savelyeva, T. D. Sukhodub, G. E. Alyaev / Center for Humanitarian Education of the National Academy of Sciences of Ukraine,

appendix contains archival documents related to the Kiev period of his life³⁸. The articles of M. Yu. Savelyeva³⁹, V. A. Malakhov⁴⁰ and Yu. A. Ugolnikov⁴¹ should be highlighted.

The concept of myth proposed by Golosovker resonated in the research literature. Thus, B. M. Meletinsky in his book “The Poetics of Myth” refers to Golosovker’s position and finds parallels with Levy-Bruhl and Levi-Strauss⁴². Another comparison is offered by P. B. Tychkin in his article “Myth as a Cognitive Phenomenon in the Philosophy of A. F. Losev and Ya. E. Golosovker”⁴³. M. V. Sboichikova compares Eliade's and Golosovker's theory of myth⁴⁴. It can be said that a certain comparativist tendency has occurred. It also includes the article by O. G. Arapov, in which he compares imaginative philosophy with the imaginative metaphysics of Bachelard⁴⁵. Beyond this tendency is the work of T. V. Filatov, in which he attempts to present Golosovker's dynamic logic of myth as a variant of modal logic⁴⁶. He examines the classification of the miraculous logic through the

Society of Russian Philosophy at the Ukrainian Philosophical Foundation / Series “Kyivomyslenie”. — K.: Dmitry Burago Publishing House, 2020.

³⁸ Savelyeva, M. Yu., Sukhodub T. D. Kiev pages of Life of Ya. E. Golosovker [Appendix 2] // *Degrees of Life of Yakov Golosovker*. — K.: Dmitry Burago Publishing House, 2020. Pp. 499-517.

³⁹ Savelyeva, M. Yu. Melodic Character of the Revolution: Golosovker and Blok // *Degrees of life of Yakov Golosovker*. — K.: Dmitry Burago Publishing House, 2020. Pp. 424-460.

⁴⁰ Malakhov, V. A. “I Remained Childless” (The Life-Creating Experiment of Yakov Golosovker) // *Degrees of life of Yakov Golosovker*. — K.: Dmitry Burago Publishing House, 2020. Pp. 179-261.

⁴¹ Ugolnikov, Yu. A. “Tales of Titans” — Biblical, Philosophical, Biographical Contexts // *Degrees of life of Yakov Golosovker*. — K.: Dmitry Burago Publishing House, 2020. Pp. 149-176

⁴² Meletinsky, B. M. *The Poetics of Myth*. 3rd ed., reprint. — M.: Publishing company “Vostochnaya literatura” of the Russian Academy of Sciences, 2000. P. 142.

⁴³ Tychkin, P.B. *Myth as a Cognitive Phenomenon in the Philosophy of A. F. Losev and Ya. E. Golosovker* // Modern problems of science and education. Electronic magazine. 2014. No. 3. URL: <http://science-education.ru/ru/article/view?id=13453> (date of reference: 08/22/2024).

⁴⁴ Sboichikova, M. V. *Conceptual Interpretation of the Nature of Myth within the framework of Golosovker's Theory of the "Imaginative Absolute"* // *Izvestiya. Tomsk Polytechnic University*. 2013. Vol. 323. No. 6. Pp. 163-168.

⁴⁵ Arapov, O. G. “Imaginative philosophy” by Ya. Golosovker and “Imaginative metaphysics” by G. Bachelard: Two Models of the Philosophy of Imagination // *Vestnik RUDN. Series: Philosophy*. 2017. No.2. Pp. 158-164.

⁴⁶ Filatov, T. V. *Yakov Golosovker's Logic of Myth as a Specific Kind of Modal logic* // *Vestnik Samarskogo gosudarstvennogo tekhnicheskogo universiteta. Series: Philosophy*. 2021. No. 1 (6). Pp. 65-76.

optics of three modalities — alethic, hermeneutic and eidetic — and obtains interesting results.

So, the volume of research literature devoted to Golosovker's philosophy cannot be called large. This is due, among other things, to the history of the corpus of texts. More studies are devoted to "Tales of the Titans", "The Burnt Novel", "Dostoevsky and Kant", than to treatise "The Imaginative Absolute". Golosovker's philosophical heritage is rather 'young', and his name has not yet taken a definite position in the history of thought. In this situation, it is necessary to actively engage with the available literature, to respond to reflections of other researchers. This state of the literature opens up a wide range of perspectives, as many fruitful subjects have not yet received the attention they deserve.

The object and Subject of the Research

The *object* of the research is the creative heritage of Golosovker.

The *subject* is the philosophical concept of "imaginative absolute" and its representation in Golosovker's works.

Purpose and Objectives of the Research

The purpose of the research is to historically and theoretically reconstruct Golosovker's project of imaginative philosophy.

There are three main objectives to be considered.

The first objective is to study the philosophical foundations of "imaginative absolute" conception. It is necessary to problematize such topics as: origin of the highest instinct, relation of imagination and fantasy, role of imagination in scientific discovery, understanding of imaginative reality as "being", incomplete doctrine of enigmatic cognition, division of philosophy into two "streams". Golosovker's

intellectual biography becomes an integral part of his project. The history and structure of treatise “The Imaginative Absolute” require attention.

