

“Countless generations have built ... the giant Tower of Infinite Thought, where Titan lived and will, if necessary, dwell alone, leaving it only at the end of each cycle to invite selected people from humanity to cooperate with him and help him enlighten the superstitious person. And we will continue this periodic work; we will not allow to embarrass us in our philanthropic attempts until **the foundation of the new world of thought** is built so firmly that no amount of opposition and ignorant cunning ... can not be overcome”¹⁵⁷.

All the great changes of today's world are happening according to the divine plan of the Higher Consciousness. The transition to faster higher vibrations and the corresponding individual consciousnesses of people is only one of the transformation processes in a given period of transition into the next cycle, the next era. Sublime, positive thoughts just correspond to such fast high vibrations. And the thought enlightened by love is infinite and omnipotent. Man must change, since only individuals transformation can lead to a general humanity transformation.

Souls, individual consciousnesses, which have received more developed forms for the evolution on Earth passage – the body, have been coming during the last few years and these days. We can find inspiration in changing ourselves to help them and the whole of humanity move into the Golden Age of truth and purity.

“TRANSESTHETICS” AS AESTHETICS OF INFORMATIONAL CULTURE AND THE LOST IDENTITY

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Already in the first half of the twentieth century, it was obvious to T. Adorno that late-fashioned art, incorporated into mass production commercialization system, was subjected to profound anthropological shifts, changes its social functions, being changed internally. It lends itself

¹⁵⁷ Ibid. P. 15.

to universal reification and is entangled in contradictions, reflecting objective antinomies. And in an effort to overcome these contradictions, it brings them to extremes, simultaneously losing daily properties – to give illusions, to turn reality into an ideal one. There was inevitably a collision in the aesthetics of the opposite tendencies – the "restoration of deliberate withdrawal from the ratio" and the opposite desire for total rationalization. But, as Adorno noted, this is just music, where even the issues of counterpoint proved the intransigence of conflicts¹⁵⁸.

The advent of the informational age has led to even more drastic changes in aesthetic consciousness in the context of the general feeling of being in an "after orgy" state, as J. Baudrillard has metaphorically defined it. Technology has taken a strong position in creative activity. Aesthetic operability is equal to operability of cybernetic programs. According to the philosopher, aesthetics has become a trans-aesthetic that embodies the state of liberation of art from previous reification, symbols production, the explosion of signs, the cult of aesthetic delights, movement into the void. The art of network civilization, without creating a new one, seeks to play out, to stage the entire past aesthetic scenario, because it has got the "epidemic of pretension"¹⁵⁹. Informational media are numerously replicating, artistic forms, ideals, fantasies, images, different times dreams are multiplying, thus instilling the "logic of the virus of network scattering" to the aesthetics. Works are cloned linearly. Aesthetic value falls into the continuing spiral of household-market-structural-fractal values, the essence of which resembles the growth of metastases, virulence, chain reaction. The aesthetics of liberation, supported by network consciousness, offer endless substitutions, increase the possibility of variability. Deprived of the genetic code of values, ideas, concepts, aesthetics becomes deprived of its essence. In the informational space, the functioning of the work is completely indifferent to the content. The function of creative reproduction replaces the meaning of existence. The collapse of the integrity of artistic creativity plunges into chaos. When everything is aesthetic, then aesthetical is also technical, political, sexual, advertising, informative. Art disappears, according to Baudrillard, it cannot be performed in this atmosphere as an ideal, perfect form, a "second reality", an illusion that denies reality as a talented adventure. The work of art is dissolved in everyday reality, in "trans-aesthetic banality"¹⁶⁰.

¹⁵⁸ Adorno T. V. *Philosophy of New Music*. P. 6-7.

¹⁵⁹ Baudrillard J. *The Transparency of Evil*. M.: Dobrosvet, "KSU" Publishing House, 2012. P. 9.

¹⁶⁰ *Ibid.* P. 17-20.

