

HPEPA 2019**Humanistic Practice in Education in a Postmodern Age 2019****ROMANTIC SPIRIT AND DISTINCTION BETWEEN THE
“ABSOLUTE I” AND THE “TRANSCENDENTAL I”**

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Abstract

The concept of romantic "spirit" in the light of the idea of differentiation of "the absolute I" and "the transcendental I" is studied in the article on the basis of axiological approach. Having compared J.G. Fichte's, F. Hölderlin's, Novalis', A. A. Blok's ideas, the authors come to the conclusion that one should not get fixated on the idea of "the absolute I" and should present it as a vital human desire for the world of imperishable, "eternal" values. Romanticists bring Fichte's philosophizing to the most extreme limits. But Fichte all the same criticized the "romantic and aesthetic" attitude to the world and did not identify the idea of "I" with the idea of "genius" in art and life. On the other hand, though, Novalis says that the poet understands nature better than the scientist. Poetry is an important part of philosophy. Philosophy shows us the value of poetry. And it is also the theory of poetry. A.A.Blok, the Russian poet, considered romanticism a new ideology, a new form of comprehension, a new way of experiencing life. Hölderlin sees emptiness is a force for spiritual renewal processes. Emptiness as a philosophical metaphor is the transition to a new spiritual life. Theoretical concepts of the research are illustrated by specific analytical examples from the works of F. Hölderlin and A.A. Blok.

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1. Introduction

The modern era calls for challenging ideas of the "viable". In this respect, the idea of "romanticism" is rich in "flesh and blood" of philosophical thinking, overcoming disharmony of individual and general, when the man himself, on the one hand, falls under the power of selfish, private, purely individual interests and, on the other hand, becomes "a hostage" of immense love for "the absolute", which, apparently, can be understood as the devotion to abstract values of the whole mankind (Gareeva, 2012). This determines the relevance of the undertaken research.

2. Problem Statement

Fichte (1800) claims that if the man has "chosen" himself a moral person, he has refused all other possibilities. However, despite the fact that such a person loses the pleasure caused by the feeling of complete free-will, yet according to Fichte, it is much higher as it is positive freedom, claiming more than the man himself. The question arises how the romantic spirit overcomes this dichotomy between "the existent" and "the must-be". In our study we proceed from the assumption that the romantic spirit aims first of all at the triumph of the spirit of humanism, morality and humanity. We defend the interests of the people with creative spirit, with the spirit that overcomes the contradiction between "the existent" and "the must-be". The must-be emphasizes the factor of will which can suppress "the internal" world of the man. The existent, in our opinion, can reveal the "existence" of the human "I" (as cited in Kozhin, 1991, p. 34).

3. Research Questions

Germanromanticists who have interpreted Fichte's "transcendental I" as ingenious "I", as an ability of a social subject of creativity, apparently, wanted to "breathe" the desire to improvise the "integrity", which frequently is freed from the innovative spirit. In this respect, the poetry and prose of J. C. F. Hölderlin, who appeared at the dawn of romanticism are not only opposed to "narrowly pragmatic spirit," but strive for peace that never existed before, to the "unearthly" beauty that is never tiresome, that is ultimately very important for us today, for people who are concerned about the eccentric path to the verity and the truth of mundaneness (as cited in Shuralyov, 2016, p. 13).

4. Purpose of the Study

The purpose of this study is to consider the romantic "spirit" as the idea of the human mind in the light of the idea of differentiation "the absolute I" and "transcendental I" (Lyusy, 2001, p. 107)..

5. Research Methods

Our research is methodologically based on the ideas of I. Kant of the transcendental subject, J.H. Fichte's "epistemology", F.W.J. Schelling's relation of fine arts to nature and the essence of human freedom, Novalis' idea (2001) of role and place of a poet, F. Hölderlin's role of metaphors in fine literature, P.P. Gaidenko's ideas of Fichte's philosophy and the new ontology of the XX century, those of P.V. Sobolev of the artistic value of a literary work, R.O. Yakobson's of the word in poetry, V.V. Kozhinov's of creative

tension, N. Ingarden's of four-layered literary works, A.V. Lukyanov's of the German romanticism of the late XVIII - early XIX century and others (Lukyanov, 2018, p. 56).

