

## THE DEATH PHENOMENON IN TOLSTOY'S AND HEIDEGGER'S PHILOSOPHY

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**Abstract.** In this article the authors define the key features and approaches to understanding the phenomenon of death from ancient philosophy to existentialism. Using modern approaches and methods of research, the key problems of the death phenomenon are defined in the context of philosophical analysis. The authors state that with the change of generations and cultural epochs the answers to the questions about this mysterious phenomenon change quite rapidly. These answers though are hypothetical and demonstrate the incompleteness. Deepening into historic and philosophical excursus regarding development of philosophical thought, the authors pay special attention to M. Heidegger's analysis of Leo Tolstoy's novel "The Death of Ivan Ilyich". Both Tolstoy and Heidegger claim that only at the "moment" or "sense" of death phenomenon, existence is able to expose its true appearance, as before dying the individual no longer turns to the world of things, as he turns to himself. This study sums up not only to the obvious conclusion that any human being is mortal, but also that life has no predetermined meaning and, therefore, must not be wasted.

**Key words:** death, ancient philosophy, existential philosophy, death phenomenon, history of philosophy, thanatology.

### *Introduction*

Death phenomenon is a rather ambiguous object of analysis because it is a subject that does not exist in our personal experience. However, we tend to perceive death as a social phenomenon. We can neither recall nor perceive death, turning it into our own experience, because in this context we can no longer say anything of the results of this experience. Death, as something inadmissible to direct discretion, cannot lead us to knowledge about it.

Thus, we deduce two main aspects that, at least, do not allow for the possibility of studying the phenomenon of death. The first one is the absence of a subject representation. The second one is the existence of a great deal of doubt concerning

the knowledge acquisition about death, which in many respects is a relative subject from the point of view of research. Many people believe that the phenomenon of death is neither a natural nor even a spiritual subject, and as a consequence of this factor, the sciences of nature and the sciences of spirit have not, in principle, paid the necessary attention to this phenomenon. Science helps to study only the “external” process of dying, but at the same time it cannot give us a description of death itself from within the “dying” consciousness, because we receive only indirect information about death in the theoretical sense. The question then arises: can death, as a certain objectless representation, be an object of scientific analysis at all?

### ***Methodology***

The study mainly used the comparativist method. Through the study and the comparison of philosophical concepts it is possible to make certain conclusions not only about the development of philosophical thought, but also about the *development of ideas about death*. In addition to all this, the hermeneutical method can also be highlighted in this article, because after conducting a comparative analysis, we are engaged in the interpretation of the collected material. In the context of this article, we consider *how we can understand the phenomenon of death*. Moreover, it can be seen that this article would not be finished without using the methods of dialectics. It is due to the fact that the phenomenon of death is fully disclosed for our research only through the concept of “life”. The principle of contradiction is extremely helpful when it comes to ideas about death investigation, considering the death as *something opposite to life*.

### ***Death Phenomenon in Western Philosophy***

At the beginning of our philosophical journey, we would like to refer to Czech philosopher B. Bolzano, who considered a subjectless representation on the example of “nothing”. “We cannot think of nothingness, the orientation of thought will have its matter, but the subject will remain empty” [3]. Thus, it is only possible to think death on the condition that this act of thinking has no content and no subject matter that relates to the phenomenon of death itself. In fact, only laws of nature are usually taken into consideration, ignoring at the same time the whole individual-transcendental component, or on the contrary, disregarding scientific facts, people kneel before the great mystery called death. However, we should also highlight the fact that such a contradiction between the two sides increases the possibility of circumventing the problem, which in turn generates a kind of reticence, euphemisms and conventions that maintain the unspoken attitude toward death for our own peace of mind. The unjustified and unspoken exception made only for us can be considered as a kind of privilege that “covers” us from the inevitability

of our own death. On this basis, it can be argued that *death* for us is depicted as something that *happens only to others*. Moreover, people tend to stay away from anything related to death as the younger generation has always been known to stay away even from thinking about death. As an example, we might also remember the funeral processions that followed the streets, represented by a decorated hearse and the spiritual music playing by orchestras in the background some time ago. Now, even the smallest attribute of the entire procession (for example, the funeral ribbon) has disappeared from the special transport, which, of course, perfectly masks the transport in the endless cars stream. When it comes to the psychological side of this phenomenon, it is also worth mentioning the existence of the “wall riddle”. Imagine that you are on your way somewhere and suddenly come up against a wall. What are you going to do, considering the fact that whether you are heading to any side (to the right or to the left) or even up, the wall continues? Usually, the one who told this riddle, having listened to your attempts to find the right answer, states that such a question is a kind of test revealing your attitude toward death. The symbol of death, as you can probably guess, is the wall itself.