The second objective is related to observing the philosophical origins and incorporating Golosovker's concept into the tradition. He does not often refer to other authors. During the research, a three-step solution to the problem will be proposed. Firstly, an examination of German-speaking influences on Golosovker's philosophy, namely the question of German Romanticism and the intellectual dialogue with his “eternal companions” Hölderlin and Nietzsche. The concept of “eternal companions” is taken by Zelinsky from Merezhkovsky and used in relation to Golosovker's heritage. Secondly, an appeal to the Russian-speaking tradition: the influence of the Silver Age on imaginative philosophy, the theme of culture as realiora, and the interaction with contemporaries. The third stage involves a clash between the German and Russian traditions of thought, which is expressed in a confrontation between two logics in his book “Dostoevsky and Kant”. Thus, the study will propose an “antinomian” resolution of the second task.

The third objective is to research of how Golosovker realized the philosophical concept in his own work. This task can be called as follows: “Imaginative absolute in action”. Not only his artistic works (“Tales of the Titans” and “The Burnt Novel”), but other creative activity will be considered. Within the framework of the third objective, it is necessary to turn to the dynamic imaginative logic “discovered” by Golosovker. His new cultural-philosophical method “curve of meaning” is connected with it.

The structure of the research is determined by the set objectives and assumes three chapters.

Methodology of the research

In this research, Golosovker will be considered as philosopher and author of imaginative conception. He is inclined to myth-making, which is reflected in his autobiographical work “The Myth of My Life”. His fate becomes part of his

philosophical constructions. Golosovker's deliberate convergence of biographical and intellectual aspects must be considered in the course of research.

The first chapter will focus on the reconstruction of his philosophical conception. The complicated history and structure of treatise “The Imaginative Absolute” in the 1956 and 1961 versions are of great importance. The work will search for axioms, that is, the fundamental propositions on which Imaginative philosophy is based. Golosovker, calling himself a “systematic philosopher from beginning to end”, has a specific understanding of systematicity. His idea of hermeneutic harmony, which goes back to Hölderlin's poetry, requires not only study but also a determination of how far Golosovker is consistent with his stated approach. His text entitled “Some indications of my method” is of interest in this vein.

During the reconstruction, it is worth striving for coherence, which means the internal consistency of his concept. This is also connected with the immanent criticism — analyzing within the “system” and searching for internal contradictions in it. A number of theses Golosovker leaves without proper justification, in some fragments his thought “breaks off”. Such episodes should be highlighted. Special attention is paid to philosophical neologisms: “culture-imagination”, “meaning-image” and others. It is necessary to study the argumentation techniques, which Golosovker uses in his interpretative models.

In the second chapter, it is worth embedding the philosophical legacy of Golosovker into the intellectual tradition. Emphasizing his isolation, he rarely quotes other thinkers. Nevertheless, on the basis of his texts, it is possible to make circles of mentions. Thus, three areas of interest are distinguished. Golosovker proposes a special manner of intellectual dialogue — to see “self-in-author”. This approach is called philosophical and is opposed to the activities of writers and “philologists”. Its peculiarities and realization will be shown in regard to “eternal companions” (Hölderlin and Nietzsche), as well as the declared opponent of imaginative philosophy — “monstrous” Kant. The question of Romanticism stands apart. The

intellectual context of imaginative philosophy is connected with the “echoes” of the Silver Age. The influence of this cultural epoch and specific personalities will be demonstrated in a number of themes.

A comparative tendency has developed in the research literature around Golosovker's heritage. It means the comparison of individual theses on imagination and myth with the positions of other thinkers of the 20th century. Sometimes such comparisons are “parallels without contact” or only indications of similarity without further justification. Such a strategy will not be used in this research. I believe that imaginative philosophy represents an independent historical-philosophical interest beyond comparisons with the works of more “well-known” authors.

In the third chapter, Golosovker's diverse creative activity will be examined through the optics of his imaginative conception. The synthesis of philosophy, philology and literary studies sets an interdisciplinary framework. His legacy will be analyzed as a holistic project in which the theory of the “imaginative absolute” is a leitmotif. Considering his understanding of philosophy-as-art, it is necessary to show how imaginative conception is realized in his artistic work. The experience of intellectual self-representation distinguishes Golosovker in the history of philosophy. An evaluation of problems and perspectives of his cultural-philosophical method “the curve of meaning” will require separate attention. An attempt to apply the “curve of meaning” to his own work will become an intellectual experiment.

Academic novelty of the research

- Based on archival materials, previously unknown aspects of Golosovker's intellectual biography are revealed.
- The 1956 version of “The Imaginative Absolute” is compared with the 1961 archival version.
- The internal tensions in the “system” of imaginative philosophy are articulated. The architectonics of cognitive abilities (their correlation within the concept) are studied.

- The peculiarities of his proposed critique of technical civilization are considered. Problems related to doctrine of two “streams” in philosophy are shown. The correlation of religion, mysticism and philosophy in the imaginative conception is considered.
- Golosovker's idea of predicting future scientific discoveries by imagination is studied. His hypothesis is considered in the context of modern research on this issue.
- The intellectual dialogue with “eternal companions” (Hölderlin and Nietzsche) is reconstructed. The continuity of their ideas is clarified.
- Golosovker is embedded in the national intellectual tradition in such subjects as his attitude to Kant, the image of Christ, and his understanding of antinomianism. Meanwhile, his original discrepancies with tradition are shown.
- The book “Dostoevsky and Kant” is interpreted within the framework of imaginative philosophy, namely the opposition between *imaginatio* and *ratio*.
- Imaginative philosophy is presented as a connecting element of Golosovker's diverse creative activity. In this way a holistic perception of his heritage is proposed.
- The philosophical foundations of dispute about titans between Losev and Golosovker are studied with reference to archival material.
- The problems of using the “curve of meaning” are identified. The development of the “method” proposed in the research literature is evaluated.
- As an intellectual experiment, the “curve of meaning” approach is applied to Golosovker’s works.

