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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy  
(Doctor of Science)

**IN THE STRUCTURE OF PHILOSOPHICAL THINKING  
PLACE AND ROLE OF ARTISTRY**

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## GENERAL CHARACTERISTICS OF THE WORK

**The actuality of the subject.** The humanity is constantly evolving. The development of science and technology, the dynamics of scientific knowledge encourage people to think more , to search widely. Adequacy of people's material security is a serious issue in itself, but a person's life does not depend on material provision and the scope of his mental capabilities only, but also on the level and quality of his spiritual harmony. Increasing the scientific potential of a person who is constantly striving for improvement allows him to realize himself in all areas of thinking. The basis of the study is modern philosophical and conceptual approaches that emerged against the backdrop of the emergence of universal systems, a product of analytical and synthetic thinking, and the latest achievements of scientific modeling used in various fields of knowledge. This is an important point that actualizes the research topic.

In the structure of philosophical thinking, the research approach considers the phenomenon of art as a special model of thinking, considers its immanent and transcendental aspects as an act of consciousness.

Kant noted that none of the a posteriori-experimental judgments has an analytical content, that is, does not distinguish between an object and a subject, generalization is carried out only by synthetic thinking. Such generalization creates a cumulative character. In analytical judgments, the object and subject of the topic are determined, therefore any analytical judgment is a predicate and can make a certain judgment. He substantiates abstract models of thinking both from a purely scientific and logical point of view, and from the point of view of philosophical thinking. In the process of modeling the artistic phenomenon in the structure of philosophy, philosophy acquires all the internal potential of consciousness and the intensity of thinking. The research of the artistic phenomenon in the structure of philosophical thinking, on the one hand, allows to penetrate deeper into the essence of Kant's theses "aimless purposefulness" and "usefulness", on the other hand,

creates conditions for actualization as a specific scientific and philosophical center for research against these theses.

Modeling is the basis of the creative process. Thomson (Kelvin) wrote in his famous "Baltimore Lectures" that understanding an event is the construction of its mechanical model, but it is not a scientific and methodological innovation, but a generalization of centuries of creative experience.

The human mind is created in such a way that no ideal image can be arranged without abstracting the objective mobility, setting it to all the parameters of the perceived existence, changing its volume and size, and already abstraction. The process of cooperation of the ideal image is the main issue in the reasearch of modeling, the essence of understanding. Another aspect that makes the topic relevant is the fact that, against the background of the material and technogenic development of the world, the models of thinking have lost their figurative structure. The process of destructurization is observed in the fields of thinking, in creative thinking. Structuralization is associated not only in mass culture, but also in deviations from harmonious approaches in all areas of thinking. In creative thinking, with the loss of art and the elimination of idealization in works of art, the world is changing harmoniously and gradually approaching the chaotic content. However, all these processes are not able to break the act of idealization in the inner nature of consciousness, the mind retains idealization and modeling in its inner gene-text nature.

The fact that research focuses on the main areas of development of philosophical discourse, its modern concepts and features, and the fact that modeling is related to language, makes it more relevant by bringing the topic closer to cognitive research. In the study of the place and role of art in the structure of philosophical thought, special attention was paid to language modifications, and the author used the concept of "auraanalysis" for the first time in his research to describe the phenomenon of mental artistic art. Since serious analysis and synthesis was required by the above, the author tried to study the conceptual foundations of scientific and

philosophical thinking, and these foundations formed their own manifestations.

**Work out the topic.** In the structure of philosophical thinking, the phenomenon of art as an act of perception, the natural-internal control of the process of consciousness itself is decided, the scientific result is connected with the rational and irrational aspects of thinking. In the research work, these cognitive acts are based on that causal moment of contact. In addition to the logical-rational<sup>1</sup> aspects of this relationship, the work also draws attention to the irrational aspects.

This is how the generalization model of thinking emerges. Initial ideas about this began to spread in the 50s and 60s of the twentieth century after the articles "The role of models in science" by N. Wiener and A. Rosenblut. Later, using models of thinking, it was applied to other areas of science, and these parts gave a leading impetus. This process manifested itself in the mathematical modeling of socio-demographic changes in the spheres of public consciousness, in the creation of "cliodynamics" for the laws of historical evolution (P.V. Turchin, 2003) and in other cognitive models applied in other sciences. In the field of mathematical modeling M. Wartofsky, A. Rosenblut, N. Wiener, D. Eishbin, L. Wittgenstein, A. Turing, psychological risk V. Wund, U. James, S. L. Rubinstein, L.S. Models of scientific thinking of Vygotsky, J. Piaget and others began to be applied. Each of these models of thinking emerged as a system that summarized the scientific results of the field in which they were applied. V.A. Stoff (1915-1984) in his book "Modeling and Philosophy", revealing the scientific-philosophical essence of modeling, wrote that models act as a kind of idealization and simplify the scientific truth, regardless of the field of abstract materials. Stating that rational and irrational aspects of thinking are used in all models, VA Stoff noted that art is connected with the universal means of idealization. The model of

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<sup>1</sup> A.B. Mammadov, V.I. Ismayilov, F.A. Mammadov. Rationality and irrationality Baku, "Science", 2010, 880 p.

thinking is an objective expression of the real picture of reality in the human mind.

Modeling of areas of public consciousness is still relevant today. L.A. Zags in his work "Artistic Consciousness"<sup>2</sup> describes art as the creation of an ideal structure, and justifies the creation of artistic consciousness as a creative process, as an expression of the inner nature of thought. The study of the phenomenon of art occupies a special place in the work of S. Khalilov. The author repeatedly returns to this topic in various works, emphasizing the ideal connection between the structural structure of thought and its material. In S. Khalilov's<sup>3</sup> work, philosophical thoughts are at the intersection of logical and illogical. S. Khalilov explains the phenomenon of art in the structure of philosophical thinking not only theoretically, but also with his own specific model of scientific thinking. In the author's work, the model of thinking called Abu Turha's doctrine of "space of thought" is presented as an abstract model of space, and in this space model is generalized by the laws of analytical thinking and special thinking of irrational thinking. In this spatial model, S. Khalilov, as an act of thinking, shows the contours of rational and irrational thought in the phenomenal time space and in the space of thought. In Abu Turha's so-called "space of thought" model, fact and event are combined at such an ideal point that the metaphorical high-level space of thought in the process of consciousness is not an ordinary idea or a sudden, mechanical thought movement, but an ideal model of thought, a different philosophy. expresses the phenomenon.

Idealized abstract logical reasoning derived from reality, the reduction of already conscious problems, enters as a product of primary information. In other words, the size of the information determines whether it has an aesthetic. But the real point is what happens during the reduction of the second process in the process of consciousness. Unlike the first reduction, where and how the second

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<sup>2</sup> Zacks, L.A. Artistic consciousness. Sverdlovsk: Ural University, 1990, 212 p.

<sup>3</sup> Khalilov S.S. The similarity of time and space in the teachings of Abu Turhan // Philosophy and socio-political sciences. Scientific-theoretical journal / 5-6. Baku: "Azerbaijan University" publishing house, 2008, p. 176 - 187.

reduction process takes place, the internal-biological and genetic essence of the form and process of thinking today is the field of study not only of philosophy, but of all other sciences related to the process of thinking and consciousness. According to neurobiologists, activity joins thinking as a phenomenon of "autopoiesis"<sup>4</sup>, but the complicating force of the problem is the second time, how verbalization takes place during re-reduction, the role of language in this verbalization<sup>5</sup>, idealization in consciousness and the phenomenon of art. The most important experience in modern philosophical approaches is how man perceives the world, and the mechanism<sup>6</sup> of this perception is realized in forms and processes, as well as finding the intersection of scientific theory and consciousness. The research of "qualia", which is of great interest to modern cognitive philosophers<sup>7</sup>, is aimed at solving these problems. Although the essence of the second modeling of the act of thinking is to use it, and its content is still the object of research. Approaches to the problem from the philosophy of the ancient world in the dissertation, research on the Suur Act in the Western way of thinking, including I. Kant's views on "pure intellect", Hegel's research in the field of Aesthetics and Public Thought. The results of the idea, as well as the ideas obtained in connection with the

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<sup>4</sup> Maturana W.R., Varela F.H. The tree of knowledge is the biological roots of human understanding. Moscow: Progress-Tradition, 2001, 224 p.

<sup>5</sup> Kuliev G.G. Metaphor and scientific knowledge. Baku, 1987.

<sup>6</sup> Mirzajanzade A.Kh. On the way to the XXI century. Baku: IPP "OSCAR", 2001

<sup>7</sup> Merleau-Ponty M. Phenomenology of perception. St. Petersburg: Yuventa, 1999. 603 p.

Dennett D. Ontological problem of consciousness / transl. from English. A. L. Blinova // Analytical philosophy: Formation and development (ontology) / comp. A. F. GRYAZNOV - M.: DIC "Progress-Tradition", 1998. - S. 361-375.

Chalmers David. The Conscious Mind: In Search of a Fundamental Theory. per. from English. M.: URSS: Book house "LIBROKOM", 2013. - 512 p. (Philosophy of consciousness.).