As it was mentioned earlier, the talks of death are avoided and the verb “to die” is usually replaced by a “softer expression” such as “take the breath away” or “to go to a better world”. Similar taboos can be found not only in Russian, but also in English – “to take the ferry”, German – “heimgehen” (“to go home”), French – “casser sa pipe” (“to break your pipe”) and many other languages. The famous English philosopher Francis Bacon once stated that people are afraid of death just as small children are afraid of the dark and just as this innate fear in children is strengthened by fairy tales and stories, we can find the same analogy with the fear of death. The Sumerian-Babylonian epic of Gilgamesh is an excellent example, where we can see the fear of the something that is inevitable. According to the plot of the epic, the main character named Gilgamesh, mourning the death of his friend Enkidu, did not lose hope that Enkidu would come back to life. However, realizing that his friend would not return, Gilgamesh buries him and has not known peace since then. The protagonist realizes that his body will also turn to dust and clay. That the same fate awaits him. At this point Gilgamesh realizes that *he is afraid of death*.

The ancient Latin saying “memento mori” (“remember you must die” or “remember about the death”) has a right to occupy the significant place in human life, since the embedded “death taboo” can present this phenomenon as a hopeless collapse rather than the natural finale of each person’s life. The problem of death is quite a topical philosophical issue. The perception of this mysterious phenomenon, as well as the connection between the living and the dead and, of course, the afterlife, is a topic for discussion which could significantly deepen our understanding of the reality we confront every day. Death as a “problematic phenomenon” dates back long before the areas of knowledge it now encompasses. Philosophical

reflection on the individuals' attitude to such a phenomenon can be seen as one of the basic questions of philosophy throughout the history of its development. The history of philosophy and culture are considered to present various solutions to the problem of the fear of death and an attitude to death in general, which, in fact, concerns one of the fundamental questions about the human essence. As generations and cultural eras change, so do *the answers to the questions about this phenomenon*. These answers are still hypothetical and *demonstrate their incompleteness*. This, in turn, encourages the next generation of people who care to unravel the hidden mystery of death. It is also important to note Alexander Lavrin's statement that death is constantly present in our everyday life, that people are literally affined with it as they invite her to their table and put it to sleep in the next room [6, p.5]. However, it is necessary to highlight the fact that people still treat death as an uninvited guest, which they themselves are forced to tolerate, proceeding from the fact that it has a "high rank". Death to which individual, one way or another, is condemned by general biological laws, nevertheless, is experienced by everybody individually. A significant part of people is forced to come to terms with their fate and, understanding the "scale of something inevitable", they do not take any action against the "wall" standing in front of them. While another part (even if it is not quite a large one) is ready to make any attempt to kick the uninvited guest out of the house, even if it can be unsuccessful.

The attitude toward death changes throughout different historical epochs, which, in turn, represents an index of civilization development. It is known that Socrates gave the first point of reference of death for ancient philosophers. Death, according to Socrates, represents dilemma: either to die while becoming nothing, or to experience some kind of soul change, which means the soul moving to another place. If we become nothing, it will automatically mean that the one who died will no longer feel anything. If we feel nothing, then according to Socrates, it can be depicted as *a dream* where you do not even see anything and from this point of view death is a surprising acquisition. According to the second definition of death, would it be correct to assume that the place where the souls are relocated to is inhabited by all the dead? If there really is such a place, Socrates claimed that he was willing to die several times in order to have conversations there. In ancient philosophy it can be observed that the comprehension of the secret phenomenon of death as a natural-philosophical explanation of its nature takes place as well as the justification of the individual's ethical attitude to the greatest fear of death itself. The conceptualization of the problem of one's attitude to this phenomenon in the philosophical teaching of Socrates is the "start of one of the main problems" in Western European philosophy and culture. Karl Marx once stated that Socrates appears as the personification of philosophy itself, and this statement presents not only the life evaluation of the outstanding philosopher, but also the "evaluation" of his death. It can also be highlighted that Socrates deliberately refused to avoid

the death penalty even though his students had prepared a plan to escape the imprisonment, which he soon rejected. Moreover, he also defines death as a mystery, reasoning that perhaps it is a kind of passage into non-existence, and if we consider the immortality of the soul, it is likely that death is no longer seen as evil but should be seen as something good. The proud statement “I am not afraid of death!” means only that death is not feared by the one who is engaged in the search for the truth. Death appears as the liberation of the immortal soul from the “prison” that we usually call “body”. In fact, by practicing philosophy, our souls are elevated, and this is the liberation while we are alive.

