

WHO is the Inquisitor?

Don't you wonder where all these mistakes and crimes come from? in the history of Christianity? A world dominated by Christians people who call themselves, are on the verge of destruction, and their cruelty has no end in sight. Why is there NO LOVE of Jesus Christ in that world? Who has obscured His living WORD? The one who tempted Jesus in the desert. But why *is he* still here? Let's not point fingers at others. The idea of evil has its own history. Let us not be afraid to look into its pages. Everything is written down. I raise a painful question because I see where we are.

Can you imagine HOW MANY books have been written about the Teaching of Jesus Christ, called the Word? The volumes are countless, and the Truth of the Spirit is still not on Earth. How many human Christians have been killed?

in mutual fights and fights between Christians and non-Christians? Countless victims. Why? This happened and continues to this day? *Someone* has lied cruelly to believers in Christ. What?

The spawn of Satan share a world that is not theirs, they kidnap people, children, kill and are killed, and they still have little wealth. With their foreheads covered in ashes, pseudo-Christians play the saints...without shame before God. They have not believed in Him for a long time. They believe only in their own power and constantly strengthen it at the expense of everyone else. They will darken the sky and disrupt the lives of all people, and the last one will come. day...This is not a prophecy. This is reality. Everyone sees *it*, except Satan. the possessed.

And what are we waiting for? How should a decent person act in these circumstances? Pray to God and wait for someone to come and kill us? Why can't we fight him OTHERWISE? Don't we have the spirit? She was sent as the Comforter.

Where do our eyes look, that we do not see Her?

The trouble is that the "Christians" themselves drove that Comforter out of their lives a long time ago... Not today, but many years ago, when Jesus' apostles and the first priests were killed in Rome, that "holy city" where the Vatican Palace stands.

A person lives for the present and its worries. He has no time to delve into the beginning of everything, into the sources of history. I am not a very good historian, I also have to rely on those who are better and more knowledgeable. But I care *about it* and I want to share with you what hurts me. I cannot leave this world without knowing the Truth. Then why live if It does not care? I have prepared for you some reading, serious and painful from the pages of history. Analyze it.

Experience at least with your heart and mind what others who lived and suffered long before us had to experience. And let us draw conclusions. Christ preached **The Light of Truth, the Truth of the Spirit**. In those Words is the whole essence. Only the Spirit can free us from suffering. By the way, not only Christ pointed the way to It, that The direction was shown 500 years before Christ by the avatar Buddha. Spirituality, dharma - this is our path to liberation from suffering. Those who live The Teaching of Christ was destroyed by his dogmas, he is a cruel inquisitor and he bears responsibility for the suffering of all innocent people. Who is he?

Let's turn around!!! Let's turn around. When the sky darkens, it will be too late.

The question of who is to blame is as old as humanity. Let us remember history. Who is our inquisitor? Where are our paracletes?**



IS THE GRAND INQUISITOR STILL ALIVE...?

Let's remember the story:

"In 1234, after the military phase of the campaign against the Cathars (who were they, read in the link and answer the question, was it necessary to kill them?) was essentially over, **Pope Gregory IX established the Inquisition** to actively combat heretical movements, including the Cathars. The Inquisition operated in the south in Toulouse, Albi, Carcassonne and other cities in the 13th and 14th centuries. It succeeded in finally destroying Catharism and pushing its supporters into exile. underground. The punishments for the Cathars were very varied. Most often they were forced to wear yellow crosses on their clothes as a sign of external repentance. Those who did not want to repent or who returned to Catharism were imprisoned, and their property was confiscated. Those who categorically refused to repent were burned alive. Dominicans The brothers of the order traveled to towns and villages, preaching the teachings of the Church and agitating against heresy. In some cases, they participated in the Cathar persecution. The repression of the popes did not decrease, but only increased.*

*Historian Raphael Lemkin, the first to use the term "genocide" in the 20th century, called the Albigensian Crusade **"one of the most blatant cases of genocide in the history of religion,"** and Mark Gregory Pegg added: **"The Albigensian Crusade led to***

Western genocide, linking divine salvation with mass murder, turning the slaughter into an act of love, like His sacrifice on the cross."

(Wikipedia.com)

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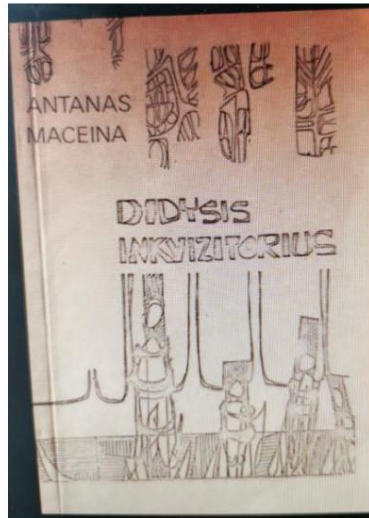
In Fyodor Dostoevsky's novel "The Brothers Karamazov" we find the legend of the inquisitor. Antanas Maceina (1908 -1987) one of the most famous Lithuanian philosophers and religious poets in their time analyzed the fundamentals of human existence questions about what happiness, freedom, and the influence of religion in human life are...through the prism of Dostoevsky's "The Legend of the Grand Inquisitor".



A. Maceina wrote:

In "The Legend of the Grand Inquisitor," the depersonalization of man is revealed by Dostoevsky in all its horror. The Inquisitor appears here as the restorer of a new life, a life without God: the entire kingdom of the Inquisitor is an image of embodied atheism. At the same time, it is also an image of a new man who, having denied God, changes in every way: "And the world changes, and actions change, and thoughts, and feelings"...

And we ask today: What depersonalized man to such an animalistic level? What turned him into a soulless, self-aware being, more like a beast than a human being? man...I think this is important to find out today, when the world seems to be crumbling before our eyes. No one will be able to throw history into the trash, no matter how they try to hide behind some fig leaf. Let's read. Antanas Maceina asked...



WHO IS THE GRAND INQUISITOR?

The Grand Inquisitor is one of the most memorable and philosophically profound characters in Fyodor Dostoevsky's novel *"The Brothers Karamazov"*. This character appears as an allegorical legend created by Ivan Karamazov, which he tells to his brother Alyosha. The legend of the Grand Inquisitor explores the question of human freedom, themes of faith, power, and morality, raising questions about the relationship between God and man.

Legend has it that Jesus Christ returns to earth in 15th-century Seville, during the Inquisition. Christ, silent and loving, appears among the people, miraculously heals and revives the dead. However, he is soon noticed by the Grand Inquisitor, who arrests him and condemns him to be burned at the stake. At night, the Grand Inquisitor visits the imprisoned Christ and begins a long monologue in which he explains the reasons for his actions.

The Grand Inquisitor accuses Christ of giving people too much freedom, because from which they suffer. He says that people are unable to cope with freedom because it brings doubts, suffering and moral responsibility. The Inquisitor claims that people do not want freedom, but bread, security and clear instructions on how to live. According to him, humanity is weak and more easily surrenders to a strong government that solves their problems and takes responsibility for their fate. He says to Christ: **"You offered people freedom, but they want to be slaves."**

The Grand Inquisitor presents the three temptations of Christ in the wilderness, described in the Gospel of Matthew (Matthew 4:1-11)**, as the main arguments against freedom. He argues that these temptations—turning stones into bread, jumping from the temple, and taking over the kingdom of the world—are symbols that reflect what people really want. The Inquisitor says that Christ rejected these temptations because He wanted people to choose Him out of love and freedom. However, in his opinion, humanity is not capable of to live in such a world of freedom – they need bread, miracles, and a strong hand to rule them.

