

SCOPE AND FLIGHT IN LITERARY IMAGES OF OUR TIME: METAMORPHOSES OF THE IDEA

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Abstract: The article is dedicated to the analysis of the idea of flight in fiction and the scope it provides for the representation of a person's real vision or the symbolic designation of psychological states and understanding. The interpretation of one's perspective as a personal quality and a property of space or time is also considered. The comparison of literary works is focused on the expressive approach in the scholarly heritage of the 20th-century outstanding philosophers and aestheticians M. Bakhtin and A. Losev. The novel *Aviator* by Evgeny Vodolazkin, a representative of modern Russian prose, is analyzed in detail. The ideas and interpretations of flight in the works of R. Bach, A. de Saint-Exupery, and other famous writers of the past century are compared. The dependence of the destinies of those who strive for flight on the historical turns of their time is demonstrated. The main value of the concept of flight for these authors lies in the breadth of human horizons, in the “vigilance of the heart” and “touch to the soul.”

Keywords: Scope, horizon, space, time, aviator, flight, literature, aesthetics, expression-expressive approach, human values

I.

*"...– there will always be someone whose scope is wide enough.
– For example?
– For example, an aviator."
– Evgeny Vodolazkin, Aviator.*

Since ancient times, three-dimensional pictures in the human range of vision have been associated with the power of divine or demonic forces, myths, or archaic beliefs. It was only in the twentieth century that humanity entered the era of flight, gaining the ability to see from great heights, above

the sphere of the Earth (starting with the Wright brothers' flight on an aircraft in 1903). Among the sources of flight motivation was the desire to reach wider space with a glance, see the whole planet or at least its bigger part, understand the world order, and improve life itself.

The worldview of people in different epochs contained their ideas of the environment and the world as a whole, described through various words and concepts, such as horizon, outlook, and scope. In the Slavic languages, the words *horizon* (кpyзoзop), and *overview* (oбзop) were used, their composition relating to the idea of human vision and surroundings. In Old Russian, these words meant “the space reached by the eyesight” (Dal, 1979 vol 2: 201). The first edition of V. I. Dal's dictionary was published in 1863-1866, but the concept is much broader than its description in the dictionary. In the present, it includes the design and composition of the objects in the surrounding environment as perceived by people. Observing the environment is the first essential condition for orientation, vital activity, safety, and survival of every living thing in nature. However, a person's outlook and perspective have also become necessary factors in the development of knowledge, culture, visions, and the language of art. By enriching their horizons, people have shaped their experiences and actions to master the material properties of objects, substances, and the natural world.

Many languages contain the word “horizon” (of Greek origin), meaning a line of eyesight in the direction of the gaze, moving precisely forward; the line of meeting the natural environment within the depth of its space accessible to the eye. Russian dictionaries recognize words, expressions, and concepts like “outlook” (кpyзoзop), “overview” (oбзop), “eye view” (oкoём) that denote the “space” around people observed by their eyesight, as old and native (V. I. Dal, S. I. Ozhegov dictionaries). The prefix o-/oб- indicates a circle both in a given environment and in an object (for example, oбpyч – “hoop”). More than a century later, several interpretations have already been identified in this concept, as noted in the *Dictionary of the Russian Language* by S. I. Ozhegov.

In Slavic languages, the words *outlook* and *horizon* are present as synonyms, closely related in their composition and meaning to these Russian words.

The Bulgarian lexicon of the 1960s recorded a fairly stable use of a similar word with the same composition: “Кpъзoзop, – зopузoнaм, кpyзoзop. Чoвeк c шupок...”, which translates to “Outlook – horizon. A man with a broad outlook” (Bulgarian-Russian dictionary, 1960: 282). In the Czech language the word “outlook” corresponds to *obzor* (scope), *rozhled*, and *horizont* (<https://balans.cr/dictionary/>).

Psychologists who study the peculiarities of vision note that this concept

underlies thinking. Visual thinking is “human activity, the product of which is the generation of new images, new visual forms, that is, creative processes and results” (Zinchenko, Morgunov, 1994: 301). Visual perception creates a rich picture of the environment and determines conditions for orientation in unfamiliar surroundings.

With the expansion of geographical horizons on our planet and the accumulation of sensory experiences through human interaction with various materials of nature, cultures developed, and our knowledge of the environment was enriched. Since the beginning of Modern history in the eighteenth century, new meanings were added to the concept of “outlook”; not literal, but figurative, related to assessing the breadth of a person’s knowledge, ideas, and thinking.

