

HPEPA 2019**Humanistic Practice in Education in a Postmodern Age 2019****PSYCHOLOGY AND PEDAGOGY OF CREATIVITY IN THE
LIGHT OF "WELL-ROUNDED KNOWLEDGE" CONCEPT**

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Abstract

The development of creative abilities is a need of modern economy and society on the whole. It is perspective to approach the concept of "well-rounded knowledge" which was developed in XIX - XX by Russian holism philosophy which offers a specific variant of dialect synthesis which does not suppress and impoverish in abstract separate realities but unites their common ideas and strengthens their potential. Its ideas are widely used in studying modern problems nowadays. As the modern researches show that an art act is primarily connected with consciousness rather than with "superconsciousness" suppressing individual potential of human culture, we may find a direct connection of the "well-rounded knowledge" concept with the understanding of creativity abilities. At the same time orientation of "well-rounded knowledge" to multivariate dialect synthesis based on the materials of all spiritual and psychic abilities of a person such as cognitive, sensitive, values system, as well as all higher and lower levels of psyche, connects this conception with the problem of creativity. The basis of art thinking is a combination of what had never been mixed before. It is the synthesis of opposite things in the well-rounded thinking which includes image and symbolic component, the most valuable at the moment of synthesis. The "well-rounded knowledge" conception may be used as a method of studying different educational systems oriented to develop creativity. It helps to make a number of conclusions including methodological ones.

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Keywords: Contradiction, creativity, dialectics, superconsciousness, unconscious, well-rounded knowledge.



1. Introduction

The development of creativity during the general and special education, different programs of skills development, requalification and additional education is a popular issue in world pedagogy and pedagogical psychology nowadays. The reason for the interest refers not only the humane ideas about that the art is a condition and factor of personal realization but also to daily practise-oriented needs of modern industry and social life. In this regard "Russia 2025: from the cadres to talents" report about the research of Russia development presented by BCG (Boston Consulting Group) international consulting company together with World Skills Russia and Global Education Futures companies with support of Sberbank is relevant. Noting the increasing role of "knowledge economy" in the world which determines labour market development, the authors write that "this market needs more and more people who are able to work in unstable conditions and fulfil complex analytical tasks using their ability to improvise and create" (Boutenko, Polunin, Kotov, & Sycheva, 2017, p. 8). Experts highlight the number of the most important cognitive skills which are needed to the modern economy: the qualities connected with creativity, curiosity, the ability to work in unstable conditions, acceptance of risks, tendency to show initiative and also a set of competences to "solve nonstandard problems" such as "creativity including the ability to see opportunities" and "critical thinking". A special role is taken by the field of education to develop these features. It is claimed to "transfer the accent of educational programs from the development of subject knowledge and memorising the information to the development of personal and intersubject competences" (Boutenko et al., 2017, p. 9). Educational systems of the most economically developed countries such as the USA, Great Britain, Germany and others pay special attention to the problem of creativity development. It is proved by the establishment of different organizations researching and educating in regard of this issue. Thus, American Creativity Association - ACA established in the second part of XX century in the USA aims to help in research and practical projects of this issue (www.amcreativityassoc.org). There are similar projects in Great Britain too. Creativity Portal in Scotland is oriented to wide audience in field of education. It aims to spread the ideas and "tools" of creativity to develop Scotland (creativityportal.org.uk). Flanders District of Creativity is a non-profit organization established in Belgium by local authorities in 2004 to make Flanders economy more competitive through creativity, entrepreneurship and further internationalization. Also they aim to help in creativity researches. FDC also conducts Creativity World Forum considering creativity problems in different fields (flandersdc.be). There are centers to study and develop creativity in many outstanding universities of the USA, Western Europe, Australia. For example, The State University of the New York Buffalo State has International Center for Studies in Creativity which was established far in 1967 together with the works of A. Osborn, a creator of popular method called "brainstorm" (<http://creativity.buffalostate.edu/>). Center for Creativity in Professional Practice was established in London City University in 2009. It combines researches and developments in creativity and teaching creative practices in business, design, art, social sciences, computer disciplines, medicine, law, engineering - "from IT and engineering to business and art" (www.city.ac.uk/centre-for-creativity-in-CityUniversityLondon). It is easy to find more examples and it is evident that it became popular to study creativity. The matter is that, according to Mark A. Runco (2019), the Director of Torrance Creativity Center in the University of Georgia, creativity stimulates the progress of the whole society and improvement of each personal life.