In this work we have implemented the axiological approach and the transcendental principle, which assumes that the "transcendental I" is different from "the absolute I". Following I. Kant, we regard the "transcendental I" as a "regulative" principle regulating the form and structure of "rational" activity. The article considers different approaches to the definition of "value" in art (Schelling, 1989a, p. 392).

6. Findings

F. Hölderlin's philosophizing in the era of the creation of the novel "Hyperion" is an attempt to constantly start from the idea according to which much today remains very genuine and too perfect, too inflexibly follows the eccentric voice of Hyperion (as cited in Lukyanov, 2012, p. 76). This interpretation ignores, in our view, the degree of rejection of the Greeks from modern times; this idea may be followed up in the letter of F. Hölderlin to Kazimir Ulrich Belenphord (Hölderlin, 1969, p. 37).

The study of Hölderlin's works shows that his desire to perceive the Absolute essentially is not fully consistent with his nature. Of course, he knew the poetry of Friedrich Schiller, he was acquainted with the discussion of Schelling and Hegel concerning Kant's philosophy, but Hölderlin had always had a high calling in his "soul" (as cited in Schelling, 1989b). As Zhuk (2002) notes Hölderlin "does not want to learn about God". He wants to "talk to God" using poetic language (p. 73).

So one can apparently conclude that Hölderlin, like Fichte, does not become fixated on the idea of "the absolute" and tries to present "the absolute" as a man's life aspiration for the world of "eternal values". Hölderlin, most likely, is beyond the scope of Christian dogma. He contrasts the romantic thesis "the formation is in death, through death" to Goethe's formula - "change is permanent" (Zhuk, 2002, p. 46).

Hence his "devotion to the emptiness", the alienation, the desire to analyze the question of a man's separation from death, from the power of "emptiness." Thus, the problem of immersion into the depth of the philosophical writing acquires some particular relief forms. Hölderlin, facing emptiness, is trying to understand it in order to leave the place that is no longer poetic. Emptiness is a force for spiritual renewal processes and things. Emptiness as a philosophical metaphor is not just a gap between being and nothingness but transition to a new spiritual life. The metaphor gives an opportunity to stay between existence and emptiness, between the possibility of creative thought and future existence. The metaphor, as noted by Lukyanov, (2018) reaches the boundaries of philosophizing and extreme verge of poetry itself (p. 46). The metaphor moving away from the typical reaches the emptiness of the present. Hölderlin believes that the man needs teachers who can give him a motion to follow creative possibilities that are incompatible with a simple movement in space and in time. In other words, a true poet learns to transit from the metaphor of being to the metaphor where the power of destruction of the present, the power of death dominates. The metaphor leads to the genesis of the modern philosophical writings, in which the forms of human existence achieve harmony.

Hölderlin's writings contain a number of specific metaphors – the metaphor of "sea," the metaphor of "eagle", the metaphor of "night" and a number of other metaphors. All of them, in A.B. Lukyanov's view, indicate empty and at the same time absolutely complete attitude to being (Lukyanov, 2018, p. 28). The metaphor of "sea" has a dual nature – two versatile movements, a movement that "gives" and a

movement that "takes". The metaphor of "sea" allows to reflect upon traditional reference points of science that do not allow us to reveal the real beginning of the way. The poet is still subject to the laws of the sea, is subordinated to the logic of the tides; that is what distinguishes him from the philosopher. The metaphor of "fire" opens our eyes to many things remaining in the shadows of darkness.

Hölderlin introduces the "spirit" of the ancient odes and anthems into German philosophy; he creates a kind of "hymnography", but a kind of "philosophical congestion" of the poem appears, as a result, of which "unfortunate poets" go to "night." It should be noted that romanticists (not only Hölderlin!) bring the philosophy of Fichte to the most extreme limits. After all, the "transcendental subject" virtually means "genius" in art and life. But we note that Fichte himself rejects this view as "napoleonism"; Fichte, according to Gaidenko (1979), following Kant believed that in the proper sense of the word that man is free who subordinates himself to nothing, but the one who subdues himself to the Supreme.

