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PHILOSOPHICAL AND RELIGIOUS ASPECTS OF THE PHENOMENON OF NOSTALGIA

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Abstract. The relevance of the research. The various approaches are analyzed on the essence of nostalgia, ranging from psychological understanding of this phenomenon as emigrant's neurosis and mental illness to a more profound comprehension of it as a cultural and philosophical "universalia" that concerns complicated mechanisms of historical memory, identity, time and eternity. **Analysis of research and publications.** Among contemporary researchers investigating the ethical, religious and cultural-historical dimensions of nostalgia, there should be mentioned S. Boim, F. Davis, S. Merzlyakov, V. Nurkov, Y. Davydov, E. Loftus, O. Fedkov, M. Rewakowicz, M. Shkandrij, M. Boichenko, O. Yakovleva, V. Liakh, E. Novikov and many others researchers. **The purpose of the paper** is to examine the ethical and religious dimensions of nostalgia, to figure out the connection of nostalgia with the problems of memory, time and eternity. **Presentation of the main research material.** The article deals with the cultural phenomenon of nostalgia, its religious, ethical and general philosophical aspects. It is shown that nostalgia is based on memory value selectivity, due to which a moral tradition, social and individual identity, and the continuity of generations are established. Modern man rebels against the actual state of being as untrue and non-authentic. He feels nostalgia for the past as something right and proper. A person not only mythologizes, but also seeks to resurrect the past in a symbolic way. In this almost religious faith in the resurrection of what is gone there is an existential certainty for the final cancellation of time and triumph of eternity, within which everything is preserved and nothing is forgotten. Nostalgic lust for the past is inherent to humanity throughout its history and is especially actualized in the culture of postmodernism. **Conclusion.** Nostalgia is a kind of personal and social myth creation, the construction of the historical identity. It reconstructs the past, which appears not only valuable and significant for the present, but also proper. Nostalgia is a moral phenomenon based on a morally healthy memory, capable of forgiveness, reconciliation and love for one's own destiny. The attention is stressed on metaphysical, political and aesthetic forms of nostalgia that oppose destructive force of nihilism.

Key words: metaphysical nostalgia, nostalgic marketing, memory, selectivity, time, eternity, identity, nihilism

Statement of the problem.

From the moment of birth, a person constantly gets into an unfamiliar environment, unusual circumstances, faces challenges and problems that require adequate responses. In fact, our whole life is a

persistent work of answering, mastering, and humanizing the challenges of the new that is often hostile, alienated and chaotic for us. Adapting to the unknown and unusual present, we involuntarily compare it with the usual and familiar past. Thus,

it is quite natural and organic, that we possess the sense of nostalgia.

In everyday usage, we understand nostalgia as the pain, suffering, anguish and sorrow of a person for the past (for the lost homeland, childhood, youth, beloved etc.). At first glance, we are talking about purely psychological issues. In the literature, one can even find the interpretation of nostalgia as a specific «emigrant neurosis», «mental illness», similar to the symptoms of melancholy, caused by the inability of the individual to adapt to the rapidity of life changes, and the forced departure to regressive behavior patterns, into a small fictional world in which «everything remains the same».

However, when we try to comprehend this phenomenon more deeply, it becomes clear that nostalgia goes beyond the competence of psychology. The newest philosophical dictionary defines nostalgia as «the universal of a culture that reflects the keen experience of the past as a loss» [1, p. 489]. In this definition, the moral (broader - spiritual) meaning of nostalgia is emphasized, which is connected with «the peculiarities of the human emotional perception of the temporal properties of his being, with the intention to assert oneself in time that is expressed as a thirst for happiness» [ibid.]. Mourning the past, recalling it, we are actually striving for inner peace of mind and happiness; we want our life to not be wasted in time and missing for ages. We try to bring it together, give it unity and "literary" completeness, preserve self-identity.

Analysis of research and publications. Among the classics of

world thought that raised the problem of nostalgia and related topics of time, cultural memory, identity, we can point out Homer, Euripides, St. Augustine, J. Russo, I. Kant, A. Schopenhauer, F. Nietzsche, A. Bergson, Z. Freud, M. Heidegger, K. Jaspers, A. Gelen, M. Eliade, S. Averintsev, M. Halbwachs, J. Assmann.