Interestingly enough, the idea of the “flight of thought” became associated with the meaning of the word outlook, and the phrase “broad outlook” now encompasses the metaphor of rising, the limitless take-off to the sky. These nuances in meaning have been developing over an extended time in language, culture, and art. But art reveals that life and the formation of perspectives need energy born primarily in emotions and spiritual experiences. No flying devices “heavier than air” would have been created without the rise of emotions and creative inventions. It is also important that the methods of awakening emotions and developing their energy are tied to the emergence of culture and the embodiment of feelings in art through images, sounds of music, and verbal expressions.

The concept of “aesthetic expressivity” of the entire material and spiritual world developed in Russian aesthetics includes the “*выраженно-выразительный подход*” to the aesthetics of nature and art in the 21st century. In the pan-European language, this approach is defined as “expressive”. It includes a whole range of aesthetic aspects:

1. The expressive material aesthetics of reality, objectively attributed to energy;
2. The subjective, expressive, human-oriented aesthetics relying on the energetic influence of emotions and art;
3. Areas where objective and subjective aspects of aesthetics combine (Pechko, 2024).

In the twentieth century, this approach was independently predicted and justified in theory by the outstanding philosophers M.M. Bakhtin (Bakhtin, 1997), A.F. Losev (Losev, 1972), and A.I. Burov (Burov, 1970, 1975). At the heart of this concept lies a deep understanding of human logical and imaginative thinking, the interdependence of the origins of the entire world’s energetic and material nature, and the unity of physical and spiritual-psychological human genesis and existence.

The meaning of the words, concepts, and terms “express – expression – expressivity”, which are especially significant for our worldview, concerns the general foundations and manifestations of various processes in reality and their interactions. As the review shows, these lexical units and the related group of words bear the most important meanings for human thinking in the universal, comprehensive sphere of cognition. They indicate that external properties naturally depend on each object’s or phenomenon’s inner essence. The characteristics of the properties of all things cognizable by humans are aesthetic features that we feel and experience emotionally. These are the abilities inherent in our human race, manifested and developed through experience, culture, art, and science. The cognition of aesthetic properties of real objects, their external expression in a visible form, and the identification of their origin and essence became a separate field of philosophical knowledge – aesthetics. Thus, the main material, physical, and at the same time aesthetic feature of any object, being, or phenomenon of nature is their external expression which is perceived, recognized by people, and significant to them.

In this context, it is appropriate to provide the main meanings of the words derivative from the verb “express”: expression, expressive, expressing, etc., which can be found in *The Dictionary of the Russian Language* by S. I. Ozhegov. The entry containing definitions of the term “expression” notes the following meanings: “External manifestation, detection of something... Read with a feeling (emotionally, expressively)... The expression (facial) reflecting the inner state... This or that word expression... A formula expressing some kind of mathematical relationship... Expressive – expressing something well, bright in its properties, appearance” (Ozhegov, 1984: 103). The analysis of these definitions shows that the main elements and properties of objective and subjective aesthetic expression of the essence of the material world both in reality and in language, are not recognized by native speakers and are not even classified as aesthetic by linguists. That is most likely because M. Bakhtin and A. Losev’s theory of aesthetic expressiveness had not yet become widespread enough in the twentieth century before the beginning of the Internet era. We consider it possible to generalize the signs of aesthetic expressiveness from the formulations quoted above.

The word “expressive” in Russian is not only an adjective in its origin but is also used as a noun. Some former adjectives become nouns denoting phenomena and special objects or entire areas of phenomena of the subjective sphere. The external, the internal, the main, the sacred, the eternal, the significant, the inevitable, and other similar words serve as examples. The names of aesthetic categories have a similar appearance and function to designations of concentrated emotional qualities, both objective and

subjective: the expressive, the beautiful, the ugly, the sublime, the tragic, etc.

Expressive is a universal verbal designation of the properties of objects and phenomena of reality (subjective as well); a concept covering their essence expressed in appearance. It also designates the main subject of aesthetics as a science and a branch of philosophy (according to A. Losev). Foundations of the expressive approach to aesthetic and artistic analysis are determined primarily by the properties of the expression and expressivity of reality itself. Thus, *expression* and *expressivity* as terms include the following meanings:

- The expression of the essence of objects, phenomena, humans, and living things in nature through the external properties of their appearance, movements, and physical, objective, and psychological qualities;

- Expressivity of the material properties of the surrounding reality as a degree of disclosure of the essence in the external appearance of an object or phenomenon, open to human perception and feeling;

- Expressivity in terms of the intensity, brightness, and unfamiliarity of revealing the properties of objects and phenomena in the artistic imagery that make a person respond to it emotionally and intellectually, and provoke his impressionability to react;

- The original material and textural entity, the expression of the visible and audial embodiment of these properties in artistic material, language, and the imagery of works of art that constitutes a special spiritual value in culture.

