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МЕЖДУНАРОДНОЕ СОТРУДНИЧЕСТВО И СОЦИАЛЬНОЕ ПАРТНЕРСТВО КАК МЕХАНИЗМЫ ОБЕСПЕЧЕНИЯ КАЧЕСТВА КУЛЬТУРОЛОГИЧЕСКОГО ОБРАЗОВАНИЯ

В статье раскрывается содержание механизмов обеспечения качества культурологического образования и роста роли гуманитарного знания как в Украине, так и в странах ЕС. В качестве таких механизмов рассматриваются международное сотрудничество и социальное партнерство в системе высшего образования. Описывается положительный опыт реализации международного сотрудничества и социального партнерства в Киевском национальном университете имени Тараса Шевченко, участниками которого были европейские университеты, работодатели, представители органов государственной власти и студенты. Обозначаются профессиональные компетентности, которые получили выпускники отделения культурологии КНУТШ благодаря учебным программам, созданным в процессе такого сотрудничества. Утверждается, что механизмы международного сотрудничества и социального партнерства позволяют осуществлять обмен опытом, обеспечивают мобильность персонала, помогают внедрять новые педагогические методы, позволяют вводить новые учебные дисциплины, способные формировать у студентов необходимые для рынка труда знания и навыки, соответствовать высоким стандартам качества в Европейском пространстве высшего образования.

Ключевые слова: гуманитарное образование, культурология, международное сотрудничество, программа "Темпус", проект HESDeSPI, социальное партнерство, обеспечение качества образования.

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INTERNATIONAL COOPERATION AND SOCIAL PARTNERSHIP AS MECHANISMS OF QUALITY ASSURANCE OF CULTURAL EDUCATION

The article focuses on the problems of modern higher education in Ukraine and the EU. A special attention is paid to issues of the mechanisms for internal Quality Assurance of education and for increase of the role of the humanities in both Ukraine and the EU. As such mechanisms are considered international cooperation and social partnership in higher education. The paper describes the positive experience of realization of international cooperation and social partnership in Taras Shevchenko National University of Kyiv in the framework of the HESDeSPI project (2010-2013), the participants of which were European universities (Armenia, Georgia, Italy, Latvia, Moldova, Portugal, Ukraine), employers from Kyiv and Simferopol, government, public and administrative agents (especially Ministry of Education and Science of Ukraine and Ministries of partner countries), and students. Special attention is given to the tasks of the project, the stage of its implementation and the results, which had a significant impact on the formation of curricula for bachelors of cultural studies (2011) and masters of cultural studies (2015) at the Faculty of Philosophy of the Kyiv University. These mechanisms helped project-team first of all to determine the set of professional competences of bachelors of cultural studies and masters of cultural studies, and then to form these professional competencies of students in the educational process. Thus, it can be argued that the mechanisms of international cooperation and social partnership allow the exchange of experience in the modernization and reform of the higher education system with the EU universities, provide staff mobility in order to exchange teaching and scientific experience, provide information on the labor market in the cultural sector, help to introduce new academic disciplines and progressive teaching methods, organize training and practices. These actions allow graduates to be ready to the demands of the labor market and allow our higher education to meet the high quality standards of the European Higher Education Area.

Key words: higher education, humanitarian education, cultural studies, international cooperation, Tempus program, HESDeSPI project, social partnership, quality assurance of education.

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MORAL AND RELIGIOUS MOTIVES IN THE WORKS OF J.R.R. TOLKIEN: CULTURAL CONTEXT

The main moral and religious themes of J. Tolkien's novels "The Lord of rings" and "The Silmarillion" are observed in the article. It is analyzed that Tolkien followed Christian tradition, sharing st. Augustine's conception of evil as the absence of good. It is clarified Tolkien's anti-Nietzschean position where evil is equal to the will to power, while the good is associated with humility and serving. It is shown an author's interpretation of Socratic classic inquiry: would people live virtuous life if they achieve omnipotence and why moral life is preferable than immoral one. According to Tolkien, human moral obligations are closely connected with the awareness of freedom and mortality which are regarded as a gift to a man, enabling to escape from senseless "bad infinity" (Hegel) of material determinant existence. In its turn, a notion of "gift" refers to metaphysical model of world that assumes divine being and his providential intervention in the course of earthly history. One of this divine providence's manifestation is so called "eucatastrophe", unexpected salvation from tragedy, therapeutic consolation that returns to a man the feeling of meaningfulness and joy of being. It is suggested that salvation can be interpreted in romantic way as coincidence point of trajectories of art and nature, where fairy tale embodies in life, and life starts to be built according to the laws of fairy tale.