Among contemporary researchers investigating the ethical and psychological dimensions of nostalgia, there should be mentioned S. Boim, F. Davis, S. Merzlyakov, V. Nurkov, Y. Davydov, E. Loftus, O. Fedkov. Among the latest publications that concerns correlation of nostalgia and literature we may point out «Bohdan Boichuk's Childhood Reveries: *A Migrant's Nostalgia*, or, Documenting Pain in Poetry» by Maria G. Rewakowicz (Kyiv-Mohyla Humanities Journal № 5, 2018 <http://kmhj.ukma.edu.ua/issue/view/9094>) [2]. And the interconnection between historical memory and political nostalgia is observed in «The Archival Revolution and Contested Memory: Changing Views of Stalin's Rule in the Light of New Evidence» by Myroslav Shkandrij (Kyiv-Mohyla Humanities Journal № 1, 2014 <http://kmhj.ukma.edu.ua/issue/view/1043>) [3]. The problem of memory as the factor of national self-identification is considered in «Civilizational and institutional aspects of national self-identification in Ukraine: philosophical-anthropological approach» by M. I. Boichenko, O. V. Yakovleva, V. V. Liakh (Anthropological measurements of philosophical research №14, 2018) [4]. Particular attention deserves the

candidate's thesis by E. Novikov «Moral aspects of nostalgia» [5]. The researcher offers a classification of nostalgia, distinguishes between individual and social, communicative and cultural types. He also states that the homesick is a special case of longing for the past, and demonstrates the connection of nostalgia and repentance, etc. Despite the presence of a number of publications, there remains a place for discussion and a comprehensive philosophical analysis of nostalgia as a phenomenon of culture is required.

The purpose of the paper is to examine the ethical and religious dimensions of nostalgia, to figure out the connection of nostalgia with the problems of memory, time and eternity, to demonstrate the role of nostalgia in the social sphere and philosophy, to identify the main vectors of a nostalgic attitude.

Presentation of the main research material.

At the heart of nostalgia lies the subjective experience of time - not a qualitatively neutral, soulless linear time of "strict science", but specifically human (humanized) time, that is, the time of human existence, which is non-linear and qualitatively heterogeneous spiritual one, for man is spiritual creation. Such an experience of the historicity of human existence is inextricably linked with memory as a spiritual ability. Memory is «the only paradise from which we cannot be expelled from» (J. Paul), a shelter where a person tries to hide from the foggy and unsafe future.

Memory as reconstruction and myth-making.

Morris Halbwachs, a French philosopher and sociologist, in his work «On collective memory» [6] notes that two types of memory are available to the individual: internal personal and external collective one. On the one hand, the memories of a particular individual fit into the context of his personality and personal life, and on the other hand, man is also able to have the group memory. Often, individual memory has to be based on the collective one, in order to confirm, clarify, recreate and supplement the existing gaps within itself. Sometimes these two form of memory merge with each other. «In order to bring back the past, one appeals to the memories of others, relies on certain points established by society and existing outside the individual existence» [6, p. 4]. Halbwachs calls them «fixing points», places of memory that outline its framework. For example, there are a lot of events that are stored in the historical memory of the people, so when an individual is not a witness to some events, he may gain his knowledge from conversations, books, programs, memoirs.

Consequently, according to the scientist, individual memory is always socially determined, and outside the social group there can't be any logically constructed history. Because of this, memory is not just a reflection but a reconstruction of events. The imagination complements our ignorance, although in our stories both real and fictitious things look equally plausible. The past is completely stored in our memory in such a way as it was for us, but the features of the

brain functioning do not allow to recollect all its parts.

