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## PHILOSOPHICAL ASPECTS AND SCIENTIFIC SIGNIFICANCE OF HENRI BERGSON'S INTUITIONISM AND THE IDEA OF "VITAL ENTHUSIASM"

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### ABSTRACT

The article analyzes the views of the famous French philosopher Henri Bergson on vitality and intuitionism. Bergson contrasted his theory of creative evolution with Darwin's theory of evolution in a rationalistic spirit. He reveals that Darwin's views were mechanistic in nature. It also shows the difference between intellect and intuition. Since natural processes are characterized by vitality, they prove to be creative in nature.

### KEYWORDS

Vitality, creativity, evolution, time, continuity, higher consciousness, matter, spirit, brain and consciousness, higher consciousness, intuition.

### INTRODUCTION

Henri Bergson is one of the great representatives of 20th century irrationalism.

Henri Bergson was awarded the Nobel Prize in 1927 for his work "Emergent Evolution" and his achievements in the field of literature. The essence of life can be reached only through intuition, says Bergson. Bergson's analysis of intellectual knowledge in

traditional philosophy led him to come to this conclusion. The service of the intellect was clearly and clearly shown by Bergson in his "Introduction to Metaphysics". This intuition directly penetrates the subject and merges with its individual nature. Intuition does not oppose the knower and the known, like the object and the subject. It is self-awareness through life, direct seeing and noticing.

According to Bergson, self-observation leads to the fact that the evidence of spiritual life can be seen in a continuum, a continuum that is a state of continuous change. It imperceptibly moves from one state to another. Bergson understands life on a cosmic scale. "Matter is solidified without the concept of life. Life infuses it with life, so life consists of the spiritual transformation of the world," says Bergson. Intuition, emotional experiences are its main forms, feelings and endless exchanges that arise on its basis. It is the basis of any philosophical view. It is the sum of these mental states that creates true reality and constitutes the main content of philosophy.

Intellect, according to Bergson, is an instrument that interprets dead things. Intuition is opposed to material, spatial objects. His views on intellect and intuition are reflected in Bergson's evolutionary theory. So, life is a process in a metaphysical state, and the vitality of life is a wave of a huge creative process. As a result of the weakening of vitality, life turns into matter, that is, into a soulless mass, a thing. According to Bergson, man is a creative being. Through man, "vital enthusiasm" is realized. Creativity depends on irrational intuition. Not everyone has this ability. The foundations of Bergson's intuitive philosophy began to form for the first time in his work called "The direct foundations of consciousness" (1899). A concept central to his philosophy is time. He separates the philosophical concept of time from the scientific concept of time and

connects this concept with the power of "vital enthusiasm". We exist, feel and live in this time. Scientifically understood time, i.e. time measured in hours, minutes and seconds, is a product of our intellect, and the intellect is limited to this very time. The intellect organizes everything around it through this concept of time, puts it into a system and tries to absorb this time, which is contrary to the vitality of life, into it.

An intellectual worldview serves our practical needs, makes our lives easier, but at the same time allows us to make philosophical mistakes. In real life, no situation is similar to another, and the intellect tries to artificially find this similarity. In fact, there is a changing life experience, the results of which are also different, never the same. It is precisely these disparate situations of life experience that are understood as continuity for Bergson.

The concept of "time" in the philosophy of Henri Bergson was analyzed by Russian researchers. In particular, D.V. Garbuzov, I. D. Verikhov, Yu. Yu. Novikov, J. Authors such as Pule shed light on his concept of "time". According to them, this continuum is not related to space and has no dimensions. We call it continuity because we observe such cases.

Continuity exists only as our internal state of mind, there is no time outside of our consciousness. In fact,

there is a continuum of transition from one mental state to another.

Bergson recognizes physical time and considers the dimension of this time to be space, while duration for Bergson is the change of mental states in consciousness.

A change in these conditions leads to development. The reality that causes such mental states is continuous and future-oriented. This idea of continuity is reminiscent of William James' thoughts on the stream of consciousness. In his views, Bergson "rejects the mechanical vision of existence and criticizes the ideas about change, development, movement created on the basis of these visions". He denies that everything is purposeful and moves toward a goal. According to him, what drives creative evolution is the spiritual force underlying the vitality. Such spiritual power has no particular purpose.