The researches of art (creativity) including applied, psychological and pedagogical aspects were carried out in Russia (the USSR) too. TRIZ (theory of inventive problem resolving) became the most famous development widely spread in XXI. It was offered by Altshuller (1979) in 40-s of XX. The most famous references in web: www.attshuller.ru – a website of the Official Fund of G.S. Altshuller; www.metodolog.ru; www.triz-chance.ru, and many others). RAS has research centers of philosophy and psychology of art.

It should be noted that Russian philosophy tradition has a special field of understanding of knowledge problems which pays special attention to art issues. This is a conception of a "well-rounded knowledge" which is developing within the philosophy of holism. These ideas belonged to the philosophers – Slavophiles. They occurred in the middle of XIX as the alternative to west European rationalism. Kireevskij (1984) wrote that "a living, well-rounded understanding of inner, spiritual life and living, unprejudiced contemplation of the nature outside was banished together from the Western thinking" (p. 27). It should be noted that, according to our own research, similar ideas were natural for Russian philosophy from its appearance in XI as people tried to understand art: "...certain common features are distinguished: understanding of the areas not only spiritual and psychological but also social and historical process; the art problem is usually referred to ethics in its anthropological aspect; the connection of the art act and a "whole" spirit, e.g. different spiritual abilities" (Semenova, 2016, p. 395). A.S. Khomyakov supported the ideas of I.V. Kireevskii. He saw the connection of "well-rounded knowledge" and "collegiality". The former notion he applied to church as a spiritual unity of people which does not make everybody obey to an abstract idea and suppress all the differences but as something which is characterised as "a unity in multiple", as "free consensus, consensus of perfectness" (as cited in Khomyakov, 1994, p. 242). "Free" consciousness does have "well-rounded knowledge", the idea of which may become a methodology of a fully-fledged philosophy in future. E.O. Mezhujeva and Z.A. Eremina write that "well-rounded knowledge" seems to Khomyakov (2015) a living and free unity of "understanding faith" and "willing reason" in the grace of mutual love in Church" (p. 21). The idea of special generalization is interesting methodologically as it does not separate with the distinguishing features of generalized objects but preserve them in general, principal and higher unity. This was the approach chosen by Solovyev (1988) to enlarge and generalize the notion within his philosophy of "unity" category: "united base or absolute beginning does not absorb particular elements but reveal itself in them, give them full freedom within..." (p. 394). The "unity" category, which does not exist as a majority but as something which reveal all its potentiality of generalization is connected with "well-rounded knowledge" (Solovyev's notion). Semenyuk (2015) studies this concept in details in his article which emphasizes that the notion "well-rounded knowledge" is polysemantic, but it is noted that its general meaning is "unity of cognitive abilities: thinking, sensuality and will" (p. 264).

Many Russian philosophers of XX followed the philosophy of "unity" and concept of "well-rounded knowledge" (Bulgakov, 1993; Florenskij, 1990; Frank, 1990; Karsavin, 1994; Losev, 1990) and a number of others. Thus, the idea of "well-rounded knowledge" connected to art abilities was developed in Russian philosophy and can be compared to the creativity problems relevant to the education of XXI.