It is known that the antiquity philosophy period was famous for the fact that it performed the role of sciences, because the process of cognition was not split into specialized disciplines. Antique philosophy shows the attitude to death determined by some factors, among which the nature, in other words, the nature of death was depicted extremely bright. For instance, the Plato's statements in the dialogue “Timaeus”. Nikolai Berdyaev once stated that “the problem of the crucifixion of the righteous in Greek culture was posed in the fate of Socrates and served as a spiritual impetus in Plato's philosophy. The death of Socrates forced Plato to turn away from the world in which such a righteous man could be subjected to undeserved execution, and to seek another world of goodness and beauty where the unjust death of a righteous man is impossible” [2, p.72]. Plato stated that death, as a natural phenomenon, is always accompanied by pleasure rather than suffering. Plato could not argue the fact that the body dies, but the issue of soul duration remains unexplored. It can also be mentioned that followers of Plato's doctrine had two arguments about soul immortality. The first argument is the fact that the knowledge or consciousness is the recollection of soul experience before it was embodied in the material body of man. The second argument is presented in the image of the soul as a kind of harmony that has existed since time immemorial.

Regardless of certain philosophical beliefs, the Greece and Rome cultures elevated death to a certain absolute. Obviously, death is something “good” if it happened to a hero. Caesar, who was under the knives of the conspirators, did not worry about his salvation, but he worried about a dignified posture in the moment of death. While Nero, in the moment of threat to his life forgot about the honor of the emperor, which led to further ridicule of his contemporaries. We should also highlight the fact that Epicurus had a significant influence on the death issue. It is known that in a letter to his friend Menekei he stated that death, in fact, is nothing for us, because all the good and the bad things are known by sensations, and death is considered to be an absence of these sensations. From this point of view, death has nothing to do with us, because “*when we are alive, death is not yet there, and when death comes, we are no longer there*”.

The nineteenth century is characterized by a specific understanding of death phenomenon especially when we refer to the works of Arthur Schopenhauer. The

issue of the death “authenticity”, which was claimed as the non-existence of the eternal will, in turn, replaced the main question of the truth authenticity in traditional Western culture. This happened because life is now considered as the ultimate embodiment of non-truth.

Nietzsche, who was a follower of Arthur Schopenhauer’s ideas, explores the idea of death in a rather concise form in his works. As we know, Nietzsche replaces the will to life with the will to power, thus trying to overcome the fear of the “wall” that deprives us of the noise of life behind it. Death appears as a catalyst for action rather than as an amorphous entity. It forces people to strain and use all their life force. In his essay called “The Gay Science” Nietzsche stated that life is like a labyrinth of intertwined streets, where the thirst for life triumphs. However, behind each person he saw their “dark companion”. Nietzsche claimed that death is the only thing common to all who are alive, and that people are far from understanding that they are all “brothers in death”. In turn, Lev Shestov, criticizing Nietzsche for his response to the death of Socrates, argued about the problem of the naturalness of death. Shestov stated that the death of the ancient Greek philosopher is an example of a “head-on encounter” with the phenomenon of death. Opening soul to supernatural becomes an impossible task, since natural is easier to endure and perceive. The agony of death makes people forget even self-evident truths and pass into a new reality, which until that moment seemed to be inhabited by ghosts. Shestov often noted the phrase of the ancient philosopher Plato such as “philosophy is a “preparation for death”, but it also can be said that death is kind of a “preparation for philosophy”. Death and its energy, which represents chaos, saturates life, which represents order.

