

## ESSENCE OF MAN



**Mikhail SHCHERBININ**

DSc in Philosophy, professor, Head of the Department of Philosophy, Tyumen State University. Volodarsky Str. 6, Tyumen 625003, Russian Federation; e-mail: [nandreeva.tsau@yandex.ru](mailto:nandreeva.tsau@yandex.ru)

## AESTHETIC-ANTHROPOLOGICAL ASPECT OF SENSEMAKING IN THE GENESIS OF HUMAN ESSENCE

**T**he article follows the aesthetic-anthropological line of anthropogenesis. The author combines both ontological and gnoseological aspects of analysis. On one hand, the subject of the research is itself the course of anthropogenesis which has fixed the development-becoming of the human phenomenon and the human essence under the influence of aesthetic factors in history. On the other hand, the term aesthetic anthropology defines the development-becoming of human and humankind's capability to know oneself through different forms of aesthetic experience. The author draws on the assumption that unlike the entire range of natural, biological and species diversity of the animal world that finds its temporary completeness in each case of certain species, the process of anthropogenesis is still taking place. Rather than by the natural factors, its infinity and its openness to the future are mainly provided by social and intellectual activity, which is embodied and depicted in creative achievements. The human phenomenon and the human essence still remain in the situation of highly dynamic and controversial development-becoming, wherein the factor of an inevitable final limit and its recognition is absent. The author establishes historic and philosophic grounds, philosophic scale and cognitive role of aesthetic anthropology. He suggests, studies and proves the defining impact and orientation which the

aesthetic factors, mainly art, have on the shaping and development-becoming of the essential characteristics of human way of being. In history, as in the modern world, art is considered to be an irremovable element of the self-knowledge process; it is art that demonstrates the principle of “mirroring self-consciousness” and acts exactly as that mirror in which one recognizes and cognizes oneself, one’s Self. It is by the means of art that we model, colour, sound, delineate, depicture, construct, embody, figurate, think up, contrive and invent the sought harmony of human existence, the spatial and temporal organization of human form of harmony as a whole. The article shows how art helps one to progress on the way of self-improvement without interruption and more or less successfully, using the means of self-creation.

**Keywords:** generalization, rationalization, mirroring self-consciousness, architecture, sculpture, painting, theater, poetry, literature, screen culture

## References

1. Andronikova, M. *Ob iskusstve portreta* [About the Art of Portraiture]. Moscow, Iskusstvo Publ., 1975. 326 pp. (In Russian)
2. Gadamer, H.-G. *Istina i metod: Osnovy filosofskoi germenевtiki* [Truth and Method. The Basics of Philosophical Hermeneutics]. Moscow, Progress Publ., 1988. 704 pp. (In Russian)
3. Hegel, G. W. F. *Estetika* [Lectures on Aesthetics], vol. 3. Moscow, Iskusstvo Publ., 1971. 621 pp. (In Russian)
4. Lermontov, M. “Maskarad” [Masquerade], in: M. Lermontov, *Stikhotvoreniya. Poemy. Maskarad. Geroi nashego vremeni* [Verses. Poems. Masquerade. The Hero of Our Time]. Moscow, Khudozhestvennaya literatura Publ., 1985. 479 pp. (In Russian)
5. Schopenhauer, A. *Sobranie sochinenii* [Collection of Works], vol. 1. Moscow, Moskovskii Klub Publ., 1992. 395 pp. (In Russian)
6. Shcherbinin, M. “Zakony i kategorii dialektiki na stupenyakh intellektual’nogo progressa” [The Laws and Categories of Dialectics on the Steps of the Intellectual Progress], *Vestnik Tyumenskogo gosudarstvennogo universiteta*, 1999, no 1, pp. 3–16. (In Russian)
7. Shcherbinin, M. *Iskusstvo i filosofiya v genezise smysloobrazovaniya (Opyt esteticheskoi antropologii)* [Art and Philosophy in the Genesis of Meaning Making (The Experience of Aesthetic Anthropology)]. Tyumen: Tyumen St. Univ. Publ., 2005. 312 pp. (In Russian)
8. Simmel, G. “Mikelandzhelo” [Michelangelo], *Liki kul’tury: Al’manakh* [Images of Culture: Almanac], vol. 1. Moscow, Yurist Publ., 1995, pp. 163–184. (In Russian)
9. Tarkovskiy, A. “Zapechatlennoe vremya” [Captured Time], in: A. Tarkovskiy, *Arkhivy. Dokumenty, Vospominaniya* [Archives. Documents, Memories]. Moscow, Podkova Publ., 2002, pp. 95–350. (In Russian)
10. Wilde, O. *Izbrannye proizvedeniya* [Selected Works], vol. 2. Moscow, Respublika Publ., 1993. 543 pp. (In Russian)