Where there is a reconstruction of events by collective memory, subliminal, subconscious mythological patterns of thought are always present to guide the reconstruction. Thus, nostalgia is a kind of socio-mythological myth-creation that forms our identity and self-identification. Therefore, the subject of nostalgia is not the past as such, but the myth of the past, not an objective look at the homeland, but the myth of the homeland, not a real childhood, but a myth about childhood. But - let's emphasize! - myth is used now not in the sense of fable and superstition, but in the sense of «full-blooded living reality», «sensual fabric of being» (O. Losev). According to these two forms of memory, one can assume the existence of at least two interconnected forms of nostalgia - personal and collective. The personal nostalgia appears in the self-created space of «personal myth», and the second collective nostalgia acts in the realm of «collective myth». But at the same time, individual (personal nostalgia) fits in the «gravitational» semantic field of collective one.

Cultural memory and identity

Without memory, there can be no human time, and hence no human history and culture. But the memory itself is actualized, because something in the past, to our opinion, has a timeless and imperishable significance, the universal (trans-historical) value. The obviousness of the inevitable meaning of a certain part of the past is manifested in the sense of nostalgia, but a concrete

mechanism for its transmission and preservation is «cultural memory». Famous historian of culture and egyptologist Jan Assmann defines «cultural memory» as a set of means of broadcasting and updating of universal cultural meanings. Cultural memory has been accumulating for centuries, it is fixed in texts, images, monumental constructions, inscriptions. «Memory can include rituals and sacred acts as institutionalized forms of communication that are beyond time» [7, p. 14]. The emergence of cultural memory, according to Assmann, is connected with the phenomenon of death and death-accompanying rituals. The first form of cultural memory is the memory of the dead. "The concept of the past appears when the difference between yesterday and today is realized. Death is a «primary experience» for the realization of this difference, so memories related to the dead (and fixed in tomb «memorials») give rise to a [general] culture of memories» [7, p. 32]. Death and sorrow give rise to nostalgia.

We may also add that through the mechanism of «cultural memory» society's nostalgia contributes to preserving the values of the past, reconciles the past with the present, stabilizes the social tensions in society, resolves conflicts between different parties, appealing to the «common past», overcomes the communicative barriers. It helps to solve the problem of «fathers and sons» as well. In general, without nostalgia there is no social and individual identity. Nostalgia becomes productive at a time when there is a crisis of identity, alienation between

generations, and society lacks solidarity and integration. Shakespeare describes this crisis in these famous lines: «The time is out of joint: O cursed spite, That ever I was born to set it right!» (Hamlet). And it is precisely in the act of nostalgia that such a need for integrity and wider harmony, in which the alienation would be overcome, is satisfied.

Morality of memory as the basis of nostalgia

Psychologists and neurophysiologists (Natalya Bekhtereva, Elizabeth Loftus, Vincent N. Ruggiero, etc.) argue that memory is selective: it preserves some things as valuable (useful, grateful, approved), but another ones subconsciously rejects, forgets, displaces as unnecessary, deprived of value, or condemned by society. Memory differentiates good (pleasant, desirable, meaningful, proper, right) and evil (unpleasant, repulsive, insignificant, and tabooed). Sometimes, memory can «rewrite» memories, creating «false past» (E. Loftus) [8]. However, it is always «value-laden». The famous Russian philosopher Yuriy Davydov in the article «Ethical Dimensions of Memory» notes that «the very appeal to memory is a way of realizing the fundamental difference between good and evil» [9, p. 25]. It means that value-laden memory as an integral part of «cultural memory» becomes the foundation of moral tradition, historical heredity in representations of good and evil. One can say that nostalgia itself is a moral phenomenon. The memory's function of value clarification and

differentiation determines why some events cause nostalgic memories, while others do not.

In this context, one should also speak about the criteria of memory's morality. Morally healthy (= morally educated) memory is characterized by the ability to forgive, sympathize, and be thankful for the past. Only such a moral memory becomes the foundation of nostalgia - a feeling in which a person expresses his attitude not only to the past, but to life as such, his reconciliation with his neighbor and himself, the love of his own destiny («amor fati»). As E. Novikov notes, the moral nature of nostalgia is obvious because «it contributes to the establishment of the identity of the Self, strengthens the connection with the early stages of its life, its own roots, maintains the heredity of traditions, forms a man's moral ideal, produces norms good behavior, allows you to critically review your past actions and correct the current behavior» [5, p. 10]. Speaking generally, a nostalgic attitude opposes the emergence of a specific human type of the spiritual rootless «cosmopolite», who lost contact with his past, his ancestors and national culture, becoming a soulless slave.

