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DOI <https://doi.org/10.24195/spj1561-1264.2025.4.1>**Izuita Petro Oleksandrovych**

Candidate of Juridical Sciences, Associate Professor,
Honored Lawyer of Ukraine,
Professor at the Department of Industry Law and General Legal Disciplines
Institute of Law and Public Relations of the Open International University
of Human Development «Ukraine»
23, Lvivska str., Kyiv, Ukraine
orcid.org/0000-0001-9851-3434

Zhenzhera Serhij Volodymyrovych

Candidate of Philosophical Sciences,
Associate Professor at the Department of International Relations and Political Consulting
Institute of Law and Public Relations of the Open International University
of Human Development «Ukraine»,
23, Lvivska str., Kyiv, Ukraine
orcid.org/0009-0000-8154-1164

PHILOSOPHY AS A TECHNIQUE OF THINKING

Relevance of the study. *The article analyzes the possibility and some advantages of the approach to philosophy as a technique of thinking. The relevance of the problem lies in refuting the tendency of a simplified view of philosophy as one of the humanitarian disciplines, as well as its depreciation against the background of the popularization of the scientific worldview. The positive side of such an approach is the emphasis on one of the options for organizing philosophical thinking according to a logical model with algorithms of an engineering and technical nature.*

The study aims: *to show the advantages of the development of modern philosophy by training the technique of thinking, to emphasize the importance of cooperation with thinking technology, Artificial Intelligence, and such trends as clip thinking.*

The following research methods are involved: analytical, heuristic, modeling and analogy methods, activity approach. First of all, an analogy is made with the epistemological model of John Locke.

As a research result, an algorithm for presenting philosophical material with the disclosure of the technique of heuristic thinking in the following aspects was proposed: through a clip presentation of the material, a methodological and applied emphasis, the maximum possible formalization, the use of analogies, and the improvement of heuristic techniques. It is noted that the practical orientation of philosophical research through the development of creative thinking additionally continues the tradition of an activity approach in domestic philosophy, in particular in four aspects of the functions of practice. Special attention is paid to the fact that the technique of a certain style of thinking regularly affects practice; therefore, the method of conducting philosophical research transforms the philosopher himself, and this point is worthy of theoretical research and applied use. From this point of view, the technical understanding of philosophy does not look paradoxical, but practical and creative. It leads to the awareness, analysis, accumulation and polishing of methods of creative thinking, allows you to differentiate the intellectual flow into separate complex ideas,

and to give each of them an applied aspect. In modern realities, the strengthening of these practices is the synergy with Artificial Intelligence and the presentation of research results in the style of the so-called «clip thinking».

Key words: *technique of thinking, worldview, clip thinking, model, synergistic, heuristics, creative thinking, analogy.*

The introduction. There is a widespread idea of philosophy as the main or typical humanitarian discipline. It is often perceived as a model of humanitarian knowledge. In this regard, the expression «to engage in philosophy» or «to philosophize» can be used in an ironic sense to denote a type of research that is not accurate, does not oblige to formulate specific conclusions, is a deeply subjective one, and, even for its own author, does not act as a necessary truth because it could be rejected the next minute under the influence of new information, a volatile mood, emotional experiences, etc.

The objective source of such an understanding of philosophy is the sharp rise in the role of science and technology in the era of the so-called Modern Age. In a historical and philosophical sense, the announcement of this type of knowledge's beginning can be called the publication of Francis Bacon's «New Organon» [4], as well as the methodological searches of Rene Descartes [6], [7]. The practical consequence of the development of theology-independent natural sciences and their application in the engineering and technical sense had led to such results that shocked the society of their time. And as we can see now, the scientific project of the New Age gave us the evolutionary progress not only on the social or pan-European, but planetary civilization's level. A completely logical consequence was the desire to emphasize the positive features of natural sciences, mathematics, and engineering and technical disciplines (that in the older medieval and early university terminology were called «arts»).