Penrose R. The new mind of the king. On computers, thinking and the laws of physics = The new mind of the emperor. About computers, mind and laws of physics / Per. from English. under total ed. V. O. Malysenko. - 4th ed. — M.: URSS, LKI, 2011. — 402 p. — (Synergetics: from the past to the future). - ISBN 978-5-382-01266-7.

phenomenon of artistic thinking were summarized and used in the work. Modern help researchers LS Vygotsky, GD Gachev, M. Buber, LA Zags, VP Branski, AN Malyukov, MS Kagan, OA Krivchu, I A.Y.d. Zisin, VI Tyupa. style includes at the same time. The most prominent representative of the Marburg school was the analytical aesthetics of A. Richards, B. Croce, R. Collingwood, J. Morris, Charles Pierce, E. Cassirer, S. Langer, as well as modern logo training of semantic aesthetics. read his dissertation.

This strengthening of Azerbaijan is a philosophical phenomenon, a phenomenon of public opinion in the generalization of the historical results obtained by H.Huseynov, M.A. Mammadov, Masud Aliyoglu, Y.V. Garayev, S.Khalilov, F.Gurbanov<sup>8</sup>, A.Abasov<sup>9</sup>, A.Asadova<sup>10</sup> and MGGojayev. phenomenon, scientific-logical views, scientific-philosophical concepts played a great role. In particular, L.A. Zags, one of the modern researchers, in his work explains many works on the motivation of artistic consciousness. VI Tyupa studied the phenomenon of art as an artistic discourse, and from his research he came to the conclusion that if it is not an artistic material, then the possibility of the existence of devices and all kinds of beings is eliminated. The manifestation of artistic scientific approaches was especially noted by YA Filippev's "Signals of aesthetic information" and VV Feenko's "Semiotics of creativity and linguistics of creativity."

While artistic development is based on an approach born of aesthetics and a beautiful view<sup>11</sup>, the development of science gives reason to reconsider art in the context of thinking and to see art as an ideal model in the structure of philosophical thinking.

In Azerbaijan, the subject of art in the structure of philosophical thinking as a whole is developed not as an art event in the structure of thought, but as an artistic method, literary material

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<sup>8</sup> Gurbanov F. Synergetic view of science / - Baku: Elm, -2005, - 364 p.

<sup>9</sup> Abasov A.S. Problems of history, theories and methodologies of cognition./ - Baku: Eninesil, - 2001, - 284 c;

<sup>10</sup> Asadova A. European literary criticism and Azerbaijani literature. Baku: Elm, 2006, 274 p.

<sup>11</sup> Adil Asadov, Philosophy of beauty. B: Nurlan, 2005. 500 s.



as an artistic level of individual works. Art is not involved in research as an act of philosophical thinking, it is not approached conceptually, art is explained only within a specific text. In philosophical research, art is given only as an aesthetic shade of beauty.

The fact that philosophical thinking is followed in the sources of Azerbaijani oral folk literature and used in the study of theoretical issues of written literature to characterize the work of individual authors as a literary method, as a merit, in itself helps to better understand the phenomenon of artistic creativity and deepen its structure.

For example, A.D. , “A.S. Pushkin” (1941), “A.P. Chekhov” (1944), “Introduction to Literary Theory” (1958), A.M. Mirakhmedov's “M.F. Akhundov” (1953), “Abdulla Shaig” (1956), “Sabir” (1958), “Mohammad Hadi” (1962 and 1981), “Azerbaijan Molla Nasreddin” (1980), at the expense of 30-40th funds of A. Nazmi, H. Zeynalli, M. Huseyn, Mir Jalal, M. Ibrahimov, Literary and theoretical researches of H.M. Arasli and other literary critics, explanation of topical theoretical issues of such modern literature are examples of creativity of K.Talibzade, O.Hasanov, Y.Garayev, Y.Seyidov, T.Mustafayev<sup>12</sup> and other well-known literary scholars.

In the modern world, the works on the creation of a common scientific basis for Eastern and Western thinking and joining the current scientific and philosophical problems<sup>13</sup> of the world, finding solutions to them have emerged as the results of the author's important research.

The phenomenon of art in the structure of philosophical thinking examines the complex problems of form and content reflected in the consciousness of reality. The complex structure of thought and its apology make this problem relevant for all periods. The phenomenon of art in relation to the structure of philosophical thought has historically had very different approaches to time, space

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<sup>12</sup> T.Mustafayev of the TWENTIETH century, Azerbaijan poetic prose of Baku: Science, 2006.- 312 s.

<sup>13</sup> Azimova R.D. Humanities - science. XXI century (in search of semantic constants of synthesis), Saarbrucken 2016, 120 p.

and personality, and even today it attracts attention with the projects of different ideas and their refutation. In the philosophy of antiquity, in Plato's dialogues "Theater", "Menon", in the teachings of Socrates "Mayevtika", the artistic phenomenon is the idea of the original idea and its management as internal harmony. In the works of Plato and Aristotle, existence was sought in the union of material and spiritual, the world of ideas and the material world, and both areas were characterized by aesthetic additions. However, in Plato's dialogues, the concepts of "harmony", "dimension", and "symmetry" were expressed not as a harmony arising from a combination of opposite poles, but as a harmonious medium, a common space that preserves the separate poles in their essence, which is cosmic harmony. . proclaimed his eternal and eternal laws. The phenomenon of classical modern art began to be reflected in the abstraction of aesthetic values. In the works of all ancient authors, the phenomenon of art was given against the background of such ideal concepts as "cosmic order", "rhythmic movement", "beauty". Spectism, and later in the teachings of Stoicism, Taoism, although these approaches were established in a new form, retained their original content.

During the Renaissance, the phenomenon of art was distinguished from the ancient artistic imagination by its individuality, attitude to time and linear content. The idea of the beauty of the Renaissance was a literary and artistic thought that expressed the present and the present, based on the visual images of its time. In Umberto Eco's work, art was perceived as orthodox systematic, and in the author's thoughts the phenomenon of art was expressed by the emergence of the idea of the divine radiance of Thomism and the new content of emotions. Umberto Eco connects the rise of patristic and scholastic thought in medieval philosophical teachings with the name of Thomas Aquinas. Divine revelation, information given at a certain point, was presented as the only way of salvation for man.

In Eastern thought<sup>14</sup>, art was explained in the works of N. Tusi and Shihabeddin Yahya Suhrawardi, Nazzam in the context of scholastic logic. Although the internal structural order of the movement was presented in the atomic East in Nazzam's works, atomism did not materialize scientifically. In Eastern philosophy, the doctrine of Orientalism is like artistic harmony, harmony is the ratio of development, the balance is a picture of the science of logic, but the analytical continuation can retain its successor.

With the development of scientific knowledge in the philosophy of the new era, the approach to the phenomenon of art began to change. Q.F. Leibniz's logical thinking, philosophical thinking, the construction of the universe, his ideas about the infinitely small, his teachings on worldly harmony had a profound effect on classical German philosophy. In classical German philosophy, I. Kant, F. Schiller, V.I. Schelling, G.V.F. Hegel explained the phenomenon of art in terms of beauty, and they saw it as a sensory manifestation of the idea. Kant analyzes beauty in art as a high level of beauty, and counting the inner quality of art, he wrote that everything is true in a structured way and what is needed against its use. In the creative phenomenon, Hegel did not base the harmony of forms and changes, but the complete relationship with the part, the conformity of a small idea to a great ideal. This allowed us to see in the phenomenon of art not only the completeness of form and its parts, but also the internal balance of the ideal with the idea. Hegel, who saw beauty as an abstract unit, emphasized how the concrete content of art was reflected in the ideal, and wrote that the idea becomes a form in creativity and then an ideal. This idea of Hegel gives us a reason to approach the phenomenon of art as a model of thinking and to study the phenomenon of art in the context of scientific thinking. However, the phenomenon of art in the structure of the philosophy of development of philosophy, which dates back to the systematic approach to the development of scientific knowledge, can not yet be used as a model of thinking.

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<sup>14</sup> Bunyadzade K.Y. Islamic philosophy: Past and present. Baki: Chashioglu, 2010, 154 s.

In the new era, a new attitude to existence was developing in the geniuses of classical German philosophy. Analytical-psychological teachings of Z. Freud, K. Jung were created, in the philosophical thought of Friedrich Nietzsche, K. Koffka, F. Kafka, J. P. Sartre, the phenomenon of art gave special moral and spiritual criteria of attitude to existence. Artists with great influence in Russian public opinion brought artistic focus to the structure of philosophical thought, but they almost explained the phenomenon of qualitative art only as an aesthetic appearance, or literary method. Despite the development of scientific knowledge and a systematic approach, the phenomenon of art in Russian socio-literary thought has been developed in different ways and its methodological basis has been developed. N.A.Berdyayev, Q.Q.Shpvet, N.Q.Chernyshevsky, L.N.Tolstoy, M.Gorky, F.A.Losev, E.Panovski, Y.M.Lotman, I.A.Brodsky, K.G.Paustovsky, M.M.Bakhtin, D.A.Leontiev, L.S.Vygotsky, S.L.Rubinstein, L.I.Shestov and later I.I.Garin, E.Y.Basin, Y.B.Borev, V.Y.Propp, M.N.Epstein, D.D.Blaga, A.Beliy, M.K.Mamardashvili, B.F.Asmus, A.Hauzer, S.S.Averintsev, L.S.Vygotsky, Q.D.Gachev, M.Vygotsky, M.S. Kagan, O.A. Krivchun, A.Y. Zis, V.I. Tyupa to study different aspects of the phenomenon of art in the structure of philosophical thinking. Yuri Lotman called art "a system that cannot be measured by mechanical modeling." K.G. Paustovsky analyzed the phenomenon of art as a poetic idea and showed the existence of elements of poetry in all areas of human knowledge. M.M. Bakhtin wrote that a person is a whole person only in creativity.