Keywords: virtue, evil as absence of good, will to power, death as a gift, providence, salvation.

The formulation of the problem. The well-known writer Tolkien was a professor of English and literature in Oxford, but not a professional philosopher. However, in his field of philology and linguistics, he was the leading scientist and has friends among many prominent intellectuals of the time, including K. Lewis, C. Williams,

O. Barfield and others. In communication and correspondence, they touched upon many questions that went beyond the narrow scope of research on literature and ancient languages: themes of myth and fairy tales, cosmology and eschatology of various folks, problems of ecology and technology, the relationship of science and relig-

ion, etc. Moreover, as a faithful adherent of Roman Catholicism, Tolkien was interested in eternal philosophical and metaphysical questions about the struggle between good and evil, fate and freedom, the salvation and providence, the fear of death and eternal life, service and virtue as the condition of happiness. And Tolkien embodied his vision of the solution of these philosophical and religious problems in veiled artistic form in his famous novels *The Lord of the Rings* and *The Silmarillion*. So unveiling the hidden philosophical intentions of the writer is useful for deeper understanding of his heritage.

The analysis of research and publications. The cultural analysis of literary works of Tolkien was carried out by such western thinkers as Ch. Tolkien, S. Caldecott, R. Purtill, H. Carpenter, G. Bassham, E. Bronson and others. The profound philosophical and religious interpretation of Tolkien's opus magnum "The Lord of rings" was given by famous English writer C. Lewis. Tolkien debates with nihilistic position of F. Nietzsche and shares the metaphysical views of Plato, St. Augustine and G. Chesterton. So it is important to compare and parallel these thinkers.

The purpose of our article is to identify the main ethical problems of J. Tolkien's works, such as good and evil, mortality and immortality, destiny and providence, to reveal their deep philosophical and religious roots, which goes either explicitly or implicitly to a Christian foundation.

The main statements of the study. As we all remember, the central symbol of the novel is the magic ring of invisibility, so called the One Ring of omnipotence, around which the basic intricacies of the plot unfold. Tolkien puts the philosophical question: if a living being got this ring, would he live a moral (virtuous) life, would he remain the same? Does the right to own a ring neglect ethical norms? The problem is that the owner of the Ring of Sauron is a creature endowed with unlimited power. And he has the opportunity to carry out immorally acts with impunity and fearlessness. It is interesting that Tolkien's story about the Ring was partly borrowed from Plato's famous dialogue "The Republic" [6]. Plato describes the story of tzar Gyges, who found the magic ring that made him invisible and used it to penetrate the palace, kill ruling king Candaules, seduce the queen and become the ruler of the country. So here we have a problem, previously formulated by Plato: does unlimited power and supernatural opportunities abolish the need to be moral? It is clear that the owner of the ring follows uncontrolled satisfaction of desires, without thinking about the interests of others. And even righteous man would not avoid the temptation to do whatever he likes, knowing that his crimes would never be revealed.

It is also obvious from the point of view of common sense that immoral life is seemed to give more advantages and privileges than moral one. Immorality and permissiveness lead to wealth, prosperity, strength, power, while virtue and obedience to the rules mean poverty, feebleness and dishonour. So who chooses the moral way of life? "Why should we follow the moral laws?" [6, p. 34] - asks Socrates in *The Republic*. In the dialogue Socrates argues with his opponent Glaucon, who claims that people obey to moral norms only because of fear of punishment. If we had the chance to escape punishment, we would not follow the moral principles, we would not control our desires and not even think about the evil and suffering inflicted on others. So, according to Glaucon, morality exists for the weak-willed and fearful men, while immorality is the privilege of the strong and the brave ones. The arguments of Socrates are based on the religious postulate of the existence of

an immortal soul. It is the soul that protects us from cynicism and preserves righteousness. By Socrates, immoral life is worse than virtuous, because it destroys the soul of man. And this means that freedom from moral obligations and constrains leads to complete misfortune and unhappiness. Power over the world, wealth and glory do not compensate the psychic and spiritual emptiness, the "existential vacuum" (in terms of V. Frankle). Righteousness, but not sensual pleasure, leads to harmony with oneself, peace and happiness. So, according to Socrates, a righteous man will never use a ring, but reject it.