These material qualities and the related concepts are in the foundation of reality, the natural sciences, and the humanities. The universal properties for defining the objective essence in terms of "expression and expressivity" have always existed in logical and imaginative human thinking and abilities, manifested through creativity and the specifics of artistic images. According to A. F. Losev, the property of the expressivity of external objects and qualities is very significant in the formation of metaphors and comparisons in creative thinking in art, where each image grows out of a metaphor, often from the correlation of related features of objects or phenomena that stand far from each other.

We rely on these features of the expressive approach and on the specific aesthetic position of the author of any work, due to their non-participation in the events described, or their "non-appearance" in the very content and form of the figurative picture (M. M. Bakhtin). We proceed from these premises when considering the trajectory of deploying situations in which horizons and flight correlate in the fiction of our time.

The novel "Aviator" by Evgeny Vodolazkin, selected for detailed analysis in this article, came out in 2011, while its events and historical and genetic roots are set in the previous century. In the events of the novel accompanied

by the metaphorical images of striving for flight and its transformation into the opposite, the author is not present and does not express his opinion, but entrusts it to different characters. The imprisonment of the main character Innokenty in a liquid nitrogen apparatus is a fantastic reality, a cruel combination and a whirl of life's circumstances. The severe restraint in the author's style combines acutely with the simple, sincere speech of the characters. This corresponds to the criterion of expressivity in light of the expressive approach to art and the aesthetic field without them being opposed.

II.

The novel *Aviator* explores the changes that happen to the perspective of a person locked down for decades in an artificial environment within another experiment with a model of immortality. It offers insight into the way images of his past and his present meet both in his subconsciousness and consciousness after he is resurrected.

In the 1930s and even earlier, similar experiments were intensified in the country to suit the interests of the authorities; however, there is no database of positive results, and it is unknown how many people were subjected to these experiments. The main character in Vodolazkin's novel is a victim of such circumstances. Dozens of years later he showed signs of life after being defrosted. The task of doctors and psychologists (of a different epoch!) was to introduce this person to a changed life, to another country on the eve of the new millennium. A complex process was unfolding, which required patience and understanding of each step from all participants, as well as a careful consideration of the details connecting the two epochs. The master's creative thinking relies on his "no embellishment" artistic style, sometimes rigidly realistic (in a penal isolation ward, on Solovki, in a hospital – "life is frightening"), despite the imaginary situation. The most important thing in the author's vision is "life itself, reality – at the level of a human soul, there are the roots of all good and bad. Everything can be solved when the soul is touched" (Vodolazkin, 2023: 344).

Innokenty Platonov (his name derived from the Latin word for "innocent") who is now in constant "tremor" is under close medical supervision. He is immersed in pictures, details, and dialogues from his past, provided by his memory. They are fragmentary and pop up accidentally. The novel's universe is complex; psychological realism reveals the movements of the inner world of a person we are observing in extraordinary circumstances and conditions.

Peering into the tremulous flow of internal and external events and considering the peculiarities of the novel, while also taking into account the signs of the expressive nature of the presentation, exerts pressure on the reader that is increased by the plot of the book. Moreover, this is justified

because the novel contains a reference to the name of M. Bakhtin and his idea of a chronotope (Vodolazkin, 2022: 296). The genre-style structure of the text itself is dominated by the characters' monologue diary entries, and the reader perceives them in connection with each other, in dialogical time and space.

While analyzing the author's artistic and aesthetic thinking in *Aviator*, we discover not only the spatial but also a temporal horizon of "expressive, speaking existence" (Bakhtin).

