

## **IMPERATIVE FUNCTION OF AESTHETIC**

**The purpose of the study** is to consider the concept of aesthetic imperative as an effective mechanism for "reformatting" a person, awakening his soul in a contemporary deformed cultural space. **The methodology** of the study. In the article the following methods are used: the comparative and historical method, which allows to consider the existing approaches to the definition of the ontological essence of aesthetic imperativeness in human life; the pragmatic method, which is used for extrapolation of aesthetic expediency into economic expediency; the dialectical method, which makes it possible to consider the aesthetic and economic expediencies in interconnection; the phenomenological method is associated with the peculiarities of manifestation of aesthetic imperativeness based on concrete examples derived from the classical literature and the method of abstraction, which allows us to investigate the otherness of aesthetic imperativeness in postmodernism. **The scientific novelty.** The study of aesthetic imperativeness in human life activity is carried out and the approaches to its study based on the analysis of classical literature are outlined, and to the aesthetic thesaurus there is proposed a concept of quasi-beauty as a kind of aesthetic phenomenon in the structure of human life activity, that is subordinated to the logic of economic or consumer expediency. **Conclusions.** Without pretending to comprehensive study of all the issues related to the subject, this study intended to draw attention to the problems of aesthetic imperativeness. We have found that various social phenomena as manifestations of human activity appear in the form of unconscious need: they contain hidden aesthetic imperativeness. Writers, artists, poets, directors, architects, designers and others describe it through the art and thereby bring it in the realities of social being. Thus, the aesthetic expediency appears as a phenomenon of imperativeness and becomes an impulse for changing the forms of life itself. The classical heritage provides the foundation for understanding and research of the aesthetic imperativeness, not only in art, but as one of the modulators of human behavior and activity.

**Key words:** aesthetic imperative; fiction art; spirituality; beauty; economic expediency; quasi-beauty; culture.

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### **Імперативна функція естетичного**

**Мета дослідження:** розглянути концепцію естетичної імперативності як ефективного механізму «переформатування» людини, пробудження її душі у сучасному деформованому культурному просторі. **Методологія** дослідження. В статті використовуються наступні методи: порівняльно-історичний метод, який дозволяє розглянути наявні підходи щодо визначення онтологічної сутності естетичної імперативності в життєдіяльності людини; прагматичний метод, котрий використовується при екстраполяції естетичної доцільності в доцільність економічну; діалектичний метод, що дає можливість розглянути естетичну і економічну доцільність у взаємозв'язку; феноменологічний метод, пов'язаний з особливостями прояву естетичної імперативності, спираючись на конкретні приклади, почерпнуті із класичної літератури та метод абстрагування, який дозволяє досліджувати інобуття естетичної імперативності в постмодернізмі. **Наукова новизна.** Проведено дослідження естетичної імперативності в життєдіяльності людини і окреслено підходи до її вивчення спираючись на аналіз класичної художньої літератури, а також запропоновано до естетичного тезаурусу поняття квазікраси як різновиду естетичного явища в структурі життєдіяльності людини, що підпорядковане логіці економічній або споживацькій доцільності. **Висновки.** Не претендуючи на вичерпне вивчення всіх питань, пов'язаних із поставленою темою, дане дослідження мало на меті привернути увагу до проблеми естетичної імперативності. Нами було встановлено, що різні соціальні явища як прояви людської активності постають у вигляді неусвідомленої потреби: містять приховану естетичну імперативність. Письменники, художники, поети, режисери, архітектори, дизайнери та інші через мистецтво її описують і тим самим привносять у реалії соціального буття. Таким чином, естетична доцільність постає феноменом імперативності і стає імпульсом для зміни форм самого життя. Класична спадщина дає підґрунтя для розуміння та дослідження естетичної імперативності не тільки в мистецтві, але як одного з модулаторів у поведінці та діяльності людини.

**Ключові слова:** естетична імперативність; художня література; мистецтво; духовність; краса; економічна доцільність; квазікраса; культура.