It is also worth mentioning that the terminology used by Heidegger, Camus, Sartre and Jaspers was built based on semantic structures that worked “for themselves. However, some twentieth-century philosophers, such as Sartre, did not call for humility before the “dark companion,” but rather for struggle and resistance against it. Such a distinction is appropriate because there is a fundamental difference in approaches to the method of knowledge. Due to this factor, philosophers can be roughly divided into two groups: those who explored the image of being itself (for example, Heidegger and Hegel) and those who explored a certain attitude to this image of being (for example, Schopenhauer, Sartre and Nietzsche).

### ***The Death Phenomenon in Heidegger’s and Tolstoy’s Philosophy***

The death negotiation, mentioned above in Heidegger’s school of thought, is possible to realize through social or emotional theorizing. The philosophical teaching of the twentieth century is famous for the fact that the concept of death is closely intertwined with the term “time”. The aforementioned expression “Memento mori” (“remember about death”), which has been discussed not only by



philosophers and writers, has not lost its relevance even in the music industry. If the fact that our life is finite was remembered, it would take a different direction, and our actions might not have bad intentions at all. However, time can be considered as a psychological category rather than as a physical one. This leads us to the conclusion that one of the main properties of time becomes paradoxical as long as it contains an infinite number of finite segments, of which Zeno previously told us in his aporias “Achilles and the Turtle” and “The Arrow”, where any motion and time itself were divided into an infinite number of segments. We find a somewhat similar comparison in the teachings of Marcus Aurelius, who held the view that long-term and short-term life are equal. Marcus Aurelius argued that the “present” is equal for both long and short periods of life, hence, losses are equal as well and as a result everything is reduced to a certain moment. Due to the factor that we cannot be deprived of something coming and something past, we cannot be deprived of something we do not have.

The German philosopher Martin Heidegger, who “borrowed some concepts” from Kierkegaard (for example, the widely used “fear concept”), managed to create a more schematic conception of the death phenomenon. Death is shown as a reality that is quite significant on a par with such phenomena as “fear”, “the conscience appeal” and “determination”. It is also worth noting that the attitude to such a phenomenon as death determines the overall picture of his philosophy.

According to Heidegger, what really exists, i.e., being, is *Dasein*, where the key aspect is the self-awareness through existence *here and now*. It can be said that the main task in Martin Heidegger’s philosophical school of thought is to reveal a certain structural integrity of some *Dasein* existential *modus operandi*. Such integrity can be discovered “by looking at one initial unified phenomenon already lying in the whole, so that it ontologically funds each structural moment in its structural possibility” [11, p. 94]. The fear phenomenon (“*Der Angst*”) is presented as a single initial phenomenon, but Heidegger did not identify the phenomenon of fear with fear itself. According to Heidegger and the existentialists, a certain fundamental state of fear can be in the awareness or thought of one’s mortality. Moreover, the fear phenomenon raises the issue of the integrity of *Dasein* being, showing death as its “pure” possibility.

It is also worth mentioning that the development of the death concept in Martin Heidegger’s philosophy is significantly influenced by Tolstoy’s artistic philosophy, especially by the peculiar representation of the death itself. As you can probably guess, the German philosopher, studying the phenomenon of death began with read of the narrative about Ivan Ilyich. However, it is necessary to distinguish the difference in the thanatological writer and philosopher’s viewpoint, considering that Tolstoy’s attention is still directed to life, even though he describes “the step-by-step death approach”. We can say that in Tolstoy’s piece of work life itself in fact, rises above the pathos of the death. The death appears in his work not as a

protagonist but an antagonist, while Heidegger discourses of life from the death perspective, focusing on the ontological loneliness of the individual in general. In his work “Being and Time” Heidegger recounts that the individual exists as an immersed in the being of presence, that is Dasein, the individual is some kind of “abandoned in this state” [11, p.94]. For this reason, it is possible to say that the individual is no longer perceived there as a person, but as a tool, since it does not act itself. Moreover, it is ruled by someone. According to Heidegger’s school of thought, the individual is able to reevaluate his existence and make the transition from non-genuine being to genuine one only by “looking straight in the eyes of death”. This borderline situation opens the way to being. In Tolstoy’s work the individual essentially defines being from the horizon of the death phenomenon by confronting it. Moreover, the surrounding everyday life gradually disappears and new profound principles of being are being revealed.