Evgeny Vodolazkin is one of the new century's recognized talents of the literary world. His novels *Laurel*, *Solovyov* and *Larionov*, *Brisbane*, and *Chagin* are widely known, translated, and published in various languages. *Aviator* focuses on the tragic circumstances of the constant "tremor" of a mentally sensitive person who happens to be a witness and victim of a "terrible life." The stages of his horizons' birth and rebirth – the interchanging details from different epochs – are constantly mixed up. In the whirl of fragments, he must put together and understand who he is, how he can exist, and how much time he has, hence the nervous dynamics, the fragments of each day put together in the process of Innokenty's restoration, even though in reality, he is still 30 years old. Despite that, the country and the epoch are different: the time when he was unconscious has seen the rise of television, the Internet, and modern humane medicine. Innokenty learns to manage the computer bit by bit. His thoughts, feelings, and everything that happens to him are monitored by him and people close to him every week. We read their diaries as revelations, their records expressing vivid emotions and intonations similar to the sincerity of Dostoevsky's characters.

The diary entries of the main characters differ in style, which determines the dominant aspects of the novel's genre and style. Thus, external descriptions of the places the characters visit are mainly inserted into their words during the events, as they mix with the fragments of their recollections. Dr. Geiger's judgments are incomparably original.

Having outlived the events of that monstrous experiment, Innokenty goes back to thinking of Anastasia, his first beloved one who had died of old age. At the same time, Platonov's emotions go hand in hand with the emergence of another feeling towards Nastya, the replica and granddaughter of his first love. Love is the salvation and justification of his entire life. The liquid nitrogen "immortality" took away his right to a full-fledged existence.

Throughout the novel, the hero's subconscious constantly returns to his special perception of Robinson Crusoe as his "double", symbolically close to him in the twists of fate and the experience of loneliness.

The definite end of his life is also tragic, although the author disguises the moment. Six months after the rise of loud fame and popularity in his new life, Innokenty's health declines catastrophically quickly, despite the efforts

of the doctors. The readers get the impression that he dies on the plane, on his way back from medical consultations in Germany. In the last seconds of his life, he is immersed in childhood memories, reproduced with amazing skill and tact, engaging us in empathizing with these feelings and their meaning. Subtle personally meaningful details that Innokenty experiences aesthetically and physically, reveal what constitutes his “happiness at that time”, apart from his love for Nastya and his little daughter. He recalls details of his childhood environment: “...the wallpapers above the bed — I still remember their floral pattern. My finger slides over it for a minute before I fall asleep in the evenings. The clink of a chamber pot lid as shrill as orchestra cymbals. Among the sounds I remember the bed creaking with every move I make. My hand strokes its shiny cold tubes, intertwines with them, giving them its warmth. It slides down, fingering the folds of the bedsheet and meets the knee of my grandmother sitting by the bed. I gaze at the chandelier and its spider shadows. There is light in the center of the ceiling, and darkness in the corners. Themis holds the scales on the cabinet, radiating justice. Grandma is reading Robinson Crusoe” (Vodolazkin, 2023: 410-411).

The last moments in Innokenty's life end with these lines, acutely significant physical sensations of material reality and radiations of spiritual warmth woven together with special symbols of his existence.

The concatenation and interweaving of the events in Platonov's life and non-life give rise to Dr. Geiger's question, “But where, I'm asking you, is the dream? Where is the flight?” (Vodolazkin, 2022: 226). Innokenty did dream of becoming an artist, and it seemed that was not to happen... But the most important event for him occurred when he was still a boy – his meeting with an aviator who was to take off in a few minutes for a test flight. And although it ended in an accident, Innokenty still always wanted to become an aviator!

If we follow M. M. Bakhtin's criterion, in that era the “affective-volitional tone” of people's aspirations, and emotional and actional capacities, were broken by historical turns of fate. An aviator's flight never happened in Innokenty's life, although a dream of flight, wide overlooks, and horizons remained in his subconscious. His life consisted of crashes and an irresistible loneliness, almost like Robinson Crusoe's. But the sense of truth that the aviator had a scope of space, time, and life, lived inside him.

III.

Associations arise in comparison with the idea of the myth of flight – either tragic or successful and heroic. The myth of Icarus, who rose fatally close to the fiery sun rays, was overcome in safety conditions in the twentieth and twenty-first centuries. Scientific breakthroughs, spacecraft construction, and many successful flights helped achieve this.

In art, especially in cinema, many films and TV series are devoted to fantastic events in space flights, which took place due to technological progress. But literature provides the most deeply human meaning of these aspirations.