The phenomenon of art in the structure of philosophical thinking has been developed in classical hermeneutic approaches, in relation to the literary text in the works of F.D. Schleiermacher, V. Diltey, M. Heidegger, H.G. Gadamer. H.Q. Gadamer's research work "Actuality of beauty", "Philosophy and literature" stopped the strengthening of the fields of thinking, which used the phenomenon of art as a scientific method.

The development of a special tendency called "semantic aesthetics", which is widespread in the West, occupies a special place in the explanation of the artistic phenomenon in the structure

of philosophical thinking. The existence of artistic creativity in the embodiment of all aesthetic relations and its service to art as a reflex apparatus of language are emphasized in a number of Western studies by American researchers. In the late twentieth century, trends such as semantic aesthetics, which were widespread in the United States, became the main object of study of the phenomenon of art in the structure of individual philosophical thinking. In the structure of philosophical thinking, the phenomenon of art as a cognitive act applies only to language, the philosophical essence of the creative style and cognitive linguistics remain unanswered questions related to cognition. Semantic aesthetics connects philosophy not with language or artistic style, but indirectly with conceptual creativity. Although each concept is considered as an individual model of thinking, there are more fundamental concepts. The art of language reveals the mathematical, logical and philosophical essence of the model of thinking. A.F. Losev's (1893-1988) mathematics correctly explained the problem as a fact of structuring chaos as a fact of mathematics. The author pointed out that if modeling, like logical thinking and scientific thinking, has a specific structure, then each structure is at the same time an artistic model of thinking.

**The purpose and objectives of the study.** The essence of the dissertation is to carry out a new work on the structural features of human thinking and to reveal the essence of the effects on the effectiveness of thinking and to reveal the universal devices of the model of artistic thinking. The main goal of the dissertation is to establish the phenomenon of art as a scientific model of thinking, to form an attitude to the new scientific work of the phenomenon of art.

**Provided research management:**

- - to reveal the scientific and philosophical content of art as a model of thinking;
- - seeks the categorical genesis of the phenomenon of art as a scientific method;
- - to determine the main aspects of the philosophy of art;

- - shows the possibility of realization of philosophical thinking in his work as a cognitive act;
- - to substantiate the history, logic and abstraction of cognition;
- - to classify scientific models of logical and artistic thinking;
- - to define the boundaries of artistic thinking with discursive and speculative philosophy;
- - Transformations in philosophical thinking - to justify the transition from structuralism to postmodernism;
- - to explain the thinking mechanism of perception;
- - to determine the areas of metric and topological intersection of philosophical thinking;
- - to show the consequences of the denial of the idea and the loss of art in postmodernism;
- - to use popular culture as a monitoring of structuralism;
- - to determine the place of art in syncretic and synthetic thinking;
- - shows the expression of fast and continuous thought in poetry and philosophy;
- - to reveal the attitude to the phenomenon of art in the opinion of modern Azerbaijani philosophy.

**Object and subject of research:**

The object of the dissertation is the regularities arising in the context of science and scientific research, engineering research in the background of human-world, human-human relations and the results of scientific approaches that provide the overall dynamics of development. Creation is the subject of the dissertation. In the research, the discursive areas of philosophical thinking have been largely ignored, the subject of the research has been scientifically substantiated and the methodology has been developed.

**Scientific novelty of the research:**

1. The artistic phenomenon in thinking is related to the immanent features of consciousness and the objective activity of man, models of thinking, the fact of perception on the basis of prototypes, idealization of modeling, setting and research as an object of limitation.

2. The basis of the approaches existing in scientific theories is that the phenomenon of art in the structure of philosophical thinking is not only a simple description of the scientific worldview, but also an ontological symbolism, structuring in the genesis of thought. These approaches are solved in the author's original concepts in the general and only relations in the regularities of philosophical thinking.
3. The symbolism of the word is associated with its abstraction and is put in the work of symbolism as a metaphorical expression of the content. The phenomenon of art is put forward as a universal, abstract model of thinking, and its role in thinking as an ideal act of consciousness has been studied specifically in the context of feedback, and their main events have been identified.
4. The reasoning is based on the fact that the scientific landscape of the world is both an artistic landscape and this idea is connected with the general model of the process of idealization in modeling.
5. The structuring of information in the model of thinking and how the phenomenon of art is verbally acted and regulated in the thinking at straight levels is based on the management of ideal management.
6. In the analysis of the cognolinguistic features of the phenomenon of art, the model of linguistic thinking, the word is taken as an "atomic fact", is analyzed in the context of the existence of the mental field of the word and its weight on the essence of the aura of the word. The first notion of "auroanalytics" is interpreted as the awakened mental field of the word in the mind, and the fact that it remains open for a long time ensures that the word has the necessary care to maintain its power of influence.
7. The existence of a mediocre paradigm of descriptive structuralism ensures the emergence of a language model, but the author connects the correlation of language with the phenomenon of art and the aura of the word. In addition to the working language model of the word, the existence of a high-level model of language thinking of cognition emphasizes the connection of thinking not only with the word itself, but also with its aura. Determining the role and place of art in the structure of philosophical thought does

not go beyond dialectical development, but it does not exclude the phenomenon of regularity, the existence of existence by universal and constantly evolving laws of thought. Cognitive laws of thinking, self-realization, the relationship and influence of the structural nature of language have been identified.

**Dialectical method as theoretical and methodological bases of dissertation work;** structural-functional analysis method; systematic approach method; content-analysis method was applied, logical-methodological methods were used, historical-philosophical and cognitive analyzes were carried out. There are also correlative and causal relationships between thought models. The dissertation is devoted to the essence of analytical and synthetic thinking, the substantiation of abstract and concrete general and different forces, the principle of unity of history and logic.

Theoretical and **practical application** of the research. The study of research depends on it, dissertation materials and researches, results obtained from the dissertation, approaches to the structural essence, scientific generalizations are an addition to the ontological and cognitive definition of philosophy. The results of research, dissertations and research can be used in the teaching and research of "the role and place of art in the structure of philosophical thinking" in the basic courses of philosophical knowledge. "The role and place of art in the structure of philosophical thought" can be used not only in the study of the structure of thought in philosophy courses, but also as a new field of research. Another practical significance of the dissertation is the development of research work, the generalization of the results obtained from scientific and artistic modeling, the fact that the research is added to new scientific work as a different field of knowledge. At the same time, the dissertation can be used in the teaching process of "Ontology and Theory of Thought" courses, as well as to lay the theoretical foundations of a new scientific field called auraanalysis.

**Approbation and application.** The main work of the dissertation is presented in a number of conference materials. Anthology of the history of our social and philosophical thought:



Heydar Huseynov - 100. Anthology of the history of our social and philosophical thought, (Baku, 2008); Moral phenomena Nasreddina Tusi and Richard Wagner. (Thoughts in literary and philosophical contexts). Religion-science-society: problems and perspectives of interaction. Proceedings of the International Scientific-Practical Conference (Penza-Lipetsk, 2011) Semey, Pietas. At the Republican Scientific Conference of Researchers dedicated to the 87th anniversary of our national leader Heydar Aliyev. Theses. [Baku, 2010]; 1st International Scientific Conference "European Applied Sciences: Modern Approaches to Scientific Research" December 17-19, 2012, Conference Articles, Volume 2, Stuttgart, Germany Auroanalytic view of the artistic background of the word 94.

**The organization where the dissertation work is carried out:**

The dissertation materials were discussed at the meetings of the "Social Sciences" department of the Azerbaijan University. The main parts of the dissertation are reflected in two problematic works and scientific articles.

**The structure of the work.** The structure of the dissertation is determined by its management and the main tasks. The research consists of an introductory work, a five-chapter summary compiled on the basis of twenty paragraphs, and a lesson from the literature.

### **MAIN CONTENT OF THE WORK**

The relevance of the introductory parts of the dissertation is substantiated, the subject and research of the research, purpose, objectives, methods are defined, scientific novelty of the research, theoretical and practical effects of the work, approbation of the main provisions are indicated and provisions are put forward.

**The first chapter** – is called "The Day of the Structure of Philosophical Thought" and the chapter is after four parts.

**The first section** – deals with the "history, logic and abstraction of perception."

Thinking is one of the acts of perception, but it is also the most important. Like sensory cognition, logical cognition is related

to thinking. Kant divided thinking into analytical and synthetic equipment and substantiated them with theoretical and practical knowledge. The most fundamental concept in I. Kant's work was knowledge, which is the purpose of any act of thinking. However, the act of thinking does not consist only of knowledge, it combines all the complex logical-cognitive acts together, as well as the perceptual acts of feeling, in their real existence.

In order to explain not only the cognitive aspects of thinking, but also the areas of communication related to live perception and intuition ("osoznanie"), it is necessary to stop at three main activities of thinking:

- a) historicity of thinking;
- b) logic of thinking;
- c) abstraction of thinking;

The history and logic of thought were first proposed by Hegel. Hegel's history, which explains the historicity of cognition, shows that it does not repeat all the details of cognition, but only restores its basic possibilities in abstraction. GQ Shpet (1879–1937) explained the fact of the unity of the history and logic of cognition as an important factor for all areas of thinking. The unity of the historical and logical nature of philosophical thinking, as well as the increase of its abstraction. R. Collingwood discusses in detail the history of philosophical thought and showed that it is a historical unity with the abstractness of thought. The historical, logical and abstract nature of thinking is reflected in the model of thinking. In particular, following the dynamics of language development, it can be observed that a new process of language has emerged at all three stages of thinking.