Besides that, technology and engineering favorably distinguished the science of the Renaissance from Antiquity. A revival and addition of speculative philosophy and theoretical science with practical application took place. From that moment, a scientist who conducted experiments and crafted devices and mechanisms was not equated with an artisan who shared labor with slaves (as it was in Aristotle's times and was reflected in the «Metaphysics» [2] and the first «Organon» [3]; it is considered as part of his Logic [11], while the so-called «Metaphysics» should be perceived as the general philosophical basis).

Thus, a kind of illusion arose regarding the limitation of the competences of philosophical knowledge; its purely humanitarian orientation, subordination to «modern science and technology», even inferiority. Such a prejudice should be refuted in a constructive way, in particular, by showing philosophizing as a process of acquiring, improving, and honing the technique of thinking.

The purpose of the study is to show the advantages of the development of modern philosophy through training in thinking techniques, to emphasize the importance of cooperation with thinking techniques, AI, and such trends as clip thinking. Specific tasks are to use and offer visual models of philosophical thinking in a creative aspect, to take into account the advantages of some modern trends, in particular clip thinking and AI, to compile a philosophical algorithm for the heuristic thinking technique.

Methods of research: analytical, heuristic, modeling and analogy methods, activity approach.

Results and discussion. 1. We must not forget that a science, like one of the types of worldview, was and remains a type of philosophy. Purely methodologically (or from the technique of our worldview), humanity knows three approaches. First, this is faith in the word, that is, myth. At the modern level, it exists both in a negative sense («ideological myths», «propaganda myths», «historical myths», etc.), and at a common routine level (when we listen and believe to some experienced person, a news anchor, just somebody whom we trust, and take information from them uncritically, without the desire or real possibility of verification). Myth, oddly enough, is responsible for most of the information we operate with, except for that where we ourselves are real experts. Secondly, there is a religious version of perception, when we believe that certain information is verified through something otherworldly; the general plan is guided by another supernatural being, and only there could be found the deepest causes of everything. Thirdly, we can think critically, relying on the formula «I will not believe until I check», which is the basis of philosophizing (it can begin with such radical positions as «I know that

I know nothing» by Socrates or «Ego cogito ergo sum» by René Descartes). Science does not go beyond this third type of worldview; it only specifies it and occupies a specific place within philosophy. The scientific worldview actually joins additional formula «science begins where measurement occurs».

This picture can be figuratively compared to a beautiful castle with complex architecture, each tower of which corresponds to a separate science. In the windows there are calibration devices. Thus, each inhabitant has standards and a scale through which he looks outside. However, this is a view from a certain window, from a certain angle, from a certain specific point of view, a view that is accurate to the extent that it is limited. If you want to see the overall picture, to examine the castle itself, you should leave it, to step aside, to look around. At the same time, it may turn out that the soil on which this beautiful castle stands is very unstable; in places it turns into a swamp, and danger lurks under it. But if it is taken away, the castle will fall. In addition, from time to time some smart researcher extracts new building material from this soil and completes the next tower.

So it is absolutely absurd to say that philosophy is a humanitarian science, since these sciences are varieties of philosophy, including exact (mathematical and logical), humanitarian, natural, and technical. Similarly, it is not worth trying to achieve objectivity by limiting philosophical research to analytical philosophy, logical studies of language, etc., replacing philosophy with logic.

Therefore, it is not the attempts to liken philosophy to science would be interesting. It is worth paying attention to bringing the achievements of certain sciences to the surface, making the entire philosophical soil more fertile; for example, to use the advantages of technology-technique at the philosophical level. To do this, one should first characterize «technology-technique in general» or, in Plato's terminology, the «idea» of it.

