

UDC 167/168.141.32

DOI <https://doi.org/10.30970/PPS.2024.53.15>

HUMANITY'S DREAM OF FLYING AS INSPIRATION FOR AEROSPACE COMMUNITY

Iryna Ushno

*National Aerospace University «Kharkiv Aviation Institute»,
Department of Philosophy and Social Sciences
Chkalova st., 17, 61070, Kharkiv, Ukraine
<https://orcid.org/0000-0003-3660-3666>*

The article analyses the spiritual state of a person, which is reproduced during the dreaming of flying into the sky. Inspiration as the main motivating power which is inherent to representatives of the aerospace community is based on the existential inner need to dream. The ability to dream has contributed to a wide range of creative and productive processes, and the history of the exploration of the sky gives us the conviction that it was human dreams nourished the aerospace community, united it and gave it the hope of flight.

The twentieth century gave the humanity a new dream, raising the issue of finding ways to make it come true. It was the development of scientific and technological progress that fuelled the rather self-confident dream of Space exploration. Nothing like this had ever happened in the history of humanity before, and the sky became not only a mythological and religious symbol, but also a very real object for the realisation of the most cherished desires. It took less than a hundred years for a human to reach outer space by increasing the flight height. The rapid growth in demand for a space odyssey created a feeling that it is possible not only for a narrow circle of aerospace professionals, but for everyone whose dream was Big. The driving power of the dream of flying is becoming the main spiritual factor in the development of aerospace engineering, an inspiration for a large number of people who make their own and other people's dreams come true.

The first part presents a historical and philosophical retrospective of the mythologisation and idealisation of the sky in a human's life; the Ukrainian cultural tradition of broadcasting dreams of flying into the sky. The second part updates the phenomenological research of the dream of flying and its inspirational power for the aerospace community. Referring to the works of Gaston Bachelard, in his poetics of dreams in airspace, the author highlights the existential components, feelings, and shades of human dreams of flying.

Key words: the history of aviation, the history of cosmonautics, the philosophy of the dream, inspiration, imagination, the dream of flying.

Introduction. Since ancient times, a person has looked up into the sky and tried to imagine himself in flight. The desire to break away from the land has always provoked many questions about one's capabilities, the answers to which could not be obtained through one's own experience. Watching the flight of birds, a person could only dream, picturing in his mind his own sense of flight, constantly feeling his limitations. It was the feeling of unaccomplished experience, the desire for the impossible, and superhuman abilities that gave dreams of flight a supernatural essence. Various secret signs were attributed to this superpower, surrounded by magical attributes and formed a rather stable attitude – a ban. The dream of flying into the sky is a very secret, personal, existential dream, and it was impossible to talk about it, maybe only in a metaphorical sense. But it was impossible to avoid such a dream.

These dreams were pushed out of reality into the space of myths, religious beliefs and cults. By giving them the status of supernatural, unrealistic and unrealisable, people could avoid

them to the point of taboo as the most dangerous and destructive. In the history of space and sky exploration, such dogmas were very strong and influential, backed by a large number of rules, regulations, and laws. Obeying the instinct of self-preservation, humanity had to protect itself from such dreams and aspirations. Any interest, any manifestation of curiosity in exploring the possibility of flight was seen as an unnatural desire that was punishable by the sky itself. The paradigm – the dream of flying into the sky will be punished by the sky itself – has existed for millennia.

The sky has always been a symbol of the Divine. Despite the difference in religions, a person raised his face up, hoping for the supernatural, and said the words of prayer. These dreams of the sky are different from the subject of our research. These are the dreams about karma, punishment, petitions, prayers, etc. Dreams about the intervention of the sky in the earthly life of a person below. Such dreams do not imply flying, but rather confirm that the sky is not a space for humans, it is only for the non-human. In this context, dreams about exploring the sky are rather an exception, an incredible story that only reinforces the paradigm that "the sky is only for the powerful God", only He can come down to a human from the heavens to the earth to govern.

