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METHODOLOGICAL BASES OF GUSTOSOLOGY – SCIENCE OF AESTHETIC TASTE

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This article addresses issues related to the peculiarities of the aesthetic taste's formation. A special attention is paid to the basic principles of Gustosology – a complex scientific subject that studies the aesthetic tastes in all their varieties, forms, manifestations and aspects. Singling out Gustosology from aesthetics as a new self-reliant science is a logical outcome of satisfaction of the objective needs of modern living conditions and developmental trends of the society. In the article Gustosology is represented both as a complex scientific subject as well as an academic discipline that shows its practical achievement. Mastering the theory and practice of forming aesthetic tastes in the educational process of secondary and higher school is of utmost importance for the spiritual development of the younger generation of new Ukraine. Still the duly-formed aesthetic preferences belong to the characteristics of a person that significantly determine the level of spirituality in the broadest sense of the word, that is his/her outlook, creative potential, the level of socialization, and finally, his/her harmonious development. The ability to master the wealth of world and national culture, the rich accumulated experience of past generations, and hence his/her socialization, which is achieved and affirmed only through the culture, directly depends on the level of aesthetic tastes of a person.

The implementation to the educational process of Ukrainian secondary and high school a special discipline Gustosology is held in line with the principles and guidelines of the Bologna Declaration (1988), in particular favor the spiritual development of the society „for cultural, social and economic future of a human being”, achieving „genuine harmony of the environment and life itself”.

Key words: Gustosology, aesthetic sense, culture, formation, aesthetic.

In the time of political and economic changes experienced by Ukraine nowadays, when the understanding of the world and our place in it is being transformed, the role of the aesthetic life of society is becoming more important than ever before. The problem of the formation of aesthetic tastes (both mass and individual) is of primary and state importance. An important condition for solving

this task in the process of the secondary education and upbringing is to create the situations in which students would be able to observe, analyze, enrich the knowledge of beauty, to act under the laws of beauty. This would provide the enrichment of their own artistic knowledge and skills that influence the formation of aesthetic tastes, feelings, opinions, the whole spiritual development of a personality, his/her active life position and would allow to evaluate adequately the works of artists, orient themselves in the world of contemporary culture.

The complex scientific and academic subject called Gustology (from Lat. *Gustus* – taste), in other words the science of taste, is designed to promote the harmonious development of a personality, preparing himself/herself for the life in the contemporary world. Its main task is to give a comprehensive, systematic description of the basic forms and manifestations of beauty in all fields of human life and their reflection in the aesthetic tastes of a person. The aim of this discipline is to integrate into one system all the knowledge that concerns aesthetic tastes, including the history of their development, theoretical and practical spiritual attainment, the place and the role of psychological and gnoseological properties and characteristics of a human being, as well as economic, political, spiritual, cultural and other factors in their formation and development, their functioning and importance in various areas of life, including software and methodological support of aesthetic education in schools, universities and so on. The implementation of this subject into the process of education and upbringing will be essential for the formation of a harmoniously developed personality, a builder of the new Ukraine.

The implementation to the educational process of Ukrainian secondary and high school is held in line with the principles and guidelines of the Bologna Declaration (1988), in particular favor the spiritual development of the society "for cultural, social and economic future of a human being," achieving "genuine harmony of the environment and life itself"[1, p. 17]. Notably, among the main goals of higher education the Bologna process initiators put human cultural development in the first place. It is noteworthy that in Prague (2001) and Berlin (2003) conferences of higher education ministers of the countries participating in Bologna process one of the

necessary conditions of the European Higher Education space was called the improvement of work of “development of training modules courses and programs at all levels with the “European “content, orientation and organization” [1, p. 94], as well as the need of the use of “additional special courses and programs with European subject matter or orientation ” [1, p. 96]. The introduction of Gustosology in the educational process of Ukrainian schools at all levels would be an important step for Ukraine in joining a single European space of higher education with a priority of its humanistic education and socio-cultural upbringing.

The aim of this article is to give a general description of Gustosology – integrated science of aesthetic taste, its nature, peculiarities of its formation and functions in social life, the role of culture in the development of a personality and society in general.