2. When talking about technology-technique as an idea, one should decide on the terminology. The phrase «technique of thinking» does not combine very elegantly with words from the group «Engineering»: «machinery», «mechanism», «equipment», etc. They can be spoken of in the sense of «philosophy of machinery-technology». But philosophy as a technique of thinking should be called using the terms «Technology» (in the shade of a social phenomenon, the activity of a group of philosophers in specific cultural and historical conditions) and «Technics» in general. «Technique» is especially suitable for individual turns, tricks, techniques, methods of thinking.

However, the analysis of «philosophy of technology» in the sense of a certain equipment that mediates the influence of man on nature is more widespread. In the Ukrainian tradition, one can refer to the definition of Mykhailo Bulatov, who calls technology as «... a set of means and methods of activity.... 1) things or complexes of things that a person places between himself and the subject of labor as a conductor of influences on this subject; at the early stages domesticated animals; 2) in a broader sense... all material conditions of activity» [1, P. 504].

And it is also necessary to note the aspect of the negative correlation between technology and nature (in the sense of a more general opposition of culture and nature). Technical is perceived as something different, inanimate, unnatural, artificial in a negative connotation, even destructive: «A characteristic feature of [technics] and technology is not only the difference between nature (its expediency) and them, but also an antagonistic attitude towards the latter: they break and destroy any expediency and nature as a whole, a manifestation of which are global ecological problems» [1, P. 505].

However, in a positive sense, artificiality leads to an interesting discussion about the correlation of the concepts of art, technology, craftsmanship, the understanding of which has repeatedly changed in the history of mankind in general and the history of philosophy in particular [also see 1, P. 504-505]. This problem goes beyond the scope of our study, but we want to emphasize that the very fact of artificiality makes sense to state and rely on its possibilities, rather than abstractly call for a return to nature in everything. In this case, the technique of thinking should obviously be defined as something artificial, something that does not claim to be a guaranteed true reflection of certain natural processes, a direct solution to ontological issues, or the disclosure of a «black box».

Rather, it is about a clear algorithm, the construction of a transparent «white box» commensurate with human cognition. A figurative example can be a pixel drawing that conveys a real landscape. If the eye is unable to distinguish them, then the technique has achieved coincidence with nature on

a subjective level (for a person). If it has not, then this is not a reason for accusations. You will still have to work with a «white box».

In a pedagogical sense, orientation to the technique of thinking means the ability (1) to understand some kind of intellectual technique and (2) to give completely understandable advice to another, explain the method of action, the particular method with clarity and obviousness (which Rene Descartes called for).

It would seem that everyone does this from time to time: some person has awareness, another can explain well. But systematic practice of the technique of thinking forms the corresponding intellectual culture. This allows you to see, search, find orderliness (or its individual blocks, elements) commensurate for a person in natural objects and ancient or unusual artifacts. Philosophy, as a technique of thinking, is oriented not only to understanding, but to creating on the basis of any successful activity (both cognitive and practical) small methods, peculiar «mechanisms of information», immediately oriented to adequate perception and use by other subjects.

3. If we liken the work with information as a whole to a technical process, it may seem that philosophy is threatened with disintegration into separate techniques, methods, intellectual tricks. But in fact, this process takes place. And it is better to realize it and manage it than to pretend that a modern person has the time and desire to perceive large texts, think through them, etc.

The view of a human, a person as a text [5] has recently been an interesting metaphor in the conditions of postmodern and hermeneutic issues. But the excess of information has led to the fact that humanity has moved to the level of clip thinking. Instead of continuous texts' reading, it is related to clarifying the content of the topic sentences (first or last, as a rule) of each paragraph at best, but more often to familiarization with the initial «hit phrase» of the entire text. And it is desirable that the text does not stretch over several pages. In the electronic version, a significant advantage has begun to be given to pages that do not need to be sprinkled. The same applies to the perception of information by ear: audio and video clips on various platforms are already being compiled in such a way as not to exceed 10-15 minutes. Everything else remains exclusively for the target audience, personal fans, sponsors, and active visitors of the relevant channels.

