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## MYTHOLOGY OF AESTHETICS: ASSEMBLY OF ANTIQUES MUSTS AND LAWS OF NEUROSTETICS

**The purpose of the article** is to identify relationships between different periods based on the functioning of various types of ancient arts and aesthetic senses that are defined by the laws of neuroaesthetics. **Methodology.** The choice of research strategies in the study of the dynamics of changes in the socio-cultural structure determined the use of systematic and integrated approaches, as well as a comparative method of research. We also use the prognostic aspect of the study, which involves building new value models and symbols that reflect the mechanisms of cultural and artistic development of humankind. The use of these research methods contributed to obtaining their theoretical results. **The scientific novelty** of the research lies in the formulation and development of an actual topic, which in the scientific dimension has not received comprehensive and objective coverage and is being studied for the first time. The idea is justified, which is the understanding of the relationship of the laws of neuro art and ancient mythology to serve a more profound knowledge of the nature of aesthetic sensations. **Conclusions.** *This type of creativity is characterized by the metaphors of language, as well as other arts that are related to the text.* This form of creativity excites the imagination that in the most delicate strokes reflects a wide range of emotions, feelings, or events that brings pleasure at the time of perception of the subtleties of expression. Parallel rows of neuroaesthetic laws and mythological Muses allow us to learn the relationship of the underlying mechanisms of aesthetic perception, which open up new meanings of human evolution. Such Par-

allels define the critical role of art in mastering its potential and identify the aesthetic experience as an essential factor of self-knowledge and human development.

**Key words:** primitive instincts, aesthetics, mythology, muses of antiquity, neuroaesthetics, neuro art.

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**Міфологія естетики: поміж музами античності і законами нейроестетики**

**Мета** дослідження полягає у виявленні зв'язків поміж розрізненими в часі епохами на основі функціонування різних видів античних мистецтв та естетичних відчуттів, визначених законами нейроестетики.

**Методи** дослідження. Вибір дослідницьких стратегій при вивченні динаміки зміни суспільно-культурного устрою визначив застосування системного та комплексного підходів, а також порівняльного методу дослідження. Використовуємо також прогностичний аспект дослідження, що передбачає вибудування нових ціннісних моделей і символів, які відображають механізми культурно-мистецького розвитку людства. Використання вказаних методів дослідження сприяло отриманню власних теоретичних результатів. **Наукова новизна** одержаних результатів полягає у постановці і розробці актуальної теми, яка в науковому вимірі не отримала всебічного й об'єктивного висвітлення та досліджується вперше. Обґрунтовано ідею, яка полягає у тому, що осмислення зв'язків законів нейроестетики і античної міфології слугуватиме глибшому пізнанню природи естетичних відчуттів. **Висновки.** Паралельні ряди нейроестетичних законів і міфологічних Муз дозволяють відчитати спорідненість глибинних механізмів естетичного сприйняття, що відкриває нові сенси еволюції людини. Такі паралелі підкреслюють роль мистецтва в опануванні власним потенціалом і визначають естетичний досвід важливим чинником самопізнання і розвитку людини.

**Ключові слова:** первісні інстинкти, естетика, міфологія, античні музи, нейроестетика, нейромистецтво.

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**Мифология эстетики: между музами античности и законами нейроэстетики**

**Цель** исследования заключается в выявлении связей между разрозненными во времени эпохами на основе функционирования различных видов древних искусств и эстетических чувств, определенных законами нейроэстетики. **Методы исследования.** Выбор исследовательских стратегий при изучении динамики изменения общественно-культурного уклада определил применение системного и комплексного подходов, а также сравнительного метода исследования. Используем также прогностический аспект исследования, что предполагает выстраивание новых ценностных моделей и символов, отражающих механизмы культурно-художественного развития человечества. Использование указанных методов исследования способствовало получению собственных теоретических результатов. **Научная новизна** исследования заключается в постановке и разработке актуальной темы, которая в научном измерении не получила всестороннего и объективного освещения и исследуется впервые. Обосновано идею, которая заключается в том, что осмысление связей законов нейроискусства и античной мифологии служит более глубокому познанию природы эстетических ощущений. **Выводы.** Параллельные ряды нейроэстетических законов и мифологических Муз позволяют узнать родство глубинных механизмов эстетического восприятия, которые открывают новые смыслы эволюции человека. Такие параллели определяют важную роль искусства в овладении собственным потенциалом и определяют эстетический опыт как важный фактор самопознания и развития человека.

**Ключевые слова:** первобытные инстинкты, эстетика, мифология, музы античности, нейроэстетика, нейроискусство.

The relevance of the topic. Looking back from the height of millennia, we observe the purposeful progress of science and culture. On this way, the conditions of life, social relations and canons of beauty change, but the essence of a human, hidden in the depths of the subconscious and reflected in the metaphorical plane of eloquent symbols, has not changed. This allows us to combine disparate, at first glance, the phenomena associated with distant eras in time and belonging to different ideological systems, with varying priorities of life and socio-cultural forms, technical capabilities and terminological markers and the like. Against this background, the most artistic and fantastic achievement of humankind is the art, an inexhaustible emotional source of inspiration, intellectual games, forms of knowledge, and recreation of the world. This diversity is manifested in different manifestations of aesthetic awareness of beauty, and the new modern science neuroaesthetics/neuroesthetic attempts to formulate the General laws of the human sense of aesthetic pleasure.