The Grand Inquisitor claims that the Church has taken over what Christ rejected - it has given people miracles, mysticism and authority, which help them live without moral doubts and the burden of freedom. He says: **"We have corrected your work and created true happiness for people."**

The Inquisitor sees himself as the savior of humanity, who took away freedom so that people could be happy and protected. **Christ is silent during this monologue, which symbolizes His love and patience.** In response to the Inquisitor's accusations, **He simply kisses him.** This action reveals Christ's forgiveness and divine love, which is above all human arguments. After this kiss, the Inquisitor releases Christ, but tells Him never to return.

The legend of the Grand Inquisitor is a multi-layered allegory reflecting a complex human nature, faith, and morality. Through the Grand Inquisitor's monologue Dostoevsky raises questions about **whether people really want freedom, or whether they prefer comfort and security. Is faith possible without coercion? Can a person be responsible for their moral choices in the absence of external control?**

The Grand Inquisitor becomes a symbol of man's desire to control others and reject freedom. Christ, with his silence and his kiss, symbolizes the supreme principle of freedom and love. This scene highlights two opposing visions – authoritarian control, which seeks to protect humanity from its own weakness, and freedom, which allows man to discover God and the meaning of life through his own choices. **The legend of the Grand Inquisitor remains relevant from a philosophical and theological point of view, inviting reflection on the dilemma of faith, freedom and morality*.**

AUTHOR'S FOREWORD TO THE FIRST EDITION

It was an old desire of mine to study Dostoevsky's "The Grand Inquisitor", which I could only accomplish this in exile. The dehumanization of man, born in technology and raised in a totalitarian state, helped me understand the Inquisitor's intentions. The life of the last few decades has been nothing more than the life of an inquisitor.

work scene. The end of this work is not yet in sight. Therefore, the historical meaning of the inquisitor remains. The threat of his "corrections" is also relevant - it has not passed. Anyone who has not read Dostoevsky's "The Legend of the Grand Inquisitor" should begin this study with the appendix, which constitutes this legend. It translated by Vincas Kazokas. I would like to express my deep gratitude to him on this occasion. The texts of the legend used in the study are my own translations, therefore their verbal form will differ in some places from the translation of the legend, although their ideas will coincide everywhere. "The Exiles to the editor of "School" Anatolijs Kairis, who agreed to include this study within the framework of the magazine he edits, and to the "Atžalynas" publishing house, who was able to publish it during this difficult time. to spend, deserves great gratitude and respect.

Nürtingen, October 10, 1946. Author

AUTHOR'S FOREWORD TO THE SECOND EDITION

The first edition of this study, published at the end of 1946, was distributed within a few months. However, it took a couple of years for the second to be prepared. It already contains some substitutes. First of all, "The Grand Inquisitor" is included in a series of studies partly prepared and partly under preparation by the author, under the general title "Cor inquietum".

The content of all of them is the same: the relationship between God and man in our living world.

in reality. They all have the same source: the great works of poetry. In them, the author tries to to express the relationship between God and man depicted by poets in everyday language and thus to to bring it closer to our perception. However, these studies are by no means intended to become just a simple retelling of great works of art. They want to break through the walls of poetic imagery, to reveal the problematics of existence and its solutions, which have tormented humanity for centuries and which are experienced more deeply and expressed more vividly by poets than by anyone else.

To justify these efforts and to reveal the essential identity of poetry and philosophy, the author has written and attached here an introduction entitled "Philosophy and Poetry", intended for the entire series of studies mentioned above.

After "The Grand Inquisitor", which examines the relationship between God and man in world history, there should come "The Drama of Job", in which the author tries to illuminate the same relationship in the personal life of an individual person, taking as an example the suffering Job. A special

The relationship between God and man — a relationship of struggle — is depicted by A. Mickevičius in "The Late In Conrad's great improvisation, the dissemination of which should form the third volume of this cycle, entitled "The Struggle with God". Guilt and the repentance that accompanies it are also a kind of human attitude towards God, expressed extremely deeply in Dostoevsky's work "Crime and Punishment". The author would also like to raise this question.

It is possible that in time other various problems will arise, for the domain of God-man is inexhaustible, as they themselves are inexhaustible. However, the fulfillment of this entire plan will depend on many different circumstances, which, unfortunately, in the present

is changing rapidly in our lives. **The first volume of this planned cycle is devoted to the problem of the "Grand Inquisitor"**. In its basic structure and in its questions

In essence, this study remained the same as it was in the first edition. However, in many places, something was expanded, supplemented, expressed or justified in a slightly different way, taking into account the comments and wishes of critics. The **ending, "The Silent Christ", is completely new, where an attempt is made to answer the reproach that Christ's silence makes Him passive in an oriental way and therefore false in relation to the Gospel**. The very

The text of the legend, which was in the first issue, is omitted here. After it was published in society, the content of Dostoevsky's work has become known and therefore there is no need to enlarge the book, because the printing conditions are currently very difficult. The cycle conceived by the author can appear in our society only thanks to Fr. Pr. M. Juras (Lawrence, Mass.).

This is one of those great lovers of Lithuanian culture,

who tirelessly supports it, sacrificing his strength and the savings of his hard work to it. Many

a book could have seen the light of this world only because of the sacrifice of Father Juras.

His watchful eye watches every notable achievement of Lithuanian culture and encourages and supports

it. Having drawn attention to the writings of the author of this study, Fr. Juras took on the heavy

burden of publishing them on his own initiative. He is therefore greatly indebted and respected.

On this occasion, the author also thanks Dostoevsky and Solovyov researcher Prof. Vl. Šilkarskis (Bonn a/Rh.), who greeted the first edition of this study with great enthusiasm and drew the author's attention to the origin of the "Legend of the Grand Inquisitor" with his remarks.

from Solovyov's lectures on the divine-human nature.

By Schwäbisch GmÜng on the feast of Christ the King in 1948

AUTHOR'S FOREWORD TO THE THIRD EDITION

Shortly before World War I, the writer Stefan Zweig and the philosopher Martin Buber once discussed the question of **which of the 19th-century celebrities would remain as**

guides for humanity in the future. After talking all night, the two finally agreed that it would be

Soeren Kierkegaard (1813-55) and Fyodor Dostoevsky (1821-81). The choice was truly prophetic.

After all, more than 60 years have passed since this conversation, and the names of

Kierkegaard and Dostoevsky have not only not faded, but, on the contrary, have begun to shine more

brightly and attractively. S. Zweig and M. Buber sensed that the Hegelian "universal

that the philosophy of the "spirit" is ending and that the struggle for the fate of the individual soul is

beginning; that **cosmological thinking in the West is giving way to anthropological thinking,**

in the middle of which stands not God as the spirit of the universe seeking self-

consciousness, and not man as a passing manifestation of the development of this spirit, but

God and man as two persons who freely meet and freely separate. Kierkegaard and

Dostoevsky are the heralds and pioneers of this new stage. Most likely they themselves

they will not have even heard of each other. However, they are connected by a common origin, namely concern for man; connects so closely that L. Shestov even calls Dostoevsky "Kierkegaard's double": just as Kierkegaard turned away from Hegel and returned to Job, this poetic thinker of personal destiny, so too, according to Shestov, Dostoevsky's novels are nothing more than "variations on the theme of Job." Kierkegaard and Dostoevsky broke away from the categories of universality and focused on the uniqueness of the individual. Herein lies their novelty in the history of Western thought and their relevance for our times.

an age that, under collective pressure, makes life increasingly faceless and nameless.

