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The Manifestation of Intuitive Knowledge in Modern Science and Philosophy

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Abstract

In this article, the scientific-theoretical views on the forms of manifestation of intuitive knowledge in modern science and philosophy are detailed. Also, philosophical considerations related to the configuration of external and internal spaces of the subject of intuitive knowledge, the role of imagination and fantasy in scientific creativity, and the description of the abstract part of existence in a way that can be seen immediately, are thoroughly analyzed in the article.

Key words: intuition, intuitive knowledge, creativity, scientific creativity, creative thinking, intellectual initiative, imagination, fantasy, philosophical approach.

In the 80s of the 20th century, as a result of the achievements in natural and social sciences, a new approach to the relations between object and subject, spirituality and materiality, researcher and object of research, observer and tool, nature and society, man and nature, and between different classes and groups began to take shape. development of social studies methodology became an important problem of the philosophy of science. A new approach to the relationship between spirituality and materiality in the universe, nature and society began to develop, corresponding to the results of achievements in natural and social sciences. At this time, it became necessary to turn to a scientifically based interdisciplinary research method - synergetics. Synergetics focuses on the fact that balanced and unbalanced, stable and unstable, right and wrong states of things and events are common aspects of knowledge, and considers that order and disorder also affect the development of things and processes in order to create true knowledge about it.

Belgian physicist and chemist Ilya Prigozhin, a scientist who studied synergetics and a Nobel Prize laureate, believes that "until now, the concept of instability has been used in a negative sense, and not enough attention has been paid to its true essence. As long as any old system is replaced by a new system, first of all, instability and chaos will occur."¹ That is, he interprets impermanence as an essential aspect of existence.

"Intuition represents the ability to arrive at the truth directly, without supporting it with evidence. "Sometimes the human mind goes beyond certain existing ways of knowing, takes a new approach to the problem and

¹Prigozhin I., Stengers I. Order is chaos. A new dialogue between man and nature. - M.: Editorial URSS, 2000. - P.56-57.

finds a solution to the problem."²Logic is important at the "subconscious" level and is a component of intuitive knowing. "Consciousness is a product of human brain activity. Consciousness is the mental state of a person."³ In scientific knowledge, rationality and intuition should be understood and interpreted as complementary tools, interrelated aspects of the general creative process.

Of course, the role of intuition in scientific discoveries cannot be denied. That is why the French scientist M. Zaar, in his book "Ways of Creativity", in order to prove that intuition is capable of something that emotions are not capable of, "It captures and conquers the existence of things and their hidden value (value)."⁴- he says. Intuition gives way to worldview, scientific hypothesis. Imagination plays a certain role in scientific creativity, it describes the abstract part of existence in a way that can be seen immediately. However, imagination and intuition remain only auxiliary tools used by scientists in making scientific discoveries.

In philosophical approaches with a non-classical basis, we can observe that special attention is paid to the intuitive aspects of creativity. It should be noted that A.Bergson and N.O.Lossky's views on this matter are mutually compatible. V. F. Asmus, I. I. Blauberg and other scientists, who studied the views of these scientists from the perspective of the history of philosophy, show that intuition is an important factor that creates new qualitative indicators of creativity.⁵ V.S. Bibler, Y.M. Borodaya also analyze the issue of creativity and pay special attention to its aspects related to thinking. And they try to prove that creative thinking has a scientific-methodological value. V.R.Irinoy, A.A.Novikov, P.I.Karpov show that such creative thinking is constantly dependent on intuition. G. Marcuse, A. N. Portnov, E. Ya. Rezhbek and others emphasize that creative activity is more conducive to thinking⁶.

Pythagoras considered the essence of existence and knowledge to be number, the understanding of numbers. According to the researcher, there is a certain legal relationship in Pythagoras' views on the dependence of numbers on existence, development, knowledge. After all, understanding the essence of things and events creates an opportunity to understand not only their qualitative and quantitative characteristics, but also the dialectical relationship between them. Heraclitus spoke about the social nature of intuition. He emphasizes the need for the ruler to have knowledge about the essence and origin of the events that are happening in the society and that may happen.