Tolkien stands on the side of Socrates. He shares his opinion that a "conflict of absolute power and moral behavior is inevitable" [1, p.17]. First of all, Tolkien affirms that the use of a ring is a complex moral and existential choice. Is it possible to use the ring of omnipotence against evil forces? In other words, is it possible to fight evil with the help of evil? These are the key questions of the novel. The characters in different ways make their existential choice: for example, some of them refuses to use the ring (Gandalf, Galadriel, Sam), someone uses it partially (Frodo, Bilbo), someone is completely enslaved and destroyed by the ring (Gollum); and finally there is someone, on whom it does not work at all (Tom Bombadil).

Secondly, Tolkien shows that if the final choice is made in favor of the Ring, we see that it perverts the soul of its owner. A vivid illustration to this thesis is the image of Gollum. Tolkien describes him as miserable, cowardly, pitiful creature. Gollum does not have a home, friends, he is constantly looking for a lost precious ring. He is ready to kill anyone to get it back. Another character, brave and noble warrior Boromir decides to use the ring for good purposes, in order to destroy dark power of Sauron. However, other participants in the campaign respond to this proposal with a refuse:

"- Valour needs first strength, and then a weapon. Let the Ring be your weapon, if it has such power as you say. Take it and go forth to victory!", said Boromir.

- Alas, no,' said Elrond. 'We cannot use the Ruling Ring. That we now know too well. It belongs to Sauron and was made by him alone, and is altogether evil. Its strength, Boromir, is too great for anyone to wield at will, save only those who have already a great power of their own. But for them it holds an even deadlier peril. *The very desire of it corrupts the heart.* Consider Saruman. If any of the Wise should with this Ring overthrow the Lord of Mordor, using his own arts, he would then set himself on Sauron's throne, and yet another Dark Lord would appear. And that is another reason why the Ring should be destroyed: *as long as it is in the world it will be a danger even to the Wise. For nothing is evil in the beginning. Even Sauron was not so. I fear to take the Ring to hide it. I will not take the Ring to wield it*" [10, p. 103].

So as we see, the forces of good can't use the ring of omnipotence. As long as it exists, the threat to be tempted by the unlimited will to power remains even for a wise and virtue man. As it was already mentioned, the use of the evil power ruins the soul (i.e. the moral nature of a man). The ring can corrupt even a brave, strong and virtuous person (and we see how Boromir tries to take the ring from Frodo by force, breaking his promises). It should be stressed upon the fact, that owner of the Ruling Ring little by little becomes its slave, completely losing his freedom of choice. It becomes obvious, especially if we remember the goal of the creator of the ring Sauron, who forged the One: to dominate, enslave, impose his will everywhere in the world. In these attempts to enslave the world, Sauron tried to take the place of God the Creator, thus becoming a new god. As Tolkien explains in his

letters, "Sauron wants to be not just a king, but a "king-god", and his servants support him in this... If he won, he would demand a divine honor from all living beings, and absolute power over the whole world" [2, p. 51]. So, *the conflict of the novel is not just a moral, but of deep religious significance: it contrasts the pride that pretends to be an all-powerful force, denying freedom, and a realism of humility that understands its real place in the world and value of the freedom of the will.*

In fact, Sauron embodies this pride, the will to absolute power. The Ring guarantees his vital energy, his life essence, for destroying the One, you deprive Sauron of much of his energy. And here it is necessary to remember the German philosopher F. Nietzsche and his concept of will to power. "What is good? All that heightens the feeling of power in man, the will to power, power itself. What is bad? All that is born of weakness. What is happiness? The feeling that power is growing, that resistance is overcome" [5, p. 30]. Nietzsche maintained human desire for power, because the essence of life is considered to be taming and pressure of weak men by strong ones. "The "exploitation" is not part of a deprived or incomplete and primitive society: it belongs in the essential nature of what is living, as a basic organic function; it is a consequence of the real will to power, which is simply the will to live" [5, p. 259]. Thus, according to the philosopher, the essence of all life is the will to power and the will to live, resulting in a necessary exploitation. Man of Christian morality (Nietzsche calls it "slave morality") acts against its nature. But anyway strength and, therefore, desire to dominate, to rule, to manipulate are inherent to the nature. "To require of strength that it should not express itself as strength, that it should not be a wish to overpower, a wish to overthrow, a wish to become master, a thirst for enemies, antagonisms and triumphs is just as absurd as to require of weakness that it should express itself as strength" [4, p.27].