**The second section** – is called "Specifics of Philosophical Thinking". In this section, cognition is explained as a basic act of thinking.

Cognition is the highest stage of thinking. The central problem of the theory of cognition is the question of understanding the world. Thinking is the most generalized and most abstract of all cognitive possibilities. In the agnosticism of D. Hume and I. Kant, the theory of cognition is a feeling that goes beyond logical

thinking, but thus cannot find an explanation for the specifics of philosophical thinking. According to Kant, it is possible to speak only of "pure intellect" and "practical intellect." Before Kant, all philosophers analyzed only the actions expressed by the object, and thought that the existence of the object was nothing more than a special content abstracted from its forms of thought. For the first time, Kant approached thought as the object of the mind, and made the dimensions and forms of this basic truth. The empiricism and rationalism of the new era, for the first time in Kant's thinking, created the unity of thought and existence. The connection of emotion and perception in a similar context to the speculative activity of the act of thinking is the second of the specifics of thinking - its chronotope features, ie the act of thinking exists only in time and space, only in time and space. The aspect of thinking that exists affects existence in connection with the sensitization that it has to its senses. Philosophical thinking has analytical, synthetic and syncretic materials, and each model of philosophical thinking combines these features of cognition. What can be said about the specifics of thinking is that man re-answers complex questions about consciousness. The possibility of perceiving the world, how the world we perceive corresponds to reality, the question of where the world we call "objectivity" is, and the research of philosophers and analysts have been studied for centuries. Charles Pierce noted that the specificity of each language begins after the differentiation of thinking, so many languages have different aesthetics.

Rayner Rilke (1875–1926) linked philosophy to language only by saying, "We are only voices." The action goes in parallel with the sound characteristics of the language, but also part of the word exesse the mental impact. To better understand the noisy features of the word and its philosophical essence, it is necessary to look at the word as a model of thinking put forward by L. Wittgenstein, it is precisely in L. Wittgenstein's work that the word is an "atomic fact". To win the word as an "atomic fact," one must think that it has a cage as matter. Just as matter is a crystal lattice, the word has a pattern of thinking. Just as two or more substances with similar chemical properties have similar crystal lattices, the

isomorphisms of a word also produce different meanings of the same word. This means that the isomorphism that changes is not only the sound characteristic of the word, the meaning of the thought, but also the space occupied by the word, the aura of changing the word. A word after word around each word creates an enduring field of aura left in space. Interesting results are obtained when we first describe this process as aura analytics. It turns out that every word is not only a model of thinking, but also, as an atomic fact, an act of thinking that has a special force, creating a mental field after it.

**In the third section** - Abu Turha's teaching "Space of Thought". The boundaries of discursive and speculative philosophy and artistic thinking.

S.Khalilov's teaching "Abu Turha's" space of thought "is a model of cognition that explains the cyclical process of thinking in space. Together with this metamodel, it presents the spatial laws of philosophical thinking as its subsets of general and smaller spatial models. Abu Turha's teaching "Space of Thought" combines three important acts of thinking. The first is "bending of the space of thought", the second is "the anisotropy of thought", and the third is "the movement of thought" (speed of thought). Khalilov writes that in the first case, this argument proves itself in only one direction in the coordinate system. Since the point of logical thinking has no transition points, it can only create its isotropes, and no logical thinking intersects with another. In Abu Turha's "space of thought", the terms "bending of the space of thought", "anisotropy of thought" and "flow of thought" express the dimensionlessness, asymmetry and entropy of thought. The fact is that each of these three cognitive acts is a separate model of thinking, and under each abstract concept there is a moment of contact that becomes the subject of analytical thinking. When we approach Abu Turha's model of "space of thought" as a discursive teaching, this teaching can be interpreted as an open system, that is, it is possible to speak of the predecessors and successors of the teaching. In the "space of thought", as in all philosophical models, isotropy and anisotropy are idealized. In this idealization, as well as the isotropic fields of logic, the anisotropic

fields of non-logic (connectionism) are included in the structure of philosophical thinking. Although every logical model is an ideal model, and every mathematical logic is a process of transforming chaos into order, S. Khalilov in his research characterizes logical thinking as a one-dimensional spatial phenomenon and takes into account their ability to model along only one coordinate axis. The author suggests that there are concrete boundaries in one-dimensional space.

Abu Turhan's "thought space" "training" is logical only in his abstract program, in no other case does the "space of thought" work with its own logical requirements, but with the logarithmic structure of loaded, compressed thought. "Space of thought" is not related to the weight of spatial language, but to the infinity of thought.

**The fourth section** – explains the main features of the phenomenon of "art in syncretic and synthetic thinking." The most complete explanation of the concepts of "synthetic" and "syncretic" thinking is restored by I. Kant in his cognitive models - epistemological (epistemological), ethical and aesthetic approaches. Kant wrote that when it comes to the transformation of metaphysics into a science, it must ignore the idea of the "position of pure intellect." Metaphysics can only be transformed by models of scientific cognition. Cognitive models in the structure of philosophical thinking are models of artificial thinking. Although there is no artificial possibility in their understanding, they are considered artificial intelligence because they came into being after the development of science and contradicted human natural thinking. In order for knowledge to be adapted to the natural conditions of human existence, man's physical existence is dependent on artificial intelligence, as he separates his thinking from a priori thought and assigns it to apostery, and connects it to abstract models. However, such artificial intelligence, which will appear in modern times with analytical intelligence, has an invaluable role in the development of science. Kant explained his judgments about all intelligence in *The Movement of Pure Intelligence* (1781), *The Movement of Practical Intelligence* (1788)

and *The Movement of Judgmental Impact* (1790). Although Kant calls judgments "criticism," neither pure intellect, nor practical intellect, nor the modeling of these changes in new programs are seen in these works, and Kant seems to support the dogmatization of any version of cognitive thinking. Kant did not accept a single approach to logical judgments, and to explain the scientific basis of the relation of analytical and synthetic models of thinking to the subject and object as a proposition, he referred to the logical foundations of judgments. Kant's all kinds of intellectual and cognitive judgments can be in addition to philosophers - theses, antitheses and syntheses. In Kant's models of cognition, all judgments are divided into two parts: analytical judgments - the results obtained from a priori knowledge; judgments from experience called aposteriori. I. Kant, who revealed the scientific nature of perception, mental judgments, judgments and predicates, thought that in the first place on the side of the proposals are the concepts arising from a priori knowledge.

Early syncretic thinking was the mythical imagination of the East, and the images used by humans to perceive time crystallized in mythical thinking. Mythical thinking was generalized to the ancient Greeks in a complex way, meaning "phyto filo" - that is, the stability of time. Since mythical thinking had no concept of time, the Greeks understood the world in its entirety, without using the concepts of "past," "now," and "future." Man's syncretic thinking, rooted in mythical thinking, has changed in relation to time, time has become an instrument of perception and has segmented space in the same way, but in thought it has maintained its material, spiritual, psychological and spiritual diversity.

**The second chapter** - "The genesis of artistic consciousness, or where does art come from?" is called and the chapter is divided into four sections.

**In the first section** - a scientific-philosophical excursion to the "History of the phenomenon of art."

Abstract thinking models are functional models, and it is very difficult to build a visual model of areas related to precise thinking. Different models of thinking have been put forward to

express the internal and external activity of the act of consciousness. There are studies of artistic consciousness in the works of a number of authors. For example, in the works of G.D.Gachev, M.Buber, L.A.Zags, V.P.Branski, A.N.Malyukov, M.S.Kagan, O.A.Krivchun, I.Y.Zys, V.I.Tyupa draws attention to more analytical approaches to the genesis of artistic consciousness. In L.A.Zags's research, artistic consciousness is involved in research as a special field of the act of general consciousness. L.A.Zags clarifies artistic consciousness as a "single ideal continuum."

If artistic reality can have an attractive effect, or, let's put it another way, if art is reality itself, its incarnation, then why is it so different from the life of art, if it copies art as it is, why is life in art so interesting? Perhaps its profane logic loses its essence and tone in everyday fluctuations in life - ups and downs, current impressions, and therefore is not as lovely as in life's works, dramas, paintings. VG Belinsky, who demanded an aristocratic approach to literature, tried to take literature and art out of rhetoric and approach public consciousness and philosophical thought. Just as philosophy does not fit into the national, ethnic, and national spheres, so art can always transcend personal thinking. Personal, subjective, local thinking cannot be artistic in a work that does not exceed the limits, and the author's personal view cannot be the subject of an artistic image. When a thought embodies a universal ideal and glorifies humanity, the work acquires an artistic design.

**In the second section** - "The mechanism of artistic perception. Traditions of Classicism and Art" explains the mechanisms of the field of thought and its main structures.

