

ART AS A TOOL OF AUTHORITIES

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Introduction: can art change a person?

It seems to be a simple question. “Yes, of course!” - Many people would say in what you can be sure of not making a survey. However, even if such a survey is conducted, the answer will again be almost unambiguous. Art never loses its relevance, as well as a study of its methods and ways of influencing a person. Art of a totalitarian society is one of the least studied aspects of totalitarianism.

We should not consider a totalitarian art as a sign of art of the 20th century. Totalitarian was an art of ancient civilizations: Egypt, Babylon, Assyria, etc. In the 20th century it was art of Russia, Germany, China, Italy, Spain, Portugal and other European countries. The term “totalitarian” (entirely, completely) was introduced by Mussolini, who maintained that “everything in the state, nothing but the state, nothing against the state”.

Aim: To reveal the negative aspects of the influence of art (on the example of totalitarian regimes of the USSR and Germany in the early 20th century), to determine the art of totalitarian regimes.

Methods of research is based on hermeneutics as a science about a theory of interpretation and understanding of texts.

Results: The art of the period of totalitarianism in different countries, with different cultural roots is surprisingly monotonous and similar. The domestic genre develops either scenes of a happy life, or rolls down to moralizing and edification. Totalitarian ideologists have always sought to dominate the masses. And it was the masses, because people were not thought of as individuals, but as elements of a mechanism, elements of a system called a totalitarian state. This is reflected in the culture. Preparing people for heroic accomplishments in the name of a bright future, in the name of defending their state and its leadership has become the task of education, and the chanting of this heroism is the task of culture and art. “We must educate the heroes”, said Mussolini, “the credo of fascism is heroism, just like the creed of the bourgeoisie is selfishness”.

Art required a return. The slogan “Who doesn’t work – doesn’t eat” was fulfilled. Lev Trotsky advised to replace this slogan with a new one: “Who doesn’t obey – doesn’t eat”.

A totalitarian ideology always fights against the ideology of dissenters, fights for a brighter future. It is reflected in the culture. The slogans of the USSR: “Against the separation from Modernity!”, “Against a romantic confusion”, “For communism!”. These appeals and instructions met Soviet people everywhere: at work, on the street, at a meeting, in public places.

Therefore, all works were created by realistic, simple, accessible methods for the ordinary citizen. Paintings were mostly landscapes, scenes from the life of workers or portraits of leaders; music was simple, without complex compositions, rhythmic, cheerful; in the literature there were heroic plots.

Conclusions: A totalitarian society creates its own, special, independent and self-sufficient culture, oriented toward the “internal” consumer who aims to maintain the ideological stability of society and state. In culture of a totalitarian state one ideology and world outlook prevails.

As a rule these are utopian theories that realize the eternal dream of people about a more perfect and happy social order, based on the idea of achieving fundamental harmony between people.

Totalitarian regime uses a mythologized version of such kind of ideology as the only possible worldview that turns into a kind of state religion. This monopoly on ideology permeates all spheres of life, culture in particular.

Art is not only a powerful engine of human progress, but also the most powerful tool of destruction if its goals and methods are aimed at developing the negative properties of human nature.

People are easily exposed to the influence of art, which has been proven in practice, therefore, to art, as a tool of management, it is necessary to treat with utmost care and choose the components of art that make up human life.