Our analysis shows that it is this spiritual force that is creative and gives rise to innumerable spiritual forms.

According to Bergson, every person is an organism governed by vital forces. The driving force behind such vital enthusiasm is intuition. Through it, the distinction between object and subject disappears. Intuition is actually observation, it is not related to any interests. Correct knowledge of real existence is not related to practice. Intuition is the most ideal form of knowing. Thinking with science arose not for knowledge, but to

meet practical needs. Intellect, with its concepts, methods, serves human practice and satisfies his material needs. The relationship between intellect, science and reality is purely practical.

Thus, the main subject of science is not reality, but actually our practical activities aimed at reality. Intellect, because the attention of science is not focused on knowing reality, it approaches this reality one-sidedly. From an intellectual point of view, our vision is veiled, it can see only what is useful to itself. Our brains are adapted to this kind of sorting, evidence of which we can observe in the cases of continuity and memory. Intellect cannot reveal the essence of things, it only illuminates the relationships between things. Bergson's critical view of science stems from this assessment of intelligence.

Intellectual knowledge is essentially external knowledge. In such a worldview, the limitation and superficiality of the intellect is evident. But Bergson admits that the intellect gives a correct idea of the world. Intellect gives clear and clear knowledge compared to intuition, the information of intuition is like a dark fog around the center. Intellect and science deal with material objects and cannot go beyond this limit. Bergson reflects on the positive aspects of the intellect as well as its shortcomings. Intuition deals only with pure observation, which is beyond the reach of the intellect. Deficiencies of the intellect come to the fore when thinking about development, change.

The intellect reflects existence like a cinematograph. It is characteristic of the intellect not to understand life. Deep knowledge of life in all its aspects is inherent only to intuition. Intuition unites itself with what it studies, thereby revealing the essence of things. In addition, Bergson says that intellect and intuition are different from each other. Intellect and intuition are parallel forms of knowledge. The main source of intuition is instinct. For Bergson, intellect and intuition are two beautiful solutions to the same problem. Thus, for Bergson, intuition is direct knowledge of the essence of a thing. Intuition is feeling life in all its colors. Intuition is not an emotional or intellectual faculty, it is a force free from any practical needs.

In our opinion, Bergson "values intuition more than intellect, so his philosophy is called intuitive, and he is called anti-intellectualist." In addition, Bergson mentioned that human knowledge is one-sided and mechanical. He called his concept creative and contrasted it with the mechanical concept. In the mechanistic worldview, Bergson notes that there is only analogy and reversal. In such a mechanical concept, the spirit of true creativity has been killed.

According to Bergson, in the mechanistic conception, things only change their places; real development and creativity are not characteristic of him. Mechanism actually denies historical development. In the mechanistic conception, the past and the future can be calculated as a function of the present, and no

innovation is assumed to occur. Development and evolution is the way of life of living systems. Living systems never return, so they cannot be known by the intellect. The future state of biological systems is unpredictable and cannot be scientifically predicted. Bergson understands aliveness not as a biological state of life, but as a mental state. The only existence that a person can know is the "I" of a person, which is sensed through intuition. According to Bergson, from the beginning, the life force divided the existence in nature into three directions, i.e. plants, animals and insects. These three currents did not originate from each other, they were separated from the once single spiritual force. The difference between these three streams is related to their nature.

In addition, Henri Bergson makes the concept of continuity one of the central issues in his work. According to him, the "essence" of the world is time. Time is not understood as a series of moments, but as a "continuity". Natural knowledge, referring to time, does not understand its essence, separates it from its inner content. Bergson writes a work entitled "Time and Duration" dedicated to the issue of time. In this work, he does not analyze the natural foundations of A.Einstein's theory, but focuses on revealing the epistemological mechanism of the formation of the concept of time, defining the concept of time in this theory, and determining its place in scientific thinking in general. Bergson re-analyzes the theory of relativity,



accusing it of formalism and saying that "this theory is paradoxical because it is not understood." The "transformation" of time into the "space" dimension in the theory of relativity is an artificial mathematical tool, a method of "symbolization" of scientific thinking. According to Bergson, this conversion is natural for every scientist or school. "From this we can draw a conclusion that - writes Bergson, - ... although we look for the properties of time in space, we cannot go out of space: we cannot discover what the essence of time is." This "... shows that we cannot define time mathematically, we have to calculate it with the same seconds in measuring it; these identical seconds are the essence of the instant; they are not continuous. It is a sign of our thinking, a conscious suspension of continuity and real action; for this purpose, thinking takes a mathematical dimension, transfers it from space to time. From the philosophical point of view, this physical theory can be interpreted as a thinking process - a "product", the content of concepts. A. Bergson's thoughts about time, duration I. Similar to Kant's metaphysical views. In particular, the scientific concept of time "is a real continuity, it is felt by us." There are also Bergson's special works on this.

