There∍s no escaping that conclusion – 'Невозможно избежать этого результата';

*Homo sapiens is an incredibly young species. We don't think of that. **But we are*** – 'Homo sapiens – невероятно молодой вид. Мы об этом не задумывались. **Но это так**';

*In fact, **we are nature*** – 'Фактически, мы и есть природа'.

Экологический дискурс, не так давно получивший признание в научном мире в качестве самостоятельного, обладает четкими индивидуальными стилистическими характеристиками. Среди них – приемы, относящиеся к двум основным языковым уровням: *лексико-семантическому* и *синтаксическому уровням*. Это позволяет нам утверждать, что ЭД имеет собственный «язык», реализующий ключевую прагматическую установку дискурса в массиве специфически подбираемых лексем и мотивированно конструируемых речевых стилистически окрашенных единиц.

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HAPPINESS OF THE SOCIOLOGY OF IMAGINATION OF GILBERT DURAND

СЧАСТЬЕ В СОЦИОЛОГИИ ВООБРАЖЕНИЯ ЖИЛЬБЕРА ДЮРАНА

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The author examines the definition of "happiness" in the context of the theory of imagination by Gilbert Durand. The basic concepts of the sociology of imagination, according to Gilbert Durand, are such as the "imaginaire", "trajet anthropologique", the status of the mythos (its dynamics), Orders and groups within the imaginaire: "diurne"/"nocturne." In the context of this be-

lief system, the idea of happiness, which is the result of a free play of the imagination, is in an "intermediate" state: it changes and develops, on the way from the past to the future, on the path of an anthropological trajectory.

Автор рассматривает дефиницию «счастье» в контексте теории воображения Жильбера Дюрана. Основные понятия социологии воображения по Жильберу Дюрану такие: имажинэр, антропологический траект, статус мифоса (его динамика), режимы и группы внутри имажинэр diurne/nocturne. В контексте этой системы взглядов, представление о счастье – результат свободной игры воображения, находится в «промежуточном» состоянии : меняется и развивается, на пути из прошлого в будущее, на пути антропологического траекта

The definition of "happiness" evokes a genuine and diverse interest of a diverse range of researchers. Frey, H. Leids, C. Graham, Luechinger, Fleerbe, M. Layard, and V. Kolodko analyze the structure of happiness, its objective and subjective components; in the works of many outstanding people, we meet statements and reflections about happiness, the meaning of life, ways to achieve and attain it; models of happiness based on archetypes are being developed (Tala Ben-Shahara and others); the content of the index of happiness is investigated (Landes X.); the debate on the development and use of the happiness index to track the dynamics of social progress is present. In previous publications, the authors considered happiness as an archetype, according to Jung's theory of the collective unconscious [5]. Interesting, in our opinion, is the consideration of the definition of "happiness" in the context of the theory of imagination by Gilbert Durant.

Main part. The sociology of imagination is a particular branch of sociological knowledge that substantiates the structure, essence, and parameters of the functioning of imagination as an elemental phenomenon that predetermines the deployment of social structures, where society obtains an additional deep dimension [4].

We find the conclusion of Gaston Bachelard stating that scientific discoveries are based on image systems essential for the formation of a systemic theory of imagination. It takes a change in the mode of image systems for the look at the physical picture of the world to change.

According to Bachelard, imagination and dreams, expressed in poetry and mythology, are not the logos' antitheses, but its integral part. This side of a human is not opposed to the logos; it feeds it [1].

In contrast to logocentrism in mythoanalysis (and, as a consequence, in the sociology of imagination), according to Bachelard, the starting positions

are "reversed": imagination is primary, which in the course of its dynamic work creates both the subject and the objects of the external world.

Gilbert Durand develops mythoanalysis (the study of mythology using the methods of Jung, Bachelard, and others) and uses the methods of mythoanalysis to develop a system of the sociology of imagination. [2].

The basic concepts of the sociology of imagination, according to Gilbert Durand, are such as the "imaginaire" (also translated as imaginary), "trajet anthropologique" (also translated as anthropological dialectic, anthropological trajectory), the status of the mythos (its dynamics), Orders and groups within the imaginaire: "diurne" (Diurnal) / "nocturne" (Nocturnal) [3].

In the context of this system of views, the idea of happiness is the result of a free play of the imagination. It cannot be constant by definition, since the only thing that exists is the "intermediate": the state of unfolding and development, on the way from the past to the future, on the path of the anthropological trajectory.

The idea of happiness itself is in motion and in development, being potentially possible without a person. While developing, a person actualizes, manifests, mediates, individually or collectively, contemporary ideas about happiness and ways to achieve it.

Since in the sociology of imagination, society is seen as a generalizing social dialectic, and in psychoanalysis – a person is a dialectic of the collective unconscious [2]. Meanwhile, Durand speaks of an "anthropological dialectic." A human is necessary so that social consciousness and the collective unconscious could be realized through him, manifested, made true.

Thus, the ideas of happiness, being on the way from the past to the future, are transformed, manifested, made real as a result of previous collective and individual intermediate representations, are enriched by modern collective and individual experience, and in a potential state are passed on to future generations. Moreover, each next generation and/or individual's characteristics determine the manifestation and further development of ideas about happiness.

That is, the imaginaire of happiness, being, by definition, complete, is concretized by individual peoples, social groups, individuals. This suggests an analogy with folk tales' performance, songs when each performer manifests himself, his distinct abilities, unique attitude to the content, his "vision," his perception, and the meaning that he derives.

According to J. Durand, the imagination has its fundamental antithesis – death. Imaginaire fills time, makes it an anthropological time – a time of narration, myth, anthropological trajectory (time of the changes coming true, and the ones that have come true). In this context, the onset of death is the onset of timelessness, the end of social and psychological changes.