2. Problem Statement

The problems of psychology and pedagogy of creativity revealed by the worldwide tendencies to form art abilities which are not exclusive (search and development of "gifted" pupils) but universal task for the whole system of education; and "well-rounded knowledge" concept developed in Russian philosophy in XIX-XX may seem to lack the connection. However, recently the "well-rounded knowledge" ideas reveal new methodological possibilities to understand modern realities. Skvortsov (2011) uses the "well-rounded knowledge" category to characterize the uniqueness of a person in creation, to study the deformation of integrated human spirit in modern "informational society" where the pragmatic "information" replaces humane "senses" in mass consciousness and "aspiration to understand notions" is replaced by "mass hunger to have sensations and impressions" (pp. 227-229, 236-237).

The ideal "well-rounded knowledge" is used to understand integrative processes in modern culture and developments of integral paradigms in humane studies in Postovalova's work (2016). A number of Russian (Borunkov, 2014; Moiseev, 2002; Moskalev & Shatskikh, 2008; Podzolinova & Shashkov, 2015) and Polish (Rojek, 2008; Wieczorek, 2005) researchers develop the ideas of "neonate philosophy" as a "project-model ontology" which goes together with logic mathematical developments. They develop the "logics of Absolute" connected with general principle of ambiguity and dialect resolution of cognitive antinomies (Moiseev, 2016).

But the most interesting points in regard of our research are the comparison of the "well-rounded knowledge" ideas and education philosophy together with art problems.

So, Serkova (2017) studies the "well-rounded knowledge" ideas of V.S. Solovyev in the aspect of humane component protection in education from its use only to respond to utilitarian requests and practical needs. This danger is rather real in modern education, especially if we try to follow the recommendations such as "according to employer's requests" and "needs of labour market" of educational system too literally. Any genuine education, even the professional one cannot be limited only by practical knowledge and skills. Education always should help to form, "create" a person as an fully-fledged bio-social, spiritual and cultural subject. However, we believe that it is the "well-rounded knowledge" concept which is not only opposed to the process of making education more pragmatic, but also is a mean to cohere high professionalism and humane aspects.

Polomoshnov (2014) focusing on very important issue of the connection between "well-rounded knowledge" and art problems, concludes the following:

Dialectics, dialectic logic as a key to reach the similarity of being and thinking, unity of a human and society, of a man and the world - that is the most important constructive principle provided to us by V. Solovyev and P. Florenskij to find the "well-rounded knowledge in our modern time". (p. 64)

We should agree with this conclusion, however, the article does not provide any more detailed connection of "well-rounded knowledge" and creativity.

We can see certain problems of "well-rounded knowledge" connected to psychology and creativity pedagogy in the following issues.

First of all, how and to what level is it possible to form creative abilities deliberately if we consider "art inspiration" to be instinctive, uncontrollable to consciousness, e.g. an unconscious act? Furthermore, how is it possible to "teach art" if art is connected with the ability to solve unique and paradoxical problems full of logically unsolvable contradictions? Then how and at what methodological base is it possible to order and make a didactic system out of different methods and techniques of creativity stimulation and optimization oriented to different in their quality psychic abilities of a person, different stages and aspects of art process?

Also, how is it possible whether it is really possible to unite general educational model with its exclusive (gifted students) and inclusive (students with special needs) variants?

Finally, how is it possible to develop high professional competences and humane, personal skills within united educational process effectively?

3. Research Questions

The subject of the research is a psychological aspect of art which is also a key for creativity pedagogy - unconscious and paradoxical, sensual and image intuitive processes which are admitted to be crucial component of art process and therefore an art act. The problem is to answer whether it is possible and then how is it possible to form irrational, chaotically expressing ability which cannot be fully observed within rational educational system? Can the "well-rounded knowledge" concept based methodology play a heuristic role to understand the problem?