Since the middle of the twentieth century, Richard Bach's parable novel "Jonathan Livingston Seagull" has been widely recognized around the world, the people's passion for knowledge and overcoming boundaries being symbolized in it in the image of a bird; in terms of mastering aerobatics it means: "higher and higher." But even when describing the details of the character's appearance in the form of a bird (the shape of the folded feathers, the positioning of the wings, the angle of their movement, the state of overcoming and fighting even after falls), the author establishes and defines the actual human purpose of flying into the unknown precisely as "the search of the perfect." This is an idealistic goal, there is a metaphor for superhumanity in it, and the potential of one person is symbolically equated to the potential of the entire mankind. Later, in 2012, Bach completed part four of his fantastic story, revealing a more accurate and modern understanding of the meaning of the desire to fly. Conditions that lead to the degradation of the form of society prevent not only the improvement of flight but also the freedom to "live your way." Yet, "...every bird has a right to fly, freedom is the essence of anyone, and therefore everything that restricts it must be swept away – be it a tradition, superstition or other restriction in any form." R. Bach protests against installing monuments to Jonathan Livingston Seagull. Having acquired a broad outlook after all the flights of the Seagull he comes to the idea of mutual understanding as the highest expression of humanity. After all, in the outlook itself, "to see the MAIN THING one must UNDERSTAND".

In the Afterword to his other book (The Last Few Words), he attributes himself to the previous century: "In your 21st century, the dominance of authorities and rituals reigns everything, and now they are zealously stifling freedom." The horizons of the writer who created the Seagull became that wide ([/WWW.richardbach.com/](http://WWW.richardbach.com/)).

The association with the most important thought in the work of writer and pilot Antoine de Saint-Exupery is obvious here: "It is only with the heart that one can see rightly; what is essential is invisible to the eye... you are responsible for those you tame" (Saint-Exupery, 1979: 307).

This thought is intended to accompany flights, outlooks, and books about aviators and pilots. But after all, the main character in Vodolazkin's novel in all the vicissitudes of his existence "could see rightly with his heart", was gifted with the ability to "touch the soul," and felt an aspiration for flight or hostility to it in people.

M. Bakhtin's statement about the kinship of the aesthetic consciousness of the author and the hero revealed in the expressive approach and the interpretation of the components of a work of art as artistically peculiar is extremely significant.

There is a similarity in the understanding of precisely this content in each element of the form of a work by these scholars. Losev, like Bakhtin, puts it this way: "...all these artistic forms: metaphor, harmony, symmetry, rhythm, etc., as well as their compositional constructions, are precisely artistic forms, since a metaphor that does not adequately express its meaning or a rhythm that does not adequately express its meaning, and so on, cannot be adequately accepted in aesthetics. Thus, everywhere here we mean not just expressivity, but precisely adequate expressivity. This makes them artistic forms" (Losev, 1995: 156).

Matching the objective essence of objects with the subjective meaning in the situations described is clearly expressed in the diary entries since it is fixed by the characters themselves, as well as the artistic significance of relevance, and their application in the work. Artistic forms in the fabric and style of E. Vodolazkin's novel feel adequate, and masterfully coordinated. And we treat the development of incredible events with confidence, like scenes in Dostoevsky's novels, permeated with expressive rigidity, but also with a love for humans.

"Expressive and speaking being" (Bakhtin, 1984: 8) is poured into the novel about Platonov, because "real art is the expression of the inexpressible, something needed for the life to be complete. The pursuit of the fullness of expression is that of the fullness of truth. There is something that will remain beyond words and colors. You know that it exists, but you still can't approach it — there is a depth there" (Vodolazkin, 2023: 410). Thus on the final pages the author briefly leaves behind his "non-appearance." It seems that the main peculiarity of the author's style lies in the inseparability of the depth and completeness of truth from the radiations of the properties of being, as each person feels them. This sincere world feeling is important for sustaining the human capacity of life. Innokenty's sense of guilt for killing a vile informer and provocateur in his previous life supports the moral core of his personality. And now he repents, decades later for that was still a human being. In the general expression-expressive space-time context of the novel, its name expresses the panhuman aspiration to fly. The works of Vodolazkin — the "Russian Marquez" — became a new comeback of artistic consciousness to the classics. The novel *Aviator* with unpredictable plot twists within the boundaries of time and space of the characters' lives has taken its unique place in the literature of our time.

IV.

