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THE PROCESS OF FORMATION OF WRITER’S WORLDVIEW

Abstract. The relevance of the topic of this article is determined primarily by the fact that the problem of the author and the related issue of the author's consciousness and the forms of its expression is one of the central problems of modern literary studies, and it is not sufficiently researched. The means of expressing the author's position determine the aesthetic originality of the work of art, its structural principle, thanks to which all elements in the work are interconnected and create a single whole. Without distinguishing the ideological and artistic category of the author's consciousness, the analysis of the writer's artistic work would be incomplete, both as a whole and in the individuality of each work. Forms of realizing the author's consciousness through a holistically balanced construction and relationship of all parts of the whole are a way of understanding phenomena and their simultaneous evaluation. It is obvious that the artist's concept is most constructively realized precisely through the relationship: author - work - reader. It is in the aspect of possible invariants of this relationship that the problem of the forms of expression of the author's consciousness seems to the author of the dissertation to be poorly researched.

The author is always the bearer of worldview, the expression of which is the entire work. The author's consciousness is actualized in a fiction when it comes to various aspects of its integrity, such as content and form, problematics and poetics, method and style, etc.

Keywords: author's consciousness, worldview, the work of art, inner world, creative activity, social influence.
Objective of this article is determined by the need for a deeper specification of the meaning of the concepts "author" and "author's consciousness" in an artistic work.

Main results and discussion. We all live in society and are in daily contact with people like us surround: we absorb the accumulated knowledge and experience of others, we adjust relationships, try ourselves in different roles, learn ourselves and teach others — that is, we socialize. We are part of society and, accordingly, we search for a place in it. Living in society, we constantly accumulate certain social experience in the form of knowledge, values, rules of behavior for further self-realization. It is very important to form the right models of behavior, understand your role in society and be as useful as possible, giving your abilities and skills.

Already in childhood, when a person consciously separates himself from the rest of the world, knows how to speak and think, at this time he begins to form his own worldview. Our parents and family have the greatest impact on how we form our worldviews early in life. The more our parents put into helping us build our worldview to match theirs, the stronger a bond we form with them. As we ask our parents and grandparents questions about life, if they all provide the same answers, and show us how they came to those conclusions, we become quite strong in our identity and become more stable in our life.

What it will be like in a more mature age is influenced by various factors: a person's environment from the first days of his life; family traditions and the way relatives communicate with each other, the child takes over, considering it the norm. These are the first stages of worldview education. Communication in kindergarten, school with peers, and then student, adult life give new experiences and goals. The place where a person was born is also of great importance. The country in which a new member of society was born, its history, the customs of the people inhabiting this territory — the structure of the worldview combines all this into a single whole, into the future achievements of man.

There are quite a lot of world religions, and they significantly influence a person's perception of what is happening around them. Each faith enriches the spiritual life of a person, protects against wrong and dangerous actions. "Fodder" of world perception with fresh emotions, history contributes to the rapid formation of the individuality of the person. Depending on the factors affecting a person's daily life and the emotions felt by society and directly by themselves, the vision of the world can be both optimistic and pessimistic.

Artists-geniuses occasionally appear in world culture. Compared to other people, they experience the spiritual world, cosmic harmony, and the meaning of existence much more deeply. They have a fundamentally different system of views and values than the average material-pragmatic person. Therefore, naturally, a genius breaks out of the framework of interests, traditions, views, orders of his environment and even time.
In modern philosophical anthropology, the problem of worldview occupies one of the leading places. Usually, a worldview is understood as a system of ideas about the world, its essence, its structure, as well as the hierarchy of values resulting from it. One of the leading points in the process of worldview formation is the relationship between individual experience and social influences. Our choices of behavior and individual actions that we perform in our personal lives are not always depends on experience and its rational interpretation, and from those beliefs (sometimes false) that we consciously or unconsciously hold adhere to, and which form the core of the worldview. Even modern a person very rarely considers or at least tries to be objective consider various events. Mostly we skip these events through a filter of our beliefs and distort them in this way. These distortions can negatively affect our perception reality and making various decisions. Besides, most of ours beliefs came to us from somewhere and from someone. We had them laid by someone and a very insignificant percentage of them is based on own life experience. But even so, we must understand that our experience reflects only a small part of what happens in life.