Historical and philosophical retrospective of humanity's dream of flying

The human desire to fly can be observed in Mesopotamia at the dawn of civilization. Sumerian cylindrical seals of the third millennium B.C. depict images of humans flying, and in the early second millennium B.C. there was a Simian-Akkad (Sumerian poem) in which King Etana composed a poem about a journey through the sky on an eagle. More detailed description of the journey can be found in a very interesting work by Mozgovyi, Ivan. "Paleoastronauts" in the Near East: Esoteric in the Tradition [7], but we are not interested in aliens, but in dreams of flight. Etana had a good reason, he wanted to have a son. The gods accepted the first flight quite positively, and the king even returned alive. The question is why he flew the second time. What was his motivation? We can only guess, because the legend describes that it was the fear of rising above the sky caused the tragedy. Rather, the first attempt impressed Etana so much that he saw our planet from a height that he could not resist a second attempt. The Gods did not appreciate the desire to fly for the second time, and a tragedy happened. This fact proves our assertion that the dream of flying into the sky will be punished by the sky itself (by the Gods). Modern researchers emphasise the influence of this legend on strengthening of power and belief in the gods, and the punishment of the idea of flying into the sky. Nothing was to give hope for human power, for his ability to master the heavenly spaces.

Later, the idea of a breakthrough into the heights is manifested in the ancient Greek myth of Icarus and Daedalus, a unique artist and engineer whose name comes from a verb meaning "to make art". This myth is very popular and it is even studied at school. In it, too, the first reason for flying is not a dream, but a strict necessity, the idea of liberation: "Minos may have blocked my way across the sea, he may own everything – the water and the land – but the heavens are not his domain, the sky is free! I must learn to fly from the birds" [10, p.67]. The analysis of the myth of Icarus and Daedalus even has a historical and philological basis. According to Tamara Shevel, the original interpretation of the myth is found in Ovid's *Metamorphoses*, however, for the antiquity the main character was the father, Daedalus. But European art pays more attention to Icarus, romanticising and heroising the image, in particular, starting with the sonnets of Renaissance poets. The age of Romanticism shows a special interest in the image of Icarus; this ancient image, though with a different name – Euphorion – appears in *Faust* by Goethe, associated with the image of the romantic Byron. Charles Baudelaire's poem "The Laments of an Icarus" ends by singing the premonition of the hero's tragic death, as in Renaissance sonnets. Baudelaire presents the metamorphosis of oblivion, and his Icarus becomes a symbol of the birth of decadence [10,

p.68]. This interpretation still prevails today. Icarus is a symbol of freedom, dream and protest. Did Icarus have a dream of the sky? He did not create the wings, he did not develop the technology of flight, and he could not even master the safety precautions. Psychologists emphasise that Icarus had a teenage dream of self-determination and independence from his father and circumstances. The tragic end, the death of Icarus is created to emphasise the conclusion that the impossible cannot be done. The heavens will punish those who try.

The historical retrospective of dreaming about the sky can be continued with the 15th and 16th century dreamer Leonardo da Vinci: "He who knows everything, can do anything. If you know, you will have wings!". Da Vinci was a vivid example of a man who dreamed of heaven. His famous work "The Codex on the Flight of Birds" impresses with its scientific novelty for its time. Unfortunately, the life turned out in such a way that such developments remained on paper. It is not only the specific proposals for the creation of aircraft that are surprising, but also his genius ability to analyse the world around him and the sky in general.

Leonardo da Vinci was the first to describe the nature of a unique celestial phenomenon that can sometimes be observed during the sunset, when there is a crescent Moon on the horizon, but the outline of the full Moon is visible. This effect of the ghostly full Moon, called the Da Vinci Glow, is caused by the light emitted by the Earth even after the Sun has set. It turns out that the Earth is the source of light, which is about 50 times brighter than the light from the full Moon. When Leonardo da Vinci theorised about this, Copernicus had not even published the theory that the Earth revolves around the Sun. But through his artistic understanding of light and shadow and his engineering understanding of geometry, Leonardo was able to find out where the ashy glow around the crescent Moon came from and the reason why the outline of the full Moon could be seen [5].

Ukrainian cultural tradition in broadcasting dreams about flying into the sky

Ukrainian historical thought has many facts that were inspired by the romantic and idealistic views of our fellow citizens, who could not "refrain" from dreaming of the sky. The ancient motif of flying on an eagle is present in the folk tale "Yaitse-Raitse", which, in a strange way, intersects with the Sumerian legend of King Etana and the tale "The Flying Ship", where the word "ship" will later be used in the phrase "spaceship". Flying in folk art is a kind of reincarnation, a transformation that allows the forces of good to triumph over evil. Flying helps to leave behind everything old, bad, and difficult; it gives hope that after the landing it will be better, easier, and in a new way. This idealised attitude is still present in contemporary art, when travelling by plane is considered as a new stage in life. Flying is like a journey into the future, like an opportunity to miss, to fly over the troubles, because it is very hard and long to walk on the ground. Art becomes a full-fledged space for dreaming about the sky: poetry, painting, music.