Russian researcher E. V. According to Rovenko, in Bergson's philosophy, life and consciousness form a whole, the most important aspect of consciousness is its continuity, thanks to which consciousness has a creative nature. "Consciousness is the internal

immanent feature of existence, which connects all things in reality, the continuity in which causes the past to merge with the present and the emergence of a whole, which in turn reminds us of the waves of the ocean that are surging and emptying."

A. Bergson recognizes the existence of external "reality". External reality is given directly to the mind. That is why it cannot be explained by any theory, one cannot be replaced by another.

The real reality given immediately is 'life', that is, mobility, movement and 'process'. Our consciousness is "time to time . . . impelled by an indivisible moving reality." These "pictures" - feelings and ideas, sufferings are perceived by us as situations and things. In this way, "continuity is replaced by discontinuity, mobility by stagnation, changing trends by immutable impulses, which determine the direction and processes of change."

Evidence "immediately given" to consciousness confronts us with existence. Being is defined in consciousness. "In a certain sense, there are many things - objects, a person differs from a person, a tree is not like a tree, a stone is not like a stone, each essence has its own characteristic, the law of development. However, the specialization of a thing from the environment is not absolute, it passes from one to another through imperceptible changes, merges with one another. ... these subjects do not have

clear boundaries that we recognize. The human subject, his body, perception of objects, matter and consciousness, according to Bergson, are "one of the manifestations of essence." According to him, "Matter is a collection of images, perception of matter is the movement or relation of these images to other images." Neoplatonism had a strong influence on Bergson's worldview. Bergson supports the theory of emotion. Bergson's "image" is a product of imagination, creative activity. This activity is more emotional.

We conclude the following from the above points:

1. A. Bergson's philosophy of life differs from F. Nietzsche's philosophy of life by its characteristics.
2. The concept of intuition occupies a central place in Bergson's philosophy of life.
3. The concept of instinct is separated from intuition and interpreted as an unconscious mental state.
4. The concept of intelligence is considered a special form of spiritual energy, different from intuition.
5. Intuition is connected with the concept of vitality.
6. Time is considered a continuous process and is explained as a product of consciousness.

Along with the analysis of the philosophical aspects of the ideas of intuitionism in the work of Henri Bergson,

we try to analyze the essence of his idea of vital enthusiasm and justify its importance.

A. In "Creative Evolution", Bergson focused on the study and analysis of the forces that move living nature. According to I. I. Blauberg, a major researcher of Bergson's work, for this purpose he analyzed mechanical and theological theories to explain the movement in nature. As an example, he takes the function of the human eye. "According to Bergson, the human eye is extremely complex, it consists of the sclera, cornea, retina, and optic nerves." But the activity of vision is extremely simple, and under this simplicity lies a mysterious process that is difficult to understand.

Neither mechanical nor theological theory can explain this process. As another example, a picture painted by an artist can be described as a mosaic, but in this case the picture loses its attractive, mysterious effect, says Bergson. Leonardo da Vinci's *Giaconda* painting has fascinated people for centuries. There is also a computer version of this photo. The miraculous power of Leonardo's painting is lost without a trace in computer graphics. According to Bergson, in works of art, in works of art and in the wonders of nature, a mysterious immaterial force is hidden. Bergson considers this force spiritual and calls it an active force that moves all material things. Bergson directly connects this spiritual force with material things and calls it vital enthusiasm. He goes back to the eye and

the ability to see and tries to explain the concept of vitality. For example, birds, humans, and bees have eyes. The eyes of these creatures are extremely complex. Their ability to see and the structure of their eyes is related to their vital activity. "For example, the human eye cannot see what bees can see. A common rose consists of various colors of glitter for bees. The bees see the rose as a mosaic. His vision does not have the images and images of human vision. The human eye is adapted to human activity. Therefore, the human eye sees a rose as an artistic image, a whole flower, and can also enjoy it.