So, purely technical presentation of information has taken the form of one-time perception (catching) of a separate portion on a certain topic. Adding a second idea makes no sense, since the perception process will be interrupted. The question is only in a clear choice, a conscious topic and determining the atomic-extent of its detailing. We can say that the speaker has the audience's trust to share one complex idea. And it should inspire listeners, become a reason for reflection or, the best, an instruction for action.

With this understanding, an idea is not a separate perfect thought on a certain occasion (as was the case in the Platonic and Neoplatonic traditions), but an idea-method. This is a particular piece of information that the reader or listener (like Socrates' eye-to-eye interlocutor) understands in the sense that it inspires him, allows him to do something in this style, in a similar way, by a certain analogy. This is not obviously an applied consequence, but an intellectual experiment, about acquiring skills in understanding something (when the author's idea for life «opens our eyes» to a certain question), etc. But in any case, it is a technique of thinking. This is the same situation when a master explains to a student, a young trainer, a not very experienced apprentice how to do something in a certain way, in his understanding, from the standpoint of his life and professional experience. If this generates a similar (or slightly different) understanding, then the elementary, atomic technological goal has been achieved.

An additional consequence of such an understanding of the text with its technical division into clip ideas is the ability to quantitatively assess the benefits of a certain classical philosophical text for an individual person. The reader should record how many ideas, which he received during the corresponding reading, would become his or her own useful thoughts and inspirations. Their number can grow in the process of in-depth understanding, repeated rereading (which, for example, is characteristic of Georg Hegel's texts, which assume prior knowledge of the author's general intention, and therefore each subsequent reading significantly increases the list of ideas received).

Of course, the claim to a universal objective calculation of ideas-methods for a separate philosophical work is incorrect. But general statistics for a large number of readers can allow us to determine, no matter how strange it may sound, his average interest, the level of creative inspiration that he produces.

From this point of view, it is interesting to compare books that are a detailed presentation of a single thought (with a corresponding long list of examples) and relatively small essays or even philosophical-literature stories that inspire a whole list of questions, ideas, methods.

4. In our opinion, the heuristic aspect is of greatest interest to the reader of any text, particularly a philosophical one. This is a situation when the information received is not simply perceived and entered into memory, but inspires, provokes certain reflections, ideas, and actions. In other words, an idea becomes a method, launches a certain mechanism. This resembles the conscious or unconscious use of a technical «device». In a purely material sense, everyone has had to press a button on a device that is incomprehensible how it works, and «revive» it, getting sometimes unexpected, sometimes destructive, sometimes just fun consequences. Similarly, an elementary, atomic unit of a useful text can be considered the one that «presses a button» somewhere in our consciousness, subconsciousness, imagination, etc.

The creative component of thinking is often underestimated. A characteristic point is that heuristics remains a sphere of scientific research. In the plane of philosophical discussion, a powerful blow to the ontological model of human creative possibilities was dealt by Immanuel Kant with a negative decision regarding the possibility of synthetic judgments a priori [8], [9]. However, the «Critique of Pure Reason» [8] was written with an emphasis on philosophy from the point of a scientific worldview; in addition, it could not yet take into account the development of dialectical methodology and philosophical and psychological research of the unconscious.