Instead, morally spoiled memory is not capable of generosity and gratitude, is prone to rancor, malice, condemnation, and reproach. Such a malignant memory cannot combine past and present in a certain value «common denominator». Accordingly, «value blindness» (M. Scheler) and immorality make nostalgia impossible as such. It is impossible to reconcile with one's own past, and therefore to be happy,

in a state of rancor. Malice ruins nostalgia.

Moral aspect of the past

Every person has different sensitivity of the past, different levels of melancholia. Though, everyone is anxious about the meaning of his own existence and the fact of its finiteness and the mortality. Therefore, the «nostalgia» can take different forms and intensity. But there is a common background - a past that looks desirable and valuable in itself, objectively, regardless of the extent to which it is idealized, poetized or romanticized. It should be emphasized here that the nostalgic anguish and melancholy for the past rest upon the dissatisfaction with the actual state of things and aspirations to something higher and more elevated than the everyday's ordinary life. Nostalgia as a moral phenomenon always exists in this gap between the existing and the proper, real and imaginary, conscious and subconscious, imposed on the coordinate system of time. The «present» for a nostalgic person is one-dimensional existence, where nothing captures the sight, neither is interesting nor bring joy and inner satisfaction. The present (if the best happened) is neutral or negative. «Past» seems to be proper, better time. The tiredness from the «bad and bored presence», longing for the proper and charming past, for the «lost time», for the opportunities that once were not used, gives rise to the rejection of the present. Rejection is bound with rebellion, full of resolve and courage to say «no» to the current inertia. Nobleness of rebellion against common sanctifies nostalgia.

The ethical problem of «being» and «proper» is transposed into the temporal plane of the «past» and «present». Why does it go like this? First, in the past, the completeness of alternative opportunities for implementing life scenarios is concentrated, whereas the present is a reduced and «castrated» reality that has lost the ability to become something different than it is. The past radiates freedom and openness of opportunities, the miracle of childhood faith, and the present - a hermetically sealed «prison» of determinism and fatalism, where everything is calculated and foreseen. Secondly, ethically painted memory as a subjective ability to value differentiation into «better past» and «bad present» is possible because the time itself traditionally is regarded to be a process of decreasing quality.

Nostalgic Existential of Death and Resurrection

The turning back to the past in act of nostalgia is always paradoxical, because in this act we strive to symbolically go back to where it is impossible to physically return. Born in the traditions of classical science and Aristotelian logic, we are convinced that time is irreversible, and the past has forever died. However, longing for the past, mourning it, we pray and beg that it would come back and resurrect. Despite of all our rational knowledge, we believe that in this resurrection of the past, all those dear and close people who have died with it would also be resurrected. Undoubtedly, the faith in the resurrection is a transcendental need, an existential, an archetypal motif that is «embedded»

in our existence. The human personal being ever since is no more a doomed fatalistic «being-to-death», which was reported by atheistic existentialists, but «being-in-waiting-resurrection». Such a nostalgic existential of «death and resurrection» can be termed as childish, naive, mythological, irrational from a point of view of modern instrumental and cynical reason. But this does not override the fact that the need for a resurrection is a specific human need, an eternal thirst, from the quenching of which the accomplishment and ultimate realization of the «human» as such depends.

Eternity and nostalgia

The nostalgic faith in the resurrection of the past means not only the belief that time can be symbolically reversed - despite the fact that it is impossible in the classical science sense (although modern quantum physics also considers this is possible). In this faith there is a hint of the final cancellation of time and triumph of eternity. Perhaps this once again confirms the metaphysical (supra-temporal) nature of the personal spiritual center («I» or «soul») that is both in the time flow and at the same time remains untouched by it.