In "The Legend of the Grand Inquisitor," the depersonalization of man is revealed by Dostoevsky in all its horror. **The Inquisitor appears here as the restorer of a new life, a life without God: the**

entire kingdom of the Inquisitor is the incarnation of the

image of atheism. At the same time, it is also the image of a new man who, having denied God,

changes throughout the whole area: "And the world changes, and actions change, and thoughts, and feelings," as Dostoevsky had already shown in his earlier novel "Devils" (1871-72)³. In "The Legend of the Grand Inquisitor" this change of the godless man is transferred to

everyday life and thus transformed into a manifestation of an atheistic state. One can only rejoice that the Lithuanian interpretation of this profound legend is now receiving its 3rd edition. It was requested by the students of the Atheist movement. This is a sign that the youth naturally feel

the growing threat to the human person, who today is increasingly turning into a "mental thing," as the recently deceased great Christian theologian described this threat.

existentialist Gabriel Marcel. Young people are trying to find this threat

roots and look at its everyday embodiment. Here, Dostoevsky's legend offers itself as a clear indication of what a person becomes when he exchanges freedom for happiness and rejoices at being able to take his bread from someone else's hands. Will young people share this joy? This is the question that concerns everyone today who wants to remain a personality.

Interest in Dostoevsky is a comforting sign of such determination. With the 3rd edition of this book being published by "instant printing", no corrections or substitutions are possible.

However, although this interpretation of the legend was written more than 25 years ago, the author would not change anything in its essence, even if he could. Perhaps he would improve the style a little and some minor points of language and spelling. On this occasion, the author sincerely thanks the Chicago Future Friends, who promptly responded to the request of those students and with their own care made this long-lost edition possible.

to re-distribute the book in Lithuanian society.

*Antanas Maceina** Muenster/West., November 5, 1973.*

INTRODUCTION PHILOSOPHY AND POETRY

Just as RM Rilke considered his "Duineser Elegien", so FM Dostoevsky considered "The Legend of the Grand Inquisitor" his best work. In fact, this legend contains all of Dostoevsky: with his own dialectics, with his own concept of man, with his own experience of the world. What is scattered and distributed in other works, what is only outlined but not developed in them, appears here in wonderful unity and fullness. All the threads of Dostoevsky's work, which previously ran separately, meet here and create a wonderful fabric. All his ideas merge into one powerful image. "The Legend of the Grand Inquisitor" becomes the pinnacle of Dostoevsky's work. What right do we have to this

To examine a great work of poetry from a philosophical point of view? On what basis do we dare to translate its subliminal images into intellectual concepts? What do poetry and philosophy have in common? Isn't it a widespread opinion that these two human creations
Which areas are furthest from each other? M. Heidegger once observed, that his philosophy can be considered a commentary on Rilke's poetry, especially "Duineser Elegien" \ And this remark of his is not accidental. When reading the above-mentioned works of Rilke, one cannot shake off the impression that there is a very great similarity between the Heideggerian and Rilkeian world and human experience. The only difference is that Rilke expresses his experience all at once, grasping a single poetic symbol, while Heidegger expresses it by following the path of intellectual dispersion and using abstracted concepts. Rilke's experience turns into sonorous poems, while Heidegger's turns into a difficult-to-read philosophical work. However, the inner spirit, that, in Aristotle's words, entelechy, which holds Rilke's poetry and Heidegger's philosophy and which unfolds in the works of both, is the same. The same world, infinitely alien and distant; the same man, cast into the present existence and locked in it without any glimpses of the beyond; the same life, constantly advancing towards death as towards

complete end. Whether Heidegger consciously identified Rilke's experiences with his own and translated them into a philosophical theory, only he can say. Most likely, the correspondence of the basic approach to being naturally attracted him to Rilke's works, which served him as the initial impetus for his philosophy. However, be that as it may, one thing is clear that Rilke's poetry and Heidegger's philosophy grew out of the same worldview and from the same worldview. Their path from consciousness to objective life was different. Their
the means of expression were different. However, their essence remained the same. This example shows that there is a deep internal connection between philosophy and poetry. The often-heard statement that philosophy is the opposite of poetry is true only in terms of the means of expression, but not in terms of the essence itself. It is probably no coincidence that only two types of human creativity use the word as a form of their objectification, namely:
philosophy and poetry. Only these two twins of the human spirit reveal their essence in and through words. Only the philosopher and the poet are suitable for the saying of St. Augustine, with which he

attempted to express the way of divine creation: "nec aliter quam dicendo facis".

The philosopher and the poet create by speaking. Like Adam in the presence of creation, they give names to the deepest vibrations of their souls, to the deepest insights into the structure of being;

they name things—their properties, their relationships, and ultimately their very essence. Therefore, their

The word has a completely different meaning from that of a scientist. A scientist's word is always more or less a term, more or less a label stuck to the surface of a thing and expressing only one, usually accidental, feature of the thing. **Therefore**

Science does not like words. The ideal means of its expression is a formula. Meanwhile, for philosophy and poetry, a formula is a coffin in which their life freezes. Both are alive only through words. But words, like every true human creation,

if we use N. Hartmann's terminology, it is two-layered. In its original origin, the word is artistic. In other words, its sounds contain a developed specific and individual experience of some thing. It is a sound-syllabic expression of experience, a sound-syllabic image of experience. The visual beginning in the word is primordial and essential. We may no longer feel it today. The sounds of the word may have been developed over centuries

They may even break away from the original experience of the people. However,

In its essence, a word has the impression of a thing expressed in sounds. Not the thing itself as it is in objective reality — that would be a magical understanding of the word — but the subjective

the impression of the thing that the word "which" man received. It is on this figurative origin of the

word that poetry is based. In this regard, B. Croce rightly believes that poetry is not something alien to our everyday language. On the contrary, the core of poetry lies already in the very

in the origin of the word. Poetry, in its artistic forms, only highlights, perfects, and completes this nucleus, which every person uses in his speech, which, however,

remaining as if obscured and therefore ungraspable. The poet utters the same word, but in such a way that that core opens up and reveals itself in all its beauty and perfection.

Everyday speech is a seed that grows and blooms in poetry. Speech is the opposite of poetry. However, the visual principle alone does not exhaust the entirety of the word. The word contains not only the sound image of an impression — individual and concrete — but also an abstracted — therefore general and related — concept. We will leave aside the unresolved question of whether this conceptual principle arose together with the word or later.

It is introduced into it by reflection and withdrawal. One thing is clear that today the word is also a concept.

Moreover, today's word is even more a concept than an image. If the sound image of the original impression in the word is now erased and faded, then its conceptual side has become strongly pronounced. The language of all highly cultural peoples is becoming more and more abstract. The concept develops, the image diminishes. The concept in the word grows at the expense of the image. Philosophy therefore relies on this conceptual origin of the word. Above

Croce's aforementioned idea must be extended to the relationship between language and philosophy. The word hides

contains within itself the kernel not only of poetry, but also of philosophy. In his everyday speech, man uses it, but indistinctly and falsely. In everyday speech, the concept is as obscured as the image. But when this word is uttered by a philosopher, the concept comes to life, shakes off any individuality and concreteness, becomes general and abstract, and therefore is able to express both the essence of a thing and the essential relations arising from it. In this respect, everyday speech can also be called a seed that grows and blooms in philosophy. Language is also the opposite of philosophy. Therefore, although the paths of philosophy and poetry, as we see, diverge, leading these two sisters to different forms of expression (concept—image), their roots both lie in the same soil, namely in the word. The word is the primordial the union of philosophy and poetry. It gives birth to both and sustains both, although it changes under their influence. In poetry, the word turns into an image, although it does not cease to be a primitive conceptual principle. In philosophy, a word turns into a concept, although it does not lose its original figurative principle. However, at least theoretically, it is possible to imagine a work in which both these principles would be to develop to the highest degree and at the same time to harmonize in an internal harmony. In such a work the word would become complete. Such a work would become a synthesis of philosophy and poetry not only in its essence, but also in its superficial, subconscious form. Is not this attempt Plato's dialogues? Doesn't Dostoevsky's "The Legend of the Grand Inquisitor" come close to this synthesis? However, the connections between philosophy and poetry do not end there. The Romantic poets have noticed and brought out another connection, deeper and even more meaningful for our purpose than the word. Here are a couple of examples. "What has philosophy, what has the cold grandeur of this science to do with poetry?" And here himself answers: "Poetry, in my understanding, is the beginning and the end of this science. Like Minerva from the head of Jupiter, it arises from the infinite poetry of divine being. And in the mysterious sources of poetry, everything that was incompatible in it finally converges." Novalis states: "Poetry is the hero of philosophy. Philosophy raises poetry to the height of principle"². In other words, philosophy arises from poetry and is completed in it by uniting different philosophical principles and different philosophical problems (Hölderlin); poetry wins the way for philosophy, becoming its herald, philosophy gives poetry a conceptual common form, transforming it into a principle (Novalis); philosophy and poetry have the same object, which they express with different means of speech, but which, being the same, can take both poetic and philosophical form. If, in terms of time, Heidegger's views are to be considered a philosophization of Rilke's poetry, then in terms of essence In this respect, Rilke's poetry can just as well be called the synthesis of Heidegger's philosophy. Philosophy and poetry not only arise from a common source (language), but also carry a common content, which is the human perception and experience of being. These two sisters have not only the same mother, but also the same inheritance. That the object of philosophy is being and that the perception of being constitutes the content of philosophical works is today