As of the first third of the 21st century, the technique of personal appeal to creative ideas can be offered on the basis of the following model. (1) The starting point is a certain conscious problem, that is, the formulation of the problem occurs at the intellectual level, the methodology of which corresponds to the Cartesian ideal of clarity and obviousness, the laws of classical logic, and the a priori principles of precise thinking. (2) If the search area is also intellectual activity, then instead of creativity, there is clarification, reformulation, etc.; the process does not go beyond deduction and ends with analytical judgments a priori. (3) If the search area is the surrounding world, then it presents examples of dialectical processes (development in closed systems, in particular in the Universe as a whole) or even synergistic (self-development in open systems, which, for example, requires taking into account the principle of privileged connection instead of the universal one). Then it turns out that intellectual tools are disproportionate to the object of research, since the first law of identity requires us to «stop» thought, to fix its self-identity, to say the human «I am», so as not to lose common sense, does not allow us to «swim» in an animal way with the fluid world. Parmenides of Elea understood this perfectly, and the technique of thinking in the Middle Ages was based on this. (4) The processes in the sphere of our own unconscious are probably equally fluid, where the brain processes information permanently and uncontrollably for the intellect. Although there are heuristic techniques for stimulating creative thinking and setting tasks, they all involve a certain surprise when the solution is formed independently and then «emerges», rises, and is presented to our «Ego». (5) Thus, a scheme without explicit epistemological optimism emerges. We actually learn about the world around us and our own unconscious by inadequate means, describing them in a disproportionate way. However, this is probably the main curiosity of cognition. An animal can be called completely dialectical, its intellectual abilities float along with the world, it lives in a state of eternal questioning, permanent reaction to the nearest stimuli, unable to say «I am», break away from the process, look from the side, set long-term goals, etc. AI exists in a state of constant ability to give a logical answer without any hesitation, but devoid of the desire to ask questions, to search. A person asks logical questions and receives dialectical answers, makes a film from external and internal processes that is very similar to them, but still consists of cutting individual static frames that cling to the law of identity.

A lot of such «films» have accumulated: both in the form of publicly available texts and on a personal level in the course of the life considerations of each individual. And therefore, in an applied sense, the technique of creative thinking consists of intellectually and logically addressing dialectical databases, in obtaining heuristic «inspiration» from there. For a natural scientist, this may be the creation of a new «film» by studying the phenomena of the external world.

However, for a philosopher who has decided to work with inner ideas (if we use John Locke's division into two sources of knowledge: «All ideas come from sensation or reflection» [10, P. 87]), a somewhat paradoxical situation arises. (1) A religious person tunes in to creative reasoning, for example, to the Holy Spirit. (2) A philosopher-scientist applies heuristic psychotechnics, makes a request to stimulate his own subconscious. (3) A representative of alternative and quasi-scientific activity tries to turn to the Noosphere, «information fields», «esoteric databases», etc. In all cases, a certain answer, a particular creative idea (albeit with a different ontological status) practically has an element of a synthetic judgment a priori, because what has taken place is not the processing of certain empirical information, but the opening of one's intellect to the reception of creative ideas. And unlike natural scientific research, which was a pattern for Immanuel Kant, it is impossible to describe the corresponding database to which the request was sent. Even the fact of its existence may remain problematic. That is, something new arose «out of nowhere» or «I don't know where from». Of course, the researcher does not construct a synthetic judgment a priori, but a priori provokes himself to receive new information, which is synthesized, presented by someone/something external or deeply internal.

To put it in a rather fashionable synergistic way, we can say that the creative process at a general philosophical level interacts with an open system. And given the structure of such a system, control over this process and scientific transparency of the empirical base, even approximately, are not always achievable. However, the development of the technique of inquiries remains. Philosophy works and develops due to the improvement of the technique of thinking. Philosophy even becomes a technique of thinking if agnosticism absorbs ontology.

5. Undoubtedly, examples of the assimilation of philosophical thinking to a certain technique are well-known in the history of philosophy, but they are mainly based on attempts to apply a mathematical, especially «geometric», method to the construction of the text of a philosophical work. And it is not always clear whether the presentation of philosophical ideas through axioms, lemmas, theorems, hypotheses affects the content, the nature of the research, or is just a tribute to the desire for a scientific-like presentation – a presentation of what was obtained in just another different heuristic way.

Therefore, if we use the above mentioned model of creative thinking, the technique of presenting not a separate thought, but a certain philosophical concept should use the following scheme: (1) the author indicates his databases to which he «opens up», where he seeks inspiration; (2) separately indicate the methods of addressing them, that is, heuristic ways of provoking the intellect to the appropriate request (similar techniques are known from the time of Raymond Lully's system and to entire collections of engineering and managerial ones published in the twentieth century); the latter (3) provides a positive presentation of the concept, for example, socio-philosophical, ontological, universal, etc.

