

RELIGIOUS AND SECULAR THEORIES OF A LIE IN THE RUSSIAN PHILOSOPHY OF THE 19th-20th CENTURIES

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The last third of the XX and the first decade of the XXI centuries. show the growth of scientific and scientific-journalistic works on the problems of the peculiarities and forms of existence of deception and lies in European culture and social life. Concepts have emerged that prove the necessity and value of certain forms of lying to preserve the state, family, and the implementation of real practice of communication between people. Some psychological and pedagogical works substantiate the idea of the importance of lying and deceit for the development of the child's intellectual abilities and prosperity in the society of an adult. With all the variety of theoretical sources on this topic, there are much fewer generalizing philosophical and cultural studies of lies and deception. This article is an attempt to partially fill this shortcoming. The article begins with an analysis of the rather well-known phenomenon of "Russian lies" as a real mental feature of Russian culture, initially considered in fiction and religious philosophy in Russia (late 19th and first third of the 20th centuries). Based on the analysis of the works of F.M. Dostoevsky, I.A. Ilyina and L.N. Andreeva, shows the influence of the concept of lies of Augustine (Father of the Church of the 4th century) on the theory of "Russian lies" or "All-Russian lies". The author substantiates the decisive influence of Augustine on the views of Russian thinkers associated with the advancement of the problem of lies to the status of the most important moral, religious and socio-psychological theme of Christian theology. The transition of the problem of lies and lies from the Christian-colored religious-philosophical "paradigm" created by Augustine to the secular axiological view of L.N. Andreev, and then, to a complete change of emphasis and the identification of new meanings and facets of this problem Yu.M. Lotman. It is concluded that the theory of Yu.M. Lotman "closes" the problem of "Russian lies" as a negative characteristic of the Russian mentality, taking the phenomenon out of the field of religious philosophy and morality into the sphere of cultural studies. At the same time, the concept of Yu.M. Lotman does not refute the theory of Augustine, which retains its relevance for understanding the modern system of spiritual values in Russian culture of the XXI century.

Key words: falseness; deception; betrayal; duplicity; irony; lies; everyday lies; a virtuous lie; Russian lies; All-Russian lies, surreal speaking; alternative history; corrected reality; unmotivated deception; spiritual values, freedom, humanity, truth, morality.

[E.E. Несмеянов Религиозные и светские теории лжи в русской философии XIX-XX вв.]

Последняя треть XX и первой десятилетие XXI вв. показывают рост научных и научно-публицистических трудов по проблемам особенностей и форм существования обмана и лжи в европейской культуре и социальной жизни. Появились концепции, доказывающие необходимость и ценность некоторых форм лжи для сохранения государства, семьи, осуществления реальной практики общения людей. В некоторых психолого-педагогических работах обосновывается мысль о важности лжи и обмана для развития интеллектуальных способностей ребенка и преуспевания в обществе взрослого человека. При всем разнообразии теоретических источников по данной теме, обобщающих философско-культурологических исследований лжи и обмана гораздо меньше. Данная статья является попыткой восполнить частично этот недостаток. Статья начинается с анализа достаточно известного феномена «Русского вранья» как реальной ментальной особенности русской культуры, изначально рассматриваемой в художественной литературе и религиозной философии в России (конца XIX первой трети XX вв.). На основе анализа произведений Ф.М. Достоевского, И.А. Ильина и Л.Н. Андреева, показано влияние концепции лжи Августина (Отца Церкви IV в.) на теорию «Русского вранья» или «Всероссийского вранья». Обосновывается решающее влияние Августина на взгляды русских мыслителей, связанные с выдвиганием проблемы лжи в статус важнейшей морально-религиозной и социально-психологической темы христианского богословия. Показан переход проблемы лжи и вранья из христианско окрашенной религиозно-философской «парадигмы», созданной Августином, к светскому аксиологическому взгляду Л.Н. Андреева, а затем, к полному изменению акцентов и выявлению новых смыслов и граней данной проблемы Ю.М. Лотманом. Сделан вывод, что теория Ю.М. Лотмана «закрывает» проблему «Русского вранья» как негативной

характеристики русского менталитета, выводя феномен из области религиозной философии и морали в сферу культурологии. Вместе с тем концепция Ю.М. Лотмана не опровергает теорию Августина, сохраняющую свою актуальность для понимания современной системы духовных ценностей в русской культуре XXI в.

Ключевые слова: ложь; обман; предательство; двоедушие; ирония; вранье; бытовая неправда; добродетельная ложь; Русское вранье; Всероссийское вранье, ирреальное говорение; альтернативная история; исправленная реальность; немотивированный обман; духовные ценности, свобода, гуманность, правда, мораль.

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In the Russian humanitarian thought, since the end of the 18th century till the beginning of the 19th century, there is an idea of some certain feature of the Russian culture and the character of the educated Russian person. This "feature" received the name: "the Russian lie", "the All-Russian lie", etc.

For the illustration of enduring relevance of studying of "the Russian lie" it is possible to refer to the interesting essay of N.S. Mikhalkov. In the book "The expeller. Russia is between the past and the future", published in 2016, the most famous domestic actor, the director and the public figure exclaims: "the Russian lie is a song, it is such an enthusiastic, impetuous self-expression" [14, p. 227].