All revolutionary, avant-garde movements in the name of new forms, images, language, even the "critical events" of Duchamp's Dadaism and anti-art are overdue for banal images. Art frees itself from its typical rules of higher aesthetic play. Superficiality, vanity, which expels silence from creativity for the work of fantasy, thought, emotion, purpose, comprehension, stimulates "continuous fiction, which saves us from the emptiness of our mental screen", is delivered as a chain reaction to the aesthetic¹⁶¹.

The philosophical position of O. Zabuzhko is close to this in the discussion of the aesthetic consciousness of informational culture. According to her, in the artistic world, the informational revolution was marked by the onset of post-tragedy, the loss of subjectivity, and the purifying catharsis. The life of the tragic appears in the forms of grotesque, remakes, criminal chronicles. The author's irony was replaced by his sincerity. A man with a personal computer, conscious of one work substitution – many similar, does not understand the value of a unique creation, unique, instant – the "lost violin" (manuscript, canvas, temple, library, first and last love)¹⁶². And, in his opinion, the informational society coincides with the totalitarian one. Tragic heroisation is distorted by the interchange of the victim and the punisher, the idea of guilt and redemption, of judgment, lose their sense of "good and evil, beauty and ugliness, truth and lie merge in the continuous whirlwind of a raging dance." "Misery is no longer" converted", the audience "does not read", "does not visit", "is not interested", "artists in the global neurosis of culture" do not serve as fabulous birds -"thrushes", that are feeding, "laughing and scaring". Only "grotesque dentistry" instead of mental and moral purification is justified by the only aesthetic form required¹⁶³.

All this confirms the true in today's art and the aesthetic theory search in escape from real life, personal thoughts, high art, deep feelings of artistic creativity algorithms. Only "digitization", modeling of temporal and architectonic processes, different types and styles of representations, computer imitation of artistic techniques are stimulated by a fundamentally altered aesthetic need of the artist – to get practical benefits from the work of art. In aesthetics, cybernetic ideas are propagated, the micro-aesthetic concept of modeling the whole of art is applied through the choice of specific elements according to the "yes-no" informational principle,

¹⁶¹ Ibid. P. 21-22.

¹⁶² Zabuzhko O. About Art in the Post-Tragic World // Chronicles of Fortinbras. K.: Fact, 2009. P. 30.

¹⁶³ Ibid. P. 31.

instead of the ordering criterion, the criteria of redundancy, entropy, synergetics, fractal, Fibonacci series, etc. are applied¹⁶⁴.

Instead of the conclusion: informational culture provoked in the modern aesthetic consciousness of the age of "transesthetics" (J. Baudrillard), which manifests itself as the age of lost artistic identity due to inexhaustible contradictions of identity and multiplicity, lack of movement and deprivation of the inner surface, static and superficial. However, is a cybernetic aesthetic mind an alternative to creative "silence" as a source of creative inspiration and creativity, phenomena of artistic value, sense, event, tragedy, subjectivity, uniqueness? If so, one can only assume what new anthropological shifts in world-view, social activity, cognition, personal life-world of informational generations will give fractal criteria of algorithmic aesthetics in expression of artistic truth with the art of the near future.

HAPPINESS AS A STATE OF CONSCIOUSNESS

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The importance of what people understand under the word "happiness" is difficult to put under doubt. The pursuit of happiness is inherent in every human being and is an integral part of human nature. Happiness is one of the main human values. However, the phenomenon of happiness eludes clear definitions and categorizations. In our article, we will try to consider the problem of happiness in the context of the state of consciousness.

In ancient philosophy, there were basic approaches in the happiness understanding that were developed in the following epochs – hedonism, stoicism and eudaemonism.

The hedonistic position which was formulated by Aristippus (the path to happiness is pleasure and avoidance of pain) has become the object of criticism of all subsequent happiness theories, which emphasized that pleasure is a trap: embarking on the path of pleasure, one becomes a slave

¹⁶⁴ A.S. Mihunov, S.V. Yerokhin. Algorithmic Aesthetics. S-P.: Aletheia, 2010. P. 6-7.