It is quite clear. Not so, but it is clear that the same is the object of poetry. The double-layered is not only a word. The poetic work itself is double-layered. It has a subliminal image form and conceptual perceptual content. The form of an action is more than just its superficial structure. It is the subliminal form of the whole that speaks to our senses, and which we experience as a sign. The form of every poetic work signifies something, something although it means, it points to something. The form of every work, in Nietzsche's words, is an arrow to the other bank of the river. That beginning, which the form marks, to which it points, is the content of the work. The content is also more than just the course of action, than just the material that the creator processes. The content is the higher ideological reality marked and expressed by the form. Form and content are the essential beginnings of every poetic work. The form carries the content and expresses it in a subconscious way. It is a sign for our spirit, therefore it is experienced subconsciously. Meanwhile, the content is already readable and understandable. Therefore, it is no longer a visual, but a perceptual beginning of poetry, found in the meaning of form. In this regard, N. Berdyaev rightly says that "every art is symbolic; it is a bridge between two worlds; it is a deeper proclaimer of reality" ³. And the more talented the poet, the more symbolic his works are, in other words, the deeper the meaning of his form. In ingenious works, the imagery of form is combined with the idea of content. They contain no longer just a simple everyday impression, but the entire inner world of the poet with his basic attitude towards being. They contain the poet's philosophy, expressed, of course, not in the conceptual sense of the word, but no less profound and no less universal. "What is the poet's worldview?" asks Berdyaev. And he answers: "It is his perception of the world, his intuitive penetration to the inner essence of the world.

This is everything that appears to the creator in relation to the world and life"⁴. The poet, through the content of his works, tells us more than one particle of reality, more than one aspect of things. characteristic, but his overall attitude towards being itself — its essence and meaning. The content of poetic works is formed by the poet's worldview. The poet, as a philosopher, perceives being in its entirety. This perception of his may have a different psychological path. It may be expressed in other ways. But it always remains the same. perception and experience of being. The object of poetry — in the deepest sense of the word — is being. It is this that the poet experiences in his intuitions and visions. It is this that he expresses in his images and symbols. It is this that constitutes the deepest content of every work. Poetry is the experience of being and the expression of this experience by the visual means of the word. Therefore, H. Rickert quite rightly draws our attention to the matter to understand this unformulated worldview of the poet, this holistic experience of being, if we want to understand works of fiction even as works of poetry.⁵ Here lies metaphysical, emphasized so strongly by Heidegger — perhaps even too strongly — in poetry

basis. "Poetry," he says, "is not just a beautiful companion to our existence, not just a temporary fascination or just excitement and fun conversation. Poetry is the basis that holds history together. Therefore, it is not just a manifestation of culture, much less just a pure expression of some "cultural soul." Our existence is poetic at its core"⁶.

By this, Heidegger wants to say that poetry, as a human creation, reaches the very depths of the depths of our being, that its creation is at the same time the creation of our being. This idea he expresses it even more clearly in another sentence: "Poetry is the creative name of all things "It is not an arbitrary name, but one through which what we speak and consider in everyday speech comes to light."⁷ Therefore, the language of poetry becomes the most essential and metaphysical. The word, which had been erased in everyday speech, speaks again in poetry with all its clarity, reviving its original connections with the thing and expressing this thing as perfectly as is humanly possible. Only on the surface does poetry seem to be false. However, in its depths it hides the very essence of being.

reality. "Poetry," Heidegger continues, "awakens the impression of unreality and dream, compared to the tangible and pure reality in which we think we are at home. And yet, on the contrary, reality is what the poet says and assumes."⁸ Indeed, if poetry is a creative name, if it carries in its word the essence of a thing and its being,

In itself it becomes a greater reality than all that names things only casually and which brings out only the accidental qualities of a thing, because the essence is always truer than its appearances. Therefore, poetry is not a dream and a reverie, but an everyday reality that reveals to us only the banal surface of our existence, and conceals from us that higher one,

a deeper and more meaningful reality that speaks to us in poetic works. Being itself speaks in its entirety and essence: being, not divided into parts as in the sciences and not trivialized in its meaning as in everyday life. Here we have seen the essential

the identity of poetry and philosophy. In their essence, philosophy and poetry are the same thing.

Both are the creative name of a thing. Both express the same one being. Both are creation in the word and through the word. From both of them emanate worlds of essence, more real than any non-essential reality. Being is their deepest basis and object; the creative name is the form of their creation; the word is the means of their creation. If being

If we creatively name it by using a word of the figurative principle, we will have poetry. If we creatively name the same being by using a word of the conceptual principle, we will get philosophy. Philosophy and poetry are two sides of the same thing. Connected by their basis and their essence, they differ only in their superficial, objective forms. This essential identity allows us to look at a poetic work from a philosophical perspective and to express the worldview and worldview inherent in it with intellectually abstracted concepts.

In other words, this identity allows poetry to be philosophized and philosophy to be poeticized not only theoretically, because isn't the "Divine Comedy" a reflection of the philosophy of St. Thomas Aquinas?

Poeticization? The philosophizing of poetry is not its injury or distortion, as some would tend to think. A poetic work that has passed through the spirit of a philosopher remains essentially the same. Only its content, the higher ideological reality expressed by its form, acquires a different objective form. As the content of a poetic work, it was expressed in images and symbols. It spoke to our spirit through the senses. Having become the content of a philosophical work, it is expressed in concepts and principles. It speaks to our spirit through reason and through reflection. In many cases, it becomes even clearer and more understandable because of this.

The new philosophical form highlights the main features of the work's conceptual reality, brings out its hidden outlines, places it before us in connection with other contents already close and known to us, and thus makes it more accessible than when it was clothed in poetic form. The transfer of the conceptual reality of a poetic work to

The philosophical plane highlights reality itself. Here lies the reason why a rare, better work of poetry has not received a philosophical interpretation. The poetic form of a work conveys to us its idea all at once and in its fullness. After all, the image and the symbol cannot be divided. Therefore, we accept this idea as extremely charming, attracting us, infecting us, but often dark, with inexpressible

abysses and depths. Standing before us in the form of an image and a symbol, it speaks to us powerfully, but at the same time mysteriously. We cannot always grasp it. We cannot always descend immediately to the depths of its significance. Most often we have to think about it.

Most often we have to examine it in comparison with other ideas,

to analyze its structure. In other words, we must philosophize, moving it from the visual to the conceptual plane, from a one-time intuitive perception to a partial reflexive one.

This is our daily experience of poetic works. We philosophize everything we encounter in poetic form. Only when a work of poetry is intuitively experienced and reflexively perceived does it become accepted in its entirety. Only then does it reveal its secrets and the light of that higher reality illuminates our spirit.