We find the attempt of judgment of the phenomenon, first of all, in the Russian fiction and criticism of the 19th century. Even the simple enumeration of big names of the writers-thinkers investigating features of "the Russian lie" indicates the importance of the problem: N.V. Gogol, F.M. Dostoyevsky, P.A. Vyazemsky, A.F. Pisemsky, N.K. Mikhaylovsky, M.I. Pylyaev, L.N. Andreyev. The largest Russian philosophers of the end of the 19th century, of the beginning of the 20th century specially considered the problem of a lie and its modification – deception. Among them there are V.S. Solovyov, N.A. Berdyaev, I.A. Ilyin. In the middle and in the end of the 20th century the concepts of a lie and deception were moved forward by the brilliant scientists-humanists of the USSR and the Russian Federation.

For the further research we need to specify the conceptual questions. The concept "a lie" is understood by us as one of lie forms, a kind of "not the truth" which differs from such forms of a lie as "deception", "delusion", "self-deception", "mistake", etc. The difference will be told further. The analysis of the concepts opening the forms of existence of a lie is contained in the sensational work of Harry G. Frankfurt "On Bullshit". Among the western theorists the problem of a lie is considered in the works of P. Ackman, J. Adamson Brayan King, Franck Herbert (the works are translated into Russian) and many other. Not the analysis of terms, but the understanding of the essence of the phenomenon of "the Russian lie", its sociocultural features revealed by the domestic writers and thinkers of the 19th century is important for us. It is possible to raise the question in a different way. Has "the Russian lie" got a certain value or "anti-value" for our culture? The Russian culture of the 19th century is imbued with the ideas and spirit of the orthodox religion. The concepts of a lie (and deception as a modification of a lie) in the Russian fiction and philosophy go back to the great Christian thinker Saint Augustine, the "Father of Church" who put the basis of the theory of a lie which is relevant nowadays.

The theory of a lie of Saint Augustine

By the 4th century in the philosophy of Classical Antiquity the "classical" concept of true and false knowledge which developed several centuries earlier on the basis of Plato and Aristotle's gnoseology and the categorial device corresponding to it, had been changed. The Aristotelean "theory of correspondence" which announced the correspondence of thinking to the reality as the criterion of the truth dominates in the scientific community and arts education of the Roman Empire. Resorting to a certain simplification, one can say, that the truth and a lie are the concepts operating in the sphere of gnoseology. Occasionally they are used to characterize psychological features of thinking. All network of categories which took roots in scientific tradition ("validity", "reality", "opinion", "simulacrum", "fact") is also directed to the problem of demarcation of the truth and untruth in the course of the world cognition.

For the characterization of moral and social qualities of the personality other terms are used: the "truthfulness", "sincerity", "honesty", "directness" characterizing advantages or "valor" of a free person given the political rights. "Falsity" as a slave state of the soul, differs from military cunning or from deception of the opponent, from competitors in love, diplomacy, sport or policy. Such purposeful deception of the rival belongs to "Sophia" (wisdom). The same Odysseus repeatedly is called "very wise" in all antique literature, and he is seldom called a liar.

The phenomenon of a lie is not comprehended conceptually neither as an anthropology problem, nor as a moral problem. The distinction of the truth and a lie is carried out generally in gnoseology, having accurate criterion of time. The truth is always eternal, and the lie is always temporarily. The lie is revealed, it is found, it is emerged and it passes, it is destroyed. The eternal truth is reproached with Space. Unlike the truth, the lie is "human, too human". The only objective quality of a lie is its connection with sensuality of the person. The sensuality is capable to lead us to the false knowledge irrespective of our intentions and desires.

This classical position is found by Saint Augustine. He knows it and resolutely breaks it. Augustine is the founder of the theory of a lie. He interprets gnoseological tradition of understanding of true and false knowledge as a moral and religious problem. Giving to a lie the status of the natural psychological and anthropological phenomenon, Augustine recognizes the huge practical value behind the lie problem. It is necessary to tell that the vast majority of the theological, psychological, sociological and anthropological modern theories considering the lie problem follow directly from Augustine's ideas or are closely connected with them. Augustine addresses twice specially to the lie phenomenon in treatises "Against the Lie" and "The Enchiridion to Laurentius about Belief, Hope and Love", actually opening the new theological and anthropological theory. Announcing a lie as a mortal sin, Augustine marks out 8 categories of a lie. The most sinful lie is that which is said by the priest during a sermon, and the easiest is that which does nobody harm. However, any lie is a mortal sin, and the liar endangers himself damnations even if he lies "in rescue" of himself or of the other person. "It is impossible to deny that the people allowing a lie only for rescue of the person, do a lot of kind things; but in this case it is fairly eulogized or even rewarded their benevolence, but not a lie which only apologizes, but which is not approved" [1, p. 817]. Augustine perfectly understands the difference between a lie with desire to do much harm or receive benefit, and a lie with desire to help and save the person. But the means chosen for rescue is sinful, and there is a danger of construction of a sin in virtue that cannot be allowed. In the case of recognition of "white lie" to be virtue, other moral problem arises. Where is the border of an admissible lie for the believing Christian? In the case of justification of a sin of a lie the Christian does not differ from the pagan or the Jew. Probably, in it there is an essence of rigorism of

Augustine which is picked up in centuries by Martin Luther, and that it is more important for philosophy, by I. Kant who formulated the idea of "a categorical imperative" taking into account the Augustine's concept. There is one more remark. Augustine, as we know, is a Cicero's admirer. He deeply liked the ideas of the Roman politician. But Cicero very rigidly and very much in Roman estimates Socrates's irony as a lie form ("duplicity"): "Thinking one and telling another, he (Socrates – E.N.) found pleasure in similar duplicity which is called irony among Greek people" [18, pp. 77-78]. This situation when the person "thinks one, and says another" Augustine calls "the intention to lie" quite in the spirit of Cicero, without attaching significance to what high aims at the same time are pursued.