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### **Императивная функция эстетического**

**Цель исследования:** рассмотреть концепцию эстетической императивности как эффективного механизма «переформатирования» человека, пробуждение ее души в современном деформированном культурном пространстве. **Методология** исследования. В статье используются следующие методы: сравнительно-исторический метод, который позволяет рассмотреть имеющиеся подходы к определению онтологической сущности эстетической императивности в жизнедеятельности человека; прагматический метод, который используется при экстраполяции эстетической целесообразности в целесообразности экономическую; диалектический метод, который дает возможность рассмотреть эстетическую и экономическую целесообразность во взаимосвязи; феноменологический метод, связанный с особенностями проявления эстетической императивности, опираясь на конкретные примеры, взятые из классической литературы и метод абстрагирования, который позволяет исследовать иное бытие эстетической императивности в постмодернизме. **Научная новизна.** Проведено исследование эстетической императивности в жизнедеятельности человека и намечены подходы к ее изучению, опираясь на анализ классической художественной литературы, а также предложено ввести в эстетический тезаурус понятие квазікрасоты как разновидности эстетического явления в структуре жизнедеятельности человека, подчиненного логике экономической или потребительской целесообразности. **Выводы.** Не претендуя на исчерпывающее изучение всех вопросов, связанных с поставленной темой, данное исследование имело целью привлечь внимание к проблеме эстетической императивности. Нами было установлено, что различные социальные явления как проявления человеческой активности предстают в виде неосознанной потребности: содержат скрытую эстетическую императивность. Писатели, художники, поэты, режиссеры, архитекторы, дизайнеры и другие через искусство ее описывают и тем самым привносят в реалии социального бытия. Таким образом, эстетическая целесообразность возникает как феномен императивности и становится импульсом для изменения форм самой жизни. Классическое наследие дает основу для

понимания и исследования эстетической императивности не только в искусстве, но как одного из модуляторов в поведении и деятельности человека.

**Ключевые слова:** эстетическая императивность; художественная литература; искусство; духовность, красота; экономическая целесообразность; квазикрасота; культура.

**Problem statement.** In the world there is a process of capitalization of social life, which makes changes in aesthetic being of human life. In such circumstances, art must also integrate into the structure of market relations and change both the form and the content of its existence: to acquire features of serial, practicality, economic expediency and so on. This leads to the fact that art, as the main result of aesthetic activity, loses its spirituality, and, consequently, the beauty and other qualities that exalt a man.

In the society aesthetic relations played and are playing a role of not only an incentive to the beautiful, eternal, and they ennobled and glorified a person, led to a spiritual way of life, that is, forced people to be human beings [1]. Thus, the aesthetic, performs an imperative function. In the history of aesthetics, there are different areas of searching for fundamentals of imperativeness that depend on the orientation of human impulses: mechanisms, going back to the transcendent (God, the Absolute), or going back to a man (as in the Renaissance). The beginning of the era of postmodernism correlates with the fact that these mechanisms seem to go back away and fall into a number of elements, and in the social existence, it is aesthetic appropriateness that becomes a dominant. In this regard, the understanding of aesthetic imperativeness changes. Art and all aesthetic relations related to it do not prove to be subordinated to a man, human needs but to economic expediency that is aimed at mercantilization of aesthetic processes due to their dehumanization. The man proved to be in the depths of material values and the mercantile instincts and needs start dominating, resulting in the fact that economic expediency does not only significantly reduce the aesthetic appropriateness, but also uses it in its utilitarian purpose, manipulating human consciousness and directing it not to ennobling his life but to the implementation of a exclusively economic relations. A thing, as a mediator between people, takes the priority place and acquires especial significance as for the imposition on a person such an ideological orientation, which is not related to his essential demands. These processes determine the need for investigations of imperativeness itself in the human life. It, in our opinion, can not be solved without constructive analysis of the nature of aesthetic imperativeness as it objectively represents those factors in the human life that are related to the essence of a man, his existence. That is why we are so interested in imperativeness, first of all, not as in a tool of the implementation of consumeristic relations, but as in an objective fact that makes a man a spiritual being. Today it is necessary to understand this mechanism, and it is this issue, that is of great value in this investigation.