I would like to express my gratitude to: Nina Vladimirovna Braginskaya for her advice and providing access to her private archive, thanks to which I was able to get acquainted with the “Imaginative Absolute” (version of 1961) and other valuable documents; to Aza Alibekovna and Elena Arkadyevna Tahogodi for the opportunity

to study Losev's review of "Tales of the Titans"; to Vladimir Borisovich Mikushevich, who knew Golosovker personally, for sharing his memories with me.

Theses submitted for defense

- 1) The conflict between nature and culture declared by Golosovker is not resolved but translated into another conceptual language. It is difficult to classify the imaginative conception as a variant of philosophical anthropology. At the center of Golosovker's research is not the essence of human, but the essence of imagination (*imaginatio*), which broad powers go beyond anthropological concerns.
- 2) The key subjects of Golosovker's philosophy of history are "Helladocentricity" (his idea of the "golden age" in Ancient Greece) and the diagnosis of contemporary cultural crisis. The political and ethical aspects of his historiosophy are not fully elaborated, which leads to the unresolved problem of Imaginative Absolute going "knee-deep in blood".
- 3) The central concept "Imaginative Absolute" is overloaded in meaning. Golosovker transfers the negative connotations associated with imagination to fantasy and ratio.
- 4) In the original doctrine of two streams in the history of thought (*imaginatio* and *ratio*), Golosovker's interpretative strategy is most pronounced. According to his technique of "hidden manifestation" many philosophers have not yet realized the essence of the imaginative absolute living in them but implemented it in their work.
- 5) Romantic 'paganism' with aesthetic dominance is translated into imaginative philosophy through an appeal to Hölderlin and Nietzsche. Golosovker focuses on gifted people — the brightest bearers of the highest instinct of culture. The problem called "logic of the gift" arises.
- 6) Despite his desire for isolation, Golosovker is embedded in the national intellectual tradition. In a number of topics he levelled the religious dimension and brought these topics into realm of the logic of imagination. Being in

- conflict with Soviet “civilization” and not accepting Marxist philosophy, Golosovker remains faithful to the meaning images of the Silver Age.
- 7) The book “Dostoevsky and Kant” is part of the imaginative project, although Golosovker does not explicitly use his philosophical concepts in it. There is a dispute in his work about the principles of thinking: how to interact with antinomies? The dialectical logic of imagination in Dostoevsky’s personality (imaginatio) opposes formal and abstract logic in person of “monstrous” Kant (ratio).
 - 8) Understanding himself as a carrier of the imaginative absolute, Golosovker realized the highest instinct in various forms. With the exception of his early poetic experiences, the influence of imaginative philosophy is found in all areas of his creative activity, which gives wholeness to his project. The concept of “philosophy-as-art” is implemented by him in his fiction works “Tales of the Titans” and “The Burnt Novel”.
 - 9) “The Logic of Ancient Myth” and “Tales of the Titans” together form the fourth and final stage of Golosovker's life myth. At the fourth phase Golosovker makes progress in discovering the logic of imagination. His research strategy can be divided into two aspects: negative (through the negation of formal logic) and positive (through the creation of a new cultural-philosophical approach, the “curve of meaning”). With a number of reservations this approach can still be applied in contemporary humanities.
 - 10) Golosovker's imaginative philosophy is a fundamentally active philosophical program — the “prescription” for the salvation of culture and for the rehabilitation of the cognitive power of imagination. Future-orientation and openness to continuation are the key characteristics of his project.

Main content of the research

The first chapter analyzes the philosophical foundations of Golosovker's conception developed in treatise “The Imaginative Absolute”. From the study of his biography and history of his text, a transition is made to the search for axioms and leitmotifs of imaginative philosophy, to the consideration of neologisms and interpretative techniques used by Golosovker. Internal contradictions and unfinished plots are outlined, some of them emphasizing the openness of his heritage to possible continuation.

The first section of the first chapter discusses Golosovker's intellectual biography. His life path becomes the first and most necessary step for understanding his philosophical concept. Particular attention is paid to unexplained episodes in his fate, which contribute to the mythologization of his image. For example, the plot with his “beloved woman”, whom he sacrificed for the sake of intellectual tasks. His versatile creative interactions are demonstrated with the help of archival materials. The emotional letters to Lunacharsky show the conflicts that arose between Golosovker and the editors of the publishing house “Academia”. In the memoirs of his contemporaries, Golosovker is often depicted as an “odd” and not common person. Vivid examples of mythologization can be found in the testimonies of Vishnyak and Martynov. Valuable information is provided by Takho-Godi and Mikushevich, who knew Golosovker personally. From the perspective of his intellectual biography, an important facet of his reflections is revealed considering the role of imagination in creation of immortal culture. The deliberate combination of biographical and philosophical aspects should be called one of his approaches.