Philosophizing in the presence of a poetic work fulfills the aforementioned requirement of Novalis: it raises the poetic idea to the height of a principle. In this way, the path to the "Legend of the Grand Inquisitor" is outlined. However, there is another, this time special, reason why we want to apply the law of the identity of philosophy and poetry to Dostoevsky's story. If Heidegger's philosophy can quite rightly be

is considered a commentary on Rilke's poetry, "The Legend of the Grand Inquisitor" can also, or perhaps even more, be considered a poetic reworking of Solovyov's worldview.

Prof. VI. Shilkarsky in his study "Solowjew und Dostoyevsky" (Bonn, 1948) undertakes the task of revealing the history of the emergence of the "Grand Inquisitor". In the first months of 1878, Solovyov gave a series of lectures to a considerable audience in Petrograd.

about the divine-humanity. **"Dostoevsky was a regular visitor to these lectures,**

in which Solovyov's worldview was comprehensively expressed for the first time.

The degeneration of Christianity, and especially Roman Catholicism, was difficult, but a fascinating problem that Solovyov developed in his lectures and which quickly turned into a "general attack" against Rome and, in general, against all of Western Christianity.

"The entire spiritual development of the West," says Prof. VI. Shilkarsky, "determined by the direction of Rome, is depicted by Solovyov as a necessary and consistent slide from the original heights of Christian faith and life. .. This concept is impressive and acquires unity precisely because Solovyov applies the Gospel story **of the three temptations of Christ to the most important steps of this slide. To these temptations, which the Savior resisted, he allegedly completely surrendered to the Western spirit, Rome led on its great roads.** Of course, this did not happen all at once, but in three long successive stages of degeneration in its history.

The spirit of the West, finally subdued by Rome, descended to the first stage, which was necessarily followed by others, **in the way that it was seduced by the supreme power.**

The Catholic Church, having taken up the sword of Caesar and attempted to use state coercion to achieve its goal... The misguided path of power quickly followed...

The second error. The West fell into the clutches of rationalistic hubris, namely, the pride of reason. This error was followed by Protestantism, which replaced the Revelation with decisions of the human mind, or rather, of human perception..."

And finally, **"in the ruins of the gigantic temple of the bloated mind, the third and most dangerous error of the West appeared, which can be called the materialism of the body."**

" The West wanted to turn stones into bread and thus satisfy both physical and spiritual hunger. Thus, the work of Christ was completely destroyed and annihilated" (pp. 8-9). It is easy to understand that **these views of Solovyov made**

Dostoevsky had a profound influence. And his trip to the famous Optina Pustynj monastery, where he Solovyov accompanied him, strengthened not only his friendship with this young philosopher of religion, but also his faith in the conclusions he had heard earlier. If, as Prof. VI. Shilkarsky notes, "some of the twists and turns of Solovyov's abstract thinking remained alien or inaccessible to Dostoevsky, because Solovyov often ascended to the realms of pure thought and therefore lost touch with life experience, then nevertheless that wonderful whole must have attracted him very strongly. And in this whole, it was precisely those beginnings that expressed his deepest convictions in a magnificent, artistically completed vision that made the most powerful impression on him. Solovyov's depiction of the Temptations of Christ probably belonged to these beginnings.

"an application to the entire historical work of the Roman Church" (p. 14). In fact, as we will soon see, the "Legend of the Grand Inquisitor" is also **an application of the same temptations of Christ, only not to the Roman Church alone, but to all of humanity.**

history. Dostoevsky follows the same path in his story as Solovyov. Their

The worldview and worldview we have are the same. Only Solovyov objectifies it in a conceptual form, presenting it in the form of philosophical lectures, while Dostoevsky, on the contrary, chooses a poetic approach and the same higher ideological reality.

objectifies in the form of a wonderful legend. However, the idea that develops in Solovyov's lectures and in Dostoevsky's legend and that underlies these brilliant works is the same. Here, as Prof. Shilkarsky notes, we find precisely the key to the origin of the "Legend of the Grand Inquisitor". Here we also find the key to the interpretation of this legend.

Dostoevsky's work contains a very deep metaphysics of history. Therefore, to reveal it, to express the poetic images and symbols of this work conceptually and in a concrete poetic way,

To elevate reality to the height of principles is the task of this study. How successful the author will be in this is up to the reader to decide.

To be continued...

I THE MEANING OF THE LEGEND

1. PSYCHOLOGICAL MEANING OF THE LEGEND

"The Legend of the Grand Inquisitor," in Berdyaev's words, is a riddle. Not only because the fact that it is not clear to us which side the author supports: the inquisitor's or Christ's; **what is the defense of Christ on Ivan's lips: a true apology for Him or a mockery**

condemnation; but, above all, because we are left with the darkest fundamental

the meaning of the legend. Dostoevsky's "The Grand Inquisitor" is one of the "Brothers"

A section of the novel "The Karamazovs". **What is this section:** a deviation from the main

the direction of the work or the highlighting of this direction? R. Guardini warns us not to consider the

"Legend of the Grand Inquisitor" as a leap of poetic freedom, because "it is embedded in

"in such an important place that her mere presence there forces us to associate her with the entire content of

the novel." On the other hand, however, while reading it, we cannot shake the impression that **her idea**

is far from being a necessity to highlight Ivan's attitude.

In relation to God and the world. It is very possible that Dostoevsky gives here much more than he consciously wants. After all, the poet's ideas do not always coincide with his creative reality. More than once the work lags behind the creator's plans,

expressing only a part of what was wanted and sought. But more than once the work — especially

in works of genius — surpasses the creator's conscious outlines and individual specificities

reveals such perspectives in the image that even the poet himself is surprised. Are all the works

are interpreted according to the conscious wishes of the writer? Are the poet's intentions already the most

authentic measure? It seems that we have just this type of work in "The Legend of the Grand Inquisitor."

What Dostoevsky consciously wanted to say with it, we will probably never guess. Perhaps there is no need to guess. We need to rely on

what he actually said in this legend. **And he said so much in it that a person could hardly have willfully and consciously planned it all in advance.**

The perspectives of the legend and the deepest meaning of its ideas could only be revealed in a moment of great inspiration, when the secrets of things are revealed and their essential connections become clear.

The intersection of conscious desire and spontaneous inspiration in this legend is precisely what makes it difficult to understand. In the history of philosophy and literature, it has been interpreted quite differently. Its analysts (Berdiaev, Frank, Guardini, Rozanov, Steinbüchel, Wolynsky, etc.) usually disagree among themselves regarding individual ideas. **Everyone admits that the legend condemns violence** and defends freedom; **that man is depicted in the light of tragic contradictions**; **that the problem of happiness occupies a central place here**. However, when it comes to saying what meaning the legend as a whole has, opinions begin to diverge. Some believe that this work has only a psychological meaning as a manifestation of Ivan Karamazov's worldview and character.

Others see a moral meaning in it, considering the legend **as a criticism of the degeneration of Catholicism**.

And both are not wrong. In the "Legend of the Grand Inquisitor" there are principles on which various concepts are based and which precisely justify these concepts. This

Dostoevsky's work can be interpreted in many different ways, because it is extraordinarily rich in its ideas and its symbolism. The only question that remains is whether these interpretations — although each is justified in its essence — exhaust the whole of the legend, or whether, perhaps, they are only concepts of its individual ideas, its individual aspects, and its individual origins. The richness of the legend allows us to approach it by various paths. All of these paths may be true.

We only need to choose which of them leads to the very whole of the legend, which allows us to understand not only its individual ideas, but also it itself in its totality and unity.