Intuitiveness has become the buzzword of today. In today's world, intuitive knowledge is becoming more and more important. Intuitiveness is from the English language createThe word creative ability means a unique aspect of human ability. This intuitiveness can be manifested in completely different areas, in various activities, communication, thinking, even emotions.

²Abdullaeva M.N. Scientific and philosophical foundations of the national idea. - T.: Institute of Philosophy and Law.-2011.-B.102.

³Toraev B.O. Existence: essence, forms, characteristics. - T.: Institute of Philosophy and Law. - 2011. - B.106.

⁴Egorov A.V. Theory poznaniya i problema intuition. Autoref. dis....kand philos. science - M.: 1973. - 18 p.

⁵See: Asmus V.F. Bergson i ego crita intellecta. // Asmus V.F. Historical and philosophical study. - M., Mysl, 1984. - S. 217-261; Blauberg I.I. Henri Bergson. - M.: Progress - Traditsiya, 2003. - 672 p.; Deleuze J. Bergsonism. // Deleuze J. Empiricism and subjectivity: Opyt o chelovecheskoy prirode po Yumu. Kanta's critical philosophy: uchenie o vybnostyax. Bergsonism. Spinoza. M.: PER SE, 2001. - S. 229-322.; Evlampiev I.I. Neklassicheskaya metaphysics or konets metaphysics? European philosophy and raspute. // Voprosy filosofii, No. 5, 2003. - S. 159-171.; Jussen A. Romanticism and philosophy Bergson. // Bergson A. Creative evolution. Matter and memory. - Minsk.: Harvest, 1999. - S. 1102 -1170.; Rajo G. Psychophysiology and philosophy A. Bergson. // Bergson A. Creative evolution. Matter and memory. - Minsk.: Harvest, 1999. - S. 866 - 924.

⁶See Marcuse G. Odnomernyy chelovek. - M.: OOO "Izdatelstvo AST"; ZAO NPP "Yermak", 2003. - 331 p.; Portnov A.N. Language and cognition: basic paradigms of research problems and philosophy XIX – XX vv. - Ivanovo: IvGU, 1994. - 367 p.; Rejabek E.Ya. Mythology. Cognitive analysis. - M.: URSS, 2003. - 302 p.

Intuition is the ability, the ability to accept new ideas, to solve problems in an unusual way. A creative person is relatively tolerant of others, he sees the world in his own way. The word intuition in the domestic context is the unusual use of objects, environment and situations by each person, finding a logical and trivial solution to a problem.

Intuitiveness is the author's inspiration, his ability. As a rule, composers, artists, writers and other creators create their personal works based only on their mood and feelings. And in the creative process there will be a pragmatic element, pragmatic goals. When the creator creates his product, he knows in advance why he created it, who needs it, how to make it, and exactly what is needed for it. For example, an intuitive artist who creates a picture, decides on the subject, already knows in advance that the audience will be interested in it, in which frame it should be decorated, and in which museum or institution to hang it so that it will please the audience.

For this reason, special attention is paid to the following features of the concepts of "creativity", "creative thinking", "intuitiveness" in scientific and philosophical literature. First of all, creativity as a unique creative activity of a person, on the one hand, is distinguished by the character of the implementation of innovations, on the other hand, by the uniqueness of the obtained result. The result of creative activity is always unique. Intuition is inextricably linked with creative thinking, which in turn is characterized by originality, flexibility and ease of solving problems. Secondly, creative thinking is an expression of the unity of cognitive processes and mental abilities.

Creative thinking aims to solve problems that require intellectual initiative. For example, it looks for new methods based on various activities, changes existing techniques and technologies, and is clearly manifested by the desire to radically change certain labor activities. Therefore, A.T. Shumilin "Creativity is a complex process related to the process of discovery and invention"⁷he writes.

