BUILDING INCLUSIVE COMMUNITIES: YOUTH AESTHETIC VALUES IN POLITICAL ENGAGEMENT

Adel Mubarakshin [1]
Zulfiya Ibragimova [2]
Aklim Haziev [3]
Fanil Serebryakov [4]

ABSTRACT

Objective: This work introduces the term "sacred aesthetics" and tries to create a theoretical image of the "aesthetic state" as an ideal model for attracting young people into political life.

Methods: The methodology uses comparative historical and typological analysis, along with discourse analysis, viewing the digital paradigm as discourse. It concludes that modern internet communities reflect "sacred aesthetics," and the "aesthetic state" helps analyze their role in political life.

Results: The "aesthetic state" is a space for the idols of "sacred aesthetics," holding artificial knowledge of the virtual world. Combined with social nature and advanced technologies, it fosters individuation and socialization. This state governs a pantheon of deities without prioritizing one, consolidating diverse groups. Aesthetic theorization can pave the way for new perspectives on anthropocentrism, self-practices, politics, and culture.

Conclusions: Aesthetics plays a critical role in interpreting anthropocentrism, self-practices, politics, and culture, providing a lens through which the deeper meanings of contemporary life can be understood.

Keywords: aesthetic state, sacred aesthetics, youth, politic, ethic, culture, Sustainable Development Goals (SDG).

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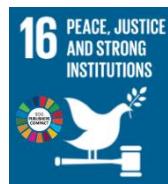
1 INTRODUCTION

In the process of creating the concept of the "aesthetic state", we are interested in the ethical and aesthetic concept of Arthur Schopenhauer.

[1] Department of General Philosophy, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University, Kazan, Russia. E-mail: madelb@rambler.ru
[2] Department of General Philosophy, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University, Kazan, Russia. E-mail: yuldyz@rambler.ru
[3] Department of General Philosophy, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University, Kazan, Russia. E-mail: akhaziev@kpfu.ru
[4] Department of General Philosophy, Institute of Social and Philosophical Sciences and Mass Communications, Kazan Federal University, Kazan, Russia. E-mail: fanserebr@yandex.ru

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Criticizing Kant's categorical imperative, Schopenhauer (1903) suggests using an aesthetic measure for moral actions associated with his total pessimism, where the exceptionally beautiful can unite and bind people before existing in the "worst of all possible worlds". The main communicative element for Schopenhauer (2015) is the concept of "compassion", which he unleashes from ethics and morality. With the help of meta-ethics, it is necessary to demonstrate that ethics and aesthetics have one common referent, and that "good and evil" are only synonyms for "beautiful and ugly" in the spirit of Ancient Greek kalokagathos. Next, the institutional structure of social institutions originating from ethical norms is demonstrated. According to Nietzsche, we see that ethics initially develops from the social, and then begins to transform it itself — for example, this is what resentment does, on which, according to Nietzsche (1887), modern morality is based. To do this, it is worth turning to the Foucault's archaeology of power.

2 MATERIALS AND METHODS

The sources used are the works of A. Schopenhauer, a philosopher who rejected the positive meaning of ethics with a focus on aesthetics; F. Nietzsche, who developed the theory of the origin of morality; the works of the theorist of the "archeology of power" and "self-care" M. Foucault and the researcher of his ideas P.A. Gadzhikurbanova. The article presents sources on meta-ethics: G. E. Moore, Leo Tolstoy; researcher narratives of the postmodern J.F. Lyotard. The research methodology is based on comparative historical, typological analysis; the method of discourse analysis, since the narrative of the digital paradigm is considered as a form of discourse. It is concluded that modern Internet communities are described by the term "sacred aesthetics", and the "aesthetic state" is a model for analyzing the introduction of disparate communities into political life.