Despite the fact that romanticists liked the idea of Fichte's "transcendental" subject, which by the Creator of "epistemology" was frequently associated with the idea of "the Absolute", Fichte was critical of "the romantic and aesthetic" attitude to the world (Gaidenko, 1979, 1997). The transcendental "I" is represented by Fichte as a kind of "endless activity", but instead of "infinity" understood objectively, Fichte set infinity, subjectively understood, an endless activity of "I" (Gaidenko, 1979). True freedom, according to Fichte, occurs exactly at the moment when the man stops hovering between nature and morality when he chooses the world of moral and voluntarily becomes subject to the law of conscience, the law of moral duty (as cited in Gaidenko, 1979, p. 64).

A philosopher, as Fichte writes in his essay "On the concept of epistemology", needs a vague sense of the right, or a genius, no less than a poet or an artist, only in a different way: the last needs a sense of beauty, the first – a sense of the verity which certainly exists (Titarenko, 2005, p. 54). This sense of "verity" is still infinitely more valuable as it allows to overcome random and "vague feelings" which sometimes take possession of a person (Fichte, 1993, p. 234). The man has already "chosen" himself a moral person and thus has rejected all other possibilities. However, although such a person loses the pleasure caused by the feeling of complete free-will, although one has no halo of heroism connected with his independence from anything, with his self-sufficiency, which, according to Fichte, is much greater. His freedom is not negative, but positive in which he does not assert himself and his power, but something greater than himself – confirms objectively good and fair (Gaidenko, 1979, p. 76).

This idea is directed against Fichte, Hölderlin and romanticists. In fact, what is the intermediate state between nature and morality? This state is, in our opinion, aesthetic. According to Schelling, the aesthetic state of the man is a kind of complete harmony of natural and moral powers of the man. This state is a "goal in itself". But the full "liberation" of natural passions and also from the domination of the "moral law" is the "aesthetic contemplation" by Schelling who was in close relationship with romanticists. Romanticism in aesthetics resolves into almost three cults – the cult of art, the cult of nature, the cult of the creative personality. For romanticists art being a higher form of spiritual activity is superior to the mind, to the common sense. According to Novalis (2001), the poet understands nature better than the scientist. Poetry is the heroine of philosophy. Philosophy raises poetry to the main position. It acquaints us with the value of poetry. Philosophy is the theory of poetry, says Novalis (Shuralyov, 2016). Novalis is convinced that people in the future will read only fiction since it derives from nature. Nature, in its turn, is inexhaustible,

much more complicated and richer than science knows about it. Only the artist, only the poet can see nature integrally. Creative gift of the artist appeared to be some supernatural power for romanticists. The artist is the unconscious instrument of a higher power. The artist belongs to creativity, not creativity to the artist. The true poet knows he is a real small world, writes Novalis (Shuralyov, 2016, p. 13).

Schelling takes all three positions, but with significant amendments. Art is the Supreme spiritual potential, but philosophy being both science and "non-science" appeals to contemplation and imagination, on the one hand, and requires system, on the other hand. Thus, Schelling is trying to apply the method of building system, proven in natural philosophy, to the philosophy of art. For Schelling beauty merges not only with the verity, but with the good. If the work of the artist does not have any divine good, his work does not possess divine beauty as morality is somehow above nature and as a divine spark ignites in the consciousness of the man. It has long been clear that in art not everything is done consciously, – writes Schelling, – that unconscious force must be combined with conscious activity and that only a complete Union and interpenetration of the two create the highest art (Guliga, 1994). Thus, for the philosopher, the artist's creativity is the unity of the unconscious and the conscious. For Schelling art, religion and philosophy are the spheres of human activity, only in which the Supreme spirit reveals himself as such; he is a genius of art, a genius of religion, a genius of philosophy (Ingarden, 2010). Schelling recognizes only these three spheres of knowledge as divine, having spirituality.