If to look at the problem of difference of Christianity from other religions through the relation to a lie, then the hard line of Augustine looks is quite justified. The pagan religion of Greeks and Romans justified a lie for achievement of success in policy, war, diplomacy, trade, love, for rescue from danger and even at the address to gods with requests. The Hinduism is even more certain says that lying for rescue of his or the stranger's life does not adjoin to a sin. The Judaism allows to lie not only for rescue from danger, but also for achievement of any benefit if the lie concerns gentiles. Moreover, the Talmud allows to lie also among Jews from modesty when the lying person hides his scholarship and superiority in knowledge of Sacred books; to lie on matrimony at determining marital status for charge of a tax; to lie to the person sheltering not to put the benefactor in a difficult situation. For Augustine the question of difference of Christians (and moral superiority) from followers of other religions is extremely important, that is clear, proceeding from the knowledge of realities of the Roman Empire of the 4th century and not settled relation in society to Christianity.

In the 13th century when the Christianity receives absolutely other political, cultural and moral status in Europe, Thomas Aquinas softens the Augustine's position. Agreeing with a thesis that any lie is a sin before God, Thomas claims that not any lie is "a mortal sin". That lie which we call a lie today, that is without intention to receive benefit in any its manifestation, without desire to do much harm, to offend, to wound sincerely, etc. does not subject the soul to the eternal damnation. For example, Thomas considers that it can be a joke, an ironical statement.

But, Augustine knows this criterion too and uses it. However, unlike Thomas, he nominates it only together with other criterion. "Everyone who lies against his feelings in the soul, speaks with intention to lie" [1, p. 822]. The main criterion of a lie is an intention to deceive, it is not important with what purposes. Imagination, art fiction, a joke, an allegory, all these are not a sin for Augustine because here there is no intention to deceive.

Of course, as any psychological phenomenon, "intention" is indistinct according to the contents and it is insufficiently defined conceptually. But, according to Augustine, the person can wonder whether he had an intention to deceive. And answering this question, it is worth to remember what God "reads in the souls of people" that there is also an external, Highest Judge of our acts and intentions. Augustine considers that the person (with very rare exception) understands his intentions well. And now we approach other plot which is less widespread in the commenting literature. Perhaps, there is one more reason of so cruel, uncompromising position of Augustine in condemnation of a lie in any its form, except the desire to separate from other religions and to correspond in the understanding of behavior of the Christian to both the text, and the spirit of the New Testament. Augustine considers the most terrible lie the priest's lie during a sermon, not without a reason. Such lie, being exposed, undermines faith in God, undermines religion. The person, having lost trust to religion and faith in God, loses not just the truth (as in ancient philosophy), but also God and hope for rescue of the soul. Not just the truth is against a lie, but Christian belief is against a lie. God and a lie are not compatible. The lie is not a

form of untruth; it is a mortal sin. Here there is an essence of a position of Augustine. "... Any lie has to be called a sin ... no lie should be considered as innocent on the ground that with a help of a lie we can sometimes help somebody" [ibidem].

The Christian knowledge of an essence and kinds of forms of a lie of Augustine is the cornerstone of the ideas of the Russian religious thinkers of the end of the 19th century and the beginning of the 20th century about a phenomenon of "the Russian lie". The stated thesis demands the proof. Let's begin with F.M. Dostoyevsky, the most known Russian thinker and writer in the world nowadays.

Except the brilliantly written out artistic images of the Russian liars, F.M. Dostoyevsky plans a contour of the concept of a lie in a number of articles from "The diary of the writer"; printed during the period from 1873 to 1880. We will note only the main moments in characteristic of the Russian lie, lowering the art context of the ideas of the writer. The Russian lie is "disinterested", "delightful", "voluptuous", there is an improvisation, eloquence, knowledge of many facts in it. Rather high I.Q., the ability "to create a story" taking into account mood and expectation of listeners. Sometimes even the word "skill" arises. And though the facts are stated superficially, and the liar almost always does not know the main point, the favorable impression of the communication is made. The liar can interest listeners with his personality, with his paradoxicality of the expressed opinion, with his entertaining of a "story", and with pseudo-insight, etc. The desperate "voluptuous" liar is the General Ardalion Ivogin, from the novel "The Idiot", he says a remarkable phrase, the characteristic of his lie: "... fib for cheerful laughter, at least and rough does not offend human`s heart. Other lies, if you want, from only the friendship to give pleasure to the interlocutor" [3, p. 411]. This quality "a lie for cheerful laughter" the writer calls "childishness" of the Russian lie. And as it is necessary for the child to be "trusted", it is also necessary for the Russian liar to be "trusted" by the listener. The Russian liar is from "the category of liars who though lies till voluptuousness and even till self-forgetfulness but also on the highest point of the ecstasy after all suspect themselves that they are not trusted and they cannot trust" [ibidem]. The task of the liar is not only to entertain the interlocutor, but also to command respect and interest of himself, trust in the told "story". Dostoyevsky notes an interesting quality of the educated Russian person, "the desire to admire the liar with huge talent". For example, the public listens to the defender in jury trial "with delight". "As, for example, the talented defender so perfectly lies against conscience, it (public) nearly applauds him from the chairs ... They wait any more not for the truth, but for the talent if only to be amused and entertained. The humane feeling grows dull ..." [ibidem, p. 54]. In the work "Something about a lie" Dostoyevsky develops a number of reasons which could form a basis to the concept (and more likely and there is a concept basis) of the Russian lie. The main feature of the Russian lie is "a lack of practical benefit" and "a lack of criminal objectives". The lie with "the respectable purposes". What are these purposes? People lie from "hospitality" with the purpose to entertain or occupy the person or the company visited them. People lie for the work of a favorable "esthetic impression" about themselves in the listener, from the desire to seem "smarter, than they are" or "not sillier than anybody". People lie from the desire to seem the informed person involved in "the knowledge of the highest secrets and reasons, to the ordinary public of unknown" [ibidem, p. 117-125].