The most interesting work in the context of our research is the song based on Mykhailo Petrenko's poem "I am looking at the sky and thinking...", published for the first time in 1841, which has several versions, many translations, and an amazing history: "the peculiar cosmic worldview that is characteristic of Romanticism was most clearly manifested in Petrenko's poetry...". The words of this poem, and then the song, resonate with people who become ambassadors of the sky, who do not restrain themselves in their dreaming. In 1962, it became one of the first two songs performed by people in space: Ukrainian Pavlo Popovych sang it on the Soviet Vostok 4 spacecraft. During the radio communication session, Sergey Korolyov, also a Ukrainian by birth, was present at the Mission Control Centre. In space, Pavlo Popovych sang the song "I'm looking at the sky...", as if for Korolyov and knowing that he liked the song. Popovych and Korolyov were amazing dreamers who created the modern history of space exploration. This song has a personal website in the Internet [8].

The historical facts of Ukrainian dreaming about the sky are presented in an article by Kostiantyn Doroshenko [3]. The scheme of the first-ever jet aircraft was developed in 1881 by Ukrainian Mykola Kybalchych. In 1909, the Kyiv Aeronautics Society was founded on the basis of the Polytechnic Institute, which produced a galaxy of world-famous aircraft designers and aviators – Igor Sikorsky, Petro Nesterov, Oleksandr Kudashev, Fedir Tereshchenko and others.

At the beginning of the 20th century, dreamers became realisers of their dreams. Lev Matsievych was one of the pioneers of Ukrainian aviation. His death was tragic. Becoming a symbol, an Icarus of the 20th century, Lev Matsievych proved that it is not myths and legends control our dreams, but real events, people and circumstances. This period in history can be called a transitional one, when impossible dreams become realised. The real event – the first aviation tragedy of Lev Matsievych in front of a large number of people – had such an impact on the society that it led to a new social and cultural phenomenon of "dreaming of a successful flight". A poem, lyrics, novels, and a film were dedicated to him. The society reflected on the topic of dreaming about the sky, whether it was worth it, but the scientific and technological progress could not be stopped.

The historical and philosophical analysis allowed us to trace the paradigm shift in dreams of the sky from "the dream of the sky will be punished by the sky itself" and "the sky is only for the powerful God", through "a flight as a fact of transformation" to "a flight is real and it is nice to make it successful". The modern paradigm gives us many areas for research. The search for inspiration in the field of science and technology, especially for the aerospace community, is a complex issue that is relevant for interdisciplinary research. In this article we will focus on the phenomenological dimension of the process of dreaming about flying into the sky as an inspirational factor for people in the aerospace sphere. Perhaps we should start with the type of thinking, with the special qualities that are inherent in dreamers of spaceflight. In modern humanitarian science, this area is quite developed – the philosophy of imagination. As an example, we can refer to the modern collection *The Routledge Handbook of Philosophy of Imagination*, which consistently presents the European tradition in the study of imagination.

Aristotle, in his treatise "About the Soul", pointed out the key role of imagination in combining the sensory and semantic, i.e. in generating thought. According to Descartes, this deceptive, unreliable ability is "second-rate" compared to the intellect, but it is important and interesting precisely because it ensures contact between the soul and the body, and is the basis of human vitality. Hume, reflecting on the sensuality, imagery of thought and its essential dependence on imagination, concluded that we can imagine and, therefore, think. Kant played a key role in the development of modern concepts of imagination, proposing to distinguish between reproductive imagination, which relies on existing experience, and productive imagination, which makes new experience possible. Sartre studied imagination as the key to human freedom: the ability to withdraw from the real flow, to distance oneself from it, to determine possible actions [6]. All of these interpretations are more in line with the nature of the phenomenon we are studying – the dream of flying in the sky. In other words, a future aerospace engineer needs imagination, but what kind of imagination will contribute to our main idea – space exploration.