Not all of these components can be founded in relation to concepts of classical thinkers. Traditionally, such a component as the doctrine of method is discussed (in the philosophy of Modern times this especially applies to the constructive doubt of Rene Descartes, the inductive method of Francis Bacon, the critical thinking of Immanuel Kant, various versions of dialectics, etc.), while the issue of «databases» is often present, but is not actually realized by the philosopher himself. For example, if we mention two sources of obtaining ideas by John Locke again: «The objects of sensation one source of ideas. First, our Senses, conversant about particular sensible objects, do convey into the mind several distinct perceptions of things, according to those various ways wherein those objects do affect them... Secondly, the other fountain from which experience furnisheth the understanding with ideas is, – the perception of the operations of our own mind within us, as it is employed about the ideas it has got; – which operations, when the soul comes to reflect on and consider, do furnish the understanding with another set of ideas, which could not be had from things without» [10, P. 87].

This can be figuratively imagined as (1) observing the world around us through the window: when the process is complete, the window closes, and (2) the philosopher-scientist further reflects on what he has seen. However, the technique of creative thinking works after that, it seems (3) to open another window into the depths of the subconscious, into the global information field, etc. – and this moment remains not actualized in many concepts.

It is noteworthy that John Locke speaks partly about this point in the «Chapter XIX. Of the Modes of Thinking» [10, P. 211-213]: «The various degrees of attention in thinking. But perhaps it may not be an unpardonable digression, nor wholly impertinent to our present design, if we reflect here upon the different state of the mind in thinking, which those instances of attention, reverie, and dreaming, &c., before mentioned, naturally enough suggest» [10, P. 212]. This is a remarkable feature of deep philosophical analysis, when the thinker takes into account even that which he does not specifically speak about.

6. A special method that is worth paying attention to in the process of personal development of the technique of creative thinking in particular and philosophical thinking in general is analogy. This method is fundamentally inaccurate, although it is studied together with deduction and induction in the course of such an exact science as logic. However, its application is a good example of a «non-geometric» method of philosophizing. Although the maximum its scientific reliability (strict way) is achieved in a situation when (1) there is a clearly understandable basis for conducting an analogy between objects, a certain common feature, (2) the property transferred from the first object is essentially connected with that basis, (3) then there is a high chance that the same property will be relevant for the second object.

But the main strength of analogy is that it is a method of methods, preceding any method as such. In order to apply a certain method, one should see the similarity between the object on which we have successfully influenced and another object to which we wish to extend this procedure, repeat it, etc. If such a conscious or unconscious technique of thought does not occur, then our individual successful actions will remain part of the chain of a specific single process, cannot be detached, transformed into a tool and applied again.

Practicing analogies, the most non-standard, the most unexpected, is one of the first steps in the technique of forming a creative, heuristic way of perceiving the world. This is somewhat reminiscent of the technique of honing musical hearing, when a person catches and repeats surrounding sounds in an ordinary everyday environment, recognizes the corresponding notes and tones, etc. That is, analogy develops the one's very ability to methodological thinking, forms its culture and teaches to repeatedly transform any idea into an active method.

7. Finally, based on the view of a philosophical text in terms of thinking techniques, the following algorithm for its presentation in modern realities can be proposed: (1) clip presentation of the material, division into separate ideas; (2) a proposal for practical application, transformation of each idea into a method; (3) ideally taking into account the possibility of formalization, construction of a logical model or IT program for the perception of the text by AI; (4) giving an example, preferably with a vivid analogy, a kind of intellectual illustration; (5) bonus provision of practical advice on heuristic training, polishing creative thinking.

At the same time, let's not forget that our domestic philosophical school puts a lot of weight on practice, emphasizing its functions such as: the basis of knowledge (knowledge arises where practical activity takes place), the source and driving force of knowledge development (knowledge grows as practical activity intensifies), the ultimate goal of knowledge (knowledge is needed for application), the criterion of the truth of knowledge (theory is tested in practice).

