

## Artículo de investigación

**Feature of the individual style of Vasily Vasilyevich Rozanov**

Característica del estilo individual de Vasily Vasilyevich Rozanov

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Recibido: 1 de abril de 2019. Aceptado: 15 de mayo de 2019

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The present article analyzes the individual style of the famous Russian philosopher, writer, prose writer, and journalist, Vasily Vasilyevich Rozanov. It is proved that the writer's idiosyncrasy is unique in Russian literature of the late 19th and early 20th centuries. The formation of an individual style took place in three stages. At the first stage, the philosophical treatise "On Understanding" was created, in which the categories of knowledge, wisdom, etc. were subjected to philosophical analysis. At the second stage, Rozanov's individual style, the critic, was formed. In this period, the individual style is characterized by inconsistency.

At the third stage, Rozanov's individual style is formed, a prose writer, the key characteristics of whose style were unsystematic, contradictory and antinomic.

**Keywords:** individual style, Vasily Vasilyevich Rozanov, antinomies, contradiction, unsystematic.

**Resumen**

El presente artículo describe el estilo individual de la famosa rusa, escritor, prosista, y periodista, Vasily Vasilyevich Rozanov. Se trata de que el escritor de los idiosyncrasy es único en los ríos de los Estados Unidos y de los últimos 20 años. La formación de un estilo individual tuvo lugar en tres etapas. En la primera etapa, se creó la filosofía táctica "On Understanding" en las categorías de conocimiento, sabiduría, etc. se han inscrito en el análisis filosófico. En la segunda etapa, Rozanov el estilo individual, la crítica, fue formada. En este período, el estilo individual se considera inconsistencia.

En la tercera etapa, Rozanov's individual estilo se ha formado, la prosa de escritor, la clave de su estilo han sido unsystematic, contradictoria y antinomic.

**Palabras claves:** individual style, Vasily Vasilyevich Rozanov, antinomies, contradicción, unsystematic.

**Resumo**

O presente artigo analisa o estilo individual do famoso filósofo, escritor, escritor de prosa e jornalista russo Vasily Vasilyevich Rozanov. Está provado que o idiosyncrasy do escritor é único na literatura russa do final do século XIX e início do século XX. A formação de um estilo individual ocorreu em três etapas. No primeiro estágio, foi criado o tratado filosófico "On Understanding", no qual as categorias de conhecimento, sabedoria, etc. foram submetidos à análise filosófica. Na segunda etapa, o estilo individual de Rozanov, o crítico, foi formado. Nesse período, o estilo individual é caracterizado por inconsistência.

No terceiro estágio, formou-se o estilo individual de Rozanov, um escritor de prosa cujas características-chave de cujo estilo eram não sistemáticas, contraditórias e antinômicas.

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**Palavras-chave:** estilo individual, Vasily Vasilyevich Rozanov, antinomias, contradição, assistemática.

The publication has been with the support of the “RUDN University Program 5-100”

### Introduction

The linguistic personality of Vasily Vasilyevich Rozanov is a unique phenomenon of Russian religious and philosophical criticism of the late 19th – early 20th century. Rozanov entered Russian culture not only as a philosopher, but also as a writer and publicist. With his creative evolution, he confirmed the opinion of K. Leontiev about people of the third phase of the life of a national culture, the time of eclecticism, loss of wholeness and hasty synthesis (Kazarkin, 2004). The difficulty of studying linguistic personality of Vasily Rozanov is due to the fact that for many years, his work was inaccessible to the general reader. According to the well-known explorer of Vasily Rozanov, A.N. Nikolyyukin, the Russian culture of the 20th century and our ideas about it were formed “outside of Rozanov”. “Rozanov did not suffer from this, but Russian literature as well as Russian philosophy and culture became poorer in Rozanov, just as they became poorer in P. Florensky, S. Bulgakov, N. Berdyaev, Vl. Solovyov, K. Leontyev, A. Khomyakov “and all those whose works began to be published at the end of the 20th century” (Nikolyukin, 2001). In the work of Vasily Rozanov, his unique style is of interest to readers, writers, linguists, and even psychologists.