The purpose of the study is to consider the concept of aesthetic imperative as an effective mechanism for "reformatting" a person, awakening his soul in a contemporary deformed cultural space.

**Statement of basic materials.** Aesthetic imperativeness, as a philosophical concept, has not been practically studied in the history of aesthetics. The aesthetic is known to be an essential element of the structure of various forms of human activity. However, the problem of the essence of aesthetic imperativeness, its forms and mechanisms have been still scarcely investigated.

Manifestations of aesthetic imperativeness are connected with human activity and human active attitude to the world. The significant contribution to solving this problem have been primarily made by the representatives of German classical philosophy, as well as by the developers of other philosophical systems: the theory of beauty and the appropriateness and expedience study of substructures (Kant), the study of dialectics and means to achieve the goal of human life (G. Hegel), which is considered in the connection with the ontological essence of beauty (Aurelius Augustine, Aquinas, Aristotle, Albert the Great, Heraclitus, Homer, Democritus, Nicholas of Cusa, Plato, etc.), which provides integrity and harmony of human existence. The classical heritage provides the foundation for understanding and research of the aesthetic imperativeness, not only in art, but as one of the modulators of human behavior and activity [2].

All forms of human existence and aesthetic forms, in particular, are integrated in the appropriateness. The consideration of appropriateness gives birth to a main pair, a basic dichotomy: the aesthetic and economic expediency, studied in the context of culture and civilization (Y. Afanasiev, V. Bychkov, M. Heidegger, V. Isaev, J. Ortega Gasset, A. Rozin, V. Sorokin, V. Sukhantseva, Spengler and others), reactions and influences on cultural and economic context changes, economic culture (J. Galbraith, T. Zaslavskaya, R. Ryvkina) theory of roles (R. Harsons, R. Lynton, J. Mead, J. Moreno, A. Nadel), philosophy of technology (M. Berdyaev, Jean Baudrillard, M. Heidegger, H. Ortega Gasset, A. Rozin, J. Ellyul, S. Yachin), economics of art (W. Baumol, W. Bowen) The consideration of the process of aesthetic transformation into aesthetic production and consumption (T. Adorno, V. Sorokin, etc.) is also very important in the investigation of the phenomenon of aesthetic appropriateness.

The dialectics of economic and aesthetic appropriateness as the essence of human activity is now increasingly replaced by realogistic studies (M. Epishteyn) rather than by the studies of human nature: semantic aspects of things in modern theories of semiotics (Yuri Lotman), the formation of aesthetic attitudes and values of the utilitarian (A. Voevodin, A. Yermeyev, D. Lukacs, G. Plekhanov) design as a theory of mastering the world by the laws of beauty with the help of industry means (P. Behrens, H. Van de Veld, M. Ginsburg, W. Gropius, R. Semper, I. Leonidov, G. Mutezius, F. Relo, D. Reskin, A. Rodchenko, Vladimir Tatlin and others., present-day Ukrainian scientists - A. Polishchuk, A. Pryhornytska, I. Ryzhov, P. Tatiyivsky,

etc.). The investigation of the problem of impact of a thing on people and the consideration of design functions in this respect (T. Adorno, M. Maklyuen, H. Marcuse, I. Ryzhova), its historical aspects in correspondence to the development of techniques and improvement of social structures (K. Alexander, J. Bondbeyt, V. Hasparsky, J. Jones, T. Kuhn, K. Popper, F. Rapp, A. Toffler and others) enable to speak about a kind of therapeutic value of design in relation to a man and, of course, to raise a problem of the role of aesthetic imperativeness in this process. This point of view at compensation character of aesthetic imperativeness has been revealed in the works of L. Vygotsky, G. Minervin, V. Plyshevsky. The study of design as a imperativeness mechanism concerning "thing-man", "thing-society" is taking place in advertising research (J. Sehella, A. Symonson, B. Schmitt, among Ukrainian scholars – L. Vasilyeva, O. Olenina, O. Protsenko, V. Selevko etc.).