The second section of the first chapter is devoted to history, structure and style of his key philosophical work — “The Imaginative Absolute”. The idea was expressed that Golosovker had not three, but four stages of the life myth. Due to historical circumstances, he was forced to include “The Logic of Ancient Myth” in the “The Imaginative Absolute”, and to publish “Tales of the Titans” connected with

the “Logic” separately. The 1956 version of treatise “The Imaginative Absolute” is compared with archival version of 1961. The research raises the question of Golosovker's philosophical style, which he stated in “Some indications of my method”. In this regard, a particular understanding of “systematicity” and following Hölderlin's hermeneutic harmony is discussed: each part of the treatise should act as an independently complete organic whole. The extent to which Golosovker's philosophical texts conform to his stated “method” is assessed.

The third section of the first chapter examines Golosovker’s proposed neologisms and philosophical axioms related to the “imaginative absolute” — the highest instinct of culture, which lives in human imagination. He formulates a particular understanding of “instinct”, referring to discoveries of science, and creates his own hierarchy of instincts. The question of their origin is problematized. In the longing for immortality, man seeks to consolidate himself in the eternity of culture and is ready to sacrifice his existence (lower instincts) for the sake of it. The central concept of “The Imaginative Absolute” turns out to be overloaded by meaning. Golosovker does not clearly articulate the architectonics of cognitive abilities. The imaginative absolute combines the reason of imagination, intuition, and the highest instinct. Its powers are extremely broad. The threefold nature of the “imaginative absolute” is revealed in an impulse to creative activity, process itself, and particular result. The problem of diminishing the responsibility of man, who is driven by a super subject (a world mind of imagination) arises. In its claim to a global, cosmic scale, the imaginative project goes beyond the framework of philosophical anthropology.

Attention is paid to the neologisms “culture-imagination”, “meaning-image”, “constancy-in-variability”, as well as to the influence of German-speaking tradition on Golosovker's word-formation. The imaginative absolute creates not only artistic works and philosophical treatises, but also values (culture-imagination): absolute good, evil, power, truth and so on. Meaning-images become their certain embodiments. Although Golosovker postulates the dominance of moral dimension

in culture, his conception is more elaborated on aesthetical rather than ethical aspects. If we perceive imaginative absolute as a kind of supersubject that creates cultural values for which man is ready to sacrifice himself and others, then the activity of the highest instinct in history often acquires a “bloody” character. This is related to a number of internal contradictions in Golosovker’s conception. He often uses the interpretative technique of “hidden manifestation”. He sees hints of the theory of the imaginative absolute, for example, in Plato's teaching about philosophical Eros or in the words of Heraclitus about Logos.

The fourth section of the first chapter is devoted to how Golosovker seeks to protect culture from crisis. It is worth arguing that the imaginative project contains an original historiosophy suggesting a wave-like character: the flourishing and decline of imagination. To understand the essence of the “genius of mankind”, Golosovker studies the heritage of those in whom the imaginative absolute is most developed. It reflects his orientation to the “logic of the gift”. Considering the Eurocentricity, or even “Helladocentricity”, his conception ignores a wide range of cultural and historical experience.

Golosovker understands modernity as an era of serious crisis. The role of philosophy and the processes taking place in it are becoming crucial for human history. There is a serious tension in his constructions: if the powers of the imaginative absolute are so great, and it “must” win, then why do cultural declines occur? It is noteworthy that in the 1961 version, Golosovker argues that culture-imaginings can exist for some time without a carrier (man), which means that culture cannot be completely destroyed.

The strengthening of lower instincts (sexual and vegetative) contributes to the suppression of imagination, but Golosovker places the main blame on the formal rationality of civilization (ratio), which is indifferent to morality. This is also the basis of his argument against technology. Golosovker blames New European rationalist philosophy for the conflict between natural and cultural beginnings. Despite his attempt to resolve the conflict, Golosovker translates it into his own

philosophical language. He definitely advocates the highest instinct, reason of imagination and culture, which are opposed to lower instincts, abstract reason and technical civilization.

The fifth section of the first chapter examines the relationship between imagination and fantasy in Golosovker's conception. He originally transfers the negative connotations of imagination to fantasy. The result of such “guilt transfer” technique is “Two-Faced Janus”: now fantasy is responsible for epistemological distortions and uncontrolled combinations, whereas imagination (*imaginatio*) is responsible for the serious deal of cognition. Golosovker himself admits that it is not easy to mark a clear line between their activities. With fantasy he associates the origin of religion and its “necessary illusions” that save man from awareness of mortality. With imagination Golosovker associates philosophy. Attention is paid to mysticism, which receives a special interpretation in the imaginative conception. I suggest the following proportion of “Two-Faced Janus”: in philosophy dominates imagination (*imaginatio*), in mysticism imagination and fantasy are equally presented, and in religion fantasy prevails.

Golosovker's attitude to religion is a separate subject. His idea of God as a synthesis of culture-imaginings is considered in detail. In this “sensitive” issue he not only violates the principle of moral polarization of culture (its division into good-evil, loyalty-traitorousness and so on), but also actively interprets the heritage of another philosopher. The technique of hidden manifestation is used again: Feuerbach, without realizing it, comes close to understanding of the imaginative absolute. The highest instinct “undresses in order to clothe God with its garments”. In Feuerbach's works imagination is a secondary theme, while Golosovker gives it central importance.

The sixth section of the first chapter analyzes the doctrine of imaginative reality, which Golosovker calls “*realiora*” (the most real). Using examples from his treatise, it is shown that Golosovker places the imagination-created reality (“being”) above the natural-temporal reality (“existence”). Thus, the historical, mortal Boris

Godunov, turns out to be less real than the image created by Pushkin and enshrined through his work in the eternity of culture. The ascent of man from reality of existence to reality of culture is problematized. Particular attention is paid to Golosovker's struggle with the “daily routine”, which also, in his personal experience, suppresses the imagination.