The problems under consideration are:

- to determine the levels of philosophical methodology as to Gustosology and the place of aesthetic values in the general philosophical concept of subject-object relations;
- to characterize a man as a bearer of aesthetic tastes and as a subject of axiological activity;
- to represent the levels of special methodology and typology of aesthetic tastes.

The first tries to determine taste as the drawn to the beauty in nature or art were made in ancient times, but because of the lack of scientific generalizations they were more intuitive than scientific. The concept of "taste" appeared in the III millennium BC in ancient India and it was presented by the word "race" (literally translated from Sanskrit – "taste"). This word identified emotional condition caused by an artist (creator) to the audience. Aristotle worked out the doctrine of "proportionality beauty", which essentially corresponds to what today is called the aesthetic taste. Aristotle believed that beauty lies in the amount and manner whereby very small things cannot be perfect [5, p. 273]. In the middle of XVII century in Europe for the first time was represented the notion of "aesthetic taste" as a spiritual concept that

determines the ability not only to understand the art, but also enjoy it. Following the Spanish philosopher and moralist Baltasar Gracian-de-Morales (1601 – 1658), whose "Siglo do Oro" (1647) firstly identified as a taste as an aesthetic category, the term "taste" was borrowed by the most outstanding thinkers and philosophers of France, Italy, Germany, England (François de La Rochefoucauld, Jean-Baptiste Morvan de Bellegarde, François Leclerc du Tremblay, Voltaire, Gottfried Ephraim Lessing, Charles Clarence Butt, Charles-Louis de Montesquieu, Jean Le Rond D'Alembert, Claude Adrien Helvétius, etc.) , it became one of the central aesthetical categories. Today, the issues of aesthetic taste's formation raise almost all scientists and practices. Actively developed the problems connected with forms of aesthetic taste, professionally-oriented taste, taste to certain activities, manner of behavior, taste for life.

The analysis of a certain natural or social phenomena involves the application of methodology which in accordance with generally accepted principles of scientific research includes three levels – philosophical, general scientific and special (particular-scientific). According to this the consideration of the theoretical basis of Gustosology as a separate scientific and academic discipline on aesthetic tastes, their formation and application also presupposes the study and application of the three levels of methodological principles mentioned above. We should emphasize that these levels of methodology, while studying aesthetic tastes, always closely interweave, forming an organic integrity. So it is the philosophical aspect in the study of tastes that is closely associated with appropriate issues of cultural science, pedagogy, psychology of personality, psychological aspects of art, sociology and so on. In the universally recognized meaning, taste is one of the leading philosophical-psychological categories that characterize the sphere of human activity in art, belles-lettres and press literature, architecture, cinema and television, theatre, concert performing activity, painting, and sculpture and so on. The mentioned category is one of the most important characteristics of a personality, that is why its study is in this or that way connected to the study of the first.

The analysis of aesthetic tastes, their specific nature, peculiarities and regularities of their formation and understanding at the theoretical or spiritual-practical level in this or that way deals with a wide range of philosophical issues. At this point it is appropriate to speak in detail about two of them, that concern, firstly, the place of aesthetic values in general philosophical concept of subject-object relationship (we mean the specificity of axiology as a philosophical teaching of values and valuable relations) and, secondly, the nature of a personality, the aspects, which refer to the formation of aesthetic tastes.

In reference to the first of the issues that were mentioned we should distinguish the following. Axiology or the theory of values in the broad sense, is one of five major parts of general philosophical theory which characterizes the fifth and final phase of relation of the subject (the person) to an object (the subject). The essence of the subject-object relationship schematically can be shown in the following way. Unlike animals, who appropriate objects of nature in a ready form, a human being first alters an object in accordance with his/her interests and goals. Though in order to acquire the subject purposefully, we must first of all get to know it and on the basis of this knowledge alter it accordingly, first in thoughts, that is "to build" the expected object in the thoughts and ideas (the ideal image is to be the target of the next practical activity) and then in the course of labor and object-practical activity transform it in compliance with our objectives. The result of this object-transformational activity will be valuable, since this result, firstly, presents objectified labor and, secondly, it serves to meet the specific needs (it can be an instrument of labor and a means to fulfill other tasks and achieve other goals).