In Europe's and Russia's philosophical and aesthetic thought, certain views were occasionally expressed that contradicted the classical theory of the aesthetic, which dealt only with a part of the properties and objects of the real world and the sphere of culture. The ideas of a different approach to aesthetics, the expression of objective material processes in it, alongside subjective relationships, were presented by scholars in the eighteenth and nineteenth centuries (D. Diderot, Ch. Darwin) and in the early twentieth century (B. Croce, H. Ortega, and Gasset, somewhat later M. Bakhtin, A. Losev). The formation of scientific aesthetics went from a narrow to a universal range, to the disclosure of expressive objective-subjective duality, life, and aesthetics. In the second half of the twentieth century, objective patterns of interactions of energies with matter were confirmed in physicochemical studies, which became the basis of everything in the world (Prigozhin, 2011). All forms of objects and phenomena, including the biological sphere, originate from their syntheses during evolution – all living nature, forms of culture, and the most subtle manifestations of human consciousness and thinking. Prigozhin refers to examples of universal interconnections in space and time (Prigozhin, 2011).

This confirms the logic of expressive phenomena and objects, since “everything is expressive” in the world (Bakhtin, Losev). The criterion of “magnificent-beautiful” is widespread in the everyday thinking of the masses and does not apply to everything in the world no matter how people want it to be.

Everything aesthetically objective (as well as subjective) that exists in the objective environment has a material form, and therefore is felt through human “apparatuses” of sensations and emotional reactions.

The theory of the aesthetic as the essential expression of objects and phenomena was formed from the fragments of the research of various specialists: natural scientists, scholars, and philosophers. The logical and figurative core matured in Russian scientific thought. The twentieth-century scientific and aesthetic perspectives enabled prominent scholars M. Bakhtin and A. Losev to identify the foundation of the expressive essence of aesthetic properties, processes in reality, human artistic creativity, and science (Bakhtin, 1997; Losev, 1972).

The positions of these aestheticians are described in sufficient detail in numerous publications of ours (Pechko, 2021: 97-115; Pechko, 2024: 145-169). Bakhtin noted that the basis of certain connections between the real world and human psychology are the complex relationships with the environment – natural and social. But the most important component of these relationships – the outlooks of individuals and various human groups – is expressed in emotions, behavior, deeds, actions, and language. The most essential

thing in life, culture, and science is the exchange of ideas and properties of expression, outlooks, and surroundings, that is what Bakhtin is convinced in: "The interaction of the outlook of the knower and the horizon of the known... The expression of personality and the expression of collectives, peoples, epochs, with their outlooks and surroundings" (Bakhtin, 1997: 7, 8). This determines the processes and features of the sphere of life studied by the humanities. "...The subject of the humanities is the expressive, speaking existence..." (Bakhtin, 1997: 8).

The horizon determines the observer's clear vision of the whole picture, its details, and everything around it. It helps to comprehend the meaning of each object in reality or a work of art and of everything perceived as a whole, which is necessary for human consciousness, and its orientation.

The theoretical ideas of A. Losev are close to Bakhtin's thinking; he considers the basis of an aesthetic view to be an independent, unselfish contemplation of the aesthetic sphere, and the forces of nature expressed in it.

Revealing the essence of aesthetic phenomena as the basis of aesthetic science – based on the external-internal expression of their properties, that is, expressivity, Losev defines its dominant feature as follows: "This is the directly given or externally sensual expressivity of the inner life of an object, which captures the two-way process of "objectifying" the social essence of a human and "humanizing nature" (Losev, 1972: 575-576).

In this context "objectification" is also greatly important as an expression of human properties, needs, and abilities in objects created by people and social connections.

The ideas of these philosophers, although developed independently, share the core, allowing us to substantiate and synthesize a common expression-expressive (выраженно-выразительный) approach to natural, cultural, aesthetic, artistic phenomena and objects. In its perspective, the objective and subjective sides of reality are separated and combined. Aesthetic cognition and outlook in their perception of reality proceed from the basis of external-internal expressivity, material or spiritual-essential in each object and phenomenon.

In art, an outlook covers the content and the specific artistic expressivity implemented in the creative work's material, language, and form. The concept of "outlook" in creative work comes, in fact, from the author, who outlines the interaction, the interrelation of the elements of the form of creative work, built from the semantic core of the content. But at the same time, they exist and are determined, as it were, independently of the author and his attitude to the character (M. Bakhtin). The imagery and originality of the author's metaphorical thinking and language are especially significant for the constructive unity of the creative work because images "grow out of metaphor" (A. Losev).

The dominant aspect of art is the subjective one, addressed to the complex relationship of a person's inner world with another person, space, and time. The characters must determine their relations with the outside, the surrounding world, and other people in their outlook, which develops as an inner property, both in consciousness and subconsciousness. In specific images, art seeks answers to these problems, which are solved through the language of images, verbal constructions, and musical harmonies. An artistic outlook was formed in the history of culture; visual and verbal forms, theatre, and choral music alternately evolved. However, the dominant feature has always been the emotional and sensual impact of visible and audible images of reality and art.