The main opponent of imaginative reality is ratio. The research addresses questions about its origin, the relation between reason of imagination and abstract reason. In Golosovker's project the blurred line between ideas of culture and abstract concepts occurs, which replace them in times of crisis. He introduces a division into philosophy-as-art and philosophy-as-science. In such an interpretation philosophy turns out to be non-self-sufficient, as its essence is defined through other spheres of culture. His attitude to science is contradictory: he respects it as one of the spheres of culture but criticizes it for striving to occupy a dominant position. Golosovker categorically does not accept a science-like philosophy. According to his idea, such a ratio-driven philosophy gradually denied the cognitive capacity of imagination. Golosovker creates an original doctrine of two “streams” in the history of philosophy. The criterion for falling into one or the other stream is not clearly formulated. Golosovker classifies himself and other bearers of imaginatio as “philosophy-as-art” representatives.

The research emphasizes the contradictory nature of his list of “philosophy-as-science” representatives. In this context, special attention is paid to Fichte's concept “Science of knowledge”. Golosovker formulates a “benevolent invitation” to his project under the following ambitious condition: philosophers must recognize that their works and concepts only express the imaginative absolute in different ways. In such invitation the technique of “hidden manifestation” is most pronounced.

The seventh section of the first chapter addresses Golosovker's attempt to create an imaginative epistemology. A major role is played by the spontaneous activity of the “intuition of imagination”, which he contrasts with abstract reasoning.

The cognitive power of imagination is demonstrated by Golosovker on the ability to anticipate future discoveries of science. In his opinion, the micro-object of science has been discovered even earlier by the imaginative reason without any natural scientific advances. He returns to this idea repeatedly. According to Golosovker, ‘apeiron’ and ‘die Tiefe’ have become the hidden meanings of the future discovery of microcosm (the electron and the structure of the atom). The procedure for uncovering such a meaning is problematic, which is shown in the research. I have studied modern (mostly English-speaking) literature, which correlates imagination and science. The ideas expressed by Golosovker about predicting scientific discoveries are still radical.

Golosovker's doctrine of “enigmatic cognition” cannot be called complete. He formulates a number of dialectical laws of imagination (“enigmas”) but does not reveal their content in detail. Nevertheless, the research attempts to comment on them. The doctrine offers a perspective for further development, indicating that Golosovker's philosophical project is directed towards the future. Vigorous resolving the crisis of culture, struggling against “daily routine” and technical civilization, rethinking of the history of philosophy, rehabilitation of imagination — those are ambitious tasks of a world scale. There is a special question about the possibility of their implementation, but Golosovker is confident in the power of his treatise “The Imaginative Absolute”, created by the highest instinct of culture.

In the preface **to the second chapter**, “The intellectual context of imaginative philosophy”, the circles of references in “The Imaginative Absolute” are indicated: Hellas, German-speaking philosophers of the XVIII-XIX centuries and Russian culture (mainly literature of the XIX–XX centuries). Despite his isolation, Golosovker creates his project inspired by specific intellectual epochs and personalities. To a large extent, he engages in an extramural dialogue with authors of the past. He briefly formulates the principle of “self-as-author” commentary, which involves analyzing works of other thinkers from the perspective of your own

philosophical principles. The inclusion of Golosovker's heritage into the tradition is the task of second chapter.

The first section of the second chapter is devoted to the “eternal companion” F. Hölderlin, whose works Golosovker translated into Russian and commented on. In his opinion, the German poet, driven by the highest instinct of culture, tried on the role of “the savior of Germany”. On the basis of two works (“The Death of Empedocles” and “Hyperion”) Golosovker formulates three dialectics reflecting the development of “nature-culture” theme: healing, sacrifice, and transformation. The research shows peculiarities of Golosovker's interpretation and the way he may have projected Hölderlin's intellectual path onto himself. His aesthetic panpsychism and the aspiration for a revitalized Hellenism become separate subjects. The figure of the ancient thinker Empedocles appears as a “rare example of imaginative power” that confronts abstract reason.

Golosovker blames society and “burgher life” for madness and death of his “eternal companion”. They did not allow Hölderlin to create a “dialectic of transformation”. Special attention is paid to questions of romanticism and the ideal of a republic of geniuses. Hölderlin stands apart within the romantic tradition, and it is his worldview that Golosovker follows, commenting on the “self-in-author”. It is suggested that Golosovker understood imaginative philosophy as a specific continuation of Hölderlin's work — the formulation of unfinished “dialectic of transformation”.

The second section of second chapter examines Nietzsche's influence on Golosovker. It is based on his translation of “Thus Spoke Zarathustra”, fragments from “The Imaginative Absolute”, and archival materials. In the archival note, Golosovker claims to have genuine knowledge of Nietzsche's philosophy, but theoretical works on his “eternal companion” have not been preserved. In Golosovker's commentary a line of succession of “tragic pessimists” is built: Empedocles, Hölderlin, Nietzsche and Golosovker. In relation to morality and science, the influence of Nietzschean position on imaginative philosophy is not

pronounced. Nietzsche and Golosovker are united not only by a critical attitude to modernity, but also by the “logic of the gift” — an orientation towards chosen ones, capable of changing culture. Romantic ‘paganism’ with its aesthetic dominance and rejection of the “otherworldliness” (transcendent sphere) is translated into the imaginative conception. The history and peculiarities of “Thus Spoke Zarathustra” translation are studied. Golosovker is included in the myth-making tradition set by Nietzsche. In his “lagging” he ensures its continuity.