The concept of intuition, based on the etymological meaning of the word, intuitively obvious, is widely used in a number of humanities, including the science of creative philosophy. At the same time, the meaning of this word is not as clear as it seems at first glance. It should be noted that the concept of intuitiveness is often confused with the concept of creative process. That is, as if these concepts are interpreted as a category representing the same content. But intuition (unlike creativity) is not a process, but a characteristic of the process, its direction. On the other hand, some scientists define intuition as the "primary creative process", the "origin" of the creative process, the state of inspiration. In our view, intuitiveness is a reflection of various qualitative features that affect the process and its results in general. Therefore, it is correct to understand intuitiveness not as an ability, but as a specific mood, intention. Undoubtedly, a person's "mood" will have different possibilities.

For this reason, some scientists say that "... most of the methodological tools intended to develop the intuitiveness of thinking consist of tasks that require a creative approach from a person. Here we are witnessing an analogous situation to the approach to exercises and trainings that serve to develop various cognitive processes or communicative skills. It is known that in most of the practical exercises of this category, the tasks and tasks are in the content that activates the relevant process. For example, it is recommended to use the corrective testing method for corrective and developmental purposes, based on the fact that, according to the condition of the task, a person is forced to focus on a specific area, limited by the distracting influence of the environment, in order to identify a form that does not stand out clearly on a flat

⁷Shumilin A.T. Problemy teorii tvorchestva. - M.: Vysshaya shkola, 1989. -92 p.

background. Also, the methods that serve the purpose of memory development include psychological techniques that activate various mnemonic processes, methodical tools used in the psychocorrection of anxiety, artificially manifesting a feeling of boldness in external behavior or changing the cognitive setting in relation to an emotogenic factor.⁸he writes.

Intuitiveness is distinguished both by the "range" of the mood, and by the methodology and results of the creative process. Intensive creativity is manifested by opening ontological foundations, creating parallel existence and reality. In this case, innovation is existentially reflected in nature. In a broad sense, intuition is a deep analysis of creative possibilities, determining the laws of interaction and creating new things. That is, it is characterized by the desire to expand its influence on empirical reality by creating new mechanisms, machines, etc., changing the material world, creating material values. The principle of complementation reflects the essence of intuitiveness. For this reason, it can be imagined as the initial gap, the openness of a person to the world. And in this sense, intuitiveness is a personal quality, a special state of the subject, and also manifests itself as a further creative process. But in connection with the creative process itself, intuitiveness appears as a certain process orientation, a high level of aspiration, which we divide into intensive and comprehensive types. Therefore, "Creativity," writes Z. Davronov, "is a process of realizing emotional knowledge and feelings arising from the personal ability of the researcher to create a certain novelty"⁹.

"Intuitive landscape" of a person when talking about a certain area (the configuration of external and internal spaces of an intuitive object), it helps to determine the spectrum of attractive structures of creative activity that make up the "distributed goal" of the future state of the system: "the intuitive landscape is a path that leads to them covers a range of goals and paths. It can be imagined as a certain space in which all forms of thought activity exist in hidden form. Then one of these forms is selected. In other words, from the point of view of the synergetic approach, it is impossible to "jump" over the boundaries of this space, and the behavior of a certain system cannot be predicted, which does not mean its freedom.

Intuition is related to cognitive processes, but to limit this concept to only cognitive aspects, to destroy its essence, is nothing but simplistic. Postmodernists consider intuitiveness to be a characteristic of discursiveness in meaning, a process of meaning formation. In this regard, intuitiveness is the lack of semantic centralization (partial freedom) of the structure from the point of view of synergetics. In other words, if we take any form of intuition figuratively as a textual product, it represents the uncertainty of the process. The creation of a new structure leads us to destroy the previous one, and the new one, in turn, has already been created and immediately begins to disintegrate, and the next structure takes its place.