Consequently, nostalgia is addressed to the past, which did not disappear completely, but remained "forever". Pay attention to the characteristic fact: in the above definition of nostalgia two different (spatial and temporal) metaphors are combined: «past» and «homeland». David Lowenthal even has a book entitled «The Past is a foreign country» [10]. The past as a distant

from us and the perfected time interval is associated with the space, defined and marked on the value system of coordinates. Like the geographic space, the one of the past has its own unique terrain, an atmosphere marked on the maps of our memory. In the broadest sense, the word «homeland of the past» can mean not only the place where the person was physically born and lived for some time, but above all «spiritual fatherland», «the homeland of spirit», mentioned by Hermann Hesse in his sacred story «Journey to the East: «Our goal was not just the East of the country, or better said, the country of the East was not just a country or a geographical concept, but it was fatherland and youth of the soul, it was everywhere and nowhere, and all times contained a unity of timelessness» [11, p. 73]. Such a timeless «everywhere and nowhere» means the spiritual space, the kingdom of eternity, and if you like - the divine kingdom «not of this world», which preserves all events of the past, present and future. Only in the future of this transcendental realm nostalgic melancholy and grief could be solved, "taken away".

All events of the past become an object of eternity: both ethically and ontologically. First, we can judge them from the standpoint of eternity, that is, to bring them to the moral trial of history. Secondly, as V. Frankle mentioned in his work «Man in search of meaning», «in the realm of events, what is happened has necessarily persisted precisely because all this is already in the past ... The reality of what has happened is protected by its immutability. Past - the most reliable

type of being ... Only because it saved in the past, it is not threatened by non-existence. The moment turns into eternity, if the opportunities hidden in it turn into those realities that are safely stored in the past, «forever» ... What has already been realized in human existence can never be destroyed, even if it suddenly becomes forgotten, for example, as a result of the death of a person who has experienced it" [12, p. 207]. Individual human consciousness and memory may be destroyed, but the collective «cultural memory» is preserved, and if the latter disappears from history, there remains the highest ontological instance - the divine memory.

History of nostalgia.

Nostalgia accompanies humanity throughout its history. It first appeared at the stage of myth. After all, the myth is based on the ritual reproduction of ideal patterns-archetypes that occurred at sacred times, "once upon a time". The myth is a nostalgia for the sacred reality, fading in symbolic ritual acts.

As soon as the pre-modern philosophy emerges and breaks up with the myth, the nostalgia for the latter also emerges immediately. Poet Novalis says: «Philosophy is, in fact, nostalgia, the desire to be at home everywhere» [13, p. 27]. M. Heidegger interprets this piece: «Everywhere at home - what does this mean? Not only here and there, and not just everywhere, but to be at home everywhere means: always, and, most importantly, in general. This «whole» we call the world ... We are always calling world as a whole. ... There, to being in general, draws us in our

nostalgia. Our being is this attraction ... We are on the way to this «as a whole». We themselves are the transition» [14, p. 80].

However, to our opinion, a rational philosophy is not able to calm down this thirst for integrity, because «ratio» is, by definition, thinking discretely, dividing reality into a subject and an object, obscuring the world with «pictures of the world», substituting being by the concepts of being, living and direct experience - by the reflections of experience and so on. In fact, only a syncretic myth is capable of satisfying the ambitions of philosophy to embrace «everything». But not because of the analysis of the world as an object, but through the mystical dissolution and participation-communion, where the very object-subject division disappears. Therefore, the myth still breaks into serious philosophical constructions. For example, the central thesis of Parmenides «to be and think is one", which is paradigm for the whole tradition of European philosophizing, is the result of a mystical revelation of the philosopher, an intuitive guess-flash. Because of this, a rational understanding of this thesis is extremely complicated. For reason, it is not self-evident - so it is not surprising that sooner or later this thesis should have been abandoned (as this, in the end, happened in the philosophy of postmodernism). By and large, all categories of pre-modern philosophy are a manifestation of nostalgia for a myth, one way or another in the field of mythological attraction. (The category of «matter», which Plato calls «hora», the third principle, non-existence,

essentially refers to the mythological chaos as well).