The third section of the second chapter examines “echoes” of the Silver Age in Golosovker's philosophy. They are shown through reference to specific personalities. For instance, there is evidence of his dialogue with Andrei Bely. Vyacheslav Ivanov's myth-making and translation activities, as well as his formula “a realibus ad realiora”, are considered from the perspective of imaginative philosophy. The common influence of Nietzsche and German Romanticism is retained. Not only the artistic world of Alexander Blok, but his understanding of historiosophy and the crisis of culture are relevant for Golosovker. In his reception of the Silver Age, he has shifted the emphasis from the religious dimension to the realm of imagination. The “spirit” now appears as the highest instinct of culture. “Symbol” is transformed into a “meaning-image” — a specific embodiment of the imaginative absolute. Without accepting the pathos and everyday life of “socialist project”, mythmaker Golosovker remains faithful to the period of his intellectual formation and writes philosophical texts for the drawer.

The fourth section of the second chapter is devoted to the confrontation between imaginatio and ratio in the book “Dostoevsky and Kant”. It is not “renaissance” of religious philosophy or a confrontation of dogmatism and empiricism that lie behind Golosovker's reflections. In this research, the book is shown as an implementation of imaginative philosophy, although its basic concepts are not used. Golosovker’s key accusation against the “monstrous” Kant-ratio rests on his failure to deal with antinomies. Kant's transcendental solution to the “natural illusion of reason” that arises in antinomies is ignored by Golosovker. The positive

resolution of the antinomies he finds in the novel “The Brothers Karamazov”. It is created by the imaginative genius of Dostoevsky, who personifies philosophy-as-art. Golosovker argues that the solution of antinomies does not consist in the final victory of the thesis or antithesis, which Ivan Karamazov wants to achieve. It consists in a battle, that is, “eternal Titanomachy” as a state of realized contradiction, which Dmitry Karamazov claims.

Much attention has been paid to the research literature. In particular, Eva Fleischauer's attempt to embed Golosovker's book into the history of the Russian-Soviet interpretation of Kant is discussed. Akhutin sets a different perspective in the article addressing the image of Kant as the enemy of Russian philosophy. The imaginative aspect is virtually ignored in the literature. Florensky's reflections on antinomies can be found in Golosovker's book, but the religious dimension is leveled by him. Golosovker's work is embedded in the national tradition through the struggle with Kant and attention to antinomic thinking.

The third chapter shows how Golosovker implements imaginative philosophy in his various creative activities. He understood himself as one of the bearers of the highest instinct and presented his life as a single myth.

The first section of the third chapter is entitled “Something interesting about creative activity”. It is difficult to identify the influence of his philosophical theory in early poetic experiments. Archival reviews of his later collection “On Ancient Themes (Fairy Tales, Poems, Dramas)” demonstrate Golosovker's conflict with the intellectual epoch. He is accused of not conforming to “the level of achievements of Soviet poetry”. In the literary works (“Interesting” and essay on “Stoss”), the connection with “The Imaginative Absolute” is clearly expressed, which indicates the internal integrity of his project. Educated as a classical philologist, Golosovker conceals his “philological kitchen”. As in the case of Ivanov, his translations from Ancient Greek were criticized for “excessive originality”. In his creative activity he met resistance from editors, an example of which is the conflict with Goslitizdat over the fate of “The Anthology of Ancient Lyrics”.

Golosovker expresses ideas related to imaginative philosophy in notes to the collections of ancient poetry compiled by him. Even in them, philosophical theses are often more pronounced than philological analysis.

The second section of the third chapter is devoted to “Tales of the Titans”, in which Golosovker's interest in Greek myths reaches its culmination. Following the hypothesis of a fourth stage in his myth of life, “Tales” are considered in conjunction with “The Logic of Ancient Myth”. On the basis of archival review, the dispute between Golosovker and Losev about titanic imagery is studied. Losev probably was not familiar with “The Imaginative Absolute”. Nevertheless, he praised the reconstruction of ancient mythology with the help of imagination and even defended such an approach. Losev is rather a zealot of the Olympic pantheon, while Golosovker seeks to ennoble the titanic period of mythology. In the collision of two variants of historiosophy (“the progress of reason” in the future against “the golden age of imagination” in the past), both thinkers stood by their opinion.

There are two strategies for creating imaginative logic: negative and positive. In the negative one the contrast between imaginatio and ratio is sharpened. Turning to Asmus's book “The Logic”, Golosovker inverts formal logic (“common sense logic”), turning its errors into laws of the marvelous logic. For example, the “*petitio principii* of myth” formulated by Golosovker is far from the original logical error in meaning. The principles of imaginative logic (“the truth of miracles”) are artistically realized in “Tales of the Titans”.

The third section of the third chapter discusses the positive strategy for creating imaginative logics. First of all, such strategy is expressed in the new cultural and philosophical approach called “the curve of meaning”. Golosovker finds a single meaning-image and shows how it is revealed in a number of Greek myths. Each of them reflects only one facet of meaning. Moving from one myth to another, researcher can see the development of a “whole image” in its totality. Golosovker demonstrates his method on “whole images” of vision and hunger.