The aforementioned collection contains repeated references to the typology of imagination (creative and recreational) was proposed by Gregory Currie and Ian Ravenscroft. "Creative imagination involves a "leap into novelty" provided by an unusual, unconventional combination of ideas, while recreational imagination involves a shift in the perspective of perception by changing the "optics" and view". It is the recreational imagination that is the basis of the dream of flying. Let's take a closer look at this term. So, recreational imagination means that when we see but we have no experience, we recreate our experience by watching someone else's. In their dreams of the sky, people looked at the flight of birds and recreated their own flight in their imagination.

Kant wrote about such a criterion as experience in the evaluation of imagination, using the term reproductive. When we talk about space exploration, the imagination cannot rely only on the experience of birds. Mankind did not have anyone else's experience to recreate the experience of flying to the Moon. The dream of space exploration requires a creative or productive imagination, which is not developed by the modern philosophy of imagination. Such imagination, according to Sartre, implies freedom, distancing oneself from existing experience. Further works in this area are moving out of the realm of philosophy and into the field of psychology and psychotherapy. According to Maria Popova, "Freud asserted that daydreaming is essential to creative writing – something a number of famous creators and theorists intuited in asserting that unconscious processing is essential to how creativity works, from T. S. Eliot's notion of "idea incubation" to Alexander Graham Bell's "unconscious cerebration" to Lewis Carroll's "mental mastication" [9].

An intermediate conclusion can be formulated: imagination as a main factor of invention in the aerospace community should be distinguished. For example, recreational or reproductive imagination is more typical for the aviation sphere, while creative or productive imagination contributes to developments in the space sphere. Imagination becomes a predicate of creative activity, pioneering, and is more closely related to the result of activity. A dream does not imply necessity; it has more freedom, deeper meaning, it can be called a predicate of desire. According to the laws of logic, a dream intersects with imagination where creativity is inspired by desire. Inspiration, which is very difficult to artificially construct, easily follows human desire. Inspiration needs the freedom to dream, space, air. Perhaps more space and air is needed for the aerospace community. Dreaming of flying is exactly this kind of phenomenon, an inspiration with great freedom of imagination, which in the aerospace sphere becomes an innovative, inventive and design activity.

Further phenomenological research should be focused on the typology of dreams. In this approach, the European and English-American literature presents three groups of dreams: dreams as constructive ideas during wakefulness, and night dreams and "mind wandering" when dreams are not directed towards any purpose. These types of dreams have no specific boundaries in real life. We can dream constructively about how to build a rocket, and then some design solution will come to us in a night dream. During the next day in our "mind wandering", we will try on and look for ways to use this design solution. Or it may happen that all three groups will be unrelated to each other, and their boundaries will be clearer. In our case, when the dream of flying becomes an inspiration, all the groups presented will be in a certain correlation. Even the process of mind wandering is no longer considered so senseless on the background of inspiration, because at this time the dream seems to gain strength, to reach a starting position similar to driving to the runway.

The philosophy of dreaming about flying through the prism of Gaston Bachelard's works

The main source of inspiration for the research on the philosophy of dreaming about flying in the sky is the works of Gaston Bachelard. After a career in philosophy, where he put forward the theory of the epistemological break, which was widely accepted by the scientific community, later Gaston Bachelard developed a phenomenology of dreams, in which he worked on the connection between art and science. The problem with science, according to Bachelard, is that new discoveries always need to be placed in the context of already acquired knowledge; thus, it is a retrospective way of thinking that prevents the appearance of novelty. On the other hand, to dream is to open oneself to what is unknown. Bachelard's reflections on the theme of the sky and the space are not specifically related to aerospace engineering, as he died a year after the first human space flight, but there is definitely a premonition in his work.

"Poetic reverie gives us the world of worlds. Poetic reverie is a cosmic reverie. It is an opening to a beautiful world, to beautiful worlds. It gives the I a non-I which belongs to the I: my non-I. It is this "my non-I" which enchants the I of the dreamer and which poets can help us share. Reverie helps us inhabit the world, inhabit the happiness of the world. The cosmic reverie ... is a phenomenon of solitude which has its roots in the soul of the dreamer.

Cosmic reveries separate us from project reveries. They situate us in a world and not in a society. The cosmic reverie possesses a sort of stability or tranquility. It helps us escape time. Cosmic images are possessions of the solitary soul which is the principle of all solitude. Reverie gives us the world of a soul [and] a poetic image bears witness to a soul which is discovering its world, the world where it would like to live and where it deserves to live... Poetry forms the dreamer and his world at the same time. Poets lead us into cosmoses which are being endlessly renewed" [1].