However, this is not enough: technique can absorb practice. If a philosopher has worked out a certain way of producing texts and presenting material (someone through cards and quotes, someone based on a favorite method, someone in cooperation with AI), then he or she gradually begins to think in the appropriate style. It is very important to realize this aspect, critically monitor oneself and try to improve the technique of intellectual work in accordance with the thinking style of one's cultural environment and several related generations.

Conclusions. The technical understanding of philosophy is not something paradoxical, moreover it is worth talking about the awareness and improvement of the technique of intellectual activity, in particular the methods of creative thinking. This allows us to differentiate the intellectual flow into separate complex ideas, giving each of them a practical aspect. Such an approach in the realities of the so-called «clip thinking» organically fits into the newest traditions of information perception and working with it, in particular in cooperation with AI.

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Ізуїта Петро Олександрович

кандидат юридичних наук, доцент,

Заслужений юрист України,

професор кафедри галузевого права та загальноправових дисциплін

Інституту права та суспільних відносин

Відкритого міжнародного університету розвитку людини «Україна»

вул. Львівська, 23, Київ, Україна

orcid.org/0000-0001-9851-3434

Женжера Сергій Володимирович

кандидат філософських наук,

доцент кафедри міжнародних відносин та політичного консалтингу

Інституту права та суспільних відносин

Відкритого міжнародного університету розвитку людини «Україна»

вул. Львівська, 23, Київ, Україна

orcid.org/0009-0000-8154-1164

ФІЛОСОФІЯ ЯК ТЕХНІКА МИСЛЕННЯ

Актуальність дослідження. У статті проаналізовано можливість та деякі переваги підходу до філософії, як до техніки мислення. Актуальність проблеми полягає у спростуванні тенденції спрощеного погляду на філософію, як на одну із гуманітарних дисциплін, а також знеціненню її на фоні популяризації наукового світогляду. Позитивним боком такого підходу є акцент на одному з варіантів впорядкування філософського мислення за логічним зразком із алгоритмами інженерно-технічного характеру.

Мета дослідження: показати переваги розвитку сучасної філософії шляхом тренування техніки мислення, наголосити на важливості кооперації з технікою, яка мислить, Штучним Інтелектом та такими трендами, як кліпове мислення.

Залучені наступні **методи:** аналітичний, евристичний, методи моделювання та аналогії, діяльнісний підхід. В першу чергу проведено аналогію з гносеологічною моделлю Джона Локка.

В результаті дослідження запропоновано алгоритм подання філософського матеріалу із розкриттям техніки евристичного мислення в наступних аспектах: через кліповий виклад матеріалу, методологічно-прикладний акцент, максимально можливу формалізацію, використання аналогій, вдосконалення евристичних прийомів. Зазначено, що практична орієнтація філософського дослідження через розвиток творчого мислення додатково продовжує традицію діяльнісного підходу у вітчизняній філософії, зокрема у чотирьох аспектах функцій практики. Окрему увагу звернено на те, що техніка певного стилю мислення на регулярній основі впливає на практику, тому спосіб проведення філософських досліджень трансформує самого філософа, і цей момент вартий теоретичного дослідження та прикладного використання. З такої точки зору технічне розуміння філософії виглядає не парадоксальним, але практичним та креативним. Воно призводить до усвідомлення, аналізу, накопичення та шліфування методів творчого мислення, дозволяє диференціювати інтелектуальний потік на окремі комплексні ідеї, надати кожній із них прикладного аспекту. В сучасних реаліях посиленням цих практик є синергія зі Штучним Інтелектом та подання результатів дослідження в стилі так званого «кліпового мислення».

Ключові слова: техніка мислення, світогляд, кліпове мислення, модель, синергетичний, евристика, творче мислення, аналогія.

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