Just as postmodern philosophy feels sorrow for the lost myth, modern philosophy feels nostalgia for pre-modern times. The New Age and the Enlightenment sharply distinguish themselves from traditional views of the world. At the same time, the Enlightenment's pathos of disillusionment of the world and rationalization has the backward side, which consists in transforming rational into the irrational. Max Weber in his writings marks the process of progressive rationalization of life, which is inherent to Western civilization. This is about the rationalist setting of Western people, which generates a characteristic spirit, specific economic views and lifestyles that are becoming system-formative for capitalism. First of all, Weber speaks of formal rationality - the exact calculation of adequate means for achieving a practical goal. The example of the calculation are cash payments. Weber notes that rationality is «an ideal type of way of orientation», a purely speculative mental design, a method of research, and a representation of social reality. At the same time, rationality is an instrumental mind, the result of the intellectual-theoretical and practical-ethical installation of man. In his work «Science as a profession», Weber notes that for a modern person, "in principle, there are no mysterious forces that cannot be calculated (accounting). All things in principle can be mastered by means of calculation» [15, p. 35]. But Weber himself admitted that such a hyper-rationalization becomes its own

opposite – irrational one. Public institutions, instead of being a service tool for self-realization of a person (salvation of her soul), become an end in itself. They begin to dominate man, enslave him, and deprive freedom and spiritual dimension. We would add here that rationalization without an additional value context turns into ravidity, foolishness of the mind, its schizophrenia, in which a person does not feel the game of meanings (the word-play), ambiguity of words, humor, etc.

The suspicion in rational metanarratives was manifested in Counter-Enlightenment epoch, romantic trends that praised the ancient and medieval past. Nostalgia turned out to be a compensation, a salvation of man from himself. However M. Scheler, referring to the special type of romantic soul, based on «ressentiment» (a mixture of envy, malice and impotence), wrote: «A sort of nostalgia for some epoch of historical past (Hellas, the Middle Ages, etc.). .) that is peculiar to the romantic soul, is based, first of all, not on the attractiveness of the original values of that time, but on the aspiration to escape from one's own era. Therefore, in praising «the past» there is an intention to humiliate the present» [16, p. 38]. At the same time, one can not but notice the fact that the romantic nostalgic impulse gave birth to brilliant examples of literature and philosophy. For example, the last great philosopher of Modern Heidegger, in the basis of his own philosophical quest for the truth of being, put precisely nostalgia for pre-Socratic thought.

The nostalgic views achieve its climax in postmodernism - the culture of rejection and deconstruction of the Modern. The modern era itself is known to have been characterized by nihilism, rebellion in three main directions. Albert Camus pointed out a metaphysical rebellion against God, a political uprising against power and an aesthetic rebellion against the canons and laws in art. From our point of view, postmodern culture in its potential is a culture that is tired of nihilism, and in the depths of which revolts riots against rebellion. The growth of chaos, social and cultural entropy, the desert of dead meanings inevitably generates the thirst for the Logos. Accordingly, this thirst will unfold in three main directions: metaphysical nostalgia, political nostalgia and aesthetic nostalgia.

Metaphysical nostalgia is anxiety for divine, sacred, real. Metaphysics is a solid foundation for meaning and value. God of nostalgia is the guarantor of the meaning of world history and the meaning of personal life - all that is lacking in the absurd chaotic world. Metaphysical nostalgia seeks to once again conceive the "disarrayed world", make it three-dimensional, open the path to supernatural - to the fullness of reality. This is the rebellion of «thinking cane» against the totality of the absurd. Modern progress and the artificial opposition to the «bad past» and «better future» mean the abandonment of the sacred world order, the rebellion against it. But the paradox is that sacred realm, if it is an internal element of human consciousness, can not disappear completely. The well-known historian

of religion Mircea Eliade, claims that at modern times «sacred» was pushed out of consciousness in the reservation of the subconscious [17]. And it is from here, from the depths of the subconscious, the sacred sometimes manifests itself.

The subconscious motives and images, being long under the total pressure of consciousness (culture, censorship), inevitably rise against it. We know examples of how the «Victorian morality», which for a long time suppressed human sensibility, drove it into the subconscious, subsequently turned to its opposite - a rebellion of sensuality and the abolition of the moral. Now, in the consumption society, «aesthetic», along with the hedonistic cult of pleasure, has become repressive and totalitarian, and "moral" is found in the cellars of culture and is waiting for revenge, for the opportunity to again take "aesthetic" under the control of its censorship. The same can be said about the "sacred revenge", who is waiting for the liberation from the materialistic dictatorship.