We can rely on current data in science to confirm Bergson's point. Our observation shows that scientists say that a person actually uses the eye only as an instrument, and the ability to see depends on the psychic processes in the human mind. If the image of a flower is lost in these psychic processes, a person will not see a flower even if his eyes are healthy.

A. Bergson distinguishes between concrete scientific activity and philosophical activity. The origin of science is related to the satisfaction of material needs of man. It uses all the capabilities of human thinking to satisfy material needs. The mechanism of thinking consists in collecting information, analyzing it and using it according to the goals set for itself. Thinking activity, according to A. Bergson, consists of dividing into extremely complex small parts and studying these parts separately, fabricating them. Bergson compares

the activity of thinking to the activity of a craftsman. For him, nature is also a big workshop. The craftsman invents only what he needs in his workshop. He does not pay attention to things beyond his material needs.

According to A. Bergson, in fact, nature is a material and spiritual force with the ability to create, a thousand times more wonderful and unique than the workshop of any craftsman. In our opinion, this view of Bergson does not correspond to the theological views characteristic of the Christian religion left from the time of Aristotle, because in the Christian religion, nature was created by God and he does not have the ability to create. Such a religious view led to a deistic understanding of God in the 15th-16th centuries. According to deism, God creates nature, then nature develops according to its own laws. But unlike deism, according to Bergson, God in his language is spirit, spiritual force is life force. It is not external to nature, it is this spiritual force that underlies all the forces of movement in nature. We find this in Bergson's "Creative Evolution" section entitled "The Life of the Body and the Life of the Spirit." In it, Bergson compares "spiritual power" to an exploded rocket. As a result of this explosion, "small particles of the rocket begin to lose their strength and solidify. These hardened particles of spiritual energy become material bodies. This wonderful analogy of Bergson's is reminiscent of the Friedman-Gammow theory in modern physics. According to this theory, the origin of the universe is

the result of an explosion of indiscriminately powerful energy forces concentrated in a single point or drop.

According to A.Bergso, the evolutionary processes in living nature consist of the dispersal of the vitality of life, which was initially unified, in different directions. In the part of "Creative evolution" "Dispersing directions of the evolution of life - hardening, intellect, instinct" Bergson compares the process of evolution to the explosion of a grenade. Small particles separated from the grenade fly randomly in different directions. The process of the evolution of life also diverges in different directions at a starting point. This leads to the emergence of different species. On the question of the origin of species, Bergson strongly criticizes mechanical and theological theories. Mechanic, especially Ch. According to Darwin's theory, the reason for the origin of species is due to adaptation to external environmental conditions. If this were true, it would be easy to explain the existence of species that have remained unchanged for thousands of years. But the mechanics could not reveal the reason for this. From the theological point of view, the development of nature must take place on the basis of some specific plan. But this is also not true. According to the Russian researchers I.S.Vdovina, I.I.Lasosiy, K.A.Svasyan, M.Barlov, who studied Bergson's work, A.Bergson considers the evolutionary process to be not a goal-oriented movement, it has no goal at all. Both the purpose of life enthusiasm and its essence is in itself.

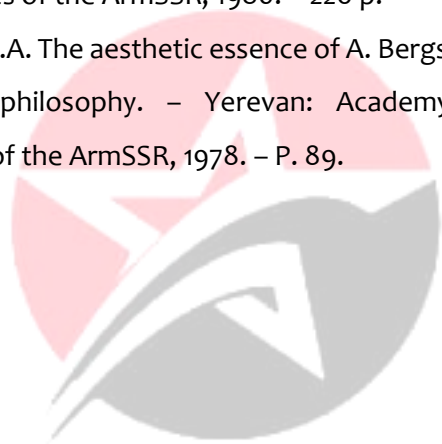
This essence is in his creativity. The force of vital enthusiasm resembles burning particles that scatter in all directions despite all external influences. Where there is vitality, there is also spirit of creativity. Thus, A. According to Bergson, the power of vital enthusiasm is characteristic of all nature and gives a creative touch to evolutionary processes. Intuitive philosophy focuses on the processes of vital impulses and explores the nature of creativity in them.

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