People lie in gratitude "or from delicate reciprocity of lie" "Because if you were listened when you lied, then it is necessary to allow to the listener to lie, at least in gratitude" [ibidem, p. 119]. At the same time, "The delicate reciprocity of lie is almost the first condition of the Russian society, of all Russian meetings, evenings, clubs of scientific societies and so forth" [ibidem].

Dostoyevsky agrees that the lie`s purposes unlike the "real" lie, are "innocent" and they even "hint at noble properties of character" of the liar. At the same time the liar often trusts in his lie. Over time the invented "stories" are perceived as "certainties of (his) own life" [ibidem, pp. 118-119].

But, actually, not everything is so "innocent and "nobly". Fedor Mikhaylovich notes negative qualities of "the Russian lie". They are the following:

1. "We are afraid of the truth" we consider it not interesting, "not poetical", "boring" and "prosy". The lie for us is clearer than the truth. The truth became "one of the most unusual and rare things in our Russian world" [ibidem, p. 119].

2. We are ashamed of our culture, our history, considering them below the western culture. "Every Russian person has his own face, it is by all means an insignificant and comic to shame face, ... worthless shame for himself and for all this mean abnegation of himself are unconscious in the most cases; it is something convulsive and insuperable ..." [ibidem, p. 120].

The writer considers that this "internally belief" had been spread in the educated part of the Russian people for 200 years since the reforms of Peter the Great. There was a principle of a worship for the West, its culture, its morals and history not especially understanding them, "... and to spit upon out native thing forever, always to be ashamed of yourself and never to resemble yourself and the results were the fullest" [ibidem].

In the Russian lie Dostoyevsky notes one more subtlety, calling it "a phenomenon ... existing only in the Russian soul of intelligent classes". It is the "impudence of the scientific language". The Russian liar is capable to speak about any scientific subjects, without understanding of anything in the put problems. At the same time, it is not a shame to the liar, it is not ashamed. "This, the known sort dishonesty of the Russian intelligent person, is a phenomenon, resolute for me, ... indifference to the trial of yourself and of your own conscience ..." [ibidem, p. 124].

Thus, "innocent", "children's lie" of the Russian liar becomes a sin, an arrogance sin, a vanity sin, a disobedience sin to the Gospel precepts.

In our opinion, here there is direct muster of the ideas of Dostoyevsky and Saint Augustine. The main thing here is that Dostoyevsky after Augustine not just opposes a lie to the truth, but the Christian belief to a lie. God is the truth, God and a lie are not compatible, the dishonesty of the liar leads to denial of the truth, therefore, of the acceptable beginning in the soul of the person. For Dostoyevsky, as well as for Augustine, lie is anti-value. Deception and a lie in any its modifications, eventually, undermine faith in God, they "break" belief. And the person, losing faith in other people, he also loses his trust to Christianity which is professed by these people.

Did Dostoyevsky read works of Augustine? There is no direct answer to this question. In a number of works of domestic "experts studying the works of Dostoyevsky" it is told about undoubted knowledge by Fedor Mikhaylovich of works of "Fathers of church" (Berdyayev N.A., Trubetskoy E.N., Karjakin Yu.; Garin I., etc.). One of the prominent modern experts in the field of philosophy and cultural history, V.K. Kantor, in the article "Confession and Theodicy in Dostoyevsky's creativity (Aurelius Augustine's Reception)" considers that Dostoyevsky knew Augustine, it is possible through the references to Augustine of orthodox thinkers. V.K. Kantor considers identity of problems which were put by Dostoyevsky and Augustine to be essential. One of these problems in our opinion undoubtedly is a problem of deception and a lie.

Leonid Nikolaevich Andreyev – "The All-Russian lie"

Leonid Nikolaevich Andreyev, according to many domestic literary critics is a pupil and a successor of philosophical and ethical views of F.M. Dostoyevsky lifts a lie problem as "All-Russian" in the small sketch "the All-Russian lie" of 1902.

The main feature of domestic "product", according to the writer, is in its "full absurd". The absurd is shown in aimlessness, irrationality and spontaneity of the All-Russian lie [2, p. 1].

"The real lie", according to Andreyev, demands mind, talent, certain strong-willed qualities of the personality, artistic data and therefore "the real lie is an art". The domestic "All-Russian lie" is improbable, the mind of the Russian liar is "weak and shiftless. We are not able to lie skillfully; this is the writer's sentence. As an example of the Russian liar, L. Andreyev gives an image of Hlestakov. Original Hlestakov is a purely Russian type of the liar, "as only we have a real samovar". Hlestakov's lie "contradicts the acceptable and human laws", the "laws of the nature and the laws of logic", "time and space".