Nietzschean super-man, who is the embodiment of the strength and will to power, is similar to Tolkien's Sauron. Both are beyond good and evil (or rather rejecting notions of good and evil of society). But the fatal consequence of this rejecting is that super-man must replace God. Philosopher explains that God is not a value for modern society, and "faith in the Christian God is no longer something that is trustworthy". According to him, "death of God" does not mean revolt against God, but the human understanding of his initial absence. If there is no God, there is no reasonable and objective purpose, appropriateness, general meaning and sense neither in a world history, nor in personal biographies. Nietzsche affirms that people have invented the concepts of goal and purpose to overcome the alienation in the world and to explain the suffering that have no meaning or justification indeed. That is because the truth about the absurd and aimless world is unbearable, leading to the suicide or disgust. The death of god Nietzsche regards as positive new: "God is dead! God remains dead! And we have killed him! How shall we console ourselves, the most murderous of all murderers? The holiest and the mightiest that the world has hitherto possessed, has bled to death under our knife, - who will wipe the blood from us? With what water could we cleanse ourselves? ... Shall we not ourselves have to become Gods, merely to seem worthy of it?" [3, p. 125]. For Nietzsche death of God does not cause the despair. We must accept godless life as a challenge.

Tolkien demonstrates his vivid anti-nietzschean worldview. The message of Tolkien as a Christian is clear. The danger of nihilism is not only in denying God and reality of eternal values of truth, good and beauty. In fact nihil-

ism ruins human nature. Thus, a struggle against evil, that pretends to become absolute and replace God, is actually the struggle for a man, for humanity. This is the defence of the sense of life and general meaningfulness of the history. Everything, even illness and suffering, has its deeper sense and purpose. Nothing happens in vain. What Nietzsche says so perfectly characterizes him as a man of modernity, who does not know anything supernatural, that would exceed the capabilities of nature. Christianity claimed that there is possibility of overcoming nature and "natural" as spoiled by sin. Moreover, this possibility is essential tasks of morality. Speaking allegorically, a cultivation of natural is like cultivation of weed. There is nothing human in it. But the raising of roses requires tremendous effort, as well as raising of humility, overcoming pride and strength as manifestation of sinful nature. For Tolkien humility as taming will to power - is not weakness, but extraordinary strength that belongs to the supernatural level of being. Nietzsche distorted and misinterprets Christianity as well as Sauron misinterprets and exaggerates his role in the history of Middle-earth. Hence we see the roots of nihilism and rebellion against the existing order of things.

It should be added about Tolkien's views on the nature of evil. The ruling ring has its power only because it was created by Sauron to conquer the world. The cause of evil is a "distorted will", or "wicked will", the thirst to conquer the world instead of serving the good. This means that "the ring itself is not the Manichean independent substance of evil in the world" [9, p. 80]. It is the product of the endless "will to power", but it is not an absolutely evil thing in itself. After all, the very substance from which the ring is made is not evil. In the world of Tolkien there is no "evil metal" or "evil matter". If the same metal was used by someone else, it would not become a ring of omnipotence, so evil is something secondary. And even Sauron himself is not an example of absolute evil power. Sauron is a spoiled, morally corrupted, depraved creature, but he was not created as such. As Tolkien writes, "transformation always begins little by little, and Sauron was not born a villain" [2, p.13]. So, for the existence of evil, the presence of good is necessary, just as light enables shadow or health enables the illness. Good is primary and unconditional, evil is secondary and parasitizes on good. This understanding of evil is typically Christian. Tolkien shares the views of St. Augustine, who claimed that all good is from God. Tolkien writes in a letter: "There is no Absolute Evil in my history. I do not think that it exists, because it is zero" [2, p.17]. Let us compare it with st. Augustine's affirmation: "Neither the good desired by sinners, nor the free will itself are not the evil ... for evil is a betrayal of eternal values and an appeal to transient (ephemeral) values. This betrayal and this appeal end in a just misfortune, because they are committed not forcibly, but voluntarily" [8, p. 96]. So, for St. Augustine (and for Tolkien) evil comes from the freedom of the will, which substitutes God for itself, and distorts desire. Commenting on st. Paul's thesis that the "love of money is the root of all evil" (1 Timothy 6:10), Augustine explains that avarice (extreme greed for wealth and material gain) is "any passion that makes a person desire more than is necessary. Sinful will is the cause of all evil" [8, p.99]. But at the same time evil is not self-sufficient and it is not all-mighty.