Aesthetic imperativeness, as an essential element of theurgy, has been casually considered in the so-called sacred aesthetics (A. Bily, V. Bychkov, S. Bulgakov, Vl. Solovyov, P. Florensky, F. Schiller) in the study of ethical issues (kalocagatiya – Socrates, Plato), and an ethical imperative (N. Hartmann, Kant, E. Erickson).

Imperativeness, as a phenomenon of human activity and life, was studied in psychology as a resulting manifestation of the will (W. Wundt, W. James, L. Vygotsky, V. Ivannikov, I. Sechenov, D. Uznadze, S. Chhartyshvili etc.). In philosophical anthropology imperativeness is revealed also as a manifestation of volitional impulses (E. Hartmann, F. Nietzsche, F. Tennis, A. Schopenhauer). Among these aspects of will realization and its determinants one can distinguish: biological, erotic, psychological, religious, moral, patriotic, recreational, social and others which influence the decisions and actions of a man (I. Kozovyk). But aesthetic aspects are usually omitted by researchers.

Imperativeness research as the most important phenomenon of human activity in nature, culture, civilization, has been made by Ukrainian scientists (Y. Kamyanska, I. Sukhina, V. Tovarnychenko), where the nature of the ecological imperative, the imperative of economic balance, the imperative of impartiality of science, the imperative and modes of scientific rationality, the imperative of tolerance and others has been considered.

Despite the fact that the aesthetic imperativeness has not attracted scholars' attention, many writers and artists described an action, and effects of aesthetic imperativeness. Having studied it without considering philosophical reflection, artists, however, made this issue actual: writers raised and investigated this problem: among them Ukrainian writers such as O. Kobyljanska, Lesya Ukrainka and foreigners - R. Bradbury, V. Garshin, C. Dickens, F. Dostoevsky, S. Lem, J. London, L. Leonov, G. Marquez, R. Rolland, A. Solzhenitsyn, Tolstoy, Turgenev, Oscar Wilde, Anton Chekhov. Therefore, in order to achieve its aim our study will rely primarily on the work of those writers, who in one way or another raised the issue of aesthetic imperativeness.

In Turgenev's novel "Fathers and Sons" one can see the effect of aesthetic imperativeness on a human being. Bazarov calls such people "self-broken", who do not understand their destination, "Yes! He is a brave this ant, he is pulling a half/dead fly. Pull it, brother, drag it, do not care of resisting, enjoy that you like animals have a right not to express sympathy, unlike our "self-broken" brother! [3, p. 477]". The point is that he, who expresses sympathy in terms of civilization - it is a "self-broken" person, a person, who commits senseless, destroys himself, but in reality, if he is not "self-broken", he will act like animals, like an ant, "We act as we consider useful... [3, p. 414]. "However, a person is able to "choose the way of life on his own and not to follow, like other animals, once and forever established order [4, p. 46]". It all depends on the developed ability of a person to listen to the aesthetic imperativeness volition, and the stronger it is, the more adequate he to his nature he is, the weaker the aesthetic imperativeness, the less adequate his behavior as the image of God's. But the worst thing is that the weakened voice of the aesthetic imperativeness does not only direct the person outside human logic and overturns him into an ant, but overturns the other people and it leads to the loss of aesthetic qualities by society.

The aesthetic is completely removed from society and life, because if a person completely "loses" his soul he becomes antisocial. A person without a soul is a person, who satisfies only his physical needs, and in his extreme manifestation becomes a perpetrator or a murderer, or a moneymaker. Therefore, a person has to provide his objectives some certain social status: to create the space of quasi-beauty quasi-civilization [5] that, at least, if do not abolish the fall of man into the abyss of selfishness then, at least slow down the process.