The image of Shakespearean Iago who lies cleverly is opposed to the literary image of Hlestakov. Iago combines the facts, circumstances, has a deliberate plan of "a rational lie", accurately expressed lie purpose, etc. Other examples of a "logical" and "rational" lie L. Andreyev takes from works "Tartaren from Tarascon" of A. Dod " and "Don Quixote" of Cervantes. Don Quixote and Tartaren "exaggerate the facts", but they "sincerely and seriously" trust these facts, besides "some fact is always the cornerstone of their exaggeration". The Russian lie ignores the facts at all. However, by close examination of arguments of L. Andreyev it is possible to see a contradiction and even some "strains".

On the same pages the writer mentions some Russian lawyer who proved harm of a sect of the Pomors in the court resorting to the "high-standard lie" demanding the higher education. Does it mean that people are able to lie skillfully not only in the West?!

In the analysis of literary images, there are even more puzzled questions.

As for Hlestakov's characteristic, of course, watermelon in the price of a horse, soup by steamship from Paris and forty thousand couriers are fantastic things. There are also a lot of accidents in the play, and Gogol's hero had no initial plan. But Hlestakov used circumstances and also combined circumstances successfully. As a result of his adventure the hero got rid of his debts in a tavern, he took a considerable sum of money without return from the governor of the town and from the officials, he lived several days in luxury and escaped the punishment. At the end of the "story" Hlestakov acts very pragmatically and left nothing to chance.

Tartaren and Don Quixote's images do not maintain criticism at all. Cervantes` Don Quixote, a liege Kikhano, is a sick person. Another thing is that Kikhano's madness makes him the knight, the ideal Christian and the most noble being on the Earth. But Don Quixote does not lie at all! He really sees giants, ladies of high degree, etc. He feels himself as a knight and acts as a knight without a shadow of a doubt. Tartaren from Tarascon is a mentally healthy person who lies about his feats and really exaggerates and invents the facts, and he believes in his lie. But what's the difference, for example, between him and the general Ivolgin the hero of the novel "The Idiot" of F.M. Dostoyevsky? There is no difference! Ardalion Ivolgin perfectly combines the facts, he is rather logical in the statement of his fabulous story of staying as a Napoleon`s page in Moscow. Ivolgin reads much including reading in French, he knows the international literature and he has an aim of his lie. This aim is to get a good impression about himself in the society and to entertain the interlocutor. The same one is another liar from the story by Dostoyevsky "The village of Stepanchikovo and its inhabitants" Foma Fomich Opiskin. He knows modern critical literature, he reads Paul De Kok, he knows the Greek history (he condemns Alexander of Macedon's act with Cleitus the Black), etc. Foma Fomich managed to make a very high opinion about his talents among the part of heroes of the story with a help of his lie. This hero (though not always) acts rather pragmatically and purposefully.

It is a little strange that Leonid Andreyev, the admirer of Dostoyevsky "forgot" about these literary heroes "the Russian liars". In his work Andreyev draws characteristic

conclusions: The Russian person is not able to lie. The Russian person is deprived of ability to tell the truth. That average to which he feels the greatest love and tenderness is neither the truth, nor a lie. This is deception" [ibidem].

Is there anything common in Dostoyevsky and Andreyev's works concerning a lie and deception? Yes, there is. Both writers point to "unselfishness" and "inoffensiveness" of "the Russian lie", both agree that "the Russian lie" or "the All-Russian lie" is a phenomenon of domestic culture and a feature of "a mental make-up" of the Russian educated person of an era. Both Dostoyevsky and Andreyev condemn a lie and deception as the immoral phenomenon.

However, Dostoyevsky approached the lie problem deeper and more seriously than Andreyev. As we showed earlier, Fedor Mikhaylovich in his reflections relies on the concept of essence of a lie in Christian philosophy and morals which is going back to Saint Augustine's works that affected his ideas of "the Russian lie". Leonid Andreyev does not consider the works of "Fathers of church", and condemns a lie from the point of view of secular ethics.

I.A. Ilyin's concept. The lie as a spiritual problem of mankind.

"Axioms of religious experience" are often determined by the main work and even by "the final book" of I.A. Ilyina" [4, p. 495]. There is an extraordinary substantial and thought-out concept of a lie in a small chapter "about a lie and treachery". Here the Russian philosopher introduces a number of new concepts and metaphors allowing to see in a new way a problem of essence of a lie, its religious nature, its main and minor functions, stages of its implementation in society and in the State. Ilyin calls a lie as "a deep and delicate problem ... of spiritual life of mankind" [5, p. 326]. The definition "the main lie as a spiritual lie" or "central insincerity" is connected with it.

The essence of this phenomenon is in distortion or substitution of the major values of the person. It is a lie about belief in divine, about good, the evil, honor and conscience. Such lie is "real". The real lie is addressed to God and subdivided into types built by I.A. Ilyin in the following order: "a lie to God about yourself; a lie to yourself about God; a lie to other people about God; a lie about yourself in the face of God's; a lie about yourself or to another about others in their Divine measurement" [ibidem]. Such typology covers the widest range of "the main lie" including sinful activity of all the types both real, and potential (intentions, thoughts, etc.). I.A. Ilyin includes here "disbelief", "half of belief", distortion of Evangelical precepts, false sanctity and exclusiveness, magic and magical actions, slander, denunciations and so forth.

Generalizing all the elements of the offered "typology" (Ilyin does not use the word "typology". E.N.), Ivan Aleksandrovich comes to the main function of "the real lie" which consists in "concealment or distortion of Divine ..." "or by the dressing of the evil in its (Divine) copes" [ibidem, p. 329]. As the lie "about the main thing" is treachery of belief, God and good and honor, the liar is always a traitor. As a result, the opposition of the liar to God is an "opponent of God". There is a hidden conclusion that treachery is an "immanent" quality of a lie. (All these qualities of a "spiritual" lie do not extend to other its forms: "a household lie", we will tell later about this).