It is necessary to examine another important philosophical and religious problem of mortality, which has been always considered to be the most awful evil for humanity. When the time comes, the body of a man is not capable of supporting life because of old age, illness or injury. In

Tolkien's imaginary land, when the human bodies die, their souls leave the world. However the elves have a different destiny: their bodies can be worn or damaged during the thousands of years, but their souls can't leave the world, they remain "inside the circle of life". Sages and elves in the world of Tolkien regard mortality as a gift to people. The elves themselves are granted immortality, which lasts until the end of time. Elves envy the human opportunity to die, while people envy everlasting existence. Immortality in Tolkien's work is associated with longing for the Golden Age, the lost divine light. "Death is the loss of former greatness, a sign of universal entropy, aging, exhaustion and decrepitude". [7, p.19]. It is symptomatic that the ring of omnipotence promises physical immortality – but it is just an extension of aging, decaying and fading away. This is potential infinity, or as Hegel said, a bad infinity, as if a piece of butter was spread over a very large slice of bread (Tolkien's analogy). Real immortality is not a stretching of time, but a way out of it, transcendence into eternity.

Immortality of elf is also reminiscent of Hegel's bad infinity, where everything is conjugated with yearning and melancholy, with a never-ending memory of what once happened, but already had gone. Immortality is associated with a sense of loss, anguish and fleetingness. This sensation absorbs the music of the elf, their songs that are trying to capture the time flow, to keep it. The significance of the present and the future fades, and all attention of elves is directed to the past. Elves are tied to the Earth until the end of times. On the other hand, people mostly look into the future – they are tempted not by the desire to stop time, like the elves, but to prolong it, delaying death. Men's destiny lies outside the world. As Tolkien writes in *Silmarrillion*, "Ilúvatar [God-creator] sat alone in thought. Then he spoke and said: 'Behold I love the Earth, which shall be a mansion for the Quendi [elves] and the Atani [people]! But the Quendi shall be the fairest of all earthly creatures, and they shall have and shall conceive and bring forth more beauty than all my Children; and they shall have the greater bliss in this world. But to the Atani I will give a new gift.' Therefore he willed that the hearts of Men should seek beyond the world and should find no rest therein; but they should have a virtue to shape their life, amid the powers and chances of the world... But Ilúvatar knew that Men, being set amid the turmoils of the powers of the world, would stray often, and would not use their gifts in harmony; and he said: "These too in their time shall find that all that they do redounds at the end only to the glory of my work.'... It is one with this gift of freedom that the children of Men dwell only a short space in the world alive, and are not bound to it, and depart soon whither the Elves know not. Whereas the Elves remain until the end of days, and their love of the Earth and all the world is more single and more poignant therefore, and as the years lengthen ever more sorrowful. *For the Elves die not till the world dies, unless they are slain or waste in grief (and to both these seeming deaths they are subject); neither does age subdue their strength, unless one grow weary of ten thousand centuries; and dying they are gathered to the halls of Mandos in Valinor [immortal realm in Tolkien's works], whence they may in time return. But the sons of Men die indeed, and leave the world; wherefore they are called the Guests, or the Strangers. Death is their fate, the gift of Ilúvatar, which as Time wears even the Powers shall envy. But Melkor [evil spirit] has cast his shadow upon it, and confounded it with darkness, and brought forth evil out of good, and fear out of hope*" [11, p. 15]. Here we see a reminiscence of St. Augustine's

thought: "You [The Lord] created us for Yourself. And our heart does not rest until it calms down in You" (The Confession). The difference between Tolkien and St. Augustine is that death in Middle-earth is not a punishment for original sin, but a gift and an integral part of human nature. People are destined to leave the world and not come back, and ahead of them there is a mystery which is "more than memory". Therefore, for men the way to the immortal country of Valinor is closed. "Our withdrawal is full of sorrow, but there is no despair in it. For we are not eternally attached to this world, and beyond it there is more than memory" [10, p. 920]. Thus, death releases from a tiring endless existence, from the circle of life and eternal repetition and return, which is aimless and vain (see F. Nietzsche's concept of eternal return).