According to Fichte, (1993) it is about "the affect" of freedom or tyranny. Fichte is an enemy "of the feeling of complete freedom." He does not identify himself with any of the established "characters". His transcendent "I" is too absolute to identify "I" with any mode of the human person, with society, with the human race. Fichte, in contrast to Hölderlin and the romanticists, does not identify a person's confidence of the future with his "love for the far", where the man himself practically can go from "balanced" moral state to the spiritual, free, moral world. This "transition", in its own way, is romantic. He is constantly focused on the experiences and ethical quest of the man. Fichte sees an obstacle to the achievement of freedom in the inability to go beyond the boundaries of "yourself" in the "constraint of the spirit". Understanding Hölderlin's philosophy allows, according to Lukyanov (2018), to bet on the possibility of the existence of the present, not on pure duty, on the possibility of being itself, of the existence of God, which, like human existence, is defined in time and presupposes the conditions of space and time. In other words, the boundary of Hölderlin's philosophizing puts the man before the freedom of infinite being.

In our opinion, the comprehension of system of values implied in the structure of a literary work is of great importance for deeper and more comprehensive understanding of the ratio and productivity of the ways to Beauty and Truth. In this regard, one should specify the artistic value.

Sobolev (1983) determines artistic value as the "ideal object" – sensually-psychological and ideological content of the system of images, the complex of the implied values and generated meanings (p. 57). According to Jacobson (2011), a sign, especially the language sign is a unity while a sign of poetic language is a special unity. This feature is reflected in the fact that in poetry the word from a means turns into a separate, original, distinctive leading value (p. 76). In the work "Art of words as value" Kozhin (1991) determines the value not as "the complex of any individual phenomena" but as a single connection, penetrating "all the integrity of human, natural and social being," as a kind of field, radiation that penetrates some objects, but not resolve into them. We define and classify what V.V. Kozhinov calls "creative tension"

as "explication of the system of codes (the cultural code) of the literary text". And axiological paradigmatic is, in the context of Kozhinov's definitions, "field", "radiation", "which permeates" components of a literary work, but "does not come to them." Revealing the peculiarities of the interrelated process of creating artistic values and its comprehension, Sobolev (1983) speaks of the spiritual acquisition and perception of works of art in its content and artistic qualities and functions, and only such acquisition and perception "have or likely to have a beneficial impact on the consciousness and people's true-life practice" and have a cognitive enriching, educational and ideological, moral uplifting and purifying, aesthetically clarifying, harmonizing, therapeutic effects (p. 59). According to Ingarden (2010) who has made a significant contribution to the study of axiology, two-dimensional, four-layered structure and substantiation of the literary work, the modifications to which values are subject to due to the joint manifestation, may not only be interrelated, but to be in a notable functional dependence from each other.

In the tale by H.C. Andersen "Snow Queen" Gerda who went in search of Kai found herself in the flower garden where the woman could conjure. An old lady who "wanted to have a cute girl" brushed Gerda's hair with a golden comb and "the more she brushed, the more Gerda forgot her little brother Kai". Andersen builds a number of symbolic and artistic details from which the serene oblivion of the thorny path was formed for the heroine who was looking for a lost hero. There are sweet ripe cherries, which "Gerda could eat... as much as she wanted". There is a room with windows of colored glass lit with "some surprisingly bright, rainbow light." There is a fragrant flower garden, where there was a variety of flowers, except roses. The wonderful bed, "with red silk tickens stuffed with blue violets" conjures up "the dreams that only the Queen sees on her wedding day". There is an opportunity to "play in the sunshine" (Lyusy, 2001, p. 108). But the rose accidentally seen on the straw hat of the old woman returned Gerda to a forgotten reality. The girl fell to the ground and wept. Gerda's tears fell on the place where once there had been one of the rose bushes, and the bush instantly grew from it. So Gerda recalls Kai and her difficult preordained journey of his search. Gerda leaves the garden and continues to look for her friend.