Such an extremely hard position of I.A. Ilyin is connected with the fact that in society, according to him, there is a transition from humane Christian values to the false, forged, Satanist values. Moreover, there are already these societies and the states in the form of the Soviet Union and fascist Germany.

The main reason of substitution of "God`s" values on "allegedly God's" is in "... idiotic godlessness ... and the same finished immorality" [ibidem, p. 327]. The lie for the philosopher always makes religious sense. "The lie is against religion because the religion does not suffer either imaginary acts, or an imaginary prayer, or the lost contents, or

insincere communication" [ibidem, p. 130]. Here Ivan Aleksandrovich, in fact, repeats the conclusions of the founder of the theory of a lie Saint Augustine.

The lie in modern, to I.A. Ilyin, society goes through two main stages of existence.

The initial stage is characterized by the creation in the society of "vital network of a lie and deception", the so called "half a lie" and "half the truth". The philosopher calls this stage "the atmosphere of the condensed insincerity". At this stage the value and advantages of the truth before a lie and "a certain measure of a lie" which cannot be passed are admitted. But in general, the lie dominates over the truth.

The closing stage of a lie is called by I.A. Ilyin "a cynical lie" where the truth has not got any moral advantages.

Everybody lies openly, without being afraid of exposure and forbidding to tell the truth under the threat of repressions. "In this case the person is already not sincere ... he is false and only one his personal not originality is original in him" [ibidem, p. 319]. This lie is "disastrous" and it is connected with the processes happening in the State and in the church organizational structures. That's why a lie is divided into "a lie of the State" and "a lie of the church power (but not of the church)" and "a lie of the person".

In the State, in the church organization, "the cynical lie" triumphs through the person. At this stage "the perversity, weakness, cowardice and treachery are installed" [ibidem, p. 330].

The lie of the State and the lie of the church power which adjoined the State, are expressed in the ideology getting into all time of society in the brightest way. A striking example of I.A. Ilyin is "Sovetiya" and Hitlerite Germany where the cynical lie triumphed. In the articles of 1948-1954 I.A. Ilyin shows how these processes of endarkenment and dazzle of people happens: "Yes, I lie! And you listen and be silent! And only try not to agree! And repeat my lie after me ... Lie sincerely! Deceive together with me with pathos!" [6, p. 115]. At the same time I.A. Ilyin notes that the lie "expressed in a word" is not so dangerous as a "wordless" lie. The wordless lie creates the atmosphere of slavery of weakness and moral degeneration of the person. It should be noted that the idea of a cynical lie which is so brilliantly stated by I.A. Ilyin was approvingly apprehended by the contemporaries of the Russian scientist. The famous science theorist and the philosopher Alexander Koyre (the French philosopher of the Russian origin), having something in common with I.A. Ilyin, wrote an article "Reflections about a Lie" where he stated the same idea. "People has never lied as presently. People lied neither so impudent, nor so systematic and constant ... when the truth is perceived as deception, as a political trick" [12, pp. 223-244].

Showing psychological features of a lying person, Ivan Aleksandrovich notes "the loss of the will to authenticity in life, connivance and a crafty duplicity" [5, pp. 318-319] as the most important characteristics of the identity of the liar. "The person misleads and therefore himself does not believe ... people forget that they had lied and begin to trust in the uttered lie ... believe in that thing which is useful and pleasant to believe" [ibidem].

Eventually, there is a spiritual regeneration. The rupture of religious belief and real activity destroys the personality. The main, and the most terrible result in society where "the cynical lie" triumphs consists in the loss of ability to creativity of the durable social institutes and humanistic morality existing on a religious basis, in the Western culture on the basis of Christianity. If society is constructed on a lie, then "it doesn't not exist in true and deep value at all" [ibidem]. In such society "people cannot create either spiritual communication, or a unification, or friendship, or family, or the university, or parliament, or the State, or especially church" [ibidem]. Lie is not just a synonym of treachery and apostasy; lie is a synonym of human slavery.