Just as consciousness has an attitude to the original idea, so does the mechanism of the artistic phenomenon in the act of thinking. In order to clarify how and in what form the use of the artistic phenomenon of philosophical thinking is necessary, it is necessary to return to the essence of analytical and synthetic forms of thinking. Unlike literary images, philosophical thinking is concrete, but like mythical images, it transcends time and space. In the "Structural Analysis of Poetic Texts", Y.M. In his analytical approaches, Lotman also referred to the idea of MI Svetayev

"double development is enough power". The fact that man is the bearer of both matter and morality makes him a unity of contrasts and opposites. But ambivalence, the difference between internal and external, material and spiritual, practical and theoretical, is the difference between personal thinking models.

The mechanism of perception of art in the act of thinking can be more fully explained by the dream phenomenon of Sigmund Freud (1856 - 1939). Explaining the nature of dreams, Sigmund Freud states that in the act of dreaming, a special process called "hypochondriac magnification" takes place in the human mind. The essence of this process is that during deep sleep, the human sleep shaft, the process of thinking, almost stops, and the human imagination acquires access to the area that expands towards the end of time, that is, the imagination expands. This process, called "hypochondriac magnification", takes place in a version similar to the artistic phenomenon of thinking. Philosophy is related to the phenomenon of art in the structure of thought and the perception and intensity of art in the act of thinking.

**In the third section** - "Metapsychology and creativity. Opinions about the initial stimulus, the psychology of creativity"

The great Chinese philosopher Confucius said that "creativity is the formation of symbols." To study the essence of creativity in the background of metapsychology is to reveal new forces of the artistic phenomenon in the structure of philosophical thinking. The end of the 19th century and the beginning of the 20th century gave a new direction to scientific-theoretical research, a new contact of psychology with the fields of social thought. Against the background of metapsychology, there is a need to rethink the doctrine of existence, to evaluate all social thought and to evaluate it differently. The scientific results of the new era greatly contributed to the formation of Sigmund Freud's psychoanalysis. Sigmund was acquainted with the "Empirical Work of Psychology" by the Austrian philosopher Franz Brentano (1838-1917), the predecessor of Edmund Husserl (1859-1938) in 1875-1875, who considered intensity and objectivity as the main features of mental phenomena. This work summarizes and discusses with Franz



Brentano, an English psychiatrist and G. Model, the problem of unconsciousness and other mental acts. For the first time, this work used psychology and philosophy in the thinking of Sigmund Freud. Sigmund Freud's interest in philosophy increased after the researches of the English philosopher C. S. Mil, and as a result of these researches Sigmund Freud adopted Plato's teachings.

It embodies the life and work of Leonardo da Vinci, W. Shakespeare, F.M. Dostoevsky. A number of points in Sigmund Freud's work connected him with Friedrich Nietzsche and took him back a little. Freud Nietzsche applied the laws of nature to society, identifying his own characteristics of nature. and this time creating - opportunity moral values, artistic creativity, art religion turned into episodes of human energy. Of course, Freud's psychoanalysis and the discovery of the decisive provocative power of the subconscious regions in its essence and the acceptance of their basis for all acts of thought were a revolution in science. The greatest service of metapsychology was that it connected the unconscious not only with the material origin of man, but also with the basis of his spiritual energy, the general image of thought. Freud argued that man is not only the result of a conscious act or social behavior, but also the power of the phenomenon of being as a whole, the center of the process of existence. It is clear that the founder of psychoanalysis, the ability to combine science and religion, did not accept the exact laws of morality. Only the empirical activity stopped the results of his scientific thinking. He moved the point of reference to the second pole of human existence because he instinctively exercised the power that dominates man's inner world. However, as a social being, man needs moral relations and moral laws.

**In the fourth section** - "The problem of transformation of artistic values in the causes of Gestalt psychology" is opened.

The emergence of Gestalt psychology began in 1912 with the participation of Max Wertheimer (1880–1943), a well-known school of psychology in Germany. The main researchers of this school were Kurt Koffka (1886 - 1941), Wolfgang Koehler (1887-1967) and Karl Stumpf (1848-1936). (Kurt Koffka: Principles of

Gestalt Psychology (1935) In the nineteenth century, the forms and images of models of thought, mainly Sigmund Freud's metapsychology, worked with new sublimatic laws. created. Sigmund Freud's concept of "only" in the philosophical education of metapsychology was directed to "general" in gestalt psychology, the intensity and objectivity of thought changed its content, role and place. The Gestaltists, in their work, treated human existence without any detail. They were under the influence of their psychology under the influence of Carl Stump, a student of Franz Brentano. Karl Stumpf clarified his research on the tonality of musical works by explaining the concepts of "general" and "only" and clarifying the effect of changes in the tone of sound on the general change of musical works. Karl Stumpf tried to go beyond the "part" nature of the system through its integrative process. Karl Stumpf's research had a profound effect on the Gestaltists. In the functional models of thinking, Karl Stumpf based his emotional activity on two units - intellect and emotion, which were able to play a role in the development of phenomenology and gestalt psychology. It became clear that the relationship of "general" and "only" is as philosophical in the context of "idea and material embodiment" as it is psychological. Gestaltists are provided with the effect of cognitive acts as a whole, and in what form the notions of "only" and "general" are placed in the mind. "Part" and "whole" had to be interpreted as an act of thinking before being applied to the "only" and "general" psychological fields. What image does "general" and "only" create in the mind and how? In search of an answer to the question, the Gestaltists found an abstract image or a universal model for the "general". It was a universal model proposed as the archetype of Carl Jung and called the "Gestalt", whose effective acts of thinking began to be explained. However, it was a matter of philosophy to create a ready image for the "general", psychology to shape the "general", and an image for the "general". The German school of psychology created a new direction in the mechanism of perception of images of thought, which the Gestaltists substantiated in this way in a scientific and artistic way. The essence of Gestalt thinking was, in a broad sense,

to define the boundaries of truth and illusion in the perception of the images of "singular" and "plural."

Unlike Kurt Koffka, one of the founders of Gestalt psychology, the ideas of Franz Kafka (1883-1924) shed more light on the "black" background of Gestalt thought. In a number of the author's novels ("America" (1911-1916), "Process" (1914-1918), "Fortress" (1921-1922) humanism and sentimentality add him to the current of existentialism, but Franz Kafka's work was created under the influence of Gestalt psychology and its influence. The basis of intensive-orientation work in creative thinking was a "general" view of the world and "disregard for one's own identity."

**The third chapter** - is called "Philosophical Thinking and Artistic Imagination" and the chapter is after three sections.

**The first section** - explains "Philosophical generalizations, artistic creativity and modernism."

Philosophical thinking differs from ordinary thinking in its cognitive nature. The complex process of understanding in philosophical thinking is the understanding of the world. Comprehension and comprehension takes place in different images of analytical, synthetic and syncretic models of thinking. As noted in the materials of analytical and synthetic thinking in scientific and philosophical approaches, Paul Gilford's (1897–1987) appeared as "divergent" and "convergent", or as "separate" and "unifying" forms of thinking. But it was a classic model of thinking. The ontological content of modern philosophical thinking includes not only the "convergent" and "divergent" features of modeling, but also generalized measures of artistic imagination, phenomenology, psychology and other socio-scientific fields, classical non-scientific fields. The philosophy of postmodernism was shaped by this basic quality. Philosophical thinking is common in various ways in the concrete and abstract, rational and emotional model of reality. Generalization processes and models of thinking are used in various fields of thinking, but the modern consciousness of the time and social relations have a great influence on the phenomenon of art in thinking. Each period model of thinking changes the works of art of thinking, models of thinking increasingly lose their individuality,

the secular nature of chronotope, and market to the masses, global change, mythical thinking. Traditions of poststructuralism have influenced the generalization of thought, the most important features that provide its perception and understanding. However, in the classical model of thinking, the perception of any object, object, allowed to create an ideal image of that object. In thought, the original model of the object was the reflection of its image.

I.I.Garin paid special attention to the connection of philosophical thinking with the imagination and wrote that philosophy was born from the eternal call to existence.

V.G.Belinsky considered philosophy to be a truth in the mind. The philosophical concepts and fundamental concepts that emerge in the search for truth can turn an abstract idea into an example of art. Therefore, from the moment of its creation, art follows the truth, seeks the truth. Truth is subjected to internal-spiritual dialogues in art, and to the "space laws" of thought in philosophy. In the thinking of the early Indo-Aryan philosophy of the ancient East, and in the language structure of all Dari languages, words were individualized and distorted in meaning because their ideal forms did not appear in thought. Therefore, the search for truth in Eastern philosophy had an esoteric content and was closed. Even if Sankar is not represented in any social organization, he acts as a more social double society. Although indirect in his work, the general picture of public thinking is reflected. Therefore, for some peoples in history, the fact that all areas of public opinion are related to literature is characteristic and depends on the formation of the way of thinking of such peoples, the generalization of literary and artistic ideas and philosophical results. The way of thinking in the minds of peoples associated with the political environment and social change serves only the development of economic and social requirements, generalizations from the social environment, the model of thinking, the product, their logic and scientific programs.

**The second section** - focuses on the main features of "Evolution from scholasticism to artistic creation."

The development from scholasticism to modern anthropocentrism and free artistic creativity has come a long way.

The period of feudalism of the Middle Ages, today, rightly acts as the owner of all the material and spiritual values that exist. Because the process of feudalism played a great role in the general development of history, as well as the carrier of the transition of ancient progress to the renaissance. In the Middle Ages, along with the European religion of Islam and Islamic culture, the scholasticism that led Europe to the culture of the Renaissance also played a major role in the evolution of the world.