Thus, axiology, in its broader meaning, is the theory of values, their objectification and at the same time subjectification in the process of their further usage in accordance with their valuable qualities. Values in their general philosophical understanding cover a wide range of objects and phenomena. They can be material, economic values (cost), and also various spiritual values since they are the product of a long spiritual, social-cultural development, the result of certain spiritual efforts, and also because they are used as means of further activity as its

bases, principles, methods and so on, in short, as an instrument of spiritual production. They are political, moral, religious and others values, and, finally, aesthetic values. Subjectification of the latter (i.e. identifying their true aesthetic value of nature) and, at the same time, objectification (i.e. usage to achieve other goals - creating new aesthetic values on their basis, or using them for developing or polishing aesthetic tastes of an individual, and so on) and is an aesthetically oriented (or just aesthetic) axiological activity. It is clear that we can talk about moral, religious and other axiological activity. (We should note that in the further considerations, speaking about axiological activity we will mean only aesthetically orientated activity).

The second important general philosophical problem that directly concerns the methodological basis of Gustosology is the concept of a human being as a personality. There are several aspects of the analysis of the notion "human being". Firstly, a human being is studied as a bioanatomic creature whose life is driven by internal processes of assimilation and dissimilation. In this context, a human being is the focus of such sciences as biology, anthropology, anatomy and physiology. The applied sciences here are medicine and pharmacology. Tastes are shown here in a purely physiological senses of nutrition, its aesthetic design in cooking, in purely physiological comfort.

Secondly, a person as a member of a society is at the same time "individual" and he/she appears in a society not only as "one of ..." but as a personality with his/her characteristics, qualities of character, outlook, tastes, special needs, interests and a particular type of activity. Marxist philosophers defined a human being as a social being, mainly in terms of his/her economic and political activity, as a set of social roles and functions that he/she performs in the system of the social division of labor. In other words, the human being was regarded as a "small screw" of a branched public body, "public machine". (In this aspect a person is the subject of research of social and economic sciences, social psychology, demography, ethnography, etc.).

In addition to philosophical concepts, Gustosology is based on the statements of a range of other sciences, somehow connected with the problem of the beautiful and the development of aesthetic tastes as an ability to judge the beautiful and its

absence. Among the general scientific disciplines that are directly related to the problems of the formation of aesthetic tastes, their development, reflection at theoretical or spiritual and practical levels, we should mark out two major ones – general systems theory and sociology. The latter serves as a scientific discipline in relation to a person as, on the one hand, it synthesizes the statements and the conclusions of a number of other sciences that study the human being and, on the other hand, it is their theoretical and methodological basis.

The general theory of systems is the logic methodological conception proposed by the Austrian biologist L. Bertalanffy to develop a conceptual apparatus that could reflect patterns of structure and functioning of complex objects. This concept at its time contributed to the foundations of the whole group of sciences: cybernetics, informational science, theory of probability, theory of games, and theory of programming education. Despite the fact that this scientific discipline was far from pedagogical science and art criticism and also from the theory of taste formation, it contributed to the foundation of modern approaches to their theoretical analysis.

The theory of general systems is so universal that can be used for analysis and formation of many phenomena and processes of economics, politics, ideology, pedagogy, education, art and culture. One of the leading representatives of the “systematic movement” was K. Boulding who proposed the hierarchical model of systems according to the level of their organization and functionality that, in our opinion, may be effective in analyzing the level of development of aesthetic tastes. According to the terminology of K. Boulding, they are: the level of static structure (intuitive signs of evaluation according to the principle “ I like it – I do not like it”), the level of simple dynamic structure (understanding the difference between the beautiful and the ugly), the level of the controlled system (availability of basic tastes, the content analysis of the beautiful and the ugly), the level of open system (aesthetic self-assessment, identifying the taste basis of the work), the level of integral organism (detection and recognition of the role and place of taste, aesthetic component in the work as an integral system), the level of developed organism (level of a master), the level of individuality (the level of a mature master), the level of social organization

(aesthetic evaluation at the level of criteria common to mankind), the level of “ideal height”(genius).