In a series of books about the elements of earth, air, water and fire, Gaston Bachelard explored dreams and night dreams in the context of the four elements. We are interested in air as a space for flight. The work has a number of ideas about dreaming about the sky [2]. Based on them, it is possible to provide a more detailed description, characteristic features of human dreams of flying into the sky.

For example, the feeling of lightness and weightlessness that appears when a person dreams of flying into the sky. Dreams in which a person is flying, according to the author, are a sign of high intelligence. The great influence of psychoanalysis by Freud and his followers is reflected even in daydreams, when a person loses the clear line between sleeping at night and dreaming during the day. Dreaming of the sky, seeing dreams in weightlessness, the feeling of weightlessness does not disappear when a person wakes up, it remains as an inner need to be free. The interest is caused by the polemic that dreams of human flying appeared even when the fact of flying did not exist, which indicates the irrationality of such dreams. The fact of resurrection in the dreams of a religious person is associated with a flight into the sky. The fact of a successful flight of a balloon, aerostat, airplane or rocket gives a completely different meaning of dreams. This is the historical context that G. Bachard is talking about. Wings as a symbol of the rationality of flight, as a symbol of the desire to explore the airspace.

The dream of flying into the sky also conveys a sense of psychological strength and potential. Spiritual work on oneself, a transparent staircase of one's inner existential growth. In the context of aerospace engineering, modern dreams of the sky are about being worthy of flying. We understand subconsciously that "only the best of the best" can fly. The high standard of sky dreamers indicates personal internal self-sufficiency and high self-esteem.

The feeling of youthfulness in body and soul when flying is not limited by time, when time flows differently in space. Most artistic sources suggest that young people fly so that they have enough time to get there and back. Dreams of the sky do not leave place for experience, they need the energy of the discoverer, the peculiar nature of consciousness that is open to the new.

The feeling of monochrome, transparency, colourlessness is typical for dreams of the sky. Gaston Bachard's work captures this perfectly: "We put forward the following thesis: if birds cause such a powerful impulse of imagination in our minds, it is not because of their bright colour. Initially, it is the bird's flight that is really beautiful. For a dynamic imagination, the flight is the prototype of beauty. We can see the beauty of the plumage only when the bird lands on the ground, when it no longer is a bird for dreams. It can be asserted that there is an imaginary dialectic that separates flight from colour, and movement from decoration. You cannot have it all at once: you cannot be both a lark and a peacock. A peacock is, to the highest extent, an earthly creature" [2, p. 47]. During dreaming, visual perception seems to rest, does not focus on details,

it is busy observing the outside rather than analysing its own image, and is not bewildered by earthly experiences of visuality and corporeality.

The feeling of purity, innocence and the bright hope of purification is also typical for dreams of flying into the sky. The duality of the human world, the eternal opposition of earth and sky, light and dark, elevates our dream of the sky, pleasing our ego. By dreaming of flying into the sky, we exalt ourselves, idealising space, and attribute the virtues of heaven to ourselves. The difficulty in these dreams, a kind of error, is caused by the night, by flying in the dark. Cosmos, the Universe, the space beyond the sun's rays, beyond the flight of birds complicates our idealised dreams of the sky.

The existential search for the inner motivation of people who dedicate their lives to space is, as we have already discovered, shrouded in romanticism, poetry and idealisation. The twentieth century of scientific and technological progress has given this self-reflection a constructive and purposeful character, but has left it irrational. The biographies of great engineers, pilots, designers and astronauts confirm the thesis that all the internal resources spent on exploring the sky cannot be completely rational and material. Rather the opposite, dreams of flying into the sky are not material because of the historical, cultural, religious paradigm and even the scientific and practical one. The irrational nature of the dream of flying allows the necessary freedom, which in turn contributes to inspiration. The infinite number of attempts, the very few of them successful, must rely on a very strong inner core that is not motivated exclusively by material stimulants. Of course, political issues, international relations, aerospace leadership, the race and the effect of competition cannot be ignored. However, the space sector depends on the personalities of the people who are inspired by it.

