

CULTURE AND ART IN THE UNDERSTANDING of T.ADORNO AND M.HORKHAYMER;
SPECIFIC CULTURE of LATE CAPITALISM

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The article highlights the general characteristics of the culture of late capitalism, analyzes the scientific works that influenced the approaches to the study of late industrial culture, analyzes the main theses of T. Adorno and M. Horkheimer concerning the influence of modern culture on the individual and society, as well as the reasons for the negative perception of the Frankfurt schools of mass capitalist culture.

The famous representatives of the Frankfurt scientific school T. Adorno and M. Horkheimer viewed the culture of late capitalism as an object of confrontation between society and capital, where the media, education, enlightenment serve as a lever of capital's influence on the population and allow it to be controlled, thereby instilling in it a profitable capital and the bourgeoisie the system of consumption and values prevailing in society. Speaking more specifically about the values that Western capitalist society instilled, then it is undoubtedly worth mentioning the term "reification", which was introduced by the Hungarian philosopher György Lukács in his work "History and Class Consciousness", which implies the representation of relationships from personal to things when a person projects everything for the benefit, proceeds from the maximum calculation and rationalization, and interprets everything with the help of money, and social relations are only role-playing [1, p. 3].

It is important to note that Adorno and Horkheimer, along with another German sociologist of the Frankfurt School, Herbert Marcuse, perceived bourgeois culture as repressive, which seeks to bring everything to a single standard, including urban planning, which should become a single complex, enticing the consumer in order to sell him his product or entertainment. On this occasion, the Dialectics of Enlightenment says the following: "Today culture imposes the stamp of uniformity on everything. Cinema, radio, magazines form a system. Each individual section of it and all together show a rare unanimity. Even politically opposite aesthetic manifestations in the same way praise the general steel rhythm. In a decorative sense, the management and exhibition sites of the industry in authoritarian and other countries hardly differ from each other in any way. Urban planning projects, which are designed to perpetuate the individual as supposedly independent in hygienic small dwellings, thereby only subordinate him even more thoroughly to the enemy, the total power of capital. As the city center attracts its inhabitants as producers and consumers for the purpose of work and entertainment, its residential units crystallize unhindered into well-organized complexes. The obvious unity of the macrocosm and the microcosm demonstrates to people the model of their culture: the false identity of the universal and the particular" [2, p.149].

Another critical thesis in the works of Adorno and Horkheimer is the thesis that art has ceased to be art, but has become only a means of entertainment and earning money. This thesis is consistent with the statement from Dialectics of Enlightenment: "Cinema and radio are no longer required to pretend to be art. The truth that they are nothing more than a business is used by them as an ideology to legitimize the rubbish they deliberately produce. They call themselves industries, and their CEOs' published earnings figures remove any doubt about the societal need for this kind of finished product" [2, p.150].

At the same time, the authors note that any splash of avant-garde art or attempts at self-expression leads to control by the industry, and immediately these talents become part of the industry, they not only fall under the influence of the industry, but they themselves strive to get there in search of a better life. But this better life does not carry any variety, the book successfully selected an example with cars that best reflects the illusory choice of the consumer: "The schematism of the method used here manifests itself in the fact that, ultimately, mechanically differentiated products in all cases do not differ from each other in any way. The fact that the difference between the serial products of Chrysler and General Motors is essentially illusory is known to any child who is fond of differences of this kind. Discussions of experts about the advantages and disadvantages of this kind of products contribute only to perpetuating the appearance of the alleged competition and the possibility of choice. Warner Brothers and Metro Goldwin Meyers presentations are no different. But even the differences between more expensive and cheaper models from the collection of samples of the same company are more and more erased: in the case of cars – differences in the number of cylinders, engine displacement, patent data of devices, in the case of films – differences in the number of movie stars, the abundance of costs on the technique, labor and decoration used, and the degree of use of more recent psychological formulas. The only

measure of quality here is the dose of “conspicuous production” on display of investment. Illusion in art is achieved through stylization and going beyond certain limits with overcoming prohibitions. Today, the hit is more likely to be forgiven for the fact that it does not adhere to either a thirty-two-beat rhythm or the size of a nona, than the mysterious detail of melody or harmony contained in it, which clearly does not correspond to the idiom. Orson Welles will be forgiven for any attacks on commercial practice by Orson Welles, for, as calculated deviations, they work diligently to make the system work” [2, p. 160].

The activities of art specialists and censors Adorno and Horkheimer are characterized as “blind” due to the fact that they are simply busy not with some tensions in the aesthetic sphere, but are broken and diverted according to different styles and interests. It is the presence of style and its perfection, according to philosophers, is a sign of the influence of the cultural industry. So, as an example, the works of such famous artists as Picasso and Mozart are cited, who relied more on the very logic of creating objects of art, and not on the stylization we are accustomed to. of particular interest in this entire system is a person who involuntarily turned out to be a slave of technical progress and cannot avoid the influence of the cultural industry and production consciousness; several separate lines are devoted to this in the book: “The explanation is much closer to the essence of the matter, taking into account the specific weight in this process of the technical apparatus and personnel, which, however, down to the smallest details should be considered as an integral part of the mechanism of economic selection” [2, p. 152].

Summing up briefly, we can say that the negative perception of bourgeois mass culture by Theodor Adorno and Max Horkheimer occurs for a number of reasons:

- stereotypes, an abundance of clichés, ubiquitous clichés imposed on all forms of culture;
- striving for monolithization and total control over avant-garde art trends;
- imposing the maximum consumer and hedonistic lifestyle;
- absolute commercialization and dependence of culture on the economic and other spheres of life;
- creation of the illusion of choice and the substitution of a false one for a critically thinking consciousness;
- cyclicity, repetition of the same mechanisms with subsequent partial improvement, and not an external large-scale change;
- the dependence of culture on advertising and brands that motivate people to consume it;
- technological control over a person;
- humanism and enlightenment replaced by entertainment and pleasure.

REFERENCES

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2. Horkheimer, M., Adorno, T.V. Dialectics of education. Philosophical fragments. Translated from German by M. Kuznetsov / M. Horkheimer, T.V. Adorno. – SPb: "Juventa", 1997.