Among special *methodological problems* of Gustosology we should first of all single out the problem of classification of aesthetic tastes. This is one of the most difficult problems and the structuring of its content directly depends on adequate understanding and solution of this problem. The complexity of the classification of tastes is connected with the diversity of their manifestations in society and is specified by social, psychological and pedagogical factors. As a matter of fact, this fact is an indirect evidence of the fact that taste is an integrative aesthetic category. Tastes can be classified according to different characteristic features - their carriers, functions, levels of development, adequacy to the aesthetic ideal and so on. Some of these classifications were briefly mentioned above; some of them will be presented in the following sections. Now we are going to consider *the types of tastes* that vary according to their *carriers*. We can define several aspects of their classification:

The first aspect is professional and art critical. Tastes differ as purely professional (criticism of literary, dramatic works, movies, television, applied aesthetics, design and so on), they are inherent in specialists, but are also attributed to many listeners, readers and spectators. They are often contradictory. It depends on the level of education and culture of a particular person, his/her interests.

The second aspect is conventionally associated with the gender of a person. It is generally recognized that tastes of women are more emotionally colored, more sensitive. They are mainly manifested in the decoration of the house interior, fashion in clothes, accessories, appearance of different categories of women (well-educated, wealthy, businesswomen, women of art, certain professions and those who hold high positions), their age (young, middle aged, old). The tastes of women are also noticeable in their effort to look at their best, too often use their appearance as a work sign – of an actor, a “film star”, a top model, a writer and so on. The men's tastes are mainly expressed in their occupations, manner of dressing, the crafts they take up, their preferences and the level of mastery, the presence of certain professional skills, abilities and so on.

The third aspect is ethnic (ethnographic) that takes into consideration the signs of national taste in all its diversity. It can be manifested in the interior of houses, especially rural houses, in the design of plot around them, dachas, in the elements of clothing, artistic design of decoration and holding family and national festivals. According to the ethnographic specific features of clothes of the population of Ukraine, Ukrainians, Germans, Crimean Tatars, Karaites, Gagauzes, Bulgarians, Poles, Gypsies are clearly distinguished. We can find specific taste features in the housing decoration according to the traditions of various nationalities. National cuisine, especially traditional folk dishes, where physiological taste is combined with aesthetic dressing of the dish differ in their tastes, and moreover each hostess has her own “secrets” of cooking and decorating.

The fourth aspect is the division of tastes into national and borrowed. Thanks to mass media, different competitions, Olympiads, festivals there takes place the unification of tastes under the influence of generalized tendencies, styles of the modern art. Such competitions as “Miss Europe”, “Miss Ukraine”, festivals of young people, children, mothers, international concert tours of different theaters, international exchange of cinema products contribute to this. Apart from benefiting from mutual enrichment of experience, international competitions, exhibitions, and festivals push to the development of tastes, they stimulate the creative potential of the artists, affect mutual sympathies, humanization of communication. Such activities, though containing the elements of advertising, play a positive role in developing tastes in younger generations and contribute to cultural enrichment of people.

The fifth aspect takes into account the tendencies of social processes that occur not only in separate organizations or interest groups, but in the society as a whole at the national level (or even a group of states). These are ecological tastes, which reflect a person's attitude to the preservation and development of flora and fauna, building a garden-park architecture (parks, gardens, quays, floriculture, decoration of territories around the buildings, aesthetization of landscapes). Public, social and cultural processes also affect the taste in terms of changes of fashion, clothing, furniture,

interior design, modification of certain types of trade, exhibitions, playgrounds (like Disney land), cleaning and decorating cities and so on.