In this regard two aspects of the problem should be studied – modern understanding unconscious components of art process nature and their place and role in this process; methodological base and principles of educational programs system organization oriented to improve creativity of students. To study the first aspect we base on Z. Freud's theory of unconscious psychic processes. Freud (1990) revealed three components in human psyche - "the It", unconscious components living by instincts and passions, conscious "Ego" and "Super-ego" as a symbol of social and cultural norms: "...there can be not only the deepest but also the highest motives which are unconscious in the Ego", it is usually connected, first of all, with "flesh Ego", that is biological qualities (p. 433).

Material to study the second aspect is the set of different approaches, theories, methods, techniques and recommendations connected with creativity. The most complete and detailed description of this approach is provided in monograph by Ilyin (2009); in Creativity encyclopedia edited by Runco and Pritzker (1999); on the Genvive special site by Markov (2010), especially in the "Art theories" section. Theory of inventive problem resolving (TRIZ) is considered to be the most developed variant of these approaches. Methodological potentialities of the "well-rounded knowledge" correlate exactly with the noted aspects of psychology and pedagogy.

4. Purpose of the Study

The purpose of this research is to find the opportunities and prospects of "well-rounded knowledge" concept methodological application to create effective and complete educational system models responding to the need to form and develop creative abilities.

5. Research Methods

The main methods used in this research are dialectic and system approaches, analysis and synthesis, historical (dynamic) approach to study an object, specific method of this work - to deduce possible methodological and methodical conclusions from philosophical statements.

6. Findings

Findings of the research in the general moments are the following.

The development of psychology in XX including works about art showed that the "unconscious" measurement of psyche revealed by Z. Freud appeared to be extremely complicated and heterogeneous in quality. That is why it is better to call it "incomprehensible" where "unconscious" ("the It") is just its biological and psychical variety. A number of modern approaches to art understanding denies its priority connections with archaic unconscious (biological) and subconscious (social and psychological stereotypes and prejudices) structures. They refer art "inspiration" to "unconscious" (as cited in Petrovskij & Yaroshevskij, 1998) or "superconscious" (Simonov, 1983) where an individual subject of art gets acquainted to the productive potential of social culture in its various types. Semenov (2017) writes the following:

Superconscious acts through integrated dialectically contradictory, esthetically imaginative thinking. Superconscious images have additional content - the idea of a piece of art, scientific concept, technical and technological decision, moral norm, etc., which is showed through symbolic (allegoric) expression of solved contradiction as a base of art problem. (p. 145)

Thus, this approaches denies the art model as a "breakthrough" of ideas from the "depth" of subconsciousness fighting the "censorship" of consciousness. A fundamentally different model emerges: an art idea comes from higher layers of spirit, "taking" conscious and unconscious components involved into the art act to a higher level and breaking through stereotypes and prejudices. Therefore, an art act of superconsciousness is not a chaotic "fight" of separate psychological factors but a transition to a higher value of all psychic and spiritual abilities, which is not comprehended verbally but rather rational - aesthetic and symbolical in its "material». That means that it is a real manifestation of a "well-rounded knowledge". We should emphasize that imaginative aesthetic and symbolic form of "superconsciousness" – "well-rounded knowledge" implements the ideas of previously unresolvable verbal and logical contradictions solution.

Conclusions about the first aspect of our problem are closely connected with its second aspect. The analysis of various approaches to form and develop creativity shows two major problems: models of creativity - mechanisms of an art act are not distinguished; systematization principles of different approaches and concepts as well as methods are not clear. Considering the concept of "well-rounded knowledge" as a base of methodological understanding of art, we emphasize its dialectical feature, dialectical synthesis in both art idea and unity of all psychic and spiritual abilities of the author. Dialectical moments of "well-rounded knowledge" allow to understand "paradoxes" of art philosophically and

scientifically. It allows to introduce the into methodology and methods of creativity development through pedagogical tools, formulas of development and resolution of the art contradictions which are in roots of art problems. Losev (1983) wrote that sometimes scientists put the paradoxical label to the objects which they do not understand too fast, as "the unity of contradictions as a new quality which these contradictions do not have separately" is "not a paradox but an elementary condition of dialectic way of thinking" (p. 97).