Without doubting the authenticity of individual paths and individual interpretations, we would nevertheless like to search for the central path and, following it, to bring out the main idea of the legend, and at the same time at least come close to the ultimate meaning of this great work. "The Legend of the Grand Inquisitor" is peculiar in that it has **two authors: Dostoevsky and Ivan**

Karamazov. In the novel "The Brothers Karamazov", Dostoevsky does not create it directly, but tells it through Ivan's lips. Ivan Karamazov is a very peculiar person. His brother Alyosha once remarks to him: "Dmitry (Ivan's other brother. — Author)

They say about you: Ivan is a grave. But I say: Ivan is a riddle." This juxtaposition of the grave and the riddle precisely expresses Ivan's character. The features of the grave arise for him, as he himself once admits, from his "Karamazovian baseness." This is the strength that endures and sustains everything. Ivan is the son of a drunkard, a libertine, a usurious father and an old general's wife who grew up as an orphan, a tortured, unhappy woman, hysterical, but noble and beautiful in spirit mother. This inheritance left a clear mark on Ivan's spirit. He is in a way divided. The earthly strength of the body has acquired a kind of independence in him. He feels its lowliness, but cannot overcome it and

to harmonize with his spirit. Ivan is seriously ill. His illness lies somewhere in the depths of his soul. He feels his own decay. He feels that a lowly person, a butler, a dishonorable and vile creature lives in him, which is especially clearly manifested in Ivan's conversation with Smerdyakov, when Ivan indirectly, but

clearly feeling it in his subconscious, he gives his consent to kill his father.

"I am a butler. I am a bug," Ivan repeats more than once. And this butler, this low, relaxed force draws Ivan to the earth, to nature, to demonic and at the same time to death. Ivan is a grave because he carries within himself the corruption of human nature.

But Ivan is also an enigma. He is deep by nature. Although he is of a "Euclidean spirit," he tries to penetrate with his mind into the depths of the world order, to draw wisdom and knowledge of life from them. However All the questions Ivan raises, all his wisdom and decisions are not illuminated by the clear light of truth. They are all dark. They all have big question marks. Ivan rejects everything that his mind cannot comprehend. However he does not build anything new in place of the rejected solutions. Ivan lives a life of mystery. He tries with all his might to guess this mystery. However He fails in this task every time. His riddle is infinitely dark and infinitely difficult, because its object is *the Absolute*. Behind all of Ivan's questions and decisions stands *God*. With His ambiguity He troubles Ivan's mind. With His works He causes him suffering. With His immutability He awakens the anxiety of his spirit. Ivan does not deny God. True, in some moments of his spiritual darkness he doubts His existence or at least begins to ironize this difficult problem. His irony and skepticism give others the impression that Ivan is at least an agnostic.

This is the meaning, let's say, of Elder Zosima's remark that Ivan probably doesn't believe. to the immortality of the soul or to what he has written on the subject of the Church. However, this is only a manifestation of a ceaseless and at the same time fruitless search. In the depths of his spirit, Ivan carries God as some great unsuspected riddle, to which he returns even during hallucinations (cf. his conversation with the devil) and without solving which he becomes ill and suffers. In one of his conversations with Dimitri, Alyosha beautifully describes the general Ivan's mood: "Ivan is not looking for money or peace. He is looking for suffering."

This man then confesses to his brother Alyosha that he wrote a poem "about a year ago", a kind of "absurd story", which he could tell right there, if only Alyosha had another ten minutes of time. Ivan's proposal does not come as a surprise. It is the conclusion of a long conversation between the two brothers on the website of "Sostiny". After ordering fish soup and tea, the two begin, as is customary for Russians, to talk not about everyday matters, but about the deepest secrets of existence. God and his relationship with the world quickly become the central issue of this conversation. Although Ivan at one point ironically advises Alyosha not to think about whether God exists or not, because these are questions that are not suitable for a spirit created in three dimensions, he himself constantly returns to them and constantly resolves them. And this decision of his is very peculiar. Several times he emphasizes to Alyosha insistently: "I declare to you that I recognize God... I recognize God and not only Him."

Moreover, I acknowledge both His universal wisdom and His purpose, which are completely hidden from us; I believe in the inner order, in the meaning of life; I believe in the eternal covenant." However, this confession does not reassure Ivan. As he concludes his Credo, Ivan

emphasizes: "I acknowledge God. But with all due respect I return to Him my
"In other words, *Ivan denies not God, but the order He created.* "It is not God that I do not recognize,"
he says very clearly, "but the world He created." Ivan even claims that this order can be whatever it wants,
"parallel lines can intersect, I can see it myself and say that they intersect. And yet I will not recognize
it. This is my being, this is my statement, Alyosha." The existence of the divine order and its recognition in
Ivan's consciousness are separate. This order, insofar as it manifests itself in our

world, Ivan cannot justify it. He finds no reason to consider it valuable and therefore
refuses to join it, even though he acknowledges its real existence.

He remains close to the divine world, he remains alone, unable to come to terms with what God has done.

By calling Ivan to be, God has, as it were, given him

a ticket to enter His creation and share in the fruits of His creation. Unable to justify the world and life,

Ivan returns this ticket back to God and remains alone with his thought. In this regard, Ivan, using M.

Scheler's typology, could

to be called "homo atheist", that is, a person who, although theoretically recognizes God (Kant's
antithesis!), but who pushes Him aside in order to save

your own freedom and your own understanding and experience of values.

"Can you explain to me why you don't recognize the world?" Alyosha asks Ivan.

In response to this inquiry, Ivan begins to address the extremely confusing and never-to-be-solved problem

of the meaning of evil. The existence of evil, especially suffering, in the world seems to him to be

an absurdity that has no basis in anything and cannot be justified in any way. And in order to express the

full horror of suffering, Ivan descends into the very depths of its meaninglessness. He

does not blame God for the suffering of adults. "I am not talking about adults. They are dependent and

unworthy of any love. They deserve a certain kind of retribution. They ate the apple, they knew what is

good and what is evil, they became like gods. They still eat the apple today." A little later, Ivan repeats the

same thought: "I am not talking about the suffering of adults.

They ate the apple, and the devils took them away." However, in addition to adults, there is also *suffering in*

the world of children. Why do children suffer? "After all, they have not eaten the apple and are still innocent...

If everyone must suffer to redeem the everlasting covenant, then what do children have to do with it?

"Tell me! It is completely incomprehensible why they have to suffer and why they have to redeem the

covenant with suffering?" And at this point Ivan tells Alyosha a whole series of terrible stories.

the most terrible stories, which are precisely intended to show the inscrutability of children's suffering

and at the same time the inadmissibility of the divine order of the world. He tells how the Turks, in battles

with the Russians, tore babies from their mothers' breasts, threw them into the air and caught them falling

on bayonets; how they drew a pistol from a child and, when the child, smiling, stretched out his

arms for him to take, shot and crushed the child's head;

like a child who, by throwing a stone, injured the general's dog, and like a general who organized a

hunt, ordered that child to run, and set dogs on him, who killed him

torn to pieces; like a father beating his seven-year-old daughter, beating her

a minute, five minutes, then further, further and as if the court, to the great delight of the crowd,

acquitted this father. All these stories, of which Ivan says he has collected quite a lot, do not give him

peace, and in their presence he cannot

to agree to join the divine order. "I want to see with my own eyes," he says bitterly, "how the deer will lie down next to the lion and how the slain will kiss its killer. I want to be there and see how everyone will suddenly understand why all this has happened. All the religions of the earth are based on this desire. I am also a believer. But here — the children remain.

What am I going to do with them? Here is a question that I cannot resolve. I have said it a hundred times: there are many questions. But I will only take children, because here it is irrefutably clear what I want to say." The suffering of children, in Ivan's opinion, best demonstrates the inscrutability of the world order. Such an order, where the suffering of an innocent baby is possible, is not worth recognizing. "Such a deal," says Ivan, "is valued too highly. At least my wallet does not allow me to pay so much for the entrance fee. That is why I hasten to return it ticket. If I am a decent person, it is my duty to do this as soon as possible."