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3 DATA ANALYSIS AND INTERPRETATION

Foucault, exploring the complex and interesting phenomenon of the involvement of the ethical and aesthetic, finds absolutely amazing manifestations and traditions in early and late antiquity. The practice of care of the self, being an expression of the ancient Greek paideia, is aimed at the formation of an individual and a citizen. The pathos of this practice is associated with incessant self-turning, constant attention to the life of the soul throughout life. At the same time, we can also find another interpretation of the practice of care of the self as spiritual exercises (P. Ado), which was subsequently practically usurped by the Christian tradition (Fagot-Largeault, 2016). But antiquity shows us clear rational meanings of the aesthetic attitude of the individual to himself, to the house, to citizens, to the sick, etc. And such a practice can hardly even be called individual. The whole ancient culture was built as an education of oneself, a search for the best in oneself, something that never existed (Gabidullina *et al.*, 2020). In short, this is all that happens incessantly throughout a human life. Of course, the purpose of such practices was related to the issues of the inner content of a person, but this inner also forms the external social – the opportunity and ability to be in society, to be a citizen. Thus, inner harmony creates the prerequisites for social life. Foucault (1998) speaks about proportionality, meaningfulness, referring to one's nature as "the art (or aesthetics) of existence" and means by them

> "thoughtful and voluntary practices through which people do not just set rules of behavior for themselves, but try to change themselves, transform themselves into their own special being and make a work of their lives which carries certain aesthetic values and meets certain criteria of style" (pp. 17-18).

Such "aestheticism" of Foucault takes place not only in ancient history, but also in modern reality, in which a certain model of life is conceived for a person - the "aesthetics of existence" (Gadzhikurbanova, 2009). Foucault's view is drawn to all kinds of self-improvement practices as the education of virtue, which manifests itself as an aesthetic phenomenon, but the deeper meaning is still connected with the education of a citizen.

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The analytical philosopher George Moore calls the same principles of ethics and aesthetics in the form of simple definitions. That is, according to Moore (1984), "good" or "beautiful" are simple definitions that we cannot decompose, just like the concept of "yellow". Of course, we can identify which spectrum of rays is responsible for the yellow color, but we do not see these rays, but perceive only the color itself, in addition, there are colorblind people for whom the concept of "yellow" differs from a healthy look. Therefore, statements such as "pleasure is good" or "πλαστική is beautiful" can only be deciphered as "good is good" and "beautiful is beautiful", that is, as tautologies. Therefore, the fundamentals of ethics and aesthetics are intuitive. George Moore says that ethics has two layers, the unprovable (intuitive) and the argumentative (where logic can work). It turns out that aesthetics also has these two layers – the intuitive concept of beauty and argumentation, for example, criticism of art. But, according to Moore, what distinguishes ethics is the assessment of behavior. If we apply this to aesthetics, which is necessary when we talk about the project of social institutions, then we get from this understanding of aesthetics just a new ethics. This may destroy our theory of a principled non-creativistic aesthetics.

The Russian writer and thinker Leo Tolstoy in his essay "What is art?" (Chto takoye iskusstvo?) comes to similar conclusions. He writes that aesthetics is a social institution from the very beginning, which is expressed in theaters, exhibitions and museums. Huge amounts of money are spent for the sake of art, people are trained, and Tolstoy claims that aesthetic practices traumatize them, because they make them unable to live a real life outside of bohemia. He carefully enumerates the aesthetic theories known to him, and catalogues them into two types: those that elevate aesthetics to the same place as ethics, to a single denominator of God, Spirit or Will — objective theories, and those that separate aesthetics into an exclusively sensual area — subjective theories. And since the objective is subjective with the property of universality, Tolstoy states their uniformity and at the same time the complete impossibility of saying exactly what ethics and aesthetics are (Tolstoy, 1897).

Thus, taking into account the meta-ethical component found earlier, we assume that it is possible to build social institutions based not on ethics, but on

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aesthetics, that is, we strictly separate power and morality. We are beginning to derive a communicative model similar to compassion from intersubjectivity, which is based on the ideals of aesthetic everyday life, natural aesthetic feeling. Thus, it is assumed that it is possible to build an aesthetic power that has a less totalitarian framework due to the natural principle of the very feeling of community of people.

We should consider the field of the origin of ethics. Friedrich Nietzsche, in his work "On the Genealogy of Morality", connects the birth of the aesthetic with the emergence of the resentimental state. He describes the time he imagined of a powerful the concept of "good" belonged to the strongest and was reduced by them to the beauty of power. The weak, outnumbered, took over the term "good" aned it into "evil," as "sheep call kites evil." The concept of "debt" and "honor" was formed from the usurious terms of indebtedness, where in case of non-payment the debtor was deprived of freedom, which passed to the usurer (lender). Nietzsche calls the concept of "conscience" a "social external organ", which was artificially created by the state to facilitate external control, through self-control of a person over his actions. Thus, the very emergence of modern ethics is closely linked to the social and the state. The aesthetic state, the project of which we are concerned about, should not return us to the period of the will of the strongest, because from these conclusions we find that the strongest in kind will always be weaker than the united weakest, the weakest in their position in view of the ontological primordial injustice (Halibiyati *et al.*, 2024).