This episode of H.C. Andersen's tale comes to mind when you read the poem by "Nightingale garden" Blok (1971). The mysterious image of the Nightingale garden in this poetic work is a multidimensional and polysemous symbol that combines childhood dreams of the poet about the perfection of the world and youthful dreams of a Beautiful Lady, and the revolutionary mood of the maturing dreamer yearning for Justice and bitter disappointment in the realities of life. Our appeal to A.A. Blok's works is not coincidental. The great Russian poet was a famous scholar of the German romanticists. For Blok romanticism is a new form of comprehension, a new way of experiencing life that seeks to get closer to the *Soul of the World* (as cited in Gareeva, 2012, p. 288). Genuine romanticism was not a renunciation of life, it was, on the contrary, filled with a greedy desire for life. This idea is also confirmed by the words of J.G. Fichte that even death in nature is at the same time, the birth, and only in dying the improvement of life becomes visible. In other words, romanticism is a new way to live "with force increased tenfold", i.e. it is a new ideology. A new perspective is possible only through deep fracture in the soul. It is the thirst for life and the joy of life, the desire to change the social and spiritual, it's a new relationship with life. According to Blok (1971), romanticism is a spirit which shines over any dried form and, in the end, blasts it.

In order to penetrate the polyphonic nature of Blok's image it is feasible to follow the way of lyrical character to the garden and back. The hero of the poem goes to the Nightingale garden because his life is

hard and monotonous. In the real life, as the hero feels, he has nothing to wait for, nothing to hope for but the garden promises a break from the heat and hard work. There he can hear the unfamiliar, strange sounds of a welcoming joy. According to the hero, nothing bad, dirty, imperfect penetrates there. The wall around the garden is the protection from the turmoil of life. There the hero hopes to meet his love and this desire is enhanced by the apparent inaccessibility of the fence.

We compare this motif with the lines from other works by A.A. Blok:

I aspire with my restless soul
From the storm of life to rest,
But that happiness is no way,
The way to your palaces is tough.

Once the Nightingale is in the garden the hero finds there an oblivion of his past life. After spending some time in an atmosphere of love and peace the hero leaves the Nightingale garden. This happens because the streams in this garden were singing, though beautifully, but monotonously. The local nightingales have not breathed the spirit into the hero, have not made the soul better and cleaner and just took it, that is, deprived a person of the soul, deafening him by singing. The thing found in the garden was not more original, not more sounding, not more splendid but louder than his poverty-stricken dreams. (Remember: "Empty barrel is louder than full").

The Embrace of the mistress of the garden opened to the hero "a strange unfamiliar area of happiness" not created by himself, not owned by him, not native and not close but artificially imposed. In the garden he forgot his way, albeit tough. Let's recollect Raskolnikov's plea "Oh! My Lord! Show me my way" in F. Dostoevsky's novel "Crime and Punishment". The hero stopped, and "a rolling stone gathers no moss". He forgot about the "poor fellow." All this anxiety comes into the heart of the hero besotted with the "golden wine" and scorched by the "golden fire".

To drown out the rumble of the sea
The Nightingale's song is not free!
And anxiety entering the heart
Brought the roar of the waves to me...

In this regard, we can remember how Prince Gautama learned about human suffering, how Yaroslavna's crying reached the captive Prince Igor, how the music of a blind musician from the novel by Vladimir Korolenko brought to listeners a song-prayer of the unfortunate: "Give alms to poor blind men for Christ's sake!", how the siren in I.A. Bunin's story "Gentleman from San Francisco" was breaking through the sounds of the orchestra, how in the imagination of the narrator the man with the hammer clattered in the hearts of the forgotten about the poor and disadvantaged in the story by A.P. Chekhov "Gooseberries".

The hero still has the soul that is able to empathize and remember, able to hear the plaintive cry for help of those who have remained aloof from happiness and peace.

The soul could not really hear
The distant noise of the tide.
The cry of a donkey was lengthy and long,
Penetrating into my soul, like a moan.