Even today, the aesthetic and economic expediency, paradoxically, has multi-vector action in society. Although in scientific literature there is a clear trend of convergence of aesthetic and economic activity [6], but in our opinion, it may be used only in quasi-beauty space. When beauty is transformed, as noted by Kant - "initial", then all its content, is converted. There is no harmony but there is comfort where the logic of minimum cost and maximum profit operates. Therefore, only generation of quasi-beauty space makes it possible to combine the variety of aesthetic and economic expediency.

Epiphany's picture written by Iyerionimus Boshe is very interesting for our study it is. Redbeard shown on this picture is rather "created" or a character of the play which is like a spy of events depicted in the foreground (the Mother of God with the infant Jesus on her knees, the three Magi, Melchor, Balthazar, King Kaspar, St. Peter and St. Ann, are praying on their knees). "Every spiritual event - large or small scale –

means its "twin", its other Zaza Piralishvili emphasizes. "It is inevitably bifurcated: there is a phenomenon and its kind of reflection, so to say, its immanent alineness. Reflection in a grotesque way reiterates the situation ironizing the person, whose reflection it is. Like the evil of Neoplatonists, it does not actually possess its existence, it is only an ugly reflection of its prototype and was born by initial defectiveness. In other words, it is nothing but a strange and inevitable alternative linguistics of spiritual first act born in it or together with it, which wants to replace it and to get full rights existence [7]".

Whether a person wants or does not want, realizes or does not realize, but extending into economic activity, he must deal with things. When there is the process of substitution things for money, then a thing sensationally ceases to act, that is why an aesthetic element goes away (it disappears). At this stage activity is guided by profit only and therefore an ugly thing beautiful, but harmful to human is created. One of the elements of beauty is correlation of the integrity of the thing service to the person service. If we consider the interaction of a thing and a man, as for example, a lock and a key, if the key fits the castle - the castle will be open, the integrity of the thing service to a man is found out in the same way. If you try to open the lock by a passkey, a jimmy or a crowbar and, in fact, the action is the same, and may even promote greater economic expediency, but the beauty in the interaction disappears. As W. Fed notes: "The end of this century, rich in social disasters, showed a steady fluctuation deviation of individuals from the norms, initiated and developed in the previous time, and people saw a particular beauty, which" was unknown to the ancients, [8, 1]. "In this case beauty is "brief", "alienated" dematerialized, desocialized that has gone to the background. It leads to the fact that integrity is disturbed, the fullness of life is changed to the one-sidedness of life [9]. Consumer things, in our opinion, in this case give rise to the space of quasi-beauty. "The experience of postmodern visual reconstruction shows a decline of integrative function of vision. Short-sighted way of perception by "small blocks" is implemented that reflects intricacy structures and consigns a person to multi-perspectivism, permanent change of vision perspectives [10, p. 11.10]".

Quasi-beauty means the space, where non-utilitarian, all interest-free, free spiritual art, which should enable the game of cognitive abilities means self-interest, competition and profit maximization. But the problem is even deeper since then post factum such depravation of a person begins to be submitted in the public mind as norm and beauty, so when post factum the ugly starts to be the beauty, the problem of quasi-beauty field is created.

In modern conditions, quasi-beauty is not a bridge between aesthetic and economic expediency, but the abyss. Quasi-beauty operates according to the theory of inclined plane, when the ball starts moving and accelerating, the further it rolls, so the less is the chance to stop it. Visually, this theory is demonstrated in the film directed by Aldo "Three Fools and Success" (Italy, 2000), where the main character had to make great efforts to stop this fall.

The uniqueness of this concept is that the semantic properties of quasi-beauty are not observed imaginary and not detected that promotes its vitality and perception it as the beauty, thus this concept, in our opinion, is different from the category of the ugly, which has evidently expressed essence. Therefore, quasi-beauty generated by economic expediency – is new essence that "is self-saved", and replaces an idea of human about beauty, and not only deprives of aesthetic pleasure, but also threatens human life.