Gifts to elves and people are different. The notion of "gift" refers to metaphysical model of world that assumes divine being and his providential intervention in the course of earthly history. So we need to say a few words about providence and its significant function. In Tolkien's novel, providence is a set of circumstances, a series of supposedly accidental events and coincidences that turn the course of history to help the good against evil. Moreover, due to providence good is born out of evil, and evil serves as the foundation of good. Evil character Gollum was a toy in the hands of Providence. The story goes that he bites off his finger with a ring and then accidentally falls down into the mouth of the volcano. And thus the ruling ring is destroyed along with him. So Gollum as negative character was needed, because Frodo himself could not destroy the Ring, and everything would be in vain without presence of Gollum. Providence is the supreme power that uses evil will but works for the sake of good. It was predestined that the ring would be found exactly by the hobbit Bilbo, and not by man, elf or troll, and it was doomed that the ring would be perished. The positive characters of the novel are characterized by an awareness of their incompleteness, subordination of their own role to some higher task. Thus author shows that the ultimate destiny is not in human hands. As St. Augustine affirms, if evil is really an independent force in the universe, then divine providence becomes questionable, since the existence of such a force denies the omnipotence of God. But the fact is that evil is merely a part of a greater masterplan. When Frodo regrets that Bilbo did not kill Gollum, Gandalf replies: "Gollum is not quite a lost creature ... In his heart he had a cherished corner, into which light penetrated, like the sun through silk: light from the past ... Alas, for him, there is little hope" [10, p. 70]. The image of Saruman, a magician who became the servant of dark power, shows that evil not only parasitizes on good, but also devours itself. The death of Saruman from the hand of his flunky shows that evil deeds turn against their creator. An adequate response to evil is courage, hope for the best and patience, but when evil is seemed to win and triumph, then suddenly happens the unexpected fortune and lucky coincidence. This unexpected turn causes delight, joy and gratitude. Providence begins to protect the guardians of the Ring at the very moment when they most need it, when their strengths are exhausted and they are almost filled with despair. In the Tolkien universe, the individual always has the certainty that there is a high cosmic order to be learned and a mission to be fulfilled, since in the world of providence human history has a plot and a clear dramatic unity. Happy-end is the manifestation of the providence and we may suggest that it can be interpreted in romantic way as coincidence point of trajectories of art and nature, where fairy tale embodies in life, and life starts to be built according to the laws of fairy tale.

It is generally accepted that literary work can be called religious only if the nature of God is examined in it, peculiarities of faith is analyzed or cult practice is described. According to these criteria, the Lord of the Rings is a completely non-religious book. However, in the broader sense of the word, it can be called religious and metaphysical. First, it should be mentioned that Tolkien worked out his own cosmology according to which the real Lord of Middle-earth and supreme being of all existence is God the Creator, Eru Ilúvatar. He created out of nothing the immortal creatures of the Ainur, similar to angels and archangels in the Christian tradition. With their help Ilúvatar created the physical world and all beings in the cosmic symphony of divine music. The main difference and discord between good and evil began with the fall of Melkor, one of the highest of the Ainur, who introduced the first dissonance into music. However, Ilúvatar was able to turn this dissonance into a higher harmony. At the end of this musical symphony of Creation, "Ilúvatar arose a third time, and his face was terrible to behold. Then he raised up both his hands, and in one chord, deeper than the Abyss, higher than the Firmament, piercing as the light of the eye of Ilúvatar, the Music ceased. Then Ilúvatar spoke, and he said: 'Mighty are the Ainur, and mightiest among them is Melkor; but that he may know, and all the Ainur, that I am Ilúvatar, those things that ye have sung, I will show them forth, that ye may see what ye have done. And thou, Melkor, shalt see that *no theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite. For he that attempteth this shall prove but mine instrument* in the devising of things more wonderful, which he himself hath not imagined" [11, p. 10]. Here we may compare Melkor with Mephistopheles, who is described as "a part of the power who wills evil always but always works the good" (Goethe).