Despite its resolute theoretical approaches and dogmatism, scholasticism is in addition to speculative philosophy. Scholasticism was shaped as a narrow worldview that dealt only with analytics and exegesis. It was a special way of thinking that combined scholasticism with religion and logical thinking, and developed from church schools, church liturgy, church chronicles to university. And the bearers of this way of thinking tried to show the religious foundations of Greek logic in their theological thinking. This ideology, along with the logical foundations of biblical exegesis and Peruvian history in medieval thought, also determined the direction of the development of artistic thinking. Scholastic training is divided into three periods. Actual contamination, like the level of development of feudalism itself, passes from one period to another. The Anglo-Saxon features of the early ninth-century IX-century were the most common representations of religious and philosophical encounters in Europe. Still, philosophical thought could not go beyond the meeting of religion, that is, the democratic theology of philosophers stood, the system of social and moral values proceeded from universal laws. In the early stages of scholastic learning, encyclopedic approaches to ancient cultural heritage played a key role. All areas of Greek philosophy focused on metaphysics, natural philosophy, and logic. The true nature of scholasticism can be seen more clearly in the analysis of the Eastern Bait al-Hikma renaissance, which took place in Western Europe at about the same time as the Carolingian Renaissance. The expansion of the masses and territories of the Arab Caliphate changed the content and political place of Islam. The flourishing of scholasticism in the East was influenced by the period of the Arab

caliphate of the Abbasid dynasty, the caliph of Baghdad, Mamun (813-833). During Mamun's time, special attention was paid to the science of science and education. The caliph kept the "Wisdoms" famous in history under special control, the caliph's interest in science, education and books was a part of his state policy, and it also applied to Azerbaijan in various situations in the future.

The second period of scholasticism mainly covers the 13th century. This is considered the "Middle Ages" or the heyday of the Middle Ages. This development has long been a science for the crystallization of Greek philosophy, the fundamental concepts and philosophical antinomies that are still being considered in world philosophy today. According to the characteristics of this period, the reductionism of U. Okkam (1285-1349) reached its peak. Okkam's new logical syllogism improved the new problem of all spheres of public consciousness. Scholasticism was one of the most valuable security measures that scholasticism was able to create a school of reductionism and a powerful scientific-philosophical and spiritual school. need to create. played a role.

U.Okkam laid the scientific and logical basis for the transition from personal theology to philosophy. The methodological principle of his reductionism turned logic into the key of all sciences and laid a sufficient foundation for the new activity of the proposition of thought. The second period of scholasticism is not only a period of a radical separation of the philosophical worldview from theology, but also a special event in the construction of the ontological work of the transcendent being in philosophy. This period is famous in Europe for the creation of religious and philosophical teachings of the great feudal - aristocratic orders - Franciscan, Dominican orders, as well as the philosophical systems of Albert the Great, Thomas Aquinas, Duns Scott. The last period of scholasticism (XIV and XV centuries) was dominated by the works of Albert Saxonski, Nikolai Kuzanli in Germany, Jean Buridan, Nikolai Orezmsky in France, Dante and others in Italy, the new content of the religious worldview and the synthesis of medieval philosophy and artistic thought. Eastern scholastic teachings were also more scientific and logical.

**The third section** - explains the chronotope content of "Metric and topological intersection areas".

Like all acts of thought, philosophical thinking perceives objective reality through images. However, unlike other cognitive acts, philosophical thinking makes concrete use of abstract images of time and space. For the first time in the history of scientific and philosophical thought, G. Leibniz (1646-1716) and L. Euler (1707-1783) adopted a topological model of images of time and space. According to them, thinking corrupts the boundaries of space and time. In his research on the concepts of metric and topological space, A. Whitehead noted that the explanation of the physical abstraction of time as a philosophical concept was first defended by A. Bergson (1859-1941). In A. Bergson's time, he took it as monotonous moments of external contact and homosexuality.

Maurice Rene Freche (1878 - 1973) developed the concept of metric time. The sequence of internal combinations of the elements of the set, the infinity of shapes and sizes, brought new material to metric thinking. Any space is a metric space. Monitoring of the elements of the set finds its expression in the metric space. Controls the internal control of some parts of the space. Thus, it was clarified in the perception of time and space in the mind, and to what extent a person uses the concept of "space". How the human mind perceives the world in time and space, what and how much chronotope, compactness, fullness captures. Determining the metric and topological dimensions of space is reminiscent of Hadrat Ali's idea of measurement in Nahjul-Balagha. In response to a question from a hesitant man after the Camel War, Hadrat Ali said, "You have done the opposite, you want to know the scale of the right people, but you have to know what is measured, and then you have to think about what has been measured". This idea is in line with the concepts of "deterritorialization" and "reterritorialization" of I. Delez and F. Guattari. Unlike metric space, topological space is a continuous space and is constantly closed. The concept of topological space was first introduced by Johann Listing (1808-1882). In topology, the parts that make up space and their interactions are not as important as space. The general capacity and

general direction of the space are taken into account here. Therefore, topological space uses the concepts of continuity, "homomorphism" (identity of subsystems), "homotopy" (abnormalities independent of parameters) in the background. These concepts are used to create different prototypes of space. In philosophy, the concepts of metric and topological space are widely used in the understanding of time and space and the creation of their images.

**Chapter Four** - "Transformations in Philosophical Thought. Transition from Structuralism to Postmodernism" and the chapter after four parts.

**The first section** - is "The Loss of Classical Art in Modernism", which deals with transformations in the field of public consciousness.

Thinking is a complex cognitive process, and in this process there are continuous transformations. Transformations of the process of consciousness are associated with physical and biological transformations from human cognition. The changes that take place in the human brain are physically and biologically impossible to replicate. It is the formation of the activity of the left and right hemispheres in the brain from another location. The left hemisphere regulates the activity of the analytical mind, the right hemisphere the sense of creating the mental sphere. Transformations in the human mind can change the course of action in both areas. The transformation of philosophical thinking manifests itself in social, public, scientific and logical ways. In such transformations, analytical intelligence is replaced by synthetic, or syncretic thinking. Changes in the types of thinking lead to changes in the images of philosophical thinking. Philosophy defines the essence of transformations in thinking as "feeling affective", "purposeful", "abstract-logical", "social", "individual", "conscious", "unconscious", "ideal", "functional", "substantial" and so on. . paradigms. At the same time, the philosophy of these paradigms is the structural basis of thinking. It is the structural structure of philosophical thinking, as well as its scientific and logical content. In the process of transition from structuralism to modernism and



postmodernism, the scientific and logical structure of philosophical thinking changed. The philosophical worldviews and artistic trends that have emerged in the modern world have emerged as examples of this transformation. In the transformation of philosophical thought, classical artistic description lost itself, and art began to be given a new name in modernism and postmodernism. The modern worldview is associated with the collapse of logical structures in thought and new syntheses.

Eduard Schure explained the essence of esotericism in his book *The Great Enemies* as a transformation of thought, and showed that esotericism is not a transformation of the body, but the return of human thought, the restoration of memory.

The transformation in philosophical thought led to the monitoring of structuralism. Modern thought transformations are dedicated to the struggle for freedom from the knowledge and skills accumulated by mankind in poststructuralist thought. Just as knowledge was once the building of human life, it is now the lifeblood of man. The abundance of information, its reception, transmission and processing is not enough for a human life. However, the process of developing public consciousness cannot stop.

**The second section** - reveals the philosophical essence of the problems of "existentialism and artistic creativity".

Existentialism, or existentialism (Latin existence-organization of existence) is a philosophical trend that emerged in the twentieth century. Its development in this philosophical direction continued in a different position from the existentialism put forward by its creator, Seren Kerkegor (1813-1855). In Seren Kerkegor's work, existentialism was a special path to religious progress. Seren Kerkegor tried to answer the questions posed by philosophy for centuries with the logic of religion. Kant's "pure intellect" or Hegel's "idealist" traditions were replaced in his work by the "pure sense" of existentialism. In modern approaches, these ideas are perceived as philosophical logic, a religious substitute. Seren Kerkegor thought that the existence of God could only be accepted with a pure feeling. In Seren Kerkegor's thinking,

existentialism was a phenomenological approach to perception - the mechanism of perception. The mechanism of emotion control of this phenomenological approach is the same as that of J.P. Sartre, but these two worldviews took from his difference that J.P. Sartre's image of feeling is perceived as an image of consciousness and justifies the control of the object. Seren Kerkegor's attachment to the divine being, not his inner feeling of strengthening, was strong. In J.P. Sartre's work, existentialism is presented as a spiritual-internal transformation connected with human existence. The search for truth in internal turmoil also revealed Seren Kerkegor's religious views. The tools of existentialism were Heidegger, the Japanese school (German school), Albert Camus, Jean-Paul Sartre (French school), and others, in their own search for truth, in the form of one-on-one development. The despair in Seren Kerkegor's work and the despair in J.P. Sartre's work are in a certain way. If the despair of the former is due to space and non-existence, the despair of the latter is due to time and existence. As a philosophical movement, existentialism found its fullest expression in artistic work in the work of J.P. Sartre. In his works, the problems of creativity reflect internal and spiritual conflicts. J.P. Sartre is influenced by Martin Heidegger and Edmund Husserl in his philosophical views. However, his creativity and theoretical thinking are presented in an original way.

**The third section** - presents the scientific results of research in the field of "Artistic Imagination and Phenomenology".