The effect of "deceptive semblance" with reality (Hegel), similarity, corresponds to the classic art and modern modifications of its classical genres and styles and is also evaluated by a poorly educated public.

The artistic outlook includes the initial basis — a general, aesthetic outlook obtained from life experience, that is, first of all, the ability to perceive aesthetic objects in reality, their objective and physical properties, sensual, visual, tangible, perceptible by olfaction, i.e. sensed by a person. The artistic outlook of our contemporary includes impressions of the perceived range of the most significant works of various periods in cultural history, but also a willingness to determine their value, uniqueness, originality, and the author's contribution to the arsenal of artistic creativity. Assessment of the main idea of a work of art and its development in the genre and style chosen by the author is essential. All of it is determined by the historical period of creation of the work, artistic tastes, aesthetic worldview, psychology of the author's life and creative path, and, in general, the special individual style of his work. The artistic originality of creative works is manifested when comparing significant creations of different eras, related genres, and types of art.

In the middle of the twentieth century, the French thinker and writer J. P. Sartre argued: "The writer's universe is revealed in all its depth only through the comprehension, admiration, and indignation of the reader" (Sartre, 2000: 61-62). He questions his contemporaries: "Why and whom do people write literature for, what does it mean to write literature?"

The title of his world-famous essay book is *What is Literature?*. But he did not deal with the reader's actual outlook — general, vital, artistic, and aesthetic, relating primarily to the values of art and literature like other literary critics of his time. When research on cultural sociodynamics emerged, attention was also driven to the development of preferences among certain groups of modern society – with similar interests in the art and literary creativity field. There also came an understanding of the value of such a human quality as an artistic outlook.

In life practice, the outlook is personal, and subjective, as it directly arises in a particular person's perception, reactions, feelings, and sensations. In the twenty-first century, it acquired a different appearance at the level of society, and comparisons of personal opinions on the Internet have become a characteristic feature for people with similar worldviews, experiences, and tastes.

The idea of correlating positions, perspectives of horizons and flight, images from a height, and pictures of the "mundane life" viewed by the eye must have deep foundations. Such grounds are revealed in the images of flight in the literature of different centuries and peoples. This topic is present in mystical, fantasy, romantic, and adventure literature. Finally, in the twentieth century, literature began to approach some scientific facts and reliable grounds, sometimes relying on fictional events, which go ahead of their time, on the achievements of technology, discoveries, and inventions. Writers often turn to associations with ancient views, outlooks, and symbols, even to resolve modern conflicts.

The peculiarity of flight in the plot of Mikhail Bulgakov's world-famous novel is that his female character Margarita (assuming the image of a witch) moves from place to place riding a broom. Her physical actions, by flying through the windows into Master's enemies, cleanse the environment of literary creativity from vile evil spirits, and envious, malicious officials, although not without fierce excitement. Her outlook is colored by her passion for fighting in defense of Master's talent and justice.

J.K. Rowling's characters – Hogwarts students competing in sports games – cannot do without flying on a broomstick. Of course, the joy of flying is known and understandable even to those children who adore swing carousels, and beyond adolescence, this desire is transformed into other feelings and needs.

Semi-playful "flights" like these are a good way of enhancing emotions, actions, and the joy of physical victory and self-improvement. These motifs also prevail in romantic fiction works by such famous masters of "flight" literature as Richard Bach, the Strugatsky brothers, and Antoine de Saint-Exupery. The evolution of the outlooks of their "aviators" turns out to be interesting. Over time, the characters turn from the search for cold "ideals of perfection" to the fresh breath of a natural landscape and warm gestures of their loved ones. In the flights of characters over the earthly world, connections with those who remained below become more and more attractive, and they emotionally strive to share the joy of flying with others. In Lem's novel, the flight to the Solaris planet allows us to reveal its nature as a kind of brain that not only copies human thoughts but also creates material objects.

Richard Bach presents the concept of flight in romantic-style fiction. His Jonathan Livingston Seagull is a certain person, similar to a human in character and determination, that still changes after many flights. He sets a new goal – not a bird's, but a human one. At first, the Seagull is a symbol of the “flight to perfection”, the desire to receive unusual sensations and impressions. But later something different becomes his goal – to support his relatives, teach them to fly, and develop. When, as a result, a new fourth part was written, where the final position was formulated many years later, in 2012, the author expressed his matured, most important idea of flights, which unites creativity and understanding as the main values of human relations. Perhaps his observations and experience reading other works about flights led him to this idea that changed his outlook.