Both Tolstoy and Heidegger submit that existence reveals its true appearance by the death phenomenon, seeing that in front of death the individual no longer applies to the material things, but to himself. Both authors narrate about the attitude to the death phenomenon. Ivan Ilyich (the main character of “The Death of Ivan Ilyich” narrative) considers death as a phenomenon that has not ever affected him. He imagines the life and death of the people around him as mirage or something that cannot be explained. People around Ivan Ilyich treated his death as he had once treated the death of Kai, considering the death of a human being in general. The fact that death of someone he had known evokes the joy that they are still alive. We can observe a similar thought in Heidegger’s work, which he represents in a quite complicated philosophical language: “The presence is always its own, in fact it always already dies, that is, it exists in being towards its end, a fact it conceals to itself by remaking death in the everyday occurrence of death in others in any case only more clearly certifying to us that ‘you yourself’ are still ‘alive’”. [11, p.141]. Obviously, our attention changes its direction from the essence of human life to its visibility, since life itself is already becoming immaterial and losing its power. According to Heidegger, due to this factor, it passes into the final stage of “oblivion of being”. Tolstoy managed to picture the double life of Ivan Ilyich: the external, non-genuine life and the internal one, where he experiences an existential crisis.

The story basis is shown as an existential confrontation between the protagonist and death itself. Ivan Ilyich finds his identity being in a catastrophic situation. The meaninglessness of his life, as it was mentioned earlier, is fully revealed in the “presence” of death. However, is the person capable of falling out of a casual-living state of mind in order to turn to his own personality? The most effective way to achieve this goal, according to Tolstoy and Heidegger, is the determination or “courage to look straight into the eyes of death”, considering yourself as a goal rather than anything. Following the story’s plot, the “apparition of death” helped the protagonist break out of the casual-living state of mind.



The vanished fear helps the protagonist “open up” to being. By “falling into death” he rises from the experience of death to enlightenment. Moreover, not every artist or writer is able to convey this joy filled with at the same time. Heidegger, on the other hand, is more reticent about joy, leaving much unsaid since he did not want to circumvent scientific language. Moreover, according to Heidegger, the metaphysical world of experience is somewhere beyond the boundaries of meaningful language. Heidegger’s ontology, as it seems to us, appears as a possible phenomenology. The phenomenological understanding of death does not refer to a model of a natural process, but to an image that emerges in the individual’s insight.

To sum everything up, Tolstoy did not create any concept or philosophy of death, because the writer recounts in the genre of artistic metaphysics rather than theoretical philosophy. However, the works of both the Russian writer and the German philosopher are quite relevant, seeing that if there is no existential relation of the individual to death, there is no ethos. Heidegger and Tolstoy, as it was mentioned earlier, interpreted the meaning of being by resorting to the interpretation of the death phenomenon, warning that death itself appears as the end of existence. The obvious conclusion to be drawn from this is not only that human being is mortal, but also that life is not squandered purposelessly since we do not have a predetermined meaning. Moreover, not only does life form some picture of death, but the phenomenon of death is capable of “shaping” our live style. Heidegger believed that death is a more important phenomenon than life considering that death also constructs life itself. The being, where we live, according to Heidegger, can be called “being to death”, but death negotiation implies the absence of the being identity, the presence of an anonymous existence.

### *Conclusion*

Death as an inevitable phenomenon contains within it a certain promise of a greater fullness of being. Fear of death, in fact, is a very negative phenomenon that is generated, rather, by religious delusions or elementary ignorance of self. Over the centuries, we might say, a certain line of reasoning and experience has developed, which appears to us as an attempt to rationalize an area that is unexplored. This is borne out by the fact that research, as we usually understand and imagine it, has simply no basis in this area.

Existentialists, as it seems to us, do not go far enough. This applies, above all, to Heidegger’s understanding of the future and several other questions. It is not easy to disagree that achieving some kind of “wholeness” and spiritual growth plays a significant role in the life of every individual. Awareness of death can be a source of opportunity for many of us, which, in turn, encourages us to perceive the full value of the life given to us. However, as an untimely event, it can turn into tragedy, becoming at the same time an obstacle to its cognition. According to

Kierkegaard's philosophy, we have a certain fact, i.e., death, and a certain intuition, which, in turn, tells us that this fact will affect us directly. Since the irreparable cannot be avoided, it is worth reassuring our doubts and despair, which have the power of rendering meaningless the past, the present and the future.

If in ancient times death was perceived as a transition to another world, where human existence continued, but had a different and new quality, today, having a rather expanded view of the finitude of existence, death appears as the disintegration of not only body related, but also personal substance, in other words, the transcendental ego.