In general, in this part, I.A. Ilyin's doctrine coincides, in fact, with the doctrine of Fathers of Church. However, here Ivan Aleksandrovich doesn't coincide with Christian philosophers, and at the same time with Immanuel Kant. Here some explanations are necessary: I.A. Ilyin introduces a number of terms: "a household lie", "art improbability", "conscientious mistake", "flattery from heart". The generic term here is "untruth". The main difference of any kind of a lie from "the main lie" consists in that fact that untruth is not directed to destruction of religious values or to their substitution, it does not affect "the spiritual and religious center of the personality". As for the "art improbability" expressed in a joke, grotesque, imagination, a fairy tale, images of literary and theatrical heroes, here there is no and there cannot be I.A. Ilyin's contradiction with Christian thinkers. They thought in the same way. But "a household lie" is quite another matter. Actually, it is an old, kind "virtuous lie" of I. Kant, or "a lie with good intentions" or "white lie". I.A. Ilyin defines a household lie "as applied for the reasons of compassion, spiritual tact, education or rescue of others life" [ibidem, p. 325]. The need to tell the truth and not to lie follows not from "due" which is connected with the sphere of intelligence (as it is assumed by I. Kant), but from the sphere of religion, being conformed with the values of Christian belief. "The truthfulness has to proceed not from "due" because it is God's, the best and favorite" [ibidem, p. 323]. Without mentioning the name of I. Kant, but actually criticizing his works on a lie problem, I.A. Ilyin does not consider "a household lie" or "a conscientious mistake" a lie. "The person cannot answer the moral rule: "tell always all the truth ... or tell everything that it seems to you the truth" [ibidem, p. 325]. At first sight, Ivan Aleksandrovich's arguments are incontestable. "All the truth" is inaccessible to us because the reality is infinitely deep and changeable. Speaking in real life "always and everything that it seems the truth" is close to psychological frustration. I.A. Ilyin's conclusion is categorical again. "It is possible to call all this a lie only from stale pedantry" [ibidem]. The author of the article is not going to protect I. Kant (Kant does not need protection), but "the stale pedant" is too much. It is necessary to understand. There is no expressions "all the truth", "always everything that it seems the truth" (Kant I. 1775-1781, 1797, 1803) in the works of the German genius which are directly considering a problem of a lie, deception and "a virtuous lie". I.A. Ilyin does not give the quotes confirming these "everything" and "always", but he speaks about I. Kant. I. Kant also defines a precept of intelligence "... to be truthful, honest" [10, p. 294]. as a duty. He writes about "the strictest duty to be truthful in statements ... about impermissibility of a lie if necessary" [ibidem, p. 295]. I. Kant claims that "it is impossible to imagine any case in which the lie would deserve apology" [11, p. 494].

Where did I.A. Ilyin, who perfectly knew the works of I. Kant, reading them in the original, these "everything", "always" take from? I will risk to state a guess. Ivan Aleksandrovich reminisces on the wording of the oath of the witness which are widely used in the legal practice. Example of such oath: "I swear with the God-almighty and the God knowing everything that I will tell the truth, all the truth, only the truth, and nothing except the truth. Let God help me" (Regulations of the Nuremberg tribunal of November 15, 1945, point "a". The variants are allowed in the oath, in the British justice, etc.). As for "a white lie", or "a virtuous lie", that is the situation when the lie and deception are applied from compassion, love, etc. I. Kant, really, does not find it possible to excuse "a virtuous lie" and to recognize it not as a lie and not as a deception. Here the German genius thinks in consent with the outstanding Christian thinkers, Saint Augustine and Thomas Aquinas. They believed that a lie is always a sin (but it is not always a mortal sin). In the situation of "a virtuous lie" it is possible to approve only the desire to save and help, but not a way of the help" [15, pp. 34-40]. I. Kant, on other bases, but also considers that "a lie in itself is something nasty, it can have good or bad intentions, but its form is evil; but it is nastier

when its contents is also an evil" [8, p. 204]. I. Kant allows the justice of "a reciprocal lie". "You can also lie the person who wants to deceive you But, nevertheless, it is a lie and nothing else" [ibidem, pp. 200-204].

As for criticism of I. Kant by I.A. Ilyin for the recognition "a conscientious mistake" to be a lie. This criticism misses the target. I. Kant usually uses the term "conscientious delusion" (that is the same) and removes this problem to the area of the theory of knowledge, but not of morals. "It is necessary to look for the cause of all delusions exclusively in imperceptible influence of sensuous on mind, or, speaking more precisely, on judgment" [9, p. 361]. In some works, the Russian philosopher is solidary with the German genius. In particular, in characteristic of a phenomenon of "a lie from courtesy". In the work "About courtesy. Social and psychological experience" (1912) I.A. Ilyin writes about a possibility of "degeneration" of courtesy to "mercenary flattery and falsity". Ivan Aleksandrovich describes this process as "a slippery slope down". "... The ability of courtesy to get on with falsity is inevitably connected with the known at least and the minimum simulation" [7, pp. 501-502]. There is one criterion of "degeneration". These are the mercenary purposes and reasons. As well as in the previous case, I.A. Ilyin does not quote I. Kant directly, but he uses I. Kant's judgment of courtesy as "effective need". I. Kant in the "Lectures on ethics" writes that "the affable and kind person can flatter because flattery is not always a lie It is possible to flatter wholeheartedly, but there is also false flattery aiming to receive the benefit" [8, p. 204].

What is, in our opinion, the result of criticism and muster of the ideas of I.A. Ilyin and I. Kant? The analysis of I. Kant's works by Ivan Aleksandrovich Ilyin deserves a separate serious research. But this is not the main thing.

Undoubted merit of I.A. Ilyin is a statement of a problem of a lie as one of the major theoretical problems not only of ethics, but also of real sociocultural practice of the 20th century. Having absorbed the major theories of the previous philosophers into his concept of a lie, I.A. Ilyin managed to present original typology of a lie in its modern forms. I.A. Ilyin's works did not lose the relevance in the 21st century. They furnish the clue to understanding of new manifestations of a lie and deception in the modern world from the point of view of philosophy.

*Yu.M. Lotman. Transfer of the problem of a lie and deception
to the course of theoretical cultural science.*

Yury Mikhaylovich Lotman (1922-1993) is a world-class thinker, one of the deepest experts of the Russian culture and literature. He considers the problem of a lie, first of all, as a phenomenon of culture, moreover, of the European culture, but not just of the Russian one.

In the work "Culture and explosion". Lotman analyzes F.M. Dostoyevsky's works about a lie in the context of versatile works of the 19th century, from the memoirs of the Decembrist D.I. Zavalishin and Viazemskii to the stories of Pylyaev, etc., touching on the specified problem. Using a conceptual framework of cultural science of the 20th century, Lotman opens new sides of "the Russian lie" removing the problem beyond the framework of national psychology and religious morals.