Another modern work [4] provides a thorough analysis of the phenomenology of dreams, also referring to Bachard, but with new researches and emphases. In the context of this work, it is important to note the importance of such theses: Rather than focusing on how to make dreams come true – in line with the “American dream” – what we call a “dream-catching” logic – this study shows us how important mundane daydreams can be as an organising practice. That is how we can make use of the verticalising forces in dream-making, where new beginnings can be born, and the particular will to act, through daydreaming, can be released. This is a deeply connected way of working, where the creation is happening in resonance with the place, the materiality at hand, and the dreaming body. Given this way of working, it is a way of getting deeper, and higher, in relation to that which matters most. Therefore, let us not automatically look down on intimate and “small” dreams as an escape from “real” organisational work.

This is a very different attitude to dreaming in general, and especially to dreaming in the process of active and productive work. These scientific studies show how dreaming helps you to move towards your goals. The main feature of dreaming is not just wasting time, but creating inspiration – potential spiritual energy, the power to realise your dreams. In turn, inspiration becomes the inner core, the very basis on which further actions, small or large, are based.

Conclusions. As a conclusion of this article, it should be noted that the human dream of flying into the sky and space cannot be put into specific scientific and theoretical constructions, because the phenomenon we are studying has no boundaries, its speed is the greatest and its goal is immense. The unique human capacity for dreaming will always be a subject of much debate, in terms of the phenomenology that is meant when the term “dream” is used. In the aerospace community, dreaming about flying is a necessary necessity; the fact of flying is the main goal of this industry. In the history of mankind, the purpose of rising into the sky has faced various objections due to religious, cultural and social stereotypes. At that time, the dream of flying was irrational, very personal and even secret. The metaphysics of flight emphasises its transcendence; to dream of it means to be beyond human existence. Only the scientific and technological revolution has

created a precedent for "successful flight". The nature of dreaming about flying is becoming rational, the main criterion is always experience. If the dream is recreational, it is based on other experience ("flying of a bird"), if it is creative, it requires unusualness (space exploration). When humanity got the opportunity to dream of spaceflight, it already had a rather developed technosphere. In both the first flights and spaceflight, people were driven by inspiration, an inner driving force that comes from nowhere and goes nowhere.

Modern research on the dreaming process goes further, involving specialists from various scientific fields. We can already talk about two spectrums of issues. Firstly, how justified is the human desire to explore space, whether we are aware of all the consequences of such a dream, whether there is a limit or any restrictions, rules, agreements, norms or laws. Such concerns relate not only to strictly technical or physical issues, but also to mental, ethical and spiritual ones. Secondly, dreaming as a human ability that needs to be developed; it is a major factor in the freedom of a person, his ability to be inspired, think creatively and be productively fulfilled. Aerospace engineering is a very difficult, knowledge-intensive and definitely high-cost sphere. People who work there have personal requirements and needs for life and they face constant risks and a high level of responsibility every day. Inspiration, an internal driving force, is essential for such activities. Inspiration is the key to a creative approach to work, promoting the energy of innovation and pioneering. Dreams of space exploration have a romanticised and idealistic character now, just as it was on the eve of the appearance of airplanes. Just as there are many people with realistic views who can see the uncertainty of this dream. But the history repeats itself, as mentioned above, scientific, technological and now digital progress cannot be stopped. Whether independently or in cooperation, humanity will gradually explore space, and the main task of philosophers is to actualise the issue, spread the discourse and look for ways.