Political nostalgia is a manifestation of the will to power, to its maximization and absolutization, to the desire for real power, but not its imitation. Today, when presidents depend on political consensus and international coalitions, business elites, transnational corporations, there is psychological request for a «strong and firm hand». In this sense, any nostalgia for the empire, absolutism, paternalism, Stalinism, etc. - these are existential, psychoanalytic symptoms of a profound desire for revenge of those

forces that were softened by political-correct discourse.

The response of the existing authorities to the request of "strong power" is inevitably linked to political manipulation. Politicians often cause nostalgia artificially. Those who demonstrate intentionally audio-visual images of the past (things, events, faces, tastes, smells, sounds), irritate our sensuality. The strategy of strong power - to use the psychological characteristics of «collective memory» of the people, their nostalgic feelings. As S. Merezlyakov states, «nostalgia is not only an intimate space of a person, but also a way of managing it» [18, p. 11]. Such methods of management include «nostalgic marketing» and «nostalgic social constructivism». If the former allows successful promotion of the relevant goods and services on the market, then the latter - uses the people for socio-political purposes, in particular during elective races.

Modern researcher of nostalgia psychology A. Fenko, who emphasizes that «our attitude to the past differs in the absence of pragmatic interest, selflessness» [19], does not take into account just that moment of «nostalgic marketing». How not to mention here the words of the English cultural historian D. Lowenthal: «Now the past is a foreign country, where a whole stream of tourists flooded. The past will test all the usual effects of popularity. The more we appreciate it, the less real and reliable it becomes» [10, p. 23].

Aesthetic nostalgia is an agony of art as a symbolic and hierarchical system in the era of «promiscuity of forms» and «metastases of cultural

codes» (terms of J. Baudrillard). When the principle of «everything is aesthetic» operates, then art dies, turning into objects of everyday life: for examples, installations of Dušanp, Warhel, Hirst, and many others like that. Any culture is a systematic organization of the surrounding chaos of meanings, values, interpretations, images, sounds in the living organic whole. As a system, culture imposes restrictions on freedom, applies censorship to protect itself from chaos; As a living organism, culture has immunity to counteract the harmful effects of anti-culture. Paraphrasing Roland Bart, we can say that «culture is a fascist». The «Virus of Democracy» (D. Sharp) and the absence of restrictions demolish culture and art. As the cell of a living organism, where the genetic code is broken, begins to multiply chaotically, so does the living organism of the culture dies when the cultural code is broken. Nowadays the sense of demarcation of culture and pseudo-culture disappears. The freedom of art turns into his slavery for a market dictates, the lack of canons turns into kitsch (vulgarity).

The thirst for the Logos, expressed in the forms of metaphysical, political and aesthetic nostalgia, will further strengthen the culture of the future, forcing humanity to draw attention to forgotten ontological roots.

Conclusion. Nostalgia is a kind of personal and social myth-creation, the construction of the historical identity. It reconstructs the past, which appears not only valuable and significant for the present, but also proper. Nostalgia is a moral phenomenon based on a morally healthy memory, capable of

forgiveness, reconciliation and love for one's own destiny. The acute sense of the loss of the past, the feelings of melancholy and distress associated with it, can only be solved from the perspective of eternity. In this sense, one can speak of the nostalgic existential of «death and resurrection». On the day the

postmodern culture enters the anti-nihilistic phase of fatigue from chaos and nostalgia behind the Logos. The metaphysical, political and aesthetic riots of Modern are transformed accordingly into metaphysical, political and aesthetic forms of nostalgia.