Using the concept "a lie" and its modification "deception", Lotman introduces new terms for deeper understanding of cultural functions of a lie: "speaking for the sake of speaking"; "speaking for the purpose of information"; "irreal speaking"; "other reality". Having made a start from the known statement of Karamzin that "a lie is a sign of the truth", Yury Mikhaylovich writes about "unexpected connection of the truth and a lie", and develops the problem originally. "Is the lie only an evil? If it performs any significant function, besides tendency of people to deceive each other, then what is this function"? [13, pp. 199-200]. The change of accents and introduction of new meanings in the

statement of a problem do not cross out the achievements of Saint Augustine and his followers (including F.M. Dostoyevsky), but, on the contrary, they develop the lie understanding as an art. The lie is "a bridge to poetry", "some kind of art" (it is emphasized by me, E.N.), something similar to art, it is more precisely. The lie is a way of creation of "other reality", "finding pleasures in itself and reveling in its own poetry" [ibidem].

The lie acts as a way of creation of the "corrected", "improved", "fantastic" reality which is connected with the true reality and borders on "the art truth", thus, it is close to art. Such lie is beyond religion and morals and it is not an unconditional evil and a sin (if to use terminology of Christian philosophers).

Lotman considers "psychological motivation" of a lie, but it differs from Augustine, Dostoyevsky or L. Andreyev's one. It is "a psychological need to remake the past" [ibidem, p. 196]. Certainly, such "alteration" serves satisfaction of pride and self-esteem of the liar. "The liar correlates the reality in more "acceptable look" [ibidem]. But at the same time "other reality" is created, the lie is considered as culture phenomenon capable to influence the process of all culture. It is not a simple boredom or a fantastic story, but a step to creation of "the corrected reality", to the phenomenon which is expected by the Soviet culturologist, to "the alternative history" (Lotman Yu.M. doesn't use the term "the alternative history").

Lotman writes about the creation in the culture of the certain "transformed memory", the "duplicated" events, real and "improved" in the history. Yury Mikhaylovich gives as an example the known in the sixties of the 20th century book of Boris Ivanov "The Distance of the free novel" devoted to A.S. Pushkin's creativity. "The lie" in a form of "the transformed memory" becomes, according to Lotman, a problem of the European culture, in general, and it is beyond the national character and national culture. Here the lie borders on art creativity. Of course, in the work of art fiction, the invention is meant automatically. The liar hides his "corrections" of reality. But Lotman asks more deep question. How to estimate the lie unmotivated by anything, even by the desire to entertain friends or to enter communication with other person or society: "Disinterested, unmotivated lie" [ibidem]. And here the culturologist introduces the term "Irreal Speaking". It is "an independent free sphere of speaking close to art" [ibidem].

"The Irreal speaking" is a manifestation of personal freedom, including freedom of creativity. Yu.M. Lotman treats the lie and deception value as a mechanism of transition to art ("the transitional bridge to art") giving the chance of expansion of personal freedom. Therefore, the lie and deception can act as the value of personal development and cannot act as an evil and a sin in any way. Deception as a way of communication was considered not only by Lotman, the Soviet philosophers and psychologists working in the last third of the century designated a subject of "an unmotivated lie". This phenomenon is described by V.V. Znakov, A.A. Gusseyinov, M.S. Kagan in the terms "unmotivated deception", "pure communication", "communication for the sake of communication". But at the same time, "unmotivated deception" is a peculiar feature of the Russian person, and "pure communication" does not correspond to the theory of a lie, as well as "communication for the sake of communication". Lotman connects a lie with such values of culture as freedom and creativity and here he differs from his contemporaries.

The generalization of the ideas stated by Yu.M. Lotman in his work "Culture and Explosion" allows to draw some conclusions:

- The lie is not a specific "Russian product". It is a phenomenon of the European culture which is possible and necessary to consider not only within religion, morals and psychology.

- The lie can be a culture value as a mechanism of the movement of the personality to freedom of thinking and creativity, as "a special art", "a bridge to art".

– The lie can be shown in the form of "irreal speaking" i.e. it can act in the form of absolutely irrational and unmotivated way of communication.

– In the aspects of a lie described above, the last does not act as an evil or a sin or a problem of national character and national culture.

Thus, Yury Mikhaylovich consciously or without setting before himself such purpose, "closes" the problem of "the Russian lie" as characteristic phenomenon of the Russian mentality", bringing the phenomenon out of the field of religious philosophy, the moral of psychology to the sphere of cultural science. But is the lie problem relevant for the modern society? Is Saint Augustine`s position significant for us in the 21st century? Is it of interest only to history of religion, philosophy and literature?

In our opinion his position is relevant and significant. For the most of outstanding European scientists of the 20-21st centuries, the lie is unacceptable first of all as "a demolition of belief", "perfidy". The lie is an existence problem. Erich Fromm points to the connection of belief with a feeling of safety and a guarantee of reliability of the human existence. The person losing faith loses both belief to people and belief to religion [16, p. 154].

Other modern philosopher and culturologist, Francis Fukuyama, also connects a lie with perfidy. "The lie destroys belief, and belief is a basis of the trust" [17, p. 52]. The American philosopher fairly connects the trust with predictability of behavior of people "Honesty and attention to the needs of people around in consent with some general norms. The trust is the most important clamp of society; the lie destroys the quality of social communications" [ibidem].

In general, in our opinion, the concept of Saint Augustine remained enduring justification of both the modern European moral, and the modern European system of cultural wealth.

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