Secondly, we may recall S. Kierkegaard who believed that the essence of religious faith is the promise of salvation, which we can't achieve by our own efforts and which is possible only with the help of a divine miracle. In this context let us remember what the magician Gandalf says to the governor of Gondor Denethor: "In this world, I am responsible for everything that is worth saving" [10, p.720]. The idea of salvation in real life is embodied in a fairy-tale form of a happy ending. In fact, happy end, according to Tolkien, is the answer to the question: do our actions have meaning, do our sufferings and deprivations have significance? A true fairy tale answers this question affirmatively. Happy-end gives a delay to the approaching catastrophe, a consolation and the joy of getting rid of the forthcoming threaten and disaster. Tolkien calls this "eucatastrophe" - the opposite of tragedy and the highest form of manifestation of a fairy tale. In his essay "On fairy tales", Tolkien writes: "Joy from the happy ending of a fairy tale ... - this is one of the blessings that a magic fairy tale puts on people ... This joy is unexpected and miraculously descending grace ... Joy denies complete and final defeat of man and in this sense is an Evangelical good news, giving a feeling ... of joy that transcends this world" [12, p.183]. The world is full of evil and imperfection, but the tale helps to rise above the situation and gives an unexpected respite due to divine grace or favor. "The Gospels contain a fairy tale, or rather, a universal narrative, containing the essence of all fairy tales" [12, p.190]. The resurrection of Christ is, in Tolkien's terms, "eucatastrophe", unexpected relief and joy, when everything seems to be lost, and evil and death are going to triumph. We can only add that in case of Tolkien's personal life and biography we face

with romantic worldview where nature imitates art (Oscar Wilde), and ordinary existence embodies the miraculous logic of eucatastrophe.

Conclusion. So, works of Tolkien, especially his novel Lord of the Rings, is not just a fiction, but a synthesis of an epos and a fairy tale that touches upon serious questions of morals and religion, cosmology and eschatology. Here, tragedy and sadness are combined with "eucatastrophic" consolation, evil and death with the hope of winning of the forces of good and belief in immortality and eternal life. And this is the religious, more precisely Christian pathos of the whole work. The happy-end or "eucatastrophe" refers not only to the external turn of the plot, but also to the inner turn, the moral transformation of the inner world of the character as well as the healing of the inner world of reader, its recovery, when a person begins to "look at the world as through a cleanly washed window" [12, p.194]. We also see here a result of romantic paradigm, where life imitates art. In his works, Tolkien connects the return of freshness of perception with recovery, when we can clearly see the world, freeing ourselves from the banality and illusion of omniscience. It is the fairy tale that gives admiration and freshness of perception, healing from "spiritual blindness". It is here that we acquire the ability to see and admire the providential unity of human existence, the temporality of evil, mortality and freedom as God given gift, and the ultimate essence of things beyond the phenomena.

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МОРАЛЬНО-РЕЛІГІЙНІ МОТИВИ У ТВОРЧОСТІ ДЖ. Р. ТОЛКІЄНА: КУЛЬТУРНИЙ КОНТЕКСТ

У статті розглядаються головні моральні та релігійні теми романів Толкієна "Володар перстенів" та "Сільмариліон". Проаналізовано, що Толкієн дотримується християнської традиції, розділяючи погляди св. Августина на зло як нестачу добра. Проявляється антицивилізаційна позиція Толкієна, де зло прирівнюється до "волі до влади", а добро асоціюється з чеснотами покорності і служіння. Показана авторська інтерпретація класичного софратівського запитання: чи будуть люди вести добродетельне життя, отримавши всемогутність, і чому моральне життя краще за аморальне. За Толкієном, моральні обов'язки людини тісно пов'язані з усвідомленням нею свободи і смертності, які розглядаються як дар, що уможливує вихід за межі абсурдності "дурної безкінечності" (Гегель) матеріального детермінованого існування. У свою чергу, поняття дару відсилає до метафізичної картини світу, де визнається божественне буття і його провиденційне втручання в хід земної історії. Одне з проявів божественного Провидіння – т. зв. "евкатастрофа" (Толкієн), дивовижне спасіння від трагедії, цілюща розрада, що повертає людині осмисленість і радість буття. Висловлюється думка про те, що спасіння можна тлумачити в романтичному ключі як точку перетину траєкторій мистецтва й природи, коли чарівна казка втілюється в життя, а життя починає будуватися за законами чарівної казки.

Ключові слова: чеснота, зло як відсутність добра, воля до влади, смерть як дар, провидіння, спасіння.