Horizons in space flights, not only in books, but also in modern reality, convince us of the value of a personality, human life, and its time. That is why the epigraph and the title of Evgeny Vodolazkin's book sound so sharp. After all, the view from any point of space – even from enclosed spaces – fits into the history of mankind.

When studies were conducted on the artistic preferences of schoolchildren and students several years ago, it turned out that, as they claim in their answers, they evaluate works of fine art and literature according to the criteria they arbitrarily selected.

Most often “for the beauty”, rarely for “expression” (of strength, feelings, the position of the depicted person) as well as for the properties of femininity and masculinity. Students of 1-2 courses have more mature answers: they evaluate positively based on: proximity to the classics; personal importance for themselves of a particular master of art or genre; the dominant overall positive assessment of a famous author; personal conviction in intuitively felt signs of the work's high quality. The most primitive answers are based on random signs and approved properties (“drawn better”; “beautiful dress”; “a beautiful lady stands next to the painting”). The mediocre level is distinguished only by the reaction to the clearly expressed feelings that shine through in the images, to their “conviviality.”

Meanwhile, the united consideration of these properties, with the addition of further substantiated essential features of art, could outline an approximate, fairly broad artistic outlook. If they are presented in the general education system and discussed with students, it would be useful for the development of an aesthetic and artistic outlook.

The qualities of expressivity of images in a literary work, construction, genre, style, and language in the logic of the expression-expressive approach to art and aesthetic objects and phenomena are fully revealed based on the methodological potential of concepts developed by Russian aestheticians,

philologists M. Bakhtin, A. Losev, Y. Lotman, A. Burov, and other scholars. They did not formulate the problem of aesthetic and artistic scope specifically, but they came close to it in specific contexts of aesthetic consciousness research.

In the first part of the article, we present a generalization of the main positions of the expressive approach to aesthetic phenomena in reality and art. There, the objective sides of being and subjective human emotions and situations are correlated since the most powerful effect of art on a person is associated with the influence on his feelings.

As the modern psychologist and cultural critic D. Matsumoto notes, emotional responses, facial expressions, gestures, and poses are similar among representatives of different ethnic groups: “six original emotional expressions: anger, disgust, fear, joy, sadness, and surprise... have been recognized as universal for all cultures. The seventh expression is contempt...” (Matsumoto, 2008: 348). But each nation has its own “cultural rules for expressing emotions”, everyone needs to understand this in the development of their scope, especially aesthetic and artistic ones.

A researcher of the Russian cultural foundations, academician D. S. Likhachev, argued: “A person should have a broad aesthetic scope.” Why and for what reasons do modern people need it?

If an ancient person had to “look around” the space surrounding their place of residence and the nearby territory, it was a practical outlook that was important for the maintenance and preservation of the lives of their relatives.

There are many reasons why a modern person would need this outlook, two of them being the protection of their home from unexpected dangers and the ability to travel by land, water, and air. Aesthetic outlook, as it is established, when orienting the terrain, and viewing it from a certain height, is important for distinguishing objects by their aesthetic properties — color, shapes, sizes, and other features.

An artistic outlook that develops intellectual, value, and creative potential allows a person to be ready for various challenges, and to overcome confusion when facing them turning to spiritual, cultural, and aesthetic experience gained both in life and in contact with art. Such a broad outlook is important for young people entering life.

In modern civilization, aesthetic and artistic horizons are relevant when communicating with people who may be similar or different in value orientation, preferences in artistic taste, and aesthetic consciousness.

M. Bakhtin saw deep connections between the “reality of the mortal flesh of the world” and human emotional thinking, concentrated in art: “This external (and internal-external) real certainty of the world, which finds its expression and consolidation in art, always accompanies our emotional thinking about the world and life” (Bakhtin, 1984: 309).

Considering the metamorphosis of the idea of horizon flight in literature reveals people's aspirations to move upwards: both for the sake of overcoming earthly everyday life, considering the relationship between spiritual and real horizons in the world, and comprehending the most important thing within a person. Literature is an indispensable mediator between generations. Since after all that happens, “only the word” remains (Vodolazkin, 2023). The common ideal is embodied by the achievements of an aviator – a pilot with an open view and scope of the world – still, with sufficient confidence in a successful return to a full life.

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