

ABSTRACTS

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ÆSTHETICS OF IMAGE OF LUDWIG WITTGENSTEIN

The article is devoted to investigation of the aesthetics of the image of Ludwig Wittgenstein (1889–1951). For this, the author studies, firstly, the theory of the image in the *Tractatus logico-philosophicus*, in which it is the basis of the logical and ontological concepts of the philosopher; Secondly, the aesthetic principles of Wittgenstein's philosophy of language and, in general, his attitude toward aesthetics; And third, the aesthetics of the image of Wittgenstein as a person who was distinguished by pronounced charisma. The author of the article sought to disclose the actuality of Wittgenstein and his philosophy primarily in the aesthetic perspective, in the context of the development of the original aesthetics of the human image. For this purpose, various details of the interesting biography of Wittgenstein were presented and his philosophical understanding of language, world, man, aesthetics, ethics, religion and mysticism was analyzed.

To specifically represent the aesthetics of the human image, Dorofeev D. Yu. Refers to the image of Wittgenstein on the basis of both his main works and important, little-known aspects of his biography. For this, the author of the article refers to the memoirs of famous philosophers (Malcolm, Wright) friends and colleagues of Wittgenstein, as well as to researchers of recent times. "Logico-philosophical treatise" is considered not only as a logical, but also as an aesthetic treatise, which answers in its structure and language to the high criteria of beauty. This work was based on the principles of the mathematical logic of G. Frege and B. Russell and could not only develop this direction, but also bring philosophical thought to the original and fundamental understanding of language, being, ethics and aesthetics. The religious and ethical views of Wittgenstein were greatly influenced by Leo Tolstoy. The author focuses his attention on revealing the aesthetic foundations of the doctrine of proposition as an image of reality. The logical doctrine of proposition leads to an aesthetic theory of the image. Identifying the boundaries of linguistic expression, Wittgenstein admits that what can not be expressed in a word can be shown in a word as image. Wittgenstein's philosophy is criticism (in the Kant's sense) of the language, but the philosopher does not remain within the boundaries of the language, but leads to what lies beyond these boundaries, and what is actually the content of philosophy. The author of the article in a broad cultural and religious context analyzes the value of silence and its connection with the possibilities of linguistic expression. In this aspect, an interesting parallel to the teachings of Wittgenstein is early phenomenology (primarily Max Scheler) and Austrian poets and writers of the early 20th century (primarily Hugo von Hofmannsthal) recognized the crisis of language as a way of expressing reality and being. It is important for the author of the article to show how the unique aesthetics of Wittgenstein's image manifested itself not only in his philosophical works, in his attitude to art (music, architecture, literature), but also in his daily life, in his own personal image, communications with people, organize the space at home (and as a tenant, and as an architect – he built for his sister a famous house in Vienna). All this is an expression of the holistic aesthetic image of man and is seen as multiple manifestations of his being. In this approach, philosophical anthropology enters into a productive alliance with aesthetics, and aesthetics receives fundamental philosophical significance.