### Discussion of the Results

**- Stages of the formation of an individual style of Vasily Rozanov.** The creative heritage of Vasily Rozanov is inextricably linked with the Russian culture of the turn of the XIX-XX centuries. It developed against the background of the cultural epoch of “Russian religious and philosophical Renaissance” (Adonina et al, 2015; Razavi et al, 2015; Kargina & Fisenko, 2016; Rummyantseva et al, 2016; Matveenko et al, 2016; Villalobos, 2018; Robani & Salih, 2018; Muiyambiri & Chabaefe, 2018). At the same time, the creative heritage of Vasily Rozanov was not exhausted by philosophical works. He entered Russian culture as a writer and publicist who created his own unique, often contradictory system of views.

Creativity of V.V. Rozanov is chronologically and thematically divided into three periods:

The first period (1886-1889) is the early period. The appearance of the philosophical treatise “On

understanding”. Experience in the study of nature, boundaries and the internal structure of science as a whole knowledge” (1886). This work has not been a success with the public. In this work, Vasily Vasilyevich raises the topic of “how to understand the highest principle in the world”.

The second period (1889 – 1911) is a transitional stage. The 1890s became the time of formation of Rozanov as a literary critic. At this time, Rozanov actively collaborates with liberal (“Russian word”) and conservative (“New time”) editions. He speaks at the meetings of the Religious Philosophical Society, whose reports were published in the journal *Novy Put* (1902-1904).

In the journal *Novy Put*, Rozanov not only published articles, but also led the column “In his corner”, where he expressed opinions, which often did not coincide with the editorial.

This period includes literary-critical and journalistic articles, polemical notes, reviews, collections of articles: “Religion and Culture” (1899), “Literary Essays” (1899), “Twilight of Enlightenment” (1899), “Nature and History” (1909) and books: “In the Unclear and Unsolved” (1901), “Family Issue in Russia” (1903), “Near the Church Walls” (1909). The success of Rozanov was raised by publishing “The Legend of the Grand Inquisitor F.M. Dostoevsky” in “*Russky Vestnik*” (1891). Vasily Rozanov develops a “philosophy of life”, “kind”, and “family”, which brought worldwide fame to the writer. The ideological attitude of the work “Dark face” is important. Metaphysics of Christianity” (1911) and “People of the moonlight. Metaphysics of Christianity” (1911).

The emergence of problems of gender, Christianity, Judaism and paganism is connected with Rozanov’s personal biography: “Here, my family history, and in general, my attitude to the “friend” played a role. <...> Literary and personal to such an extent merged that for me there was no “literature”, but there was “my business”, and even the literature completely disappeared outside the “attitude to my business”. The personal has overflowed into the universal” (Fateev, 1955).

By “family history” and attitude to the “friend”, Rozanov meant the ambiguity of his marital status. The impossibility of obtaining a formal divorce from his first wife led to the fact that the second marriage of the writer could not be registered, and the children were considered illegitimate, and could not bear the name of their father. The struggle for family became the starting point in Rozanov’s philosophy: “I have long decided to myself that “home”, “your own family” is the only holy place on earth, the only clean, sinless place: above the Church, where the Inquisition, above the temples – that, and blood was shed in the temples”. The cult of family, fertility and childbearing leads Rozanov to the fascination with the ancient “religions of the world – Old Testament Israel, Ancient Egypt, and Assyria. According to Rozanov, European civilization degrades. This is due to the decline of the family; the separation of the carnal and the spiritual. In the article “Woman before a great task”, he concludes: “We do not have an active family – this is where the knot of everything is; we do not have, and never had a religiously active sensation of the very rhythm of the family...” (Fateev, 1955). This is already laid in the Orthodox faith, and more widely – in the Christian doctrine. Paganism is “morning” and “laughter”, and Christianity is “evening” and “tears” in the life of every person and humanity. In his religious-philosophical concept, V. Rozanov arrives at the dualism of Christianity and paganism.