References

1. Bachelard Gaston. The poetics of reverie: childhood, language, and the cosmos. Boston, MA: Beacon Press. 1971. Available online: <https://archive.org/details/peoticsofreverie00bach/page/n11/mode/2up>
2. Bachelard Gaston; Edith Farell; Frederick Farell. Air and Dreams: An Essay on the Imagination of Movement. Dallas Institute Publications. 1988. Available online: <https://archive.org/details/airdreamsessayon0000gast/page/n7/mode/2up>
3. Doroshenko K. Muravskyi's heavenly three-dimensional suprematism. 2021. Available online: <https://suspilne.media/culture/136292-nebesnij-trivimirnij-suprematizm-muravskogo/>
4. Helin Jenny, Dahl Matilda, and Guillet de Monthoux Pierre. The power of daydreaming: the aesthetic act of a new beginning. Culture and organization. 2022. vol. 28, no. 1, 64-78 Available online: <https://www.tandfonline.com/doi/full/10.1080/14759551.2021.1986505>
5. Holcombe Madeline. Here's when you can see the moon in the Da Vinci glow. CNN: 22 may. 2023. Available online: <https://www.cnn.com/2023/05/18/world/da-vinci-glow-crescent-moon-scn/index.html>
6. Kind Ed. A. The Routledge Handbook of Philosophy of Imagination / L.; N.Y.: Routledge,–XX, 2016. 481 p.
7. Mozgovyi I. Paleocontact: myth or reality: monograph. – Sumy: Sumy State University. 2017. 237 p. Available online: [https://sumdu.academia.edu/IvanMozgovyi-%D0%86%D0%B2%D0%B0%D0%BD%D0%9C%D0%BE%D0%B7%D0%B3%D0%BE%D0%B2%D0%B8%D0%B9](https://sumdu.academia.edu/IvanMozgovyi/%D0%86%D0%B2%D0%B0%D0%BD%D0%9C%D0%BE%D0%B7%D0%B3%D0%BE%D0%B2%D0%B8%D0%B9)
8. Petrenko. O. "I look at the sky and think..." Two stories of one song." "Day" newspaper (No. 164-165) September 13-14. – Kyiv. 2013. Available online: <http://xn--80acbhhpwqbm1a6kyaq.com/pro-tvorchist-poeta-v-stattakh-ta-literaturi/662-2013-r-3>

9. Popova M. The Psychology of How Mind-Wandering and “Positive Constructive Daydreaming” Boost Our Creativity and Social Skills Available online: <https://www.themarginalian.org/2013/10/09/mind-wandering-and-creativity/>
10. Shevel T. Interpretation of the mythological image in the poetry of m. Voronoy "icarus" Philology and linguistics in modern society. Materials of the II International Scientific and Practical Conference (Lviv, October 30-31, 2015). – Kherson: "Helvetyka" Publishing House, – P. 66 – 69. Available online: <http://molodyvcheny.in.ua/files/conf/fil/07oct2015/07oct2015.pdf>

МРІЯ ЛЮДСТВА ПРО ПОЛІТ ЯК НАТХНЕННЯ ДЛЯ АЕРОКОСМІЧНОЇ СПІЛЬНОТИ

Ірина Ушно

*Національний аерокосмічний університет імені М. Є. Жуковського
«Харківський авіаційний інститут», кафедра філософії та суспільних наук
бул. Чкалова, 17, 61070, м. Харків, Україна
<https://orcid.org/0000-0003-3660-3666>*

В статті проводиться аналіз духовного стану людини, який відтворюються під час мріяння про польоти у небо. Натхнення як головна мотивуюча сила, що притаманна представникам аерокосмічної спільноти, засновано на екзистенціальній внутрішній потребі до мріяння. Здатність до мріяння сприяло великому колу творчих та продуктивних процесів, історія засвоєння неба дає нам переконання, що саме людські мрії живили аерокосмічну спільноту, об'єднували її та давали надію на політ.

Двадцять століття дало людству нову мрію, актуалізує питання пошуку шляхів її здійснення. Саме розвиток науко-технічного прогресу сприяв досить самовпевненій мрії про освоєння Космосу. Нічого подібного не було в історії людства до того часу, небо ставало не тільки міфологічним та релігійним символом, а й досить реальним об'єктом для втілення самих заповітних бажань. Менш ніж сто років знадобилось людині, щоб збільшуючи висоту польоту, досягнути космічних просторів. Стрімке зростання попиту на космічну одісею створило відчуття, що це можливо не тільки для вузького кола професіоналів аерокосмічної галузі, а для кожного чия мрія була Великою. Рухлива сила мрії про польоти стає головним духовним чинником розвитку аерокосмічного інжинірингу, натхненням для великої кількості людей, які втілюють в життя свої та чужі мрії.

У першій частині представлена історико-філософська ретроспектива міфологізації та ідеалізації неба в житті людини; українська культурна традиція у транслюванні мрій про польоти у небо. Друга частина актуалізує феноменологічне дослідження мрії про польоти, її надихаючої сили для аерокосмічної спільноти. Звертаючись до робіт Гастона Башларда, у його поезиці мрій у повітряному просторі, було виділено екзистенційні складові, відчуття, відтінки людських мрій про польоти.

Ключові слова: історія авіації, історія космонавтики, філософія мрії, уява, натхнення, мрія про політ.