Thus, the anthropological trajectory of happiness is finite, and this finitude is determined by the cessation of existence, the life of nations, and individuals. Over the course of life, anthropological time, anthropological trajectory, ideas about happiness change, enrich, myths are created – stories about happiness...

According to Durand, the myth of happiness is a structured set of archetypes and symbols, reflecting the profound properties of imagination inherent in it initially. The mythos of happiness is dynamic, as with all the repetition of the main lines, it is continuously enclothed in new details. This is a part of the imagination, a structural component of the collective unconscious, and at the same time, something that allows for comprehension, realization. The mythos about happiness is a path of individuation (a process of inner growth and centralization through which an individual or group reveals its Self), a way of individuation, an individuation instrument, and moreover, individuation itself.

Thus, the mythos about happiness among different nations and people differs in the way, method, and tools of individuation, the discovery of the Self. The changing narrative, the idea, and the mythos about happiness are the content of happiness's imaginaire. The ideas about happiness range from "... happiness is manifested in small things ..." to the almost unattainable "... stars of captivating happiness..."

According to Durand, the content of the imagination is divided into three broad groups (of myths, archetypes, symbols, plots) and two Orders. The two Orders are Diurnal, "day" and Nocturnal, "night". Three groups (schemes) are heroic myths, dramatic myths, and mystical myths. The Diurnal Order includes only one group of myths - heroic myths.

There is no doubt that the imaginaire of happiness belongs to the Diurnal regime and is included in the group of heroic myths.

The "heroic myth" (according to Durand) is related to the "postural reflex" (the reflex of a baby getting up). At six months, a human child begins to sit up, and by the age of one, it gets up and tries to walk. A complex of fear of falling, a desire to rise is formed at this stage. The limits of the rise are not defined - it can last infinitely upward (for example, flights in a dream and reality). Reflexive notions of happiness determine priorities, coordinate the direction of thinking, actions, reactions to external circumstances, and the choice of ways to achieve happiness.

Whatever a myth, a fairy tale, or a legend about the achievement of happiness, we may consider, "...one needs to look for, find, fight for happiness and not give up..." Achieving happiness is also associated with overcoming obstacles, going beyond the limits of what is possible and permitted, achiev-

ing something significant, and distant. In heroic mode, the hero strengthens his identity (the anthropological dialectic strengthens its subjectivity).

Conclusion. An attempt has been made to set an algorithm for analyzing the idea of happiness using the anthropological structures of the imaginary (according to Gilbert Durand), such as the imaginaire, the trajet anthropologique, the status of the mythos (its dynamics), Orders, and groups within the imaginaire: diurne (Diurnal) / nocturne (Nocturnal).

The use of the anthropological structures of the imaginary (according to Gilbert Durand) made it possible to reveal that ideas about happiness, being on the way from the past to the future, transform, manifest themselves, come true as a result of previous collective and individual intermediate representations, are enriched by modern collective and individual experience and in a potential state they pass to the next generations. Moreover, the characteristics of each subsequent generation and/or individual determine the manifestation and further development of ideas about happiness. That is, the imaginaire of happiness, being, by definition, complete, is concretized by individual peoples, social groups, individuals.

The anthropological path of happiness is finite, and this finitude is determined by the cessation of existence, nations, and people's lives. Over the course of life, anthropological time, anthropological trajectory, ideas about happiness are changed, enriched, and myths are created - stories about happiness... Thus, the myth of happiness among different peoples and people differs in the way, method, and tools of individuation, the discovery of the Self.

There is no doubt that the imaginaire of happiness belongs to the "day" Order and is included in the group of heroic myths. Achieving happiness is also associated with overcoming obstacles, going beyond the limits of what is possible, permitted, achieving something significant, and distant, which allows one to strengthen subjectivity, to discover one's unique individuality...

The prospect of the research, in our opinion, is the analysis of the underlying concepts of happiness, ideas about happiness in different nations.

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ГНОСТИЧЕСКИЕ ТОПОСЫ В КУЛЬТУРЕ НЕМЕЦКОГО ПРОСВЕЩЕНИЯ

GNOSTIC TOPOS IN THE CULTURE OF GERMAN ENLIGHTMENT

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В статье рассматривается актуализация гностических топосов в немецкой культуре Просвещения, подъем которого в Германии хронологически совпадает с подъемом масонства. В означенном ключе автор анализирует мистические настроения в обществе данного периода, неорозенкрейцерство, масонство, неотамплиерство, орден иллюминатов, пиетизм.

The article examines the actualization of Gnostic toposes in the German culture of the Enlightenment, the rise of which in Germany chronologically coincides with the rise of Freemasonry. In this vein, the author analyzes the mystical moods in the society of this period, Neo-Rosicrucianism, Freemasonry, Neo-Templar, the Order of the Illuminati, pietism.

Ключевые слова: гносис; гностицизм; гностический топос; масонство; неорозенкрейцерство; неотамплиерство; орден иллюминатов; пиетизм; Просвещение.

Keywords: gnosis, Gnosticism; gnostic topos; Freemasonry; Neo-Rosicrucianism; Neo-templar; the Order of the Illuminati; pietism; Enlightenment.

Введение. Гностический топос – это культурная константа, оформившаяся на основе мировоззрения исторического гностицизма, которая несет в себе культурно-генетический код и способна вырабатывать новые значения в ходе усвоения творческим сознанием в рамках мировоззренческой концепции конкретной культурной эпохи. Мы полагаем, что в культуре немецкого Просвещения нашли отражение следующие гностические топосы: поиск и обретение тайного знания о Боге и мире