The third period (1911 – 1919) is the final period of the writer's works. Rozanov creates a “new type of prose”. This period includes the “Solitary” (1912), “Fallen Leaves” (1913 - 1915), “Sugar” (1913), “Fleeting” (1914 - 1915), “Last Leaves” (1916 – 1917), “Apocalypse of ours of time” (1917 – 1918).

The uniqueness of the solution of the problems raised by the writer, leads to the fact that the linguistic personality of Vasily Rozanov stands apart against the background of the Russian religious and philosophical intelligentsia at the turn of the century. Z. Gippius recalled: “He was up to such a degree not to a number of other people, to such a degree he stood not between them, but around them, that he could rather be called a “phenomenon” rather than a man” (Gippius, 1957).

#### **- Features of the art style of Vasily Rozanov.**

The artistic form at this time becomes a book with a complex structural organization, which is a combination of notes, fragments, thoughts,

feelings, aphorisms, etc., in which the main role is played by the author. N.F. Boldyrev defines Rozanov as “extremely fragmented and paradoxical in the form of expressing his “logos”” of a writer who cannot be understood from the standpoint of positivism and “logocentric thinking”; Rozanov’s logic is similar to the logic inherent in the statements of holy fools and Zen adepts. Rozanov strove to “seemingly true assertions destroy each other, giving some verbal essence to appear” (Boldyrev, 2001).

In later works, the linguistic personality of Vasily Rozanov, his individual style is fully revealed. Of particular importance is the “I” of the writer, his soul, thoughts, experiences. “The critic has created a completely unprecedented “anti-literary” (relaxed, non-canonical) style, turning a remark, a random note into a basic principle. His paradoxes are accompanied by marks below: “for numismatics,” “for stuffing tobacco,” “for exterminating mosquitoes,” and so on. Here, the installations of impressionistic criticism are brought to a parody extreme: not the usual “literary diary”, but the seizure of the moment of birth of thought, the refusal to complete, relish of shades, the fluidity of the moment of life” (Karaulov, 1989).

Rozanov was the creator of a unique, and often controversial belief system. The constant genuine interest of readers to his work testifies to the significance of the writer's figure. However, the personality and work of Vasily Rozanov throughout the time is ambiguous. This is partly due to the fact that Rozanov wrote articles both in conservative and liberal magazines. He himself explained this by saying that the soul is more than any direction and cannot be expressed in one article: “having painted eggs of different chickens – goose, duck, passer” (Cadet, Black Hundred, revolutionary), he released them “on one frying pan” in order to it was impossible to disassemble the “right” and “left”, “black” and “white”. This is a writer's conscious position: “living faith for him is generated by the instinct of life, ideological impressionism here merges with the philosophy of life”. Merezhkovsky compared V.V. Rozanov to Nietzsche in terms of the impact on society. In the book “The Life and Work of L. Tolstoy and Dostoevsky” Merezhkovsky says about Rozanov: “When this thinker, with all his weaknesses, in other insights, is as ingenious as Nietzsche, the native, primordial in his anti-Christian essence, he will be understood will be a phenomenon almost more formidable, requiring more attention from the Church than L. Tolstoy, despite all the

current difference in the public influence of both writers" (Karaulov, 1987).

The main feature of the linguistic personality of Vasily Rozanov, his individual style was the unsystematic nature of thinking. The writer expressed the artistic principle of creating works with the words: "The wind blows at midnight and carries sheets ... So life in short-term time disrupts exclamations from the soul of ours, sighs, half-thought, half-feelings ... Which, being sound fragments, have the significance that "Descended" directly from the soul, without processing, without purpose, without intention, without any outsider ... Simply, – "the soul lives" ... i.e. "Lived", "breathed"... For a long time I somehow liked these "unintentional exclamations". Actually, they flow into us continuously, but you don't have time to bring them (there is no paper at hand), and they die". In his works, the writer sought to catch the slightest movement of the soul-thought ("half-thought", "semi-feelings"). Inconsistency is expressed in the striving of Rozanov's linguistic personality for combining the incompatible.