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ФІЛОСОФСЬКІ ТА РЕЛІГІЙНІ АСПЕКТИ ФЕНОМЕНУ НОСТАЛЬГІЇ

Анотація. Актуальність дослідження. У статті проаналізовані різноманітні підходи до вивчення сутності ностальгії, починаючи від психологічного розуміння цього феномену як «неврозу емігранту» чи душевної хвороби і закінчуючи більш глибоким його осмисленням як культурної і філософської універсалії, яка зачіпає проблеми пам'яті, історичної ідентичності, часу, вічності тощо. Аналіз досліджень і публікацій. Серед сучасних дослідників, що вивчають різні філософські, релігійні та культурно-історичні аспекти ностальгії, слід відмітити С. Бойма, Ф. Девіса, С. Мерзлякова, В. Нуркова, Ю. Давидова, Э. Лофтус, О. Федькова, М. Ревакович, М. Шкандрія, М. Бойченко, О. Яковлеву, В. Ляха і многих других. Мета статті - дослідити етичні і релігійні виміри ностальгії, з'ясувати зв'язок ностальгії із проблемами пам'яті, часу і вічності. Результати дослідження. В статті досліджено культурний феномен ностальгії, її соціальні, психологічні, етичні і загальнофілософські аспекти. Показано, що завдяки ностальгії, яка спирається на ціннісно навантажену пам'ять, встановлюється моральна традиція, соціальна та індивідуальна ідентичність, зв'язок поколінь. Бунтуючи проти актуального стану речей і ностальгуючи за минулим як належним, людина не просто міфологізує, але й намагається символічно воскресити його. У ностальгічній вірі у воскресіння міститься надія на остаточне скасування всього темпорального і торжество вічності. Туга за минулим супроводжує людство протягом усієї його історії і особливо актуалізується в культурі постмодерну. Висновки. Ностальгія – різновид персонального і соціальної міфотворчості, спосіб конструювання історичної ідентичності. Вона реконструює минуле, яке виступає не лише цінним і значущим для теперішнього, але й належним. Ностальгія – це моральний феномен, заснований на морально здоровій пам'яті, здатної до прощення, примирення і любові до власної долі. Виокремлені метафізична, політична та естетична форми ностальгії, які протистоять руйнівній силі нігілізму.

Ключові слова: метафізична ностальгія, ностальгічний маркетинг, пам'ять, селективність, час, вічність, ідентичність, нігілізм.

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ФИЛОСОФСКИЕ И РЕЛИГИОЗНЫЕ АСПЕКТЫ ФЕНОМЕНА НОСТАЛЬГИИ

Аннотация. Актуальность исследования. В статье проанализированы различные подходы к исследованию сущности ностальгии, начиная от психологического понимания этого феномена как «невроза эмигранта» или душевной болезни и заканчивая более глубоким его осмыслением как культурной и философской универсалии, которая затрагивает проблемы памяти, исторической идентичности, времени, вечности. Анализ исследований и публикаций. Среди современных исследователей, изучающих различные философские, религиозные и культурно-исторические аспекты ностальгии, следует отметить С. Бойма, Ф. Девиса, С. Мерзлякова, В. Нуркова, Ю. Давидова, Э. Лофтус, О. Федкова, М. Ревакович, М. Шкандрия, М. Бойченко, О. Яковлеву, В. Ляха и многих других. Цель статьи – исследовать этические и религиозные измерения ностальгии, выяснить связь с ностальгии с проблемами памяти, времени и вечности. Результаты исследования. В статье исследован культурный феномен ностальгии, её социальные, психологические, этические и общеполитические аспекты. Показано, что благодаря ностальгии, которая опирается на «ценностно нагруженную» память, устанавливается моральная традиция, социальная и индивидуальная идентичность, связь поколений. Бунтуя против актуального состояния вещей и ностальгируя за прошлым как должным, человек не просто мифологизирует, но и пытается символически воскресить его. В ностальгической вере в воскресение содержится надежда на окончательное упразднение времени и триумф вечности. Тоска по прошлому сопровождает человечество на протяжении всей его истории и особенно актуализуется в культуре постмодерна. Выводы. Ностальгия – разновидность персонального и социального мифотворчества, способ конструирования исторической идентичности. Она реконструирует прошлое, которое выступает не только ценным и значимым для настоящего, но и должным. Ностальгия – это моральный феномен, основанный на морально здоровой памяти, способной к прощению, примирению и любви к своей судьбе. Выделены метафизическая, политическая и эстетическая формы ностальгии, которые противостоят разрушительной силе нигилизму.

Ключевые слова: метафизическая ностальгия, ностальгический маркетинг, память, селективность, время, вечность, идентичность, нигилизм.

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