The interpreter's ability to perceive imaginative logic becomes one of the decisive factors. The research considers Karasev's attempt to expand the application of “curve of meaning” beyond the mythopoeic sphere. The problems and prospects of the approach announced by Golosovker are discussed. With some remarks it is applicable not only to the sphere of mythopoetic. Golosovker uses something similar to “curve of meaning” in relation to the history of philosophy in his work devoted to Prometheus and Heracles.

The connection of “Tales” with “The Imaginative Absolute” is demonstrated. The research conducts an intellectual experiment in applying Golosovker's “curve of meaning” to his own work. “Tales of the Titans” reveals a symphony of related meaning images. In addition to “vision”, we can distinguish “madness”, “audacity” (“hybris”) and the leitmotif — “immortality”. The large-scale tale of centaur Chiron, which consists of a complex of myths, reveals the designated semantic images.

The fourth section of the third chapter is devoted to another work — “The Burnt Novel”, in which Golosovker does not refer to Greek mythology, but to processes relevant to his epoch. When considering “The Burnt Novel”, most of the philosophical themes are synthesized. Among them: influence of German Romanticism and the Silver Age, suppression of culture by civilization, struggle between ratio and imaginatio, clash of lower and higher instincts, restoration and cognition with the help of imagination. Historical and personal aspects of Golosovker's work play a significant role. The theme of cultural crisis should be called the main one. Attention is paid to the technique of imaginative realism.

I propose to interpret the hero of “The Burnt Novel”, associated with the imagery of Christ, as a meaning-image of culture i.e. the embodiment of “goodness”. Golosovker shows redundancy and incompatibility of Christ, a cultural and moral ideal, with the emerging Soviet state-civilization (ratio). His work is embedded in the movement of the uncanonical, weakened and silent Christ along the “curve of meaning”. It is reflected in the literary works of Dostoevsky, Blok and Bulgakov. The “curve of meaning” coming from Dostoevsky's novel approaches the image of

“red Jesus” on the Kremlin wall in “The Burnt Novel”. The intellectual affinity with Bulgakov's work “The Master and Margarita” sets a new stage of such “curve”. Thus, Golosovker's cultural-philosophical approach is applied not just to literature, but to his own work, understood in the spirit of philosophy-as-art. I believe that the very possibility of such an intellectual experiment actualizes the research potential of his philosophical heritage.

Conclusion.

The concept of imaginative philosophy is considered within the framework of dissertation research. It appears to be the key to a holistic understanding of Golosovker's creative heritage. Reflecting on a crisis of modernity, in treatise “The Imaginative Absolute” he offers solution and calls for salvation of culture. Golosovker connects personal and philosophical aspects as he stives to the myth-making tradition. The archival episodes studied within the framework of intellectual biography highlight the irreconcilable character of Golosovker. Despite the trials of history and the loss of manuscripts, he remains faithful to his imagination, which receives the broadest powers in his philosophy.

Golosovker is distinguished by his belief in inevitable victory of the highest instinct (“spirit”) above the lower ones and orientation towards “culture-imaginations” (absolute values) as for the asymptotes, in pursuit of which lives a man longing for immortality. For the sake of immortality in culture, he is ready to make a “sacrifice of happiness”. Such philosophical pathos is combined with several internal contradictions, difficult argumentation techniques and unfinished plots that were discussed during the dissertation research. However, in conclusion, I would like to emphasize the intellectual ambitions, and the scale of tasks set in Golosovker's project.

Driven by the idea of cognitive imagination, Golosovker claims to discover a new, imaginative logic. This epistemology does not remain in the sphere of abstractions. Golosovker implements it in his own artistic work. He considered

himself among the group of *imaginatio* carriers. Golosovker's struggle against abstract thinking was expressed in the rejection of technical civilization, philosophy-as-science and ratio. In his project *ratio* is the main opponent of *imaginatio*. This confrontation is considered as the leitmotif of imaginative philosophy. Golosovker's idea of predicting future scientific discoveries with the help of imagination is extraordinary and at the same time problematic.

Golosovker deserves a special place in the history of Russian philosophy. His original ideas are combined with a deep rootedness in the intellectual tradition, although he perceives himself as an isolated author. He turns to German-speaking "eternal companions": Hölderlin and Nietzsche. Perhaps the imaginative project is a development of Hölderlin's plan to assume reconciliation of culture and nature. The "spirit" of the Silver Age reflects in Golosovker's philosophy through ideas and artistic worldview of specific personalities of cultural era. The influence of Alexander Blok, Andrei Bely and Vyacheslav Ivanov received special attention during the research. The embeddedness of Golosovker in the Russian tradition is also manifested in his book "Dostoevsky and Kant".

In his creative activity Golosovker shows an example of intellectual fidelity to Hellas. "Helladocentricity" is manifested in his philosophy of history. To the fourth stage of the "myth of life" I attribute "The Logic of ancient Myth" and "Tales of the Titans". Golosovker attempts to rehabilitate the "golden age" of the Titans and opposes "zealots of the Olympic pantheon". The study shows how "negative" and "positive" strategies of searching for the logic of imagination are implemented in "Tales of the Titans". Considering a few remarks, new Golosovker's method ("curve of meaning"), which has the advantage of dynamically analyzing culture, can be called a promising approach for Humanities. The Imaginative Project appears to be a unique example of how philosopher realizes his ideas in artistic creation, embodying the concept of "philosophy-as-art". Not only "Tales of the Titans" but also "The Burnt Novel" have been read in this vein.