The basic artistic principle of Vasily Rozanov is inconsistency. Contradiction as the main feature of the writer's individual style acquires a philosophical principle in the study of the antinomies of pure reason I. Kant. In the article "Christianity is passive or active?" Rozanov gives the definition of antinomies according to Kant: antinomy is a necessary contradiction to which reason comes when it seeks to think of the world as a whole, implying the idea of the absolute (or unconditional) as a prerequisite (Rozanov, 1990).

The next feature of the writer's artistic thinking is antinomichnost. In *Fallen Leaves*, Vasily Vasilyevich wrote: "Life comes from unstable equilibria. If equilibria were stable everywhere, there would be no life. ... The world is altogether anxious, and so it lives".

In *The Last Leaves*, I came to the conclusion that truth can be comprehended only through antinomies: "Truth is in contradiction. Truth is not in theses, even if to compile them to gather all the wise men".

In the article "Christianity is passive or active?" Rozanov gives the definition of antinomies according to Kant: antinomy is a necessary contradiction to which reason comes when it seeks to think of the world as a whole, implying the idea of the absolute (or unconditional) as a prerequisite (Krasavsky, 2001). Any event linguistic personality V. Rozanov estimated from

opposite sides. Rozanov, like a tree, "gives rise to sprouts at once in several directions", "grows with a lively thought, and does not follow the course once and for all" (Rozanov, 1998), therefore, its inconsistency turns out to be natural.

That is, an essential characteristic of Rozanov's linguistic personality is the inclination to combine the incompatible, which is manifested both in Rozanov's work and in literary criticism. Rozanov goes "not by way of reasoning, but by way of experience" (Rozanov, 1998). V. Fateev, a researcher of Rozanov's creativity, noted that "changes in Rozanov's views are so incomprehensible, illogical, that it is almost impossible to foresee and, moreover, to fully explain". Life circumstances do not actually influence the critic's opinion, he 'internally undecided' and repeatedly showed courage, walking across the general movement" (Sinyavsky, 1999).

A.N. Nikol'yukin considers Vasily Rozanov "an artist, not a researcher". "This is due to the fact that Rozanov easily handles the facts. So, Rozanov often "historical truth retreats before "his", the narrative truth" (Gippius, 2008; Karaulov, 1987). This creative approach to criticism by Nikol'yukin explains the writer's special "antinomic thinking" and "existentialist proteism". The researcher suggests "trying to understand the logic of the Rozanov antinomies", insisting that the existence of contradictions is fundamental for the writer's creative heritage, otherwise "Rozanov would not be Rozanov" (Nikolyukin, 2001).

The prose of a writer, publicist, philosopher, and critic is built wholly or almost entirely "on revealing and demonstrating one's own 'I'" (Nikitina et al, 2016). At the same time, Rozanov is repelled not only from other people's stamps, but also "from his own judgment, which he has just expressed" (Rozanov, 1998). In critical statements, Rozanov seeks to "pull" the writers to himself and "measure his arshin" (Sinyavsky, 1999).

## Conclusion

Philosopher, writer, and publicist Vasily Rozanov is a unique linguistic personality, representing the "third phase of life of national culture". Many counselors argue about the individual style of the writer, but it is not so easy to uncover the riddle of the linguistic personality. In Russian literature of the late 19th – early 20th century, Vasily Rozanov entered as the creator of

a new type of artistic thinking based on the principles of unsystematic, contradictory, and antinomic approach. Studying the individual style of Vasily Vasilyevich Rozanov regarding these principles, leads to an understanding of fragmented nature of the writer's linguistic identity. Rozanov himself perceived his personality as integral, and antinomies serve to express in the works of various aspects of one's soul. That is why we believe that the present study of creative heritage of the creator is still ahead of us.

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