An individual's worldview determines his inner world, as well as how exactly he forms his thoughts, what information he considers reliable and important. A person's worldview is formed throughout his life. A formed vision of the world allows a person to find his purpose in life, to achieve his goal [2].

The artist also influences society. Writing influences society by changing the ways that people think, and how they perceive the world. After all, art does not just reflect life, but also shapes it in a certain way. But how exactly? Admiring their favorite literary (not real, but created by the artist's inspiration) heroes and heroines, people imitate them in their behavior, views, tastes, etc. In this way, the disembodied ideas of the artist are materialized, embodied, and affect real life.

We should not underestimate the writers’ role in society. From the beginning of time, knowledge was shared from generation to generation thanks to storytellers who used their artistry to pass on information, knowledge, and wisdom to their community. Writers start writing in solitude but once the work is done writers wish for their words to be read and shared with the public at large. Literary and artistic activity is a process in which the specific weight of creative imagination is particularly large. The product of the writer's mental activity is a complex system of images, through which the writer reflects people's lives, their philosophy, experiences and relationships with each other, characterizes the era and the prevailing manners.

The creativity of the word artist does not involve simple photography (description) of life. A literary and artistic work should be a "textbook of life" (M. G. Chernyshevskyi), where the meaning of life is understood in a vivid figurative form, typical human characters, aspirations and intentions, the inner world of people of the era being described are revealed.
In the process of creative activity, the writer solves very difficult tasks. This requires him to have a deep understanding of life, the ability to see and understand people and their characters, to be aware of the meaning of the events taking place in the world, and the prospects for the development of human society. A writer needs to be not only an artist of words, but also a thinker, a citizen in the deepest and most complete meaning of these words.

The creative success of a writer depends, first of all, on his ideological orientation, which is embodied in the idea of the work. Success depends on how clearly the author imagines what and in the name of what he wants to tell the reader. At this initial stage of the work, only the main milestones and, first of all, the conceptual design of the work can be determined. Its content and literary form (story, short story, poem, novel) depend on the idea of a literary and artistic work. The choice of literary form is an important moment in the writer's work, it largely determines the successful implementation of the idea. It is especially important to find and skillfully use appropriate language tools that provide intellectual and emotional impact on the reader.

Sometimes works of art have a distinct, strong influence on the consciousness of an entire nation. At one time, Gerryant Beecher-Stowe's novel "Uncle Tom's Cabin" literally caused a moral shock in American society, revealed to the conscience of Americans all the ugliness and inhumanity of slave ownership. This novel, among other factors, prepared the ground for the Civil War and the abolition of slavery in the United States. It was not by chance that the writer was called "the little woman who started a big war."

It is difficult to overestimate the place of T. Shevchenko in the fate of the Ukrainian people. Until the beginning of the XIX century, our nation was completely humbled, bled to death by its encroaching neighbors: the elite was destroyed or Russified or Polonized, the smallest manifestations of statehood, self-government was completely eliminated, Cossacks were destroyed, farmers were enslaved, and culture was stifled. It is noteworthy that the poet of that time A. Metlynskyi marked his Ukrainian-language collection as "the work of the last bandurist, who conveys the song of the past in a dying language." And here comes T. Shevchenko's "Kobzar" with a brilliant artistic understanding of the greatness of the achievements of our ancestors, with faith in the new revival of the Motherland, its liberation and prosperity tomorrow, with a call to our countrymen to live, create, fight for the arrival of that tomorrow, with the idea, that now it is not the evening, but the morning of Ukraine. In fact, Shevchenko's work awakened the Ukrainian nation from its lethargic sleep, enabled its continued existence, current independence and future prosperity.