In centuries artistic preferences have changed, the skill was perfected, the experience was accumulated, and nearby there was a constant search for the invisible divine spark, which excited the imagination and inspired the creation of masterpieces. Antiquity sought the source of Beauty in the mythological Olympus and the Nine Inspired Muses, instead of the twenty-first century, he looked into the realm of the human neuronal space, where the encoded irrational impulses of the primitive world came to be found. Therefore, the purpose of the article is to identify the connections between time-bound epics based on the functioning of various types of antique arts and aesthetic sensations determined by the laws of neuroaesthetics. Figuratively, these processes can be described as follows:

- Ancient mythology associated the source of Beauty with the birth of nine Muses, their parents were mighty Zeus and Mnemosyne - the goddess of memory. Memory, and with it memories, dreams and imaginations became the silver maze traveled by generations of artists decorated with reflections of divine beauty, listening to the rustling of invisible tunics, with the hope of feeling one's breath of one of the nine Muses: Calliope, Clio, Erato, Euterpe, Melpomene, Polyhymnia, Terpsichore, Thalia, Urania.

- Modern science connects the source of Beauty with a mighty Brain and Consciousness - a goddess of inspiration. The brain, along with it, neurons, dendrites, axons, and other microscopic bricks formed the magnetic resonance labyrinth traveled by modern scholars, captured by the glare of divine beauty, measuring the invisible waves of human emotions, hoping to capture the breath of primitive humanity: "We inherited our consciousness equivocal ancestors. Some of our essential features of the character, apparently, have practically not changed in the last hundred thousand years since the first modern people appeared in Africa" [1, 317-318].

Given the fact that the primary purpose of primitive human survival and procreation in a dangerous environment, accordingly formed in the brain and fixed behaviors. But modern scientists suggested that firstly with the gradual loss of a sense of danger, primitive instinctive reactions have grown into a subconscious sense of aesthetic pleasure. Probably, under the influence of civilizational changes, these feelings were transformed, and the original emotionality was enriched by the ability to enjoy the beauty and create it.

Still Nietzsche pointed to the internal dichotomy of man in one of his aphorisms: "the So-called genius contains a physiological contradiction: on the one hand, it has a lot of wild, unsettled, unintentional, and on the other – also a lot of determination - it is peculiar to play with both these trends: compare and mix, but quite often oppose them" [2, 427]. It is symptomatic that this connection between the instinctive and the conscious in man has become the basis of a new scientific direction of neuroesthetics. Creator neuroesthetics think neurophysiologist Semir Zeki [7]. He studied the perception of images of visual information, based on the study of neural States recorded at the time of experiencing contemplation or creating works of art. The mentioned issue was helped by the methods and techniques of empirical sciences, which served to describe and explain the aesthetic experience because neuroesthetics is considered an interdisciplinary science with the involvement of research in philosophy, psychology, physiology, neurology and art history [6]. Thus, they study the relationship between neural structures and processes that form aesthetic perception.

In the future, on this basis, Semir Zeki and Vilayanur Ramachandran built the relevant theories, the most detailed in the single work of Ramachandran "The Tell-Tale Brain" [3]. It formulates nine laws of aesthetics: grouping, contrast, peek-a-boo or perceptual problem solving, aversion to coincidences, symmetry, order, exaggeration, or maximum displacement, isolation, and metaphor. These laws are based on three fundamental questions: what is the internal logical structure of the feature that is considered, what is the biological function for which this feature has evolved, and how the nervous mechanism in the brain embodies this trait or law. It is these laws, according to researchers, and are the basis of unmotivated, at first glance, a sense of beauty.

Note that neuroesthetics centers around the search for the causes of our unconscious sense of beauty and suggest that with the gradual loss of a sense of danger, primitive instincts have grown into a subconscious sense of aesthetic pleasure [4, 5]. Therefore, it is necessary to compare the parallel laws of neuroesthetics and the appointment of the Muses of antiquity as a form of interaction between the two planes of human existence: the emotional-affective world of primitive instincts and civilized society, where the foundations of academic education were formed, art and science developed, aesthetic categories were justified.

The 1st law of neuroesthetics - grouping. Relevant to spatial landscape boundaries and is based on the combination of the brain visible between the trees of animal fragments that allows you to "recognize" it as a predator or prey. At this point, at the neural level, there is a literal "gluing" of signals from different parts of the brain and the formation of an integral object from them. Artists often used such a method of "grouping" in the space of individual elements (color, shape) as a compositional tool. Gestalt psychologists discovered the law of grouping in the early twentieth century; in particular, it clearly illustrates the image of the Dalmatian:



Clio is the Muse of history. The study of history is based on the review of archival sources, facts, and other materials, which allows you to synchronize various information on the volume time-a pure canvas. This helps to obtain a holistic vision of the event and brings pleasure to scientists at the time of reconstruction of the past. 2nd law of contrast. Contrast defines the boundaries and highlights the image on any background, which is associated with the search for the fruits of primitive people. Contrast is often used as a means of attracting attention in contemporary art, combining inappropriate shapes, colors, or other characteristic qualities of an object. Urania is the Muse of science. Science is based primarily on facts or experiments, which corresponds to the concentration on the unit within the consistent achievement of the result. Therefore, the contrast is comparable to a clear scientific goal with the use of experimental studies.