It is necessary to note that the statements about an art act as a synthesis of incompatible are becoming popular in the work of scientific anglophone literature. Fauconnier and Turner (2002) in their prominent research called "The Way We Think" say about the notion of "conceptual blending" as a universal mechanism of art thinking: "...conceptual blending is a general, basic mental operation with highly elaborated dynamic principles and governing constraints" (p. 37). Considering art as a synthesis through salvation of dialectic contradiction makes it possible to systematize the content of method tools of art. But again the aspect of "well-rounded knowledge" unity is very important. It should be understood as a united process and not as a result of arithmetic "addition" or "turning on and off" different spiritual and psychic abilities in turns. There is the example that this approach is crucial. Within the approach one of the most complicated method to optimize creativity – TRIZ was developed. Its founder Altschuller (1979) clearly defined the dialectical orientation of his concept, in his opinion "a problem is inventive only in case it is necessary to overcome a contradiction in order to solve it" (p. 19). It is the identification, formulation and step-by-step resolution of the objective contradictions became features of "corporate style" of special "TRIZ" way of thinking. However, logical and methodical model of work with the contradictions is just one section of TRIZ although a crucial one. In order to connect imagination to TIPR several methods of "creative imagination development" (CID) were added. Schemes of "vepol analysis" (VA) were introduced to make models of situations. Then the "Life Strategy of a Creative Person" (LSCP) and other were added.

As a result, nowadays even the official site of G.S. Altschuller names TRIZ as "TRIZ- CID-LSCP". TRIZ developers discuss the idea to reject the statement about the resolution of contradictions (although in this case TRIZ may become only a number of recommendations about "culture of mental labour"). A strange argument is made that the majority of people agree that there are no contradictions in the world around us and the purposes may be formulated somehow else (as cited in Kudryavtsev, 2014). It happens because when TRIZ was elaborated it did not include the approach in spirit of "well-rounded knowledge", i.e. understanding of dialect contradiction as a higher uniting principle of the WHOLE creative process – logical and methodical moments, imaginative problems, general orientation of an art person. Therefore, new methodical developments which were not made in style of common methodology, were added to TRIZ. That is why a number of its developers lost the understanding of general heuristic tool of this approach.

Thus, the approach from the methodological point of view of "well-rounded knowledge" is not connected only with integrated approach to the creativity problem but also with the continuity of these approaches oriented to natural statements framed by higher spirit and culture.

7. Conclusion

The conducted research shortly presented in the article leads to the following conclusions.

Within the concept of "well-rounded knowledge" the educational systems, which aim to develop creativity, should not focus on "liberation of subconsciousness", i.e. on absolutely psychological activation of a human but on the integrated acculturation, which aims to improve "superconsciousness".

Thus, it is possible to combine professional and personal formation of competences optimally in special education as it is humane aspect of education which forms creativity including professional field of life.

The educational systems oriented to develop creativity should be integrated including the unity of common ideas and principles. It should not be just a pragmatic number of different recommendations, methods and techniques. At the same time the base of the integrity may be provided by the orientation to the ability to think constructively and imagine in the dialectic contradiction situations, not to avoid them.

Thus, there is an opportunity to elaborate principally common approaches to exclusive and inclusive variants of education as they have the same model of education. Today the society needs those who make scientific discoveries; as well as those who improve tools, techniques and technology; as well as those who open new horizons in art; and it needs everybody to live veritably human spiritual life. That is what will stimulate the society progress. Developing mental genetics proves that people are different mentally considering the degree and character of their talent. That is why the orientation of education to formation of integrated, personally oriented knowledge and attitude to the world may be approached to gifted students as well as to those who need special conditions because it gives everybody creative abilities - on both levels of people culture and individual life. That is the way for education to stimulate economy, science, technique and culture progress and fulfil its crucial humane task.

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