Was the hero happy in the Nightingale garden? Was it easy for him to leave it? Yes, the hero was happy because he was loved there; he felt some bliss there; he loved the mistress of the garden, so it was difficult for him to leave the garden. But his happiness was incomplete, because it is impossible to be completely happy when there is the unhappy in the world (Shuralyov, 2016).

Returning back over the fence of the garden into a previous life he finds an abandoned scrap, "heavy, rusty, under the black rock covered with wet sand" and less suitable for work. His place is taken by another person ("everything flows, everything changes", "A Holy place is never empty", "You cannot step into the same river twice"). The character has changed, become estranged from his former life.

Now let's compare this with the feeling described in A.A. Blok's poem "My mother" (1904):

You remember thoughts? They're gone.

Curls of the hyacinth withered.

We could see a pure mark

In the remote areas of the maze.

It seemed to us that we hardly wandered,

No, we have lived a long life...

Returning we were not recognized

And not welcomed in lovely Motherland...

Now, based on all the above discussed, we consider the question: "What does the Nightingale garden symbolize?" We can propose the following ways of reading this image-symbol that are different, coincidental and divergent:

a) Shakhmatov's "fragrant wilderness", childhood in general, where you want, but you cannot get again and the noble childhood, carefree lifestyle of the "noble nest" (compare with Bunin's story "Antonovsky apples");

b) oasis of dreams, "air lock" created by the imagination of the hero (compare with "Verses about the Beautiful Lady");

c) the world of art, of artistic fiction as opposed to the prose of life (remember the story "Rhea Silvia" by V. Brusov, Nastya and "ex-life" of doss house residents from the play by M. Gorky "The Lower Depths");

d) exotic foreign lands, "strange unfamiliar area of happiness" (contrast it to Africa in the works by N.S. Gumilyov);

e) earthly Eden, but not for everyone, but for a hero, – a sort of egocenter (remember the specific image of this state in M. E. Saltykov-Shchedrin's novel "The Golovlevs", when Porphyry got closed in the study, in O. Balzac's novel "Gobsek");

f) the Mirage in the desert of earthly life, temptation, a distraction from the execution of the destination (compare with the dream of Leskov's buffoon Pampalona);

g) barren Fig that Jesus Christ met on his way from Bethany to Jerusalem (compare with the poem by B. L. Pasternak "Miracle");

h) a kind of fabulous and fantastic images of the underwater kingdom, ghost town, sleeping city... (compare with the fairy tales: "Sadko", "the Sleeping Beauty", "the Tale of Tsar Saltan", etc.);

i) the loss of the Motherland, moral emigration (in this interpretation " the rumble of the sea" that the hero heard can be compared with the vision of Kitezh city);

j) one of the forms of slavery, the place of voluntary confinement and disconnection from the realities of life (compare with the novel by E. I. Zamyatin "We");

k) symbolism as art direction and way of life contrasted to realism.

All these literary associations caused by the image of the Nightingale garden help us to perceive the state of the lyrical hero and profoundly think about one of the main issues of the poem: "Where is home?" (what is the true mission of the hero, the author, and the human being in general?) in the context of understanding the idea of the romantic "spirit" and the realities of life.

As you reflect over this question, it is viable to consider the poem in the context of the poems by Alexander Blok "There is in the natural grove, at the ravine..." (1898), "Do you remember the restless town..." (1899), "On those days when the soul trembles..." (1900), "Poems about the Beautiful Lady" (1901-1902), "My mother" (1904), "In the thick grass one gets lost with the head..." (1907), etc. If Andersen's Gerda, who got free from the spell of the cherry orchard of oblivion, continued her journey for the sake of Kai, the lyrical hero of A.A. Blok, leaving the Nightingale garden, would seem to be at "nothing" who doesn't save anyone and he himself falls out of time and space... But "the worker with a pick, driving somebody's ass" goes down to the sea along the path trodden by the lyrical hero. Comprehension of the lyrical hero's experience apparently represents some continuation of this path.