The suffering of an innocent baby stands between Ivan and God like an indestructible and impassable wall. The problem of theodicy stands out in all its clarity here.

While telling stories of children's suffering, Ivan asks at one point: "Is there a being in the whole world who could forgive, who would have the right to forgive?"

Towards the end, Alyosha remembers this question: "You asked first," he says, "whether there is a being in the whole world who could forgive, who would have the right to forgive. But such a being exists! He can forgive everything, everyone without exception and for everything, because He Himself shed His innocent blood for everyone and for everything. You have forgotten Him. The whole structure is based on Him, and it will be cried out to Him: You are righteous, Lord, for Your ways have been opened for us." Then Ivan responds: "Ah, the Only Innocent One and His blood! No, I have not forgotten Him. On the contrary, I have been wondering all along why you do not bring Him up to me, since others put Him first in such disputes." However, instead of entering into a discussion, Ivan suddenly notices that he has composed the poem mentioned at the beginning and can recite it. "You wrote poetry?" Alyosha is surprised. "Oh, no," Ivan replies with a smile. "I have never written a couple of lines in my life. This one I just thought up the poem, without writing it down, and kept it in my memory. I thought it up out of admiration. You will be my first reader, or rather listener."

And it is at this point that Ivan tells the "Legend of the Grand Inquisitor."

The legend is therefore Ivan's answer to Alyosha. In this respect, it is a continuation of an earlier story about the absurdity of the world, about the existence of suffering, and about man's inability to reconcile himself with the divine order of being. In it, Ivan only expands and deepens what he had already said before. The very introduction to the legend is a reinforcement of Ivan's attitude. If earlier Ivan told Alyosha about suffering in this world and made people themselves the tormentors, then in the introduction to the legend he moves to the otherworldly realm and tells about the suffering of that life, the author of which is no longer man, but God himself. Previously, Ivan had collected various stories from newspapers. Now he tells about sixteenth-century literary works depicting the suffering of that life; about dramas in which saints, Mary, and the Lord God himself act. As if by accident, he mentions a work called "The Journey of the Mother of God through the Land of Suffering," in which Mary is taken down to hell. There she has the opportunity to witness the suffering of sinners. They are all floating in a sea of fire. Some are so deeply immersed that God has even forgotten them. The Mother of God is moved by such

In the face of suffering, she falls on her knees before the throne of the Most High and asks for forgiveness for everyone - without exception. "Her conversation with God," Ivan observes, "is extremely interesting. She begs, she does not stop begging, and when God shows her the pierced feet and hands of her Son, asking her: "How can I forgive His executioners?" - she orders all the saints, all the martyrs, all the angels and archangels to fall on their knees with her and ask for mercy for everyone without exception." Mary and all prayers of saints ending with God agreeing to stop the damned suffering from Good Friday before Easter until Pentecost.

By recounting this content of the old drama to Alyosha, Ivan is precisely wanting suffering.

to transfer the unreason to the other world. It is not for nothing that He allows Mary to ask for mercy. Mary's request is precisely to reveal the unreason of the sufferings of hell.

If God torments the damned because they killed His Son, then this Son

is also the son of Mary. Why can a mother give her son to the executioners, but not a father? Why do martyrs who were themselves killed pray for forgiveness? Why is the murdered Son of God himself silent in the end? What does this temporary cessation of suffering mean? If suffering can be temporarily stopped, why can't it be completely forgiven and the condemned freed? These thoughts suggested by Ivan's story make God

some kind of executioner, some kind of stubborn in his own righteousness, who relies on the causal connection between guilt and punishment, and forgets the purifying power of love.

The introduction to the legend turns into a further course of Ivan's trial of God, even more fierce than the children's stories. Suffering in this world, even if it is very unreasonable, still ends with the death of each sufferer. Meanwhile, suffering in the afterlife is immortalized. At the same time, their impermanence is also immortalized as a great and undeniable manifestation of the entire divine order. With the introduction to the legend, Ivan only emphasizes even more his determination not to join the order created by God and justifies his desire to return the entrance ticket to Him.

The further course of the legend also organically integrates into Ivan's entire worldview.

By pointing to Christ, Alyosha wants to destroy Ivan's position, to knock out of his hands the main argument that God created an absurd order in which a person cannot get married. However, by telling the legend, Ivan gives Alyosha the answer,

in which he tries to reveal that even the order created by Christ himself is absurd.

Christ brought His teaching to the world and proclaimed it. However, this teaching of His is unbearable for man. It is suitable only for the chosen ones. Meanwhile, millions of ordinary people everyday people are unable to fulfill the requirements of this science because they are too weak.

Their nature longs for happiness, peace, and daily satiety. Meanwhile, in their place Christ has brought freedom, constant anxiety, and struggle. His teaching demands that man decide for himself according to his own conscience, to leave the bread of earth for the bread of heaven,

to endure without merging his person with the mass and dissolving into a pile of ants. However

This order created by Christ is for the common man, for that "uomo qualunque" who acquires increasingly important not so much in politics as in culture, is experienced as a heavy and unbearable burden. Therefore, in Ivan's opinion, it is absurd to proclaim to the world such principles that it does not believe in by its very nature. With his legend, Ivan wants to show that the order proclaimed by Christ develops in history into its own

opposition precisely because of the internal incompatibility with human nature. The Grand Inquisitor and his supporters were also disciples of Christ at the beginning. They also lived in the deserts and on the roots of myth. However, realizing that the order of Christ was unbearable, they went back, corrected the teaching of Christ, building it "on mystery, on miracle and on authority." They deprived man of his internal and external freedom in order to make him calm and happy. They judged his conscience with authority, so that he himself

They declared his faith a secret so that he would not have to make a decision.

They performed miracles before his eyes to persuade him to believe.

truths not because of the internal power of the word, but because of the external power of the sign.

But all this "correction" was in reality nothing more than a fundamental denial of the order of Christ.

The Grand Inquisitor stood before Christ not as His continuation, but as His final and essential negation. Therefore, in the end, he himself admitted that he was no longer walking with Christ, but with *him*, with that "wise and powerful spirit of the deserts."

Fifteen centuries were enough for the order of Christ to develop into its opposite. And who is to blame for this? None other than, in Ivan's opinion, Christ himself. At the beginning of his earthly life and work, He was warned. He was shown the true nature of man. He was called upon to take bread, miracles, and power into his own hands. But

He did not listen. He rejected temptations, which means he despised reality, remaining firmly attached to the ideal he had conceived. But this ideal turned out to be too high. It turned out to be an illusion, and therefore it collapsed quite consistently. In the order created by Christ and — what is most amazing — in the name of Christ himself, the spirit of the desert began to operate.

The Antichrist defeated Christ because he ignored real human nature.

In his story, Ivan tries to symbolically develop the famous saying of B. Pascal:

"Qui veut faire l'ange, fait la bete." This is Ivan's answer to Alyosha, an answer given not in a direct way, not in the form of a rational argument, but in the form of a poetic work.

In "The Legend of the Grand Inquisitor," Ivan clearly wants to say that his entrance ticket he returns without even considering Christ, because he also follows in God's footsteps and also continues God's absurd order. God is judged by Ivan himself. He makes the judge of Christ an inquisitor, who in his speech unravels the depths of human nature, trying to show how much these depths differ from what Christ demands in his teaching. Christ is silent all the time, as if he sees his irreparable mistake and wants to say something.

In this respect, the legend is truly *Ivan's answer*. In it, Ivan reveals both his character and his relationship with God and the world. That it is intertwined with the entire structure of Ivan's spirit cannot be doubted, if only because Dostoevsky makes it Ivan's work. Like every creator, Ivan also reveals himself in his work. The "Legend of the Grand Inquisitor" told through Ivan's lips turns into his own confession, a revelation of his deepest experiences and reflections. This is its psychological meaning.