The story "Ionych" by Chekhov is complete illustration of the problem of beauty and quasi-beauty. The concept of "beauty", "ideal" during the story turns into the opposite concept. For young Ionych - nature, art is a source of optimism, inspiration, good mood. Finally, remembering his dreams and adventures - he is nearly dead soul - remembers only "pieces of paper that takes out from his pocket every night with such pleasure," i.e., about money. Everything is overturned in his world: beauty, love, art, happiness, job, became terrifying ghosts to "perfect" face "crispy colorful papers." Quasi-beauty manifestations of man activity can be found in many examples of classical literature.

The problem of "beauty" of its economic and practical essence is reflected in its contradictions, complexities of Scrooge nature in the C. Dickens' novel Christmas Carol in Prose. "Before meeting with the spirits of Christmas such concepts as beauty and harmony of the world were closed to him. Everything for Scrooge has its value, because money is the highest measure of beauty and strength. Rebirth, after attending three Christmas spirits, he begins to see the world in all its manifestations and is purified spiritually. "How could I not see this beauty!" - proclaimed a hero. Money is important for him now, but as the embodiment of light and harmony, as means to help others, means to change the world.

In the story "Earth" by O.Kobylyanska the main motive - economic, vital, practical expediency kills human merits in a person. Land does not harmonize relations between them, but rather becomes inhumane factor that destroys the soul, destroys the beauty and COMPLETENESS in people's lives. Oscar Wilde in his novel "The Picture of Dorian Gray" has depicted the unique atmosphere of the beauty - beautiful people, brilliant expressions, beautiful works of art. Dorian is the embodiment of the external beauty, but terrible crimes that he commits, cross out the merits of the spiritual life, which, distorted, appear on the portrait. External beauty is an obstacle to update, and the only possible way to destroy the ugly is to kill the beauty.

We do not claim comprehensive and final determination of quasi-beauty in modern social and cultural space, but do try to mark the problem, identify and trace certain patterns, as well as individual aspects of this phenomenon based on examples of classical literature. As V. Bychkov noted, non-classics (non-classical aesthetics), which was actively being formed during the twentieth century, has made for communi-

cation purposes in the field of its activity a large number of concepts and semantic units, which received their verbal conclusion: maze, absurdity, cruelty, physicality, a thing, dailiness, simulacrum, artifact, etc. V. Bychkov emphasizes that these are not the categories, because most of them have fast transition character, so he gives them a name of paracategories [11, p. 470-523].

In our opinion, when studying the dialectics of aesthetic and economic expediency, referring to the professor. V. Isaev's paper "Man in The Space of Civilization and Culture" [12], the concept of pseudomorphosis (O. Shpengler) non-cathartic nature (V. Manzhura), there is an objective need for another non-classic paracategory – quasi-beauty, although it is likely that in some it will become a categorical system of the aesthetic theory of the XXI century. "In the postmodern era acute need in the opened by Augustine ability of spiritual and aesthetic phenomena to be socially sanctioned means of emotional blocking human dangerous yearning the sensual pleasures ... [13]".

Quasi-beauty is a beauty, in which the element of consumer (economic) is dominant, ie the power of beauty in the structure of human life, which is subject primarily to the logic of economic expediency or consumer.

Quasi-beauty has the following features:

- bright form, but is almost meaningless;
- it ignores the traditional values;
- it is good, but more likely to forget;
- devoid of the attribute of eternity.

In an interview, Mr. Lungin said "... people are tired of what they do not always impose the world of normal human values, and "supermarket" [14]. Therefore, necessary to expand the relationship of man to these processes. Required impulses awakening of the soul, which meant the director, talking about his "movie-confession", "movie-shock" - "Island" (most of his films are about how the person awakens the soul). The director tries to clarify this mechanism and to understand why a person does things which do not bring him direct benefit.