The sixth aspect of taste studies concerns their development in educational establishments. Starting with the preschool age children intensively develop inner demand for the beautiful. At the age of early adolescence the beauty in its various manifestations (beauty of nature, outer beauty, artistic word, music, a dance, different kinds of art and axiological activity) produces particularly great impression on the child, developing in him/her a sense of beauty, special criteria for its determination based on rational and sensual factors. The artist can express his/her views on art, life, individual psychology of a character in such a way that spectators or readers perceive it in their own way, according to their personal intellectual and emotional level. The work is written or drawn for many people, but it is perceived individually by everyone.

Besides these, we can single out *one more aspect* in the study of tastes – the study of conditions and factors that influence the development of aesthetic tastes. Taking into consideration the three levels of methodology mentioned above is an important prerequisite for the adequate comprehension of a wide range of problems of aesthetic taste development.

As the Result it should be mentioned that singling out Gustosology from aesthetics as a new self-reliant science is a logical outcome of satisfaction of the objective needs of modern living conditions and developmental trends of the society. Aesthetic tastes is an indicator of integrity and spiritual maturity of a person, and consequently his harmonious development. The idea that the aesthetic taste is a person's ability to understand and evaluate aesthetic features of objects, natural phenomena and social life has been firmly established in science. The first judgments of taste as longing for beauty in nature or art have been known ever since ancient times, but due to the lack of scientific generalizations they were of an intuitive character, and the attempts to shape aesthetic tastes were spontaneous, being dependent on the level of the development of material culture and science, especially

on philosophy and aesthetics, religious beliefs, spiritual life and also social and economic conditions of the society of that time.

Mastering the theory and practice of forming aesthetic tastes in the educational process of secondary and higher school is of utmost importance for the spiritual development of the younger generation of new Ukraine. Still the duly-formed aesthetic preferences belong to the characteristics of a person that significantly determine the level of spirituality in the broadest sense of the word, that is his/her outlook, creative potential, the level of socialization, and finally, his/her harmonious development. The ability to master the wealth of world and national culture, the rich accumulated experience of past generations, and hence his/her socialization, which is achieved and affirmed only through the culture, directly depends on the level of aesthetic tastes of a person.

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Калашник Н. Г.

Методологічні засади густосології – науки про естетичний смак

Дана стаття розглядає питання, пов'язані з особливостями процесу формування естетичного смаку. Особлива увага в статті приділяється методологічним засадам густосології – комплексної науки про естетичний смак, його природу, особливості його формування та функції у суспільному житті, ролі в розвитку загальної культури особистості та суспільства в цілому. Виділення густосології з естетики є закономірним наслідком задоволення об'єктивних потреб сучасних умов життя і тенденцій розвитку суспільства. У статті густосологія розглядається не тільки як наукова, але і як навчальна дисципліна, що підкреслює її практичне значення. Освоєння теорії та практики формування естетичних смаків у навчально-виховному процесі середньої та вищої школи має першорядне значення для духовного розвитку молодого покоління. Від рівня розвитку естетичних смаків людини безпосередньо залежить її здатність до освоєння багатств світової та національної культури, цього значного акумульованого досвіду минулих поколінь, а отже, й її соціалізація, яка досягається й утверджується тільки через культуру.

Ключові слова: густосологія, естетичний смак, культура, формування, естетика.

Калашник Н. Г.

Методологические основы густосологии – науки про эстетический вкус

Данная статья рассматривает вопросы, связанные с особенностями процесса формирования эстетического вкуса. Особое внимание в статье уделяется методологическим основам густосологии – комплексной науки об эстетическом вкусе, его природе, особенностях его формирования и функциях в общественной жизни, роли в развитии общей культуры личности и общества в целом. Выделение из эстетики новой самостоятельной науки – густосологии – является закономерным следствием удовлетворения объективных потребностей современных условий жизни и тенденций развития общества. В статье густосология рассматривается не только как научная, но и как учебная дисциплина, что подчеркивает ее практическое значение. Освоение теории и практики формирования эстетических вкусов в учебно-воспитательном процессе средней и высшей школы имеет первостепенное значение для духовного развития молодого поколения. От уровня развития эстетических вкусов человека напрямую зависит его способность к освоению богатств мировой и национальной культуры.

Ключевые слова: густосология, эстетический вкус, культура, формирование, эстетика.

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