

field of spiritual production associated with the material relations of people and a deterministic level of production and, as a form of scientific and technological progress, meets the needs of social-economic development of a separate state. The scientifically and historically justified recommendations and forecasts of scientists positively influenced the development and improvement of advertising means, make them more receptive, accessible and necessary in the economic and cultural process of state development and daily life of an ordinary citizen.

The scientific thought of the researchers proved that advertising gradually became a form of social consciousness. It gradually gaining various new forms and means, performs important social and political tasks.

Influence of scientific and technological progress on a person changed its relation to a sense of time and space. The emergence of various technical means of transmission, exchange and storage of information have formed a single world consumer space (information product). Advertising as an information category as a component of spiritual culture has acquired new forms, types and technologies in connection with the formation of the World Network online. Aesthetically-educational opportunities of advertising relate to the Internet resource as a potential platform for broadcasting advertising messages.

Modern advertising looks like the interactive customer needs and preferences designer, at the same time a broadcaster of aesthetic and cultural norms of today.

Olena Onishchenko
«Problem field» of French humanistic: experience of the
second half of 19th century

The material of the article is focused on the second half of the 19th century - an important and very specific stage in the development of French humanities. Specific historical and cultural traditions that positively influenced the theoretical research of the 1850s and 1870s and contributed to active cultural processes in the period of the end of the Romantic era are singled out.

Emphasis is placed on the formation of "theoretical and practical parity - a structural element of European humanities - in the logic of which organically

combined research and artistic creativity. It is emphasized that its scientific potential was very strongly manifested in the French theoretical space thanks to F. d'Aubignac, F.-M. Voltaire, D. Diderot - prominent figures of national culture.

During the 19th century "theoretical and practical parity" was established in the French humanities and found a logical continuation both in outlining and justifying the expediency of the next aesthetic and artistic movement: romanticism - realism - naturalism - symbolism - avant-garde. The "blurring" of the creative principles of "romanticism" by both realism (O. de Balzac) and naturalism (E. Zola) is stated, and the theoretical position of S. Baudelaire is emphasized, who on one hand criticized "romanticism" since the late 1840s, and on the other hand, gradually rooted the principles of the aesthetics of decadence and symbolism - the origins of which literary critics associate with his poetry - in the European cultural space. It is argued that these processes formed a "problem field" of French humanities, which outlined the contradictory movement of further artistic development.

The article highlights the figure of T. Gautier, who continued to profess the principle of parity, positioning himself as a poet, novelist, art theorist and journalist. It is emphasized that he tried to "harmonize" the then tendencies of French humanities around the "theory of art for art's sake", which is still perceived and evaluated by the scientific community very ambiguously. Conducted comparative analysis of interpretations of "art theory for art" and defined its aesthetic principles, as both Gauthier and his immediate entourage - S. Baudelaire, G. de Nerval, S. Leconte de Lisle - strongly denied the importance of the functionality of art, emphasizing its self-sufficiency and self-worth. It is emphasized that as a result of such a theoretical orientation, they, on the one hand, refuted a number of statements of both the first and second generation of French educators, and on the other hand, significantly strengthened the aesthetic factor in assessing the phenomenon of "art" in the late 19th century.

The aesthetic factors used by T. Gautier and his supporters are considered. Trying to prove the value of a work of art, not the functions it can perform. In this context, the object of theoretical attention are beauty, ideal, "beautiful - ugly",

"dream-delirium" and a set of issues related to the logic of the creative process and psycho-physiological states of the artist who carries it out (inspiration, imagination, fantasy, "sensuality - rationality").

The special significance of the last two decades of the 19th century is noted, when, on the one hand, the scientific space includes "intuitionism" - the theoretical concept of H. Bergson - thus defining the emergence of a new "problem field", and on the other, exhibits "fauvist" paintings of H. Matisse (1905) that witnessed the emergence of "avant-garde".

Maryna Ternova
English humanistics of the second half of the 19th – early 20th centuries
in the logic of the formation of a paneuropean dialogue of cultures

The article reconstructs the main directions of development of English humanistics during the second half of the 19th century. It has been shown that the achievements and mistakes of the English model of humanism should be considered as the basis that, at the turn of the 19th - 20th centuries, contributed to its entering to the European cultural space, where the commitment to Franco-German culture creation was quite powerful.

The importance of the concepts of neo-Hegelianism, positivism, and “synthetic philosophy” has been highlighted, on the foundation of which “aestheticism”, “neo-positivism”, and “educating through art” were formed, which played a significant role in the formation of the fundamental principles of the European philosophical and aesthetic platform of the first half of the 20th century.

English humanistics of the second half of the 19th - early 20th centuries developed in several directions, actively using the principle of “marginal analysis”, combining a number of human sciences while studying complex problems. This tendency had both positive consequences: one area of knowledge complemented the research space of another; and the negative ones: sometimes “marginal analysis” “dissolved” the content of a particular humanitarian sphere.

Besides, the English humanistics revised both problems that rested on certain traditions of national humanism, as well as fundamentally new ones, the