Thus, the lyrical hero of the poem by A.A. Blok "Nightingale Garden" does not go beyond "immediate", the transcendental relationship to the world, despite the fact that the gravity of "the absolute" was very great (as cited in Davydova, 2001, p. 76). The hero's return from the Nightingale garden to the real world is, in a certain way, the attainment of freedom, not negative, namely the positive one in which he does not consolidate himself and his power, but consolidates something greater than himself, objectively something good and fair.

7. Conclusion

The scientific novelty of this research is connected with the scientific and theoretical substantiation of the concept that one should not go beyond "immediate", the transcendental relationship to the world, even if the gravity of "the absolute" would be too great. Schelling, Hölderlin, Novalis, Blok proceeded from the consideration of the "transcendental principle", formulated the concept of values in literature and the criteria of verity in its integrity and completeness.

The dilemma of "split" and "harmonized" ego can be seen in "Nightingale Garden", a famous poem by A.A. Blok. The mysterious image of a nightingale garden in this poetical work is a multi-faceted and ambiguous symbol that includes both the poet's childhood dreams of a perfect world, and adolescent dreams of a Fair Lady, and revolutionary sentiments of a growing dreamer yearning for Justice. The hero of the poem goes to the nightingale garden as his life is hard and monotonous. In the real life, as the hero sees it, there is nothing for him to wait for, nor hope for, whereas the garden promises rest from heat and hard work. The hero hears the sounds of the unknown, but yet wished for, joy coming from the garden. In his opinion, nothing that is bad, filthy, imperfect can penetrate there. The wall around the garden protects you from life ordeals. There the hero hopes to find his love and the seeming impregnability of the fence

intensifies the wish. Once in the garden, the hero forgets his former life. After spending some time in the idyllic setting, the hero leaves the nightingale garden. This happens because the streams in the garden though sang beautifully, sounded the same. The nightingales didn't imbue the hero with a soul, nor did they make it better or purer, but simply took it, thus depriving the man of a soul by deafening him with their singing. What he found in the garden was not any truer, more resonant or beautiful, but "louder" than his poor dream. The embracement of the lady of the garden opened to the hero "an alien land of unfamiliar happiness" that had not been created by him, did not belong to him, that was foreign, not close, but imposed upon artificially. While staying in the garden, he forgot about his way no matter how rocky it was. All that dismays the heart of the hero, who is inebriated with "golden wine" and singed by "golden flames" (Lukyanov, 2018, p. 67).

But still the hero had the soul that is able to empathize and remember, and hear the woeful cry for help from those not immune to happiness and peace. Although the hero was happy in the garden as he was loved there, but his happiness was complete, for one cannot be utterly happy, when there are miserable people in the world.

Having got back from the garden to his old life, he finds a cast bar, "heavy, rusty under the black cliff, covered with wet sand" and so less suitable for work. He has been replaced. And the hero himself has changed. He forgot what his life used to be like.

Bourgeois society essentially managed to achieve neither the triumph of the spirit of freedom nor "equality" of people, although the idea of "equality" means equality of starting possibilities of the person, i.e. legal equality, but not equality of natural, physical (man and woman are not equal to each other by nature, but the society must provide conditions for them to become spiritual personalities). This failure of bourgeois society gradually resulted in the rejection of the spirit of "enlightenment rationalism". This refusal is connected, apparently, with the fact that romanticists under the guise of a return to basics called for a new, harmonious world which had never existed before.

The very illusion of the predominance of the spiritual over the material is required as an unrealized ideal which exists and at the same time does not. The romanticism of the Russian intelligentsia, since the time of Peter the Great, has always acted as a desire for the acquisition of traditional values. Romantic spirit resisted the spirit of borrowing of Western cultural values which are associated with the era of Peter I.

The authors conclude that one should not transcend beyond the "transcendental", "genuine" attitude to the world even if the force of "attraction" of the absolute subject would be too great. One should not confuse the man's confidence in the future with his "love for the far". However, our reconstruction of J.G. Fichte's philosophy in the context of understanding the idea of romantic "spirit" needs further defining. Anyone who strives to acquire the verity must overcome the split, first of all, of their "inner world" harmonizing different kinds of "I" that are essential powers of the spirit.

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