It is true and well-founded. However, it does not seem to exhaust the whole of the legend. Our

In my opinion, "The Legend of the Grand Inquisitor" is more than just a poetic portrayal of Ivan's character and his views.

On Ivan's lips, the inquisitor's words sound like an unforgiving criticism of Christ's behavior and His teaching. However, reading these words, one cannot shake the impression that

that all this criticism ultimately turns into the most beautiful apology for Christ. Such an impression It's not just us who get it. The first "reader" of the legend, Alyosha, also got this impression. When Ivan finished, he exclaimed: "Your poem is a glorification of Jesus, but not a contempt, as you wanted!" So Alyosha understood that Ivan wanted to justify himself, he wanted to criticize the order of Christ; that he himself spoke through the lips of the inquisitor, but that in the end a deeper meaning broke through all his wishes, contrary to Ivan's intellectual plans. Instead of despising Christ, criticizing him, showing the absurdity of His work, Ivan finally recognized and revered Him. He consciously wanted Alyosha shows that as the order of Christ develops, it comes to its opposite. However, having chosen the path of poetic symbolism, he himself came to the opposite of his desire: *his criticism turned into an apology.*

This turn of the legend gives us reason to assert that it is not entirely exhausted by Ivan's desire to answer Alyosha; that Ivan's justification and justification of his views constitute only *the foreground* through which deeper perspectives break through. The desire to justify oneself is the concreteness from which the legend was born and which gave it a dialectical structure. However This concreteness, once assimilated, acquired a higher meaning, turned into a symbol of a deeper reality: its dialectic broadened, even became universal. Therefore, the entire meaning of the legend can only be reduced to Ivan's psychological case, defending his position in front of Alyosha, would mean deny the symbolic nature of this work. In that case we would only perceive that first plan, only its psychological framework, only its psychological motive. Meanwhile, its second plan, its metaphysical symbolic meaning, would remain undisclosed. And without this meaning it would be just a simple picture, even a kind of pamphlet, mistakenly considered by Dostoevsky himself and others to be his best work. We do not deny the legend's connection - and it is quite deep - with Ivan's spirit, with his character and with his views.

The legend of the Grand Inquisitor *can* be interpreted psychologically. It provides a lot of valuable material for understanding Ivan's personality. We only want to say that this legend goes beyond Ivan's personality and leads us to a more general and deeper problematic; that its psychological meaning is not yet its deepest for her. Dostoevsky's "The Grand Inquisitor" *is* Ivan's answer. But it is *more* than *just* an answer.

Here we also become aware of the question of whether it is possible to interpret this legend separately from the novel as a whole. Some deny this possibility. Guardini, for example, notes that "the frequent practice of taking the legend as a complete whole falsifies both the author's intention and destroys the artistic connection"². In Guardini's view, Dostoevsky's "The Grand Inquisitor" can be understood only in the totality in which it stands. In fact, if we understand the legend *only* as Ivan's answer, that is, if we give it only *a psychological* meaning, then it will not be possible to separate it from the whole of the novel. Being full of the manifestation of Ivan's character and his views, it will remain adult with the development of his personality and will have the same meaning as all the other signs of his inner life: his stories about children, his conversation with the devil during a hallucination, his speech in court. Just as these things cannot be taken out of the novel and given an independent meaning to them, so it will not be possible to take them out of the novel and give them an independent meaning.

"The Grand Inquisitor".

But if this legend is *more* than just Ivan's answer, that is, more than just a manifestation of his personality, then this "more" will precisely allow it to be detached from the whole

novel. Having, in our opinion, a deeper metaphysical meaning, it naturally breaks away from Ivan's personality and turns into an independent whole: not with its own external structure, not in its psychological material, but in that deeper reality which it signifies by its symbolism. Without being exhausted in psychological sense, it is at the same time not satisfied with Ivan's personality and becomes possible to study separately. Therefore, when separating this legend from the whole novel "The Brothers Karamazov", it is perceived *in a different* respect than when it remains as an organic part of this work. By leaving it in the novel, its psychological meaning is positive as a manifestation of Ivan's spirit. By separating it from the novel, an attempt is made to reveal its metaphysical symbolic meaning, no longer having any connection with Ivan's character and with his views. The legend is not a leap of Dostoevsky's poetic freedom into

country from a psychological point of view. However, with its deep symbolism it nevertheless breaks through the boundaries of the novel and its ideological content is not satisfied with the outline of the novel. Therefore, when examining it psychologically and aesthetically, literary, it must be taken from "The Brothers Karamazov" in the whole, because in these respects it is a real part of the novel. But when examining it philosophically, in search of its metaphysical symbolic meaning and in order to reveal its secondary plan, it is not only possible, but also *necessary* to take it apart from the novel as an independent whole. In this case, the author's spiritual desire to reveal Ivan's attitude does not suffer.

(psychological side), nor the artistic connection to depict the development of Ivan's personality (aesthetic side). Meanwhile, the legend symbolically expresses a higher reality reveals itself to us in all its beauty and wonder.

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You can find the continuation here: <https://www.maceina.lt/pdf/didysisinkvizitorius.pdf>

***Cathars, Albigenses** – historians write about them:

Cathars (lat. *Cathars*, from Greek **katharas** 'pure') or **Albigenses**

(after the city of Albi) - professors of a form of Christianity in southern France and northern Italy in the 11th–14th centuries, recognized as a heresy by the Catholic Church.

The Cathars called for a return to the early principles of Christianity, preaching ideas of poverty, asceticism. Did not recognize the sacraments. Claimed that God (Paraclete) (*read below*) created only the spiritual world, and **Satan (Demiurge) created the earthly world.**

The Cathars, unlike Catholic medieval Europe, **believed in the importance of spiritual salvation.** According to them, **the world is dominated by violence, death, and suffering, because he is enslaved by the evil one.**

The Albigenses demanded **the abolition of church land ownership, tithes, and indulgences.** They sought **wealth equality.** The Albigenses **believed in human reincarnation.**

Pope Innocent III (called the Antipope) declared a crusade against them (1209–1229), which began the Albigensian Wars, which lasted from 1209 to 1229. During these campaigns, about 500,000 men, women, and children who refused to be

to be baptized and serve the Roman Catholic Church. Hundreds of Cathars in smaller towns were burned. Every girl from the age of 12 and every boy from the age of 14 was questioned about this faith. The judges left them only one

The Cathars were given a choice: renounce their faith or die. Most of them chose a terrible death by burning. The Cathars were finally suppressed by the Inquisition at the end of the 14th century.

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****Paraclete** - (Greek: *parakletos* - called upon, defender, guardian) - Christianity a concept that refers to the divine intercessors of people sent to earth by God the Father - Jesus Christ and the Holy Spirit; the term is used in the New Testament only by the evangelist John.

Paraclete - (Greek: *parakletos* - called upon, defender, patron) - a Christian concept denoting the divine intercessors of people sent to earth by God the Father - Jesus Christ and the Holy Spirit; the term is used only by the evangelist John in the New Testament.

Paraclete (Greek: *paraklytos* – intercessor, comforter), in the Bible (New Testament) **the Holy Spirit in the farewell discourses of Jesus presented by the evangelist John**. The Paraclete is also called **the Spirit of Truth**, who as the teacher of truth, the advocate of believers, and the inspirer of the apostles, sent by God the Father through Jesus, will teach the disciples about Jesus after he has departed from our visible world. Christ's truth and will make disciples of it witnesses to the world (John 14:16-26; 15:26; 16:7-15). In 1 John 2:1 **Jesus himself is the Paraclete who intercedes for sinners.**

<https://lt.wikipedia.org/wiki/Cathars>