According to Franz Brentano (1838-1917), phenomenology is related to philosophy and psychology. The essence of phenomenology is complex, and phenomenology has to share its essence with philosophy and psychology. Hegel related phenomenology to the spirit. Phenomenology, which is forced to separate the two centers between consciousness and unconsciousness on the threshold of absolute spirit perception and imagination, takes two potential materials. Phenomenology would have ceased to exist if it had been confined to a place where the soul was divided. Thus, in the transformations of objectivism and subjectivism, the phenomenology derived from its own

philosophical material emerged as the simplest form of attitude to personal "absence" and "existence." That is why phenomenology as a scientific method emerged after E. Husserl's psychological research. Just as I. Kant, who approached the subject, external and internal dimensions, was able to radically substantiate the concepts of "phenomenon" and "phenomenon", so E. Husserl was "noema" and "noesis" in various changes in philosophy. psychology and meaning of the name, "Real" and "ideal". To return to the subject, to return to the personal Hegel, to return to the morphology of consciousness, to return to Kant, was to return to pure intellect. However, Edmund Husserl and Hegel genetically added the act of "feeling" and "existence for another", in other words, Husserl discovered the moments of connection, the "intensity" in the essence of the off-topic name. "Behind the idea. There is a symbolic structure of the object, which is intended to be sorted for its recognition, ie the definition (purpose) of the object and the recognition of the object as a carrier of specific organizational measures, ie what is the name., " something in itself ". The perception of a thing in itself "may not be adequate to its nominal name (denotation). Rather, is the name a concrete carrier of the "thing in itself" of the subject (which exists depending on our perception), or is it not possible to express the advertisement, but also the essence of a few additional things? In order for any name to be a complete expression of its content, you need to have questions, it must be addressed as a name, that is, the name must meet the integrity of the situation images to present its appearance from objective reality. But it doesn't end there. Whether the subject matter, the "thing in itself", is in fact a true, honest, controlled presentation, or a matter of representation, is a matter of human rights within the organization. Therefore, why is it stuck when human beings go beyond objectivism, why are thoughts irrational, and why does the unconscious phenomenon find unexplained answers to questions about the problem? E. Husserl is the essence of "intersubjectivism", the genetic ideal connection that he calls non-"I", so this system justifies itself. Husserl drew attention to new profenomenons in relation to time. He introduced the concepts of

"feeling time" and "duration of feeling", "feeling consistency" and "certainty of feeling" as different "times" in the organization and outside of existence. E. Husl saw "a certain period of feeling", "the ability to feel" as a period of stretching on the threshold of perception and imagination, but E. Husserl does not have the concept of "continuity". S. Khalilov separated the concept of "continuity" from the chronotope conditions, gave it an ontological essence and showed that "continuous time" is an intensive form of the element of time.

**In the fourth section** - "Interpretation and creativity. The phenomenon of the reader and the author. "

The ontological content of being is not used in the lexical sense of the word, that is, the word does not consist only of the material burden of the thought it carries. In this sense, philosophical hermeneutics cannot be equated with interpretation. Philosophy covers all semiotics of the language of hermeneutics, while at the same time combining the discursive content of language with the alogic essence of imagination. Umberto Eco did not limit philosophical hermeneutics to "open" and "closed" structures, where all forms of thinking, even "non-thinking" styles of literary thought, were present. Almost all of Umberto Eco's academic works depend on the interpretations of specific authors.

In Eastern literature, it is still interpreted and used in connection with lyricism. This literary commentary process includes mukhammas, tahmis (five), qasida, nazira, iqtibas and musaddas (tasdis) and so on. for example. Although these literary genres are accepted as examples of folk art in the theory of Eastern literature, none of them is studied as an interpretation, but this does not diminish their scientific value. Because the scientific and logical foundations of the Eastern public consciousness were reflected in those artistic examples. Literary theory studies Monten, Katren and other literary and lyrical genres from the West, examines their relation to the text, but conducts scientific and philosophical analysis of lyrical interpretation, which is specific to Eastern national thought.

Humboldt, the creator of the philosophy of language, discovered the principle of inheritance in terms of the meaning of the word. According to Humboldt, when each word undergoes a semantic interpretation, the idea is subjected to a re-interpretation of the word, and a process of "reflection" takes place. The reflection of the thought, the position of the word itself, is its birth. The use of words refers to the reconstruction based on thought.

After F. Schleiermacher, Gadamer and Paul Reeker identified new directions in the interpretation of hermeneutics. An article on the philosophical hermeneutics by G. Fichte, F. D. Schleiermacher, and V. Humboldt helped to better understand the psychology of understanding in the work of V. Diltein (1833-1911). Diltey attached great importance to form in the expression of thought, for which style played an important role in interpretation.

In his work, Humboldt combined semantic etymology with linguistics and created semantic aesthetics, a new field of science. In the West, the semantic aesthetics of M. Reizer, F. Menge, M. Weich, T. Manro began to spread, and I. Slavinsky turned the results of these influential approaches into his own. G. Kolodcero is famous in Italy and M. Benz is famous in semantic aesthetics. Semantic aesthetics arose from various variations of the phenomenon of art in material thinking.

**The fifth chapter** – is called "Artistic generalizations in Eastern philosophy" and the chapter starts with five sections.

**In the first section** - "Logical and artistic thinking in the Islamic East. The most common dangers of "transitions between artistic ideal philosophy" are highlighted.

Before the division of mankind into East and West, philosophical thought had its original protomuncture. Although philosophy is beyond the space of thought and time, the division of East and West in thought materialized time and space. The division between East and West is not just a geographical division. In the Qur'an, al-Baqarah is interpreted as a single position in which the East and the West await in the judgment of God: it is stated in Surat that both the East and the West belong to God; Whichever way you turn, God is there.

Hegel, with his Western thinking, paid special attention to the East. The topic of "East" was a very interesting and remarkable event for New Age Europe. The traditions of "East-West Development" were very widespread in Europe and Germany. The essence of this tradition is known to us from Johann Goethe's "Oriental Divan", "Songs of Muhammad", the popular plots of "A Thousand and One Nights" tales are widespread in Europe. In the work of F. Nietzsche, who sought the idea of "eternal return", which unites two different worlds in the birth and setting of the sun, the division of East and West was a means of ensuring human inheritance. In the new era, it would not be possible to find a creative person in Europe who did not turn to the East in his work. It was a lyrical ideal that attracted Eastern Europe with its spirit, its poetry and its wisdom. Hegel sought the manifestations of the Eastern spirit in the history of Egypt, India, Iran and Mesopotamia and explained them in his work. As abstract as Egyptian polytheism may seem to us, in fact, these mystical worldviews were derived from the practical life of the ancient Egyptians, their abstract ideas about productivity, and numerical algorithms. The dual imagery of Egyptian divinity not only reflected primitive polytheism, but also the hypocritical imagery displayed in the Egyptian pantheon, with its hermaphroditism actually expressing a mythical content born of ambivalent feelings of Eastern and Western thought. Thus, Western culture emerged as an echo of the East. Even the manifestation of Indian "Sufism", which Hegel called "gymnasiumists", was repeated in the cynics of Greek culture, which went down in history with denial.

Muhammad Iqbal, one of the well-known philosophers of the new era of the Islamic school of philosophy, reached interesting points in his studies of Urdu and Persian poetry, Sufism, and Islam. In the study of the way of thinking of the modern Islamic East, special attention is paid to his research. Oriental philosophy is the main object of research in the works of Muhammad Iqbal. In his article "The Spirit of Islamic Culture", Muhammad Iqbal tries to justify the development of culture not by the Sufis' "guardianship"

consciousness, but by the parts of the Prophet's "prophethood" (prophethood) consciousness.

**In the second section** - "Fast and continuous thinking. Poetry and Philosophy" explains the dual problems of reciprocity. In the process of cognitive perception, different models of thinking emerge. Fast and continuous thought structures in thinking are a special form of the modeling process related to time and space. To get a quick idea of modeling, in what time and place it exists. The concepts of "temporal time" and "continuous time" create different models of thinking in thought. Feelings and emotions take place in spontaneous, impromptu poetry, temporal time, fiction, prose, and philosophical texts in a procedural and continuous time. Heidegger connected the temporal time with the content of literary thought and said that time is an event, an event is a time.

Jules Renard, who appreciated the ability of quick thought to have a broader mind and to inspire poetry to the situational content of time and space, wrote that I wanted to be a poet in prose. A. Blok (1880-1921) thought that the task of every poet is to control the speed of thought and create harmony. Philosophical generalizations in a poetic text show the reader the place of continuous time in temporal time. Sometimes philosophical quotations appear in the work, and they express the artistic possibilities of thinking, the attitude to the time it works in the text, and then the general chronotope content of the model of thinking. It is said that thought is continuous at different levels, that time is at the level of time, or that time stops, that is, models of thinking are materially subjected to different time continuums. Depending on the space of the text itself, the models of time, cyclic, wavy, spiral, double spiral, spherical, etc. in the text. can be established in forms. In the symbolic part of the text, time is a logarithmic, compressed time. The scale of the compression of time dimensions in the text, until December, increases the possibilities of thinking. In addition to the infinity of thought in the abstract, the text is time-finite in its concrete dimensions and refers to potentiality. When the structural model of thinking undergoes a process of re-articulation in lyrical thinking, it becomes a phenomenon specific to the spiritual content

of the idea. JH Jubran used to say that poetry is wisdom that fascinates hearts. Wisdom is poetry that sings the anthem that gives thought. Philosophical poetry does not only express the material content of any life, so the simplest relations require the ideal to enter their sphere of time and space.