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МОРАЛЬНО-РЕЛИГИОЗНЫЕ МОТИВЫ В ТВОРЧЕСТВЕ ДЖ. Р. ТОЛКИЕНА: КУЛЬТУРНЫЙ КОНТЕКСТ

В статье рассматриваются главные моральные и религиозные темы романов Дж. Толкиена "Властелин колец" и "Сильмариллион". Проанализировано, что Толкиен следует христианской традиции, разделяя концепцию св. Августина о зле как недостатке добра. Проявляется антицивилизационная позиция Толкиена, где зло приравнивается к "воле к власти", а добро ассоциируется с добродетелью смирения и служения. Показана авторская интерпретация классического сократовского вопрошания: будут ли люди вести добродетельную жизнь, получив всемогущество, и почему моральная жизнь предпочтительнее аморальной. Согласно Толкиену, моральные обязательства человека тесно связаны с осознанием им свободы и смертности, которые рассматриваются как дар, делающий возможным выход за пределы бессмысленной "дурной бесконечности" (Гегель) материального детерминированного существования. В свою очередь, понятие "дар" отсылает к метафизической картине мира, где признается божественное бытие и его провиденциальное вмешательство в течение земной истории. Одно из проявлений божественного Промысла – т. н. "евкатастрофа" (Толкиен), чудесное спасение от трагедии, исцеляющее утешение, возвращающее человеку осмысленность и радость бытия. Высказывается мнение о том, что спасение можно трактовать в романтическом ключе как точку совпадения траекторий искусства и природы, когда волшебная сказка воплощается в жизнь, а жизнь начинает строиться по законам волшебной сказки.

Ключевые слова: добродетель, зло как отсутствие добра, воля к власти, смерть как дар, провидение, спасение.

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ІДЕЙНІ ЗАСАДИ КУЛЬТУРНОЇ ІДЕНТИЧНОСТІ КРИМСЬКИХ ТАТАР: КОНТЕКСТИ ФОРМУВАННЯ

У статті йдеться про актуальні для сьогодення ідейні засади культурної ідентичності кримських татар, досліджується історичний контекст їх ідейного формування та здійснюється порівняльний аналіз діяльності перших інституційних суб'єктів кримськотатарського національного руху – Національного руху кримських татар та Організації кримськотатарського національного руху; визначається їх роль у продукуванні, розширенні, поглибленні та практичному втіленні задекларованих ідейних засад у програмних документах названих організацій; розглядаються відмінності у стратегічних орієнтирах та тактичних кроках, які стали причиною різновекторної спрямованості інституційних суб'єктів у процесі культурної ідентифікації кримськотатарського народу, ідейним підґрунтям якої є національна державність, репатріація та національно-культурне відродження.

Ключові слова: кримські татари, культурна ідентичність, культурна ідентифікація, кримськотатарський національний рух, ідейні засади.

Постановка проблеми. Повернення кримських татар на історичну батьківщину порушило цілу низку різнопланових питань як перед українською спільнотою, насамперед її державними та представницькими органами центрального і місцевого рівнів так і перед самими репатріантами. Найгостріше проявлялися проблеми економічного забезпечення процесу репатріації, які стали серйозним випробуванням для новонародженої держави, що залишилася наодинці з економічними проблемами, неспівмірними з її фінансовими потужностями. Спроби задіяти лише економічні інструменти для вирішення комплексу кримськотатарських питань неодмінно демонстрували потребу політико-правового забезпечення, яке також мало серйозні перешкоди для реального здійснення. Причиною тому були нестійкість нової політичної системи, мала ефективність впливу центральної влади на автономну політику регіональних владних структур Криму і,

найголовніше, – радянський ідейний бекграунд чиновників та народних обранців центрального та місцевого рівнів, який не дозволяв сприйняти репатріацію кримських татар, насамперед, як акт відновлення історичної справедливості щодо понівечених прав цілого народу. Проблеми економічного та політико-правового характеру, що випали на долю репатріантів, поглиблювалися пошуком ідейних союзників на переважно радянському (хоч і з новими акторами) політичному полі у боротьбі за відновлення своїх прав. Таким чином наявна низка питань вкорінювалася в ідейний контекст двох зацікавлених сторін. Проблеми, що призвели до окупації Криму та перебіг подій в умовах окупаційного періоду стали також яскравою ілюстрацією явної недооцінки значущості ідейного фактора у житті кримчан загалом та кримських татар зокрема. Це, у свою чергу, ще раз підтвердило, що історичний поступ народу/нації та продуктивність його/її життєвості