Creating images of literary characters is one of the central moments of the writer's creativity. In order to create a typical image in literature, the writer
accumulates impressions, observes the phenomena of public life, seeks to penetrate the inner world of a person. M. Gorky noted the importance of observing people in the writer's work, emphasizing the need for direct impressions to create a literary image. He wrote that it is necessary to take a very close look at a hundred or two priests, shopkeepers, and workers in order to draw an approximately correct portrait of one worker, priest, and shopkeeper.

The image created by the writer will be impressive if typical and individual features harmoniously merge into a single whole, if the image of an individual with his unique appearance, behavior and manners, habits and views reflect the typical features of this or that social group.

The personality of a literary character, the individual and typical in him are revealed through activity, a system of actions that express the hero's relationship to the environment and life. Therefore, it is extremely important for the writer to find and define such life situations in which this or that side of the personality or character trait of the hero will most clearly appear.

According to James W. Underhill's opinion: “A writer’s world is peopled by a group of thinking, feeling characters who all have their own perspectives and sensibilities which are revealed to the reader to a greater or lesser extent. The author may sympathise or empathise with one given character more than with others and thereby provoke a like sympathy or like empathy in the consciousness of the reader, but there always remains a distance between the worldview of the character and the worldview of the author. This can be seen in examples of irony, when the author and the reader share a superior sense of understanding of a situation (or a more lucid understanding of the character himself)” [11] – so it means that the formation of personality is influenced, on the one hand, by origin, family, family upbringing, as well as school, university, and various state institutions. On the other hand, the driving force for one's own development can be the person himself, his desire for self-improvement. In support of our opinion, we will provide the following convincing arguments.

It must also be mentioned that two writers of the same era and language can inhabit and create entirely different worlds, metaphysically, morally and aesthetically speaking. Their characters do not speak or feel with the same words and sentiments. Though the two writers are contemporaries, their spiritual and moral questions are not of the same nature.

Worldview as a holistic understanding of the world and oneself, the possibilities of talent is truly the greatest basis for creativity. That is why the historical dimensions of the worldview are reflected in the works of art: beliefs, principles of knowledge, ideals and norms characteristic of a certain time, in short, a synthesis of the intellectual and emotional mood of the era. Here, an often previously unknown and unexpected worldview opens up - its own artistic world,
based on the intellectual and emotional experience of the individual. The relationship between different aspects of this experience is largely reflected in the change of literary styles and trends. That is why literary monuments are the subject of research for historians of philosophy, such as, for example, Ukrainian works of the XI-XVIII centuries. The focus of these texts on universal problems — the relationship between man and the world, man and God, life and death, good and evil — requires a certain philosophical level from literary critics. During the XIX century its emotional and psychological basis becomes decisive for the worldview of Ukrainian writers — the worldview of the Ukrainian populist, who hides his national beliefs from censorship. In the literature of the 20th century noticeable influences of such philosophical and worldview currents as Nietzscheanism, existentialism. In contrast to the 18th-19th centuries, the basis for the intellectual-emotional balance of the artistic text here is not the experience of universal truths, but the meaning of human existence. Imposing a certain worldview on a writer, as was the case with the Marxist-Leninist worldview, leads to artificiality and insincerity in literature, causes a gap between the social and artistic consciousness of the authors, and creates the tragedy of mutilated talents.

Artistic creativity directly depends on the worldview of the writer (in this respect, the undeniable connection between worldview and ideology as a social worldview can be traced). Worldview is understood as a system of the most general views on the world in general and the place of man in it. Historical dimensions of the worldview are reflected in literary works: beliefs characteristic of a certain time, principles of knowledge, ideals and norms, synthesis of the intellectual and emotional mood of the era. On the other hand, creativity may depend on the writer's irrational, subconscious, spontaneous nature.