In our approach to the problem of "reformatting" of man, awakening her soul deals with the imperativeness of beauty in human life. Imperativeness of this mechanism has specific characteristics, which by their nature are similar to the imperativeness of air for person. Can the air be imperative for a person? Can! When a person deviates from the natural composition. We entered into a composition of air and when there we are, it is neutral (together with the economic and aesthetic imperative there is a category of neutrality or latency of aesthetic and economic imperatives). Imperativeness sleeps, when a person is not removed by this logic, but as soon as we close the windows, doors, fill the room by people, the air will act as an imperative. Thus, content of the air gives us the behavior, which returns us to the logic of pure air: force us to open windows and doors.

While things "not rebelled" against the man, while aesthetic imperative acted unconsciously as a human desires a pleasure unconsciously through art (go to the theater, opera, cinema, museum, see a picture, buy a beautiful ring, etc.) But when things "rebelled" against the man - changed form of aesthetic imperative. One form, in our opinion, disclosed in a work by Alexander Ostrovsky "Thunderstorm", where aesthetic imperatives changed because of storm and has the impact on people, forcing them to repent of their sins. So storm for many people is a punishment of God (horror, nightmare), for Kuligin it is a normal state of mind and body, because he is a part of this natural phenomenon.

The work of M. Saltykov-Shchedrin "Wild landlord", in our view, partly aesthetic imperative is due to the disappearance of peasants. Prince of Urus-Kuchum-Kyldybayev cannot pass "smell and kind of slaves". He rejoices when, thanks to his efforts, his servants, slaves disappear. But with the disappearance of them the material and spiritual values disappear too. "Aesthetic person" is not in a position to inaccessible things that surround him, because they have lost value, value, beauty without those, who produced them, created. And people gradually degraded in this world devalued things and become savage. And the landlord finally realized that in addition to flour, meat, all that which you want for life, together with the disappearance of peasants something happened very important. When he has farmers, he does not need them and spoil the overall picture, but when he hasn't them - then something is missing, not only tangible, edible, as he became a wild person, not only externally, but also internally: made friends with a bear (nobody was to communicate with). Thus, the landowner becomes a pet, moving boundary that distinguishes humans and animals. When missing people come back, something changed and he realized that Senko, which serves him, has more integrity than he himself has.

In the story Garshina B. "Artists" aesthetic imperative is painted by the artist Ryabinin in the picture of the old "grouse", who lost health, hearing through the economically efficient operation. The artist is trying to kill the rest of fat and proud people, who perceive the world "as the eternal spectacle of colors, flavors and spices," and does not pay attention to reality, "Down in their hearts, do not let them sleep, rise before their eyes the ghost" - calls he painted hero who is the reality, truth, the whole beauty of their daily heroism, creates a new reality, "cruel and coveted." But no one understands its essence. Artist Dyedov says: "... until you write a picture - you are an artist, creator, it is written - you are a haggler ... why do you paint this grouse? Stop, do not do it. Is there anything more fun? [15, 178-179]", i.e. a picture is an operation for him, when he

saw the river, he painted it close to the original, when he sold the picture, the river became his economic expediency, good or bad, but it brings him some income.

Conclusions. Without claiming to be an exhaustive study of all matters related to the intended topic, this study aims at drawing attention to the aesthetic imperativeness. The analysis allows to reach the following conclusions:

1. It is found that the problem of aesthetic imperativeness is one of the top places in modern aesthetic theory, drawing attention to the phenomenon that has axiological sense and preventing the destruction of harmony and integrity of human existence;

2. It is noted that the retreat from the "logic of beauty" by reduction to a purely economic benefits leads to the fact that beauty is "brief," alienated, which departs on the last plan, violates the harmony and integrity of human life. A thesaurus concept to aesthetic quasi-beauty, as a kind of aesthetic phenomena in the structure of human life, which is subordinated to the logic of economic expediency or consumer, is proposed. This term analyzes the processes of transformation of the aesthetic as a phenomenon of human existence with aesthetic mass production.

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