3rd law of peek-a-boo (recognition, memories, and expectations). The Law is based on the identification of the object hidden from the eye, which brings pleasure because a person has a love for solving problems. This law is related to memories similar to the work of the brain when the visual area offers a simulated projection for the lower areas. At the time of finding a match with the "database," a person experiences a pleasure. Calliope is the Muse of epic poetry. Epic poetry is based on the depiction of the events of the past, arising in the interpretation of the artist and associated with memories that acquire new meanings and also have prognostic effect. In a certain way based on such experience, there was mythology. 4th law - abhorrence of coincidences. The brain does not like coincidences concerning unnatural points of view, particularly within the landscape, and prefers more typical placement of visual-spatial pictures. Melpomene – the Muse of tragedy. Tragedy, in its approach to perception, appeals to the depth of feelings, based on events close to the viewer, which cause empathy and catharsis in the audience. The scale of the thematic "landscape" contributes to the dramatization of thematic paintings. The 5th law is symmetry. The attractiveness of symmetry is based on sociological surveys that have identified the greatest charm of a symmetrical face, which has long been a marker of good health. Thus, the visual system consolidated the aesthetic effect for the contemplation of symmetric partners, which applies only to single objects and not Batopedeia space. Thalia is the Muse of Comedy. Laughter is perceived as a marker of a healthy psyche, which led to the development of a whole layer of laughter culture, as well as individual situations. The 6th law of order (rhythm, repetition). Provides for the need for improvement, rhythm, repetition (ornaments, rituals, etc.). At the biological level, orderliness reflects the demand of the visual system in the economy of the visual signal processing process and reflects the primitive forms of ordering ritual practices.

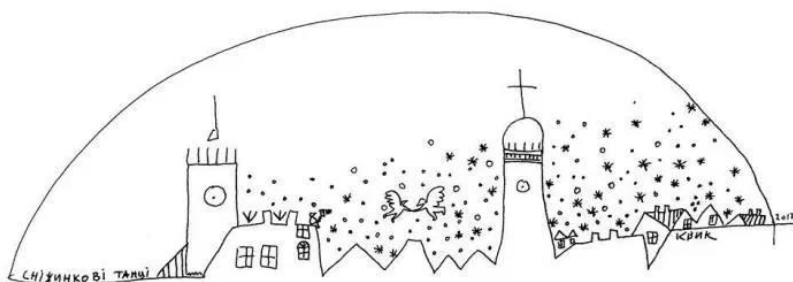


***Arabic ornament***

Terpsichore is the Muse of dance. Dance is associated with the rhythm, which is based on repetition and symbolizes the ordering of a whole complex of elements – movements, melos, text. Initially, dance had a ritual character. The 7th law is the law of exaggeration or maximum displacement. It is associated with the reaction of our brain to exaggerated stimuli, which thus emphasizes the essence of the subject, and the simplest is an example of a caricature. So attracted attention and irritated certain parts of the brain that brings aesthetic pleasure. The oldest examples of the use of exaggeration are found on the example of religious sculptures of the Paleolithic. Thus emphasized the main symbolic features of a deity.

Polyhymnia is the Muse of sacred hymns. Sacred foam texts, as well as images, are intended to attract the attention of the gods, to their exaltation and emphasizing the characteristic features. Hence the use of vivid imagery and symbols in the cult paraphernalia.

The 8th law of isolation. The law determines the cut-off of excess parts of the object or form, which is associated with the feature of the perception of brain cells, in particular, at an early stage of the visual process are perceived only lines. In General, one aspect of the image automatically appeals to the most important and does not dissipate attention around the composition, color, or line.



**Lesia Kyik. Snowflake dancing**

Erato is the Muse of love poetry. The theme of the genre focuses on the concentration on one person, his features, and expression of feelings. 9th law metaphors. The use of metaphor is connected with language, but it is present in visual art and is a kind of summation of all previous laws. Euterpe – the Muse of poetry and lyrics. This type of creativity is characterized by the metaphors of language, as well as other arts related to the text. This form of creativity excites the imagination that in the most delicate strokes reflects a wide range of emotions, feelings, or events that brings pleasure at the time of perception of the subtleties of expression.

Conclusion. Parallel rows of neuroaesthetic laws and mythological Muses allow us to reprimand the relationship of the underlying mechanisms of aesthetic perception, which opens up new meanings of human evolution. Such Parallels emphasize the role of art in mastering its potential and determine the aesthetic experience as a vital factor of self-knowledge and human development.

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