The worldview base can be limited (for example, to personal, religious, class, party, etc.), and then creativity is interesting only for like-minded people - people of a similar psycho- or sociotype. Otherwise, the philosophy of creativity can be so general that a particular person rarely has points of contact with it. For example, cosmopolitan literature grows out of such an abstract and universal worldview concept that its ideas and the issues raised by it, without causing a sharp objection and even being something attractive for people tired of the contradictions of their time, never become passionate (dominant) for a generation that seeks high-quality, revolutionary changes in the fate of their people.

It is on the basis of the analysis of the main archetypes-symbols, through the analysis of the national imagery of literature, that it is possible to examine the entire layer of culture. Each nation has its own unique image of the world. Even "the great German classical philosophy," writes the Russian researcher G. Gachev, "which claims universality of world explanation, is local and bears the imprint of the German image of the world"[5]. The national image of the world is the "dictation of
national nature in culture"[5]. In this connection, the literary critic speaks of the nation as a Cosmo-Pshyco-Logos - "unity of body (local nature), soul (national character) and spirit (language, logic)"

But there is a broader - national defense philosophy of creativity, which contains cardinal and acutely relevant issues for the entire nation.

**Conclusions.** The social environment is a set of existing social relations in society (the way of life, traditions that surround a person, social and everyday conditions, environment, as well as a set of people connected by a community of these conditions), dominant social ideas and values. Favorable social environment is one where the dominant ideas and values are aimed at the development of creative, proactive personality.

Poorly developed issues of the essence, structure and factors of the development of ethnic and national consciousness and self-awareness, value orientations, ethnic and national identification, which largely boils down to the problem of the psychology of traditional culture as an environment for the formation of the ideal of life, values, orientations, and the way of being of a person. Self-awareness as a representative and bearer of such ethno-cultural manifestations is the psychological essence of national, ethno-national self-awareness, but the psychological structure and features of this process remain poorly researched.

The problematic situation is that for the characteristic worldview culture of the individual uses a number of concepts such as: "general picture of the world", "worldview", "worldview", "worldview", "worldview" and others that are not "tied" to the morphological basis - the structure of the personality and therefore, in general being related to this phenomenon, do not provide an opportunity to objectively assess the stages and levels of formation of this unique phenomenon in the personality structure, to determine the mechanisms and products of this phenomenon, to choose effective means of external influence and to create positive conditions that can deepen the process of its formation and use.

The historical development of human consciousness takes place sequentially, with the change of human generations. Thanks to this, it becomes possible to continue the development of the human race, its history, which consists of numerous stories of the development of individual people of each new generation. At the same time, the historical development of people creates prerequisites for the individual development of the human personality, its consciousness.

The influence of the history of human life on human development is determined, firstly, by the hereditary prerequisites that are initial for individual development, and, secondly, by the change in the social conditions in which this development takes place.

A person is born with hereditary, innate possibilities for his further development. These possibilities are realized in certain social conditions of its
existence. She lives and acts in society, she receives a certain upbringing and education in it. Entering into relationships with other people, assimilating the material and spiritual assets created by previous generations of people, she herself is formed as a conscious personality.

However, currently in the study of the problem of worldview development of personality there is a considerable scientific contribution. But, there is still no coherent theory that would explain the morphogenetic processes and specific products of the worldview activity of the individual or the origin, the structure of the mechanisms of action and the formation of the worldview and the worldview culture of the individual, in which the achievements of such sciences as biology, psychology, philosophy, sociology, pedagogy would be used.

Since the process of production and accumulation of social content is different for different people, one person can differ from another in many parameters. However, the most significant differences are those that arise as a result of three individual ancestral processes of form formation, which are from man do not depend. It is clear that we are talking about the differences arising from the content of the genotype, intelligence and consciousness as a mediator or an intermediary that, on the one hand, belongs to society, and on the other, to a person [13].

As there are no theoretical works in which it would be organically integrated functioning of consciousness and subconsciousness or human psyche, which includes it in the noosphere. So, worldview problematic remains the "weak point" of spiritual life not only in Ukraine, but also in the entire Western civilization.

References: