

ARTIST OF THE SPIRITUAL WORLD OF HUMAN

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Annotation.

The article reveals the theme of art as a form of knowledge of the science of reality. It is said about the typification of images created by means of abstract concepts. About the imagination of the artist, the words are exaggerated and strengthened with the help of their vision of the properties and aspects of typical phenomena that are of interest to them.

Key words and expressions.

art, type, image, artist, word, recreation, imagination, vision, reality.

Art creates images in order to reflect life in its own way and comprehend it. But science also very often uses images as an aid in the presentation of thought. Science needs images in order to make reasoning and conclusions created by means of abstract concepts directly tangible, visual. Science uses images to illustrate its generalizations; it creates illustrative images.

But at the same time, they always take such typical phenomena that existed or exist in reality, in which scientists themselves or other people could see, comprehend, evaluate the degree of their typicality and then draw, photograph, describe with preservation of all their details, all their individual traits. Scientists do not have the right to invent illustrations for their generalizations, create them in their imagination, exaggerate and strengthen with the help of their mind the properties and aspects of typical phenomena that interest them.

Often such images are created in order to capture important events for people from their personal, family and everyday life. They appear in private correspondence, diaries, memoirs, or memoirs, the Latin word "memoria" is memory. Such, for example, are the talentedly written memoirs of T.A. Kuzminskaya, Leo Tolstoy's sister-in-law, "My Life at Home and in Yasnaya Polyana", in which she tells in detail about her youth, life in her family and visits to Tolstoy's estate, who became her sister's husband.

Sometimes such images are created in order to keep the events of civil life in the memory of society. In ancient times, they were created by chroniclers, most of

them learned monks, whose records remain priceless monuments necessary to establish the faces and events of the distant past.

In recent centuries, due to a sharp change in social life, the development of means of communication and the press in society, there has been an increasing interest in figurative information about the most important events that have just occurred in the social, economic, political, cultural, industrial life of different peoples of the world.

The authors of such works strive to draw the attention of others not to the general properties of what happened, but to its unique, individual features. They create images for the cognition of the individual in reality and do not make any generalizations. As a result, images appear that convey information about what once happened somewhere.

Art transforms in its images the individuality of phenomena so that they become even more typical, so that they embody their essential features even more clearly, vividly, and completely. It creatively typifies life. Therefore, the typification of life can be carried out by depicting its phenomena only in images, another distinctive feature of artistic images is their clearly tangible emotionality. Public interests and ideals, in the light of which the creators of works of art are aware of the typical phenomena of life, always give rise in their souls to the corresponding feelings, experiences, aspirations. And creating images of the typical, they express their emotional attitude to reality in them by selecting and arranging the individual details of the depicted - the details of artistic images, as well as external means of depiction - artistic speech, combinations of sounds, facial expressions and gestures, outlines and colors. etc. Artistic images are distinguished by emotional expressiveness of details.

The next distinctive feature of the images of works of art is that they are always the main and self-sufficient means of expressing the content of these works. They do not supplement pre-given or supposed generalizations of life as illustrative examples, but contain generalizations of life only in themselves, express them in their own "language" and do not require additional explanations.

These properties of art images stem from the specific features of its content, its significance in people's lives. Hegel called the initial period of the formation of art "pre-art". It would be more correct to call it syncretic creativity.

Literature is the art of the word, and the word—more precisely, human speech—is a universal means of knowing life. Therefore, the master of the artistic word has such an opportunity to show how a much broader and more versatile

reproduction of life than other types of art. Therefore, in works of verbal art, all aspects of their content and form can receive a more distinct and clear dissection, better succumb to comprehension in their relationships. The dialectical understanding of art developed by Hegel, according to which every work of art is a unity of opposites - the "idea" and the "images" that embody it - must be recognized as quite convincing. But, obviously, not every "idea" can require a figurative form of expression for itself.

Therefore, human life in its essence is always more or less complex, versatile, contradictory. Nevertheless, various essential aspects, relations, tendencies of socio-historical life, embodied in the human personality and being its characteristic, are always in it in the deepest internal unity and interpenetration. And if some of these relationships are more actively manifested in the individuality of a person, then they always, to a greater or lesser extent, embody all others, revealing internal connections with them and through this, as it were, representing the human character in its integrity. This is where the potential richness of the content of works of fiction and art in general lies, in which it differs from the works of other types of social consciousness.

The embodiment of the essential socio-historical features of human life in something individual, creating the character of the latter, is a specific "internal form" of verbal art as a natural variety of the consciousness of society. In individual works of art, such an embodiment is their "law".

This is basically what is formulated in the philosophical proposition that art reproduces life in the form of life itself. The ancient philosophers also had this in mind, asserting in the language of their era that art is "imitation of nature."

Reproducing the characteristic of human life, verbal art, of course, cannot be indifferent to the degree of characteristic of the phenomena of reality themselves, and their figurative reproduction. It looks for the most characteristic phenomena in life and proceeds from them in the creation of its images. But art is not content with the degree of characteristic that can be found in life: it aspires to a higher level.

This means that all those "features" of life that are not "omitted" by the artist and from which, when they are reproduced, artistic images were formed, in one way or another express the content of the work of art. According to Hegel, art "turns any image at all points of its visible surface (as it were) into an eye that forms the receptacle of the soul." "It turns into an eye," the philosopher wrote, "not only the bodily form, facial expression, gestures and demeanor, but in the same way,

actions and events, modulations of voice, speech and sound throughout their length ... And in in this eye the free soul is known in its inner infinity.

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