**The third section**, “Monitoring Structuralism in a Popular Culture,” shows how it affects areas of public consciousness.

The emphasis of modern scientific research on models of thinking, the differentiation of knowledge on the one hand, requires the consolidation of other support, a third of many increases, sustainable social demarcations make society increasingly dependent on material foundations. In the Middle Ages, the rise of renaissance culture was accompanied by the development of the social sphere. The structural system of classical culture, based on the harmony and paradigms of antiquity, had previously disintegrated and lost its essence in the face of the logical and rational thinking of the Middle Ages. Elite and popular culture began to separate from traditional culture. Elite culture was the successor of the harmony of antiquity and the structural structure of the Middle Ages. It was the reason for the emergence of individualism in the culture of the Renaissance, its transformation, the alienation expressed by the elite culture in the social sphere. In Europe, the theme of alienation and alienation was vividly reflected in the art of the Baroque period. Later, this process deepened and created a number of new trends in popular culture. Sometimes, when the masses turn into a spontaneity, a flood of ideal works of art, which are phenomenal for culture, are added to the cover. For example, the work of Salvador Dali, a genius of surrealism, was born out of the element of social culture, but Salvador Dali's work is an individual art that goes beyond popular thinking and offers a new approach to existence. It was formed as a new type of morality in response to the economic demands of popular culture. The growing economic space of popular culture has led to its expansion into a wider audience. No matter how much the elite culture was suppressed, it maintained its existence due to its influence and the power of the art it presented. The work of Thomas Sternz Eliot



(1888-1965) is very important. In Eliot's work, classicism and romanticism were combined with modernity. Thomas Eliot remained true to the high ideal in his poetry, his poetry was considered an example of elite art, and therefore the poet won the Nobel Prize in 1948. The concept of "mass culture" can be approached from two perspectives: First, the natural interpretation of the laws of dialectical development of culture. The second is to do so with the help of gaining the ideas of the popularization of culture. The emergence of two tendencies in the development of society, a process called "alienation" (otchujdenie), and later the phenomenon of "mass culture". K. Marx pointed out the emergence of social divisions in society as the primary factor of alienation. He wrote that "alienation" consists of the four phases of the world and man; a) from the work process; b) products of labor; c) by itself; d) "alienation" occurs after separation from other people. Sigmund Freud's phenomenon of "investigating" human activity deepened the process of forgetting in society. It was not the artistic ideals of the people in popular culture that prevailed, but the phenomenon of "collective unconsciousness" later proposed by Carl Jung. Civilization, as well as the expectations of structuralism, meant its loss of maturity. Against the background of all this, a trend of multiculturalism, representing a new worldview, appeared in front of popular culture. The number of states seeking to join the trend of multiculturalism to protect their national and moral values is growing. It is no coincidence that at the II International Humanitarian Forum of multiculturalism in Baku (October 5, 2012) and representing 70 countries, Ilham Aliyev said, "Azerbaijan is trying to play a role in gaining a bridge and humanitarian development in a natural geographical year. This is the main structure of the forum. " Today, every developed society and elite culture has to reserve its resources.

**The fourth section**, "The Loss of Art in the Context of the Denial of Ideas in Postmodernism," and the traces of lack of ideas in public thought, are clearly controlled and generalized.

Postmodernism combined the new worldviews and views that emerged after modernism in a new way. in fact, postmodernism

came to the fore as a model of rethinking that worked with the "residual effects" of a kind of modernism. The main features of poststructuralism were manifested in all spheres of postmodernism. For centuries, poststructuralism has sought to deconstruct human fundamental models of thought and the system of aesthetic values, and presented postmodernism as a modern way of thinking. However, the structures of thought and aesthetically visible systems that prevent postmodernism from becoming an independent trend are also strong and are not as simple as their construction. In the early twentieth century, modernism sought to replace historical "epistemological centrism" with "anthropocentrism." But just as historical "gnoseologocentrism" raised the logic of perception to the skies, modern anthropocentrism sought a strong new control over the "human" factor. Friedrich Nietzsche's "extraordinary-man", Richard Wagner's "nature-man", Albert Camus's "tormentor" and other modern models of thinking have merged into a new approach to existence. Numerous currents have emerged in the activities of modernism: "symbolism", "subjectivism", "individualism", "immoralizism", "expressionism", "cubism", "futurism", "dadism", "surrealism", "abstractionism" and others. He created analysts of modernism, as well as his new models of thinking.

After the second half of the twentieth century, postmodernism began to idealize man-made society. The period of "dehumanization" of man has begun. It is looking for ways to combine core power and elite culture. With the development of visual arts in postmodernism, new pluralistic styles (video - art, invayroment, installation, performance, heppining) were formed.

**In the fifth section** - "Modern Azerbaijani philosophical thought and art", it explains how the history of philosophical thought is reflected in the national thought of our people.

Modern Azerbaijani philosophy can be the object of research only as a qualitative part of universal philosophical thinking. The idea of Azerbaijani philosophy has played a great role in the formation of Eastern thought as a whole. The Eastern way of thinking, in turn, has been the idea of Western philosophy throughout history. As we turn the pages of the history of Eastern

thought, we come across the proto-ideas of modern Western thought. It turns out that the conditions for the division of the history of thought into East and West are one division, and as the categorical provisions of the classification of research were broken down into systemic elements, the process of fragmentation in philosophical thought seemed to increase the integration effect. Metaphysical thought has historically been associated with people's mystical thinking.

The main difference between philosophical thought and literary thought is in relation to time. The history of philosophical thought in Azerbaijan is a part of the general history of our people, the history of national thought. The history of philosophy in Azerbaijan is mainly engaged in the study of medieval Azerbaijani philosophical thought. During the Soviet era, Azerbaijan's national-philosophical thought developed under the influence and pressure of Soviet public opinion.

In the transition from philosophy to history, politics, law and any other field of social consciousness, in fact, man returns to his material content. Man must go beyond the world in order to understand existence, to understand non-existence, and to distinguish the transient and the eternal from the real. History gives man a material content, and the mind, which cannot be individualized, flows into the course of events. This means that history itself cannot be completely separated from the history of thought, it cannot take events out of human thought alone. History is always alive, it is always interesting with its exploratory nature, but it is full of the content of time. The way of thinking of each nation appears as a product of its historical development. There is no possibility of existence without determining the time and space. Just as the definition of time gives space to an object, so time and space are subject to matter.

The level of each nation is determined by the level of its philosophical thinking. Every nation can create a philosophical system only on the basis of its own logical thinking. That is, the people as a nation is formed on the basis of the national philosophical idea.

In modern Azerbaijani philosophical thought, the search for truth is seriously reflected in the works of Salahaddin Khalilov, Konul Bunyadzade, Farman Ismayilov, Aydin Shirinov, Zumrud Guluzade, Fuad Gasimzade, Zakir Mammadov and others. Each of them has its own creative way, its own areas of research and a different way of thinking. Modern philosophical thought is combined with elements of mass culture in Western postmodernist philosophy. These elements of philosophical thought, with the individuality of culture, give rise to a view of the world and modern philosophical ideas.

Amin al-Reyhani says: "Man is like a culture - it reaches the culmination of development and, unable to pass beyond it, rolls back to the valley - to the original."

**As a result of the research**, by determining the place and role of the phenomenon of art in the structure of philosophical thinking, we studied the phenomenon of art as a new model of thinking, revealing its different content that crystallizes in the structure of language and conceptual field.

The research was created as part of the process of adapting the laws of society to the laws of thinking and creating a harmonious society.

- The general attitude to the single in the dissertation expresses the starting point of the truth in such a way that it conditions different options for the complete solution of the multifaceted.
- The dissertation excludes the facts of reality that are accepted as a tradition and serve the single content of the system.
- In research, the features of perception manifest themselves as features of objective regularities. The characteristics of perception are that it is a form of general existence and emerges as a representation of general;
- A special form of understanding in the dissertation is the realization of objective truth, which is a scientific method of cognition, in the facts alone;
- In the dissertation, the artistic landscape of the world serves, above all, to create a subset of concepts. These concepts have ontological,

epistemological, cognitive content and express a general scientific and philosophical worldview;

- Science reflects the level of public consciousness at which the models of thinking are formed. Such a model of scientific thinking can be justified as an artistic model that we are involved in the field of research;

- Structuralism expresses the scientific and cognitive view of the world, and any structural content is a mathematical-logical expression of the artistic model of thinking;

- In M. Foucault's model of thinking based on artifacts, the discursive content of the modern world is symbolized, this discursive content reflects the essence of artistic modeling;

- H.Q. Gadamer involved Friedrich Gonderlin's work in research as a philosophical generalization at a high level of literary thought. Explaining Genderlin's work in a literary context, H.Q. Gadamer presented literary lyricism as a paradigm of the period, and in this context, the research work clarified the thinking model of philosophical poetry;

- The phenomenon of art in the structure of philosophical thinking is expressed in modern approaches, especially in abstract models of postmodernism. Any abstract model is an artistic model, and in modeling there are complex structures that combine beyond the degree of dependence of internal elements and present themselves as an abstract unit.

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