

ery may seem (though in the final analysis it is not so simple at all), it happened as a finally uttered knowledge of the fact, which had been repressed by the dominant "class culture." In addition, probably it is not just a coincidence that Benjamin named this "fact" vaguely the *aura*, which as a notion gets its meaning through the process of disappearing. The *aura* is, by virtue of being something through non-existence, in a full sense of the word, a dialectical notion, which marks a profound change in the symbolic order of things. Aesthetic objects certainly occupy a distinguished place in this order. Nevertheless, as Benjamin found out, their *aura* secured a special sphere of the effectiveness of their symbolic power. They were a part of an order of the especially divided social imaginary, which continues to be active long after the mechanical reproduction has taken place. The disappearing of the *aura* through the intrusion of the reproduction of the classic works of art, and even more significantly, through the development of the new forms of art, made possible by technical devices, brings a turn into the function of the art itself. Characteristically, these "new forms of art" were dismissed by the privileged public as cheap entertainment for the uneducated.

Let me now look at the problem of what happens with the form. The aesthetic views elaborated in the beginning of the early modern age (notably within the German philosophy and the movement of romanticism) in general developed the concept of the form in accordance with a notion of the Subject. To put it briefly, subjectivity has been perceived as being inscribed into the difference, which is brought to existence by the form. Although Benjamin does not say so, subjectivity has been seen as a constituent of the *aura*, participating in the divine and even replacing it. *Aura* at the same time marked the subjectivity's attributes of singularity. In some instances the *aura* (or whichever expression representing it) marked the subjectivity as even the replacement of a divinity. Of course, the problem of the form is much easier explained in the case of classic visual arts, paintings and sculptures than in the case of narrative arts. In confrontation with the problem of the content, the construction of the certain rules created paths for the sensation of beauty. But all the time there was no doubt that the aesthetic creation belongs to so-called nobler human activities, and that it is in possession of the "higher" truth, and there was no doubt that enjoyment of the preciousness of the works of art requires an adequate education, especially for the purpose of perceiving the sublime qualities of different forms. One may object, saying this is an oversimplification, but such an objection