Here it is necessary to introduce a new term "sacred aesthetics". The term "sacred" is used here within the framework of the antagonism of the postmodern understanding of everyday life. Young people, who are targeted by the concept of "aesthetic power", seek to reject routine forms of social practice in search of knowledge and impressions. To do this, new symbolic systems, groups and communities can be created within a multi-layered virtual world (Saliyeva *et al.*, 2016). The goal of the young actor is to explore a completely new, unknown, artificial space.

"Sacred aesthetics" presupposes the creation of such forms of pseudo-art so that it carries a gnostic character, and only selected members of a closed

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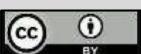
community can be the owners of knowledge. It is no secret that youth communities are closed and with an epistemological qualification for entry (Makarov, n.d.; Ozhiganova, 2015). Such aesthetics are called sacred because of the thickening of the world with a layer of information, now objects, on the contrary, need to be profaned in order to put them out of brackets and remove them from the network of symbolic attributions of politics and culture. Any object can become part of a fetish and a sign of a person's individuation. It can be assumed that this attitude originates from the culture of consumption, and with the advent of the digital age, it is transferred to intangible values (**Baudrillard, 2000**).

The "aesthetic state", built on "sacred aesthetics", sets itself the goal of controlling divided communities. But, for this, it must use completely non-conceptualized techniques. Such a state is able to simultaneously hold a huge number of groups, but it should not allow them to be isolated into a monoculture, otherwise their further separation and separation will occur. Modern states, on the other hand, want to bridge this gap, not preserve it. This is clearly seen in the decline of the metanarrative in Jean-Farnois Lyotard (1998), which is being replaced by a polemic of small narratives. Jürgen Habermas and his consensus here work strictly in the logic of creating a new meta-narrative. Since the meta-narrative has come to an end, ethics has come to an end. The goals of bridging the gap, such as "justice" and "equality" in aesthetics are interpreted as impossible, for example, through tragedies and catharsis. Idealizing art, where, for example, the image of utopia is presented, is always actually tragic, due to the absence of this "gap", which means showing us complete meaninglessness. The "beautiful" that appears to us cannot initially be eternal.

The ethical state is total, because it introduces some kind of meta-narrative to legitimize its power. For example, it can appeal to justice. In a situation of "sacred aesthetics", ethical states lose their referents in the eyes of other narratives. Other, small local narratives are now becoming equal to the former meta-narratives. Lyotard calls this the new paganism. The ethical works on local narratives, if understood non-classically, that is, in the discourse of what is truly beautiful and ugly, without identifying the ugly with evil, and

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the beautiful with beauty. The term paganism is valid due to the lack of legitimation by a single monotheistic god. Literally now everyone has their own individualized and aestheticized idol of their personal society and their personal knowledge.

Consequently, when moving away from the ethical, the concept of virtue is now understood in the ancient Greek sense of goodness, that is, arete. Consensus is taken as an ethical principle that is unattainable and totalitarian, it turns out that only eternal dispute is possible, antagonism is the essence of aesthetics (Nietzsche, 1872). Consensus and justice are mutually impossible, especially with the collapse of the meta-narrative. This antagonism is not dialectical, since we necessarily move away from binary oppositions, which are considered total, but we cannot ignore that such a sharp turn of thought is also completely non-conceptualized techniques, although we call it a concept (Adorno, 2001).

4 CONCLUSION

The "aesthetic state" is a place for the beautiful idols of "sacred aesthetics", who store in themselves the exalted artificial knowledge about the virtual world and impressions that, together with the universal social nature and high technologies, create an endless space for individuation and socialization. The "aesthetic state" owns this pantheon of gods, does not single out the main one from them, but creates reasons for consolidating disparate groups. It is aesthetic theorization, it seems to us, that can create the ground for a new reading of anthropocentrism and self-practices, politics and cultural theory. Aesthetics is always a criticism, a metaphorical deconstruction in which antagonism persists. This leads us to the very impossibility of the model of the "aesthetic state", but at the same time this model, as a lens, can metaphorically penetrate the existing way of life, transfer and expose its real meaning (Ortega y Gasset, 1991).

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