In modern society, the expectation of death implies a kind of state or experience of uncertainty by an individual, because it comes from the uncertainty of what happens to a person after physical death. This fact may be one of the causes of fear of death, which is provoked by the expectation of uncertainty and pain. It is very difficult to determine which position I personally hold, as I find that some concepts regarding this phenomenon can be intertwined in one way or another.

It is also worth adding that socio-philosophical comprehension of ideas about the phenomenon of death became possible when crisis became a characteristic feature of this or that society as something whole, rather than of a separate stage of its development. "Practical thanatology", in fact, requires more research and a deeper socio-philosophical analysis of the death phenomenon. As it was mentioned before, attitudes toward death phenomenon can be seen through the development of the culture of various societies. Thus, an in-depth analysis requires sociological research and monitoring, which will make it possible to trace, on some empirical basis, the state of elite, marginal and mass perceptions of the phenomenon of death.

In our opinion, we need changes in various directions when it comes to something that we call "social mind", especially the promotion of art, which can be oriented to the problems of society and death in particular order. We also need changes when it comes to the development of such science as thanatology with subsequent "thanatological education" as well as the formation of literacy concerning death with the help of educational institutions.

The subject of death is simply "abandoned" as it requires new approaches that will be able to reinforce, roughly speaking, the "applied character" of socio-philosophical research and to assign to this research a scientific status.

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### **Осмысление феномена смерти в творчестве Л. Толстого и М. Хайдеггера**

**Аннотация.** В статье авторы определяют ключевые особенности и подходы к пониманию феномена смерти от античности до экзистенциализма. Используя современные подходы и методы исследования, определяются ключевые проблемы феномена смерти в разрезе философского анализа. Авторы утверждают, что со сменой поколений и культурных эпох меняются и ответы на животрепещущие вопросы относительно этого загадочного феномена. Эти ответы, в свою очередь, носят гипотетический характер и демонстрируют свою незавершенность. Погружая в историко-философский экскурс относительно развития философской мысли, авторы уделяют особое внимание анализу М. Хайдеггером повести Л. Толстого «Смерть Ивана Ильича». И Толстой, и Хайдеггер утверждают, что только при явлении смерти бытие будто обнажает истинное обличье, ведь перед смертью индивид уже не обращается к миру вещей, но к самому себе. Проведенное исследование подводит нас не только к очевидному выводу о том, что человек смертен, но и о том, что жизнь не имеет заранее данного смысла, а следовательно, не должна быть растратена бесцельно.

**Ключевые слова:** смерть, античная философия, экзистенциальная философия, феномен смерти, история философии, танатология.

**Золотарева А.В., Тулеубеков А.С.**

### **Л. Толстой мен М. Хайдеггер шығармаларындағы өлім құбылысын талдау**

**Андатпа.** Бұл мақалада авторлар антикалық дәуірден экзистенциализмге дейінгі өлім феноменін түсінудің негізгі белгілері мен тәсілдерін анықтайды. Заманауи тәсілдер мен зерттеу әдістерін пайдалана отырып, философиялық талдау аясында өлім құбылысының түйінді мәселелері айқындалады. Авторлар ұрпақтар мен мәдени дәуірлердің ауысуына байланысты өлім құбылысына қатысты толғандыратын сұрақтардың жауабы да өзгеретінін алға тартады. Өз кезегінде бұл жауаптар гипотетикалық және толық емес. Өлімді зерттеуге тарихи-философиялық экскурсқа кірісе отырып, авторлар Мартин Хайдеггер жүргізген Лев Толстойдың «Иван Ильичтің өлімі» әңгімесін талдауға ерекше назар аударады. Толстой да, Хайдеггер де өлімнің пайда болуымен ғана болмыс өзінің шынайы келбетін ашатын сияқты деп айтады. Өйткені, адам өліммен бетпе-бет келгенде дүние әлеміне емес, өзіне бұрылады. Бұл зерттеу бізді адамның өлімші екендігі туралы айқын қорытындыға ғана емес, сонымен бірге өмірдің алдын ала белгіленген мағынасы жоқ екеніне, сондықтан мақсатсыз босқа жұмсауға болмайтындығына әкеледі.

**Түйін сөздер:** өлім, антикалық философия, экзистенциалдық философия, өлім құбылысы, философия тарихы, танатология.