A. Whitehead interprets intuition in connection with the actualization of potential, and believes that intuition is a characteristic of any being that unites the whole universe: "Intuitiveness is the unity of the whole universe." Any change, according to the procedurally understood world, is a novelty that arises as a result of the arrangement of the previous world: "... there is an existing world and a "truth" that the creative process rejects. This is the basic truth of the new phenomenon, which with all its correspondences and inconsistencies needs to be illuminated in the new creation. In our view, A. Whitehead's position is undoubtedly very close to the synergistic understanding of intuition as a transition from relative (deterministic) chaos to relative order. Although in his philosophical views order is not replaced by chaos, but one form of order is replaced by another, one order gives rise to another order. And finally, one of the representatives of art, the poet I.

⁸P.S.Ergashev, D.M.Anvarova, M.B.Dzhumabaeva. Practical possibilities of development of thinking creativity: some comments on the need for a new approach// MODERN EDUCATION / SOVREMENNOE OBRAZOVANIE 2014, 1. -B.49.

⁹Davronov Z. Methodology of scientific creation. - Tashkent: ECONOMY-FINANCE, 2007. -16 p.

Brodsky, doubting the "intuitive abilities" of a person, interprets intuition as a passive ability to perceive the infinity of the universe. This state does not depend on psychophysical properties, as well as the presence or absence of something. In theory, the more experience we have, the more confident we can feel in our abilities. From an existential point of view, existence and existence exist in these liminal conditions. This type of creativity is related to the inseparability of mutual reproduction, non-being in the creative process. Just as samsara is inseparable from nirvana, being and non-being are inseparable. The vast creation that creates material existence can separate it from existence. This brings up the problem of the nature of things, and the diversity of man and thing. In fact, a large-scale type of creativity is devoid of moral problems, because it does not try to solve such a problem in principle.

One of the main types of intuition is heuristic (creative) intuition. This function is a specific cognitive process. Creative intuition essentially leads to the creation of new images and concepts by expressing the interaction of emotional images and abstract concepts. Their content cannot be extracted by simply synthesizing previous concepts or conducting logical operations with existing concepts.

Common factors that ensure the formation and manifestation of intuition are:

1. A person should have basic preparation for the problem and understand the problem from the inside;
2. conditions, level of problems related to research;;
3. constant and intensive search for solving the problem;
4. development of a new idea.

Intuition has a certain instinctive quality. It also darkens higher than usual. We can agree with the general philosophical position that intuition can be judged extraordinary in terms of cognitive power. Intuition has the power to penetrate into the elements and parts of what it is thinking about and to reflect the essence of this object as a whole. At this point, we can confirm A.Spirkin's fair opinion that intuition can perceive the essence of an object as a whole in a moment. He does it so fast that rational logic cannot catch up with him¹⁰.

It is of practical interest to identify useful signs of intuition to "realize" intuitive components in creativity. Now, based on the synergistic method, serious attention is being paid to explaining the nature of emotion and intellectual intuition with neurophysiological methods.¹¹

So, intuitive knowing has changed the whole way of life of people, the way of thinking of a person. He changed his personality and expanded his boundaries. Due to the emergence of creativity, social mobility has increased, new models of behavior have begun to be created, and thus the technologies of influencing mass consciousness are becoming more sophisticated. The development of creative industries contributes to the expansion of labor markets and increases their interdependence, individualization of lifestyles. In fact, the meaning of the historical narrative, which is almost close to the author, that is, the meaning of its "near horizons", will not be known to others at all. It needs another solid foundation that unites the author's meaning with the audience's meaning. In terms of time, the narrative is immediate, past, present, and future time cannot be thought of as self-positioned in the understanding of the time segment. Thus, history (historical narrative), however brief in the textual and temporal sense, needs the means of placing it in a larger context (meaning, time, verification).

¹⁰Spirkin A.G. Basic philosophy: Flight. Posobie dlya vuzov. M.: Politizdat, 1988, 592 p.

¹¹Scheler M. Izbrannye proizvedeniya. M.: Gnosis, 1994, 413 p.

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