In the 2020 article on Heidegger's and Golosovker's views on Hölderlin's poetry I did not see hope for a positive solution to the cultural crisis in Golosovker's position⁴⁷. However, in conclusion of this research, it should be emphasized that the apocalyptic finale of "The Burnt Novel", the madness of "eternal companions" and the tragic finale of Yakov Golosovker do not indicate his philosophical "defeat". I believe that his hope for the salvation of culture lies in the imaginative project itself. This is probably why, until his last days, he never parted with his treatise on the imagination, which gifts cultural immortality to man. The legend of centaur Chiron speaks of the "roots of knowledge", which he taught Asclepius. "The Imaginative Absolute" is Golosovker's heritage, the "roots of knowledge" left by him. They take their place in the intellectual landscape. I consider the aims and objectives of the study are fulfilled. The key conceptual conclusions of dissertation, which represent scientific novelty, are formulated in theses submitted for defense.

Overall, the universal potential of Golosovker's philosophical project is revealed in the fundamentally active endeavor to save culture and rehabilitate imagination. Unexplained contradictory themes are identified in "The Imaginative Absolute". Nevertheless, Golosovker demonstrates an example of implacable faith in his philosophical concept and sets ambitious tasks, its resolution remains relevant today. He hoped for "followers among those who will insight into my understanding of philosophy-as-art – but special art"⁴⁸. The myth he started about the role of imagination in creating an immortal culture is far from complete.

Approbation of the research

The main results of the research were presented at international conferences and reports within the framework of seminars of the HSE International Laboratory for the Study of Russian and European Intellectual Dialogue. The research continues with the master's thesis, the scientific supervisor of it was A. L. Dobrokhotov.

⁴⁷ Morozov, D. A. *Two Views on the Poetry of F. Hölderlin: M. Heidegger and Ya. E. Golosovker* // Philosophy Journal, 2020. Vol. 13, No. 2, P. 109.

⁴⁸ Golosovker, Ya. E. Interesting. P. 268.

- 1) The International Kantian Congress “The World Concept of Philosophy” (Kaliningrad, BFU named after Kant). Report: “Monstrous” Kant and Antinomianism in the Reflections of Ya. E. Golosovker.
- 2) XV International Conference of the HSE School of Philosophy and Cultural Studies “Culture in the Era of Digitalization” (Moscow, HSE, October 24-26, 2024). Report: “Philosophy-as-art” in the understanding of Ya. E. Golosovker.
- 3) XXXI International Conference of Students, Postgraduates and Young Scientists “Lomonosov” (Moscow, Moscow State University, 2024). Report: Echoes of the Silver Age in the Philosophy of Ya. E. Golosovker.
- 4) XXX International Conference of students, Postgraduates and Young Scientists “Lomonosov” (Moscow, Moscow State University, 2023). Report: The image of Christ in “The Burnt Novel” by Ya. E. Golosovker.
- 5) “The rise and fall of Peter and Pushkin Russia: from the Silver Age to the Proletariat (the turn of the 19th and 20th centuries — 1922)” (Moscow, HSE, 2022). Report: “The Burnt Novel” by Ya. E. Golosovker as a Philosophical Reaction to the NEP era.
- 6) The XXIX International Conference of Students, Postgraduates and Young Scientists “Lomonosov” (Moscow, Moscow State University, 2022). Report: “Tales of the Titans” as an Implementation of the Philosophical project of Ya. E. Golosovker.
- 7) “From the Enlightenment to the Modern: Russian-German Intellectual dialogue” (Moscow, HSE, 2021). Report: Nietzsche as the “Eternal Companion” of Ya. E. Golosovker.
- 8) International Scientific Conference “Fyodor Mikhailovich Dostoevsky and European Culture. To the 200th anniversary of the great Russian writer” (Moscow, HSE, 2021). Report: Dostoevsky and Kant in the Interpretation of Y. E. Golosovker: Personalized Philosophy in the Novel “The Brothers Karamazov”.

- 9) XI International Conference “Ways of Thinking, Ways of Speaking” (Moscow, HSE, 2020). Report: The Technique of Civilization in the Reflections of Ya. E. Golosovker.
- 10) Report at the HSE International Laboratory seminar “Dialogue between Russia and Europe: The View of Young Researchers” (2020). Report: The Work of Ya. E. Golosovker as a Type of Philosophical Thinking.

Publications on the topic of the dissertation.

The theses of the dissertation research are reflected in the following publications published in journals indexed in international databases of indexing and citation, as well as those included in the list of high-level journals of the Higher School of Economics:

Morozov D. A. Two Views on the Poetry of Hölderlin: M. Heidegger and Ya. E. Golosovker // *Philosophical Journal*. 2020. Vol. 13. No. 2. pp. 97-111.

Morozov D. A. The Crisis of Culture in “The Burnt novel” by Ya. E. Golosovker // *Dialogue with time*. 2023. No. 84. pp. 329-341.

Morozov D. A. “Tales of the Titans” as a Realization of Ya. E. Golosovker’s Philosophical Project // *Voprosy Filosofii*. 2023. No. 5. pp. 151–161.

Other publications on the topic of the dissertation:

Morozov D. A. “The author's book”: reflections of Ya. E. Golosovker on Dostoevsky and Kant // *Philosophical Letters. Russian and European Dialogue*. 2021. Vol. 4. No. 3. pp. 178-195.

Morozov D. The philosophy of Yakov Golosovker as a phenomenon of Russian-German intellectual dialogue / Basic Research Programme. Series HUM «Humanities». 2021.