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Культура і мистецтво у сучасному світі

Збірник наукових праць

У збірнику висвітлюються актуальні питання теорії та історії української і світової культури, теоретичні та творчі проблеми розвитку мистецтва у сучасних умовах.

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CHINESE MUSICAL TRADITIONS: STAGES OF DEVELOPMENT

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The purpose of the article is to analyse the development of the worldview system of Ancient China, in particular, the philosophy that directly determined the cultural and musical traditions of the country. The research methodology provides historical and biographical methods for the subject studying. We have researched the effects of the worldview of Ancient China on the country's musical traditions. Furthermore, we have defined the historical names of philosophers who influenced the development of musical art and education mostly, which also affected cultural traditions. Conclusions. Chinese musical culture has been proven to be originated from the performance of ritual song and dance rites during work, then it was repeated in court and temple traditions. As a result, by the time of the early Western Zhou period (the 11th – 3rd centuries BC), a music institution was created, which started a school of music and dance. Music took a philosophical content in the late Eastern Zhou period (770 – 256 BC) following the emergence and spread of Confucianism and Taoism. During the Han period, due to the cultural influence of India and other Middle Eastern countries, Buddhism spread in China, and new musical instruments appeared. In the 6th – 7th centuries, musical compositions for qin and pipa were composed, written in the form of dialogues that included songs and dances; the role of the orchestral part began to grow. During the 11th – 13th centuries, musical styles were divided into northern (heroic moods, heptatonic scales) and southern (strict rules of composition, pentatonic scales). Since the 17th century, Chinese music has been introduced as folk songs. Jingju theatre performances became popular. Shi fan xue orchestra music was actively developing. In the 18th and 19th centuries, Chinese musicians did already use the European instruments and perform European music. Changes have been taking place in the vocal art, where the so-called musical form tanci has appeared.

In the 20th century, Chinese professional music was formed, and the system of music education was developed. There was a search in the musical style in order to emphasise the national basis. Chinese composers in their original works combine national and stylistic origins with models of European music, thus creating their own nationally coloured style.

Keywords: worldview system of China; musical art; cultural traditions; philosophy of the country.

Introduction

Chinese culture is one of the oldest in the world. It is known that in the course of cultural development art is separated from philosophy into a particular form of social life – spiritual while maintaining sense connections and mutual influences with worldview sciences and institutions, since under the influence of art in general and music in particular, the artistic consciousness of the society and the ability to treat social and natural phenomena creatively are developed. Value orientations, norms, and ideals are formed. The formation of Chinese musical traditions is organically and very closely linked to the development of the country's philosophy and history. In recent decades, the country's culture has aroused increasing interest among researchers due to the fundamentally new role that China plays in the modern world. Therefore, the study of the worldview system of China is relevant because it determines the return to the philosophical origins that contributed to the formation and development of Chinese musical culture.

The issue of the worldview system of Ancient China and its culture has always attracted the attention of researchers. In particular, V. Sidikhmenov (1987) based on literary and documentary sources describes the Chinese people's vision of the world, the basis of religious life and the education system during the reign of the Qing dynasty (17th – early 20th centuries). L. Perelomov (2000) studied the influence of Confucianism on the spiritual and political culture of the countries of the Asia-Pacific region. The name of U Gen-Ir should be mentioned among the Chinese scientists who studied the Asian culture and lived in the territory of China at that time (U Gen-Ir, 2011). K. Ha Poong (Ha Poong Kim, 2016) researched folk songs of the most famous anthology "Shi Jing". This work is a translation of its first part, namely the songs of Guo Feng. Canadian scholar William Baxter (Baxter, 1991) devoted his research to the issue of the language of ancient Chinese texts. I. Lisevich (1969) in her monograph analysed the ancient Chinese poetry Yuefu, as well as the evolution of artistic means, some features of classical Chinese poetry.

Purpose of the article

The purpose of the article is to analyse the development of the worldview system of Ancient China, in particular, the philosophy that directly influenced the country's cultural and musical traditions, tracking the development in the sequence of specific historical periods. The purpose of the article is achieved by using historical and biographical methods, which made it possible to trace the formation and development of musical traditions in the later historical epochs, as well as the influence of religious and philosophical systems and individuals on the music of China.

Main research material

The roots of Chinese culture come from the early Paleolithic period to the formation of the Shang-Yin state (approximately 1766 – 1027 BC). Chinese mu-

sical culture was developed in connection with the cultures of South, Central and Western Asia.

The ethnic composition of the population of the ancient Chinese state was heterogeneous since the Chinese nation was formed in the conditions of close contacts of the local people with the Tungus, Manchus, Mongols, Tibetans, Burmese, Indochina tribes and other nomadic neighbours. Therefore, the syncretism of the Iranian, Chinese, Sogdian and Turkic cultural traditions can be observed in the works of art. In the course of historical development, Chinese music has absorbed elements of the musical cultures of peoples who were part of the Chinese state in different historical periods.

The first definition of the term “music” in most modern dictionaries, such as explanatory or the one of foreign words, etc., is the following: it is an art that reflects the reality in sound artistic images. This interpretation corresponds to the Chinese term “*yinyue*”, which means “the art of sounds”. In ancient China, the concept of “music” had a slightly different meaning. By “music” (*yue*) they meant a ritual dance to the accompaniment of musical instruments. Every note, every musical rhythm, the smallest gesture of a dancer symbolised something. Encoded in the language of music and dance, the Chinese told stories from the lives of legendary heroes, reproduced vivid historical subjects, and expressed their attitude to the political life of the country. There was a direct connection between the nature of music and the state of society at that time. (A certain separation of music into an independent art form, in “*yinyue*”, occurred at the end of the Zhou era). It is no coincidence that in many ancient chronicles there are such phrases as “*yuevu*” (music and dance), “*gevu*” (song and dance), which indicate the ancient forms of Chinese musical culture.

According to traditional religious and philosophical concepts, the ancient Chinese associated each degree of the scale, sound with a certain time of year, time of day, the position of the Sun and Moon, various birds and animals, elements of nature, and so on. Some tunes were performed in spring, others – in summer, autumn, and winter.

Certain periods of development with their own characteristic features have been identified in the history of Chinese musical culture. The first of them was the music of Ancient China when the formation of Chinese music took place. Its approximate chronological boundaries are from the 20th century BC to the 3rd century AD. The next period is the music of China’s early medieval period, which is characterised by the enrichment of foreign influences and prosperity. It lasted from the 3rd century BC to the beginning of the 13th century AD. The period of maturity of Chinese music is considered to be the late Middle Ages (from the beginning of the 13th century to 1911). The period from 1911 to the present is the music of Modern times (U Gen-Ir, 2011, pp. 22-23).

The period of Ancient China was preceded by the Archaic epoch (26th – 21st centuries BC). In the territories of Henan, Shaanxi and Shanxi, there was a cult associated with singing and dancing, dedicated to the beginning and end of the harvest. Religious song-and-dance rituals honouring the gods and spirits of ancestors were widespread for the entire next season.

The right to perform sacrificial ceremonies to Heaven and ancestors belonged exclusively to the aristocracy. The status of each rank of dignitaries was determined by the system of inheritance of power. Bronze dishes and musical instruments were the material expressions of this status. These items symbolised the connection between a man and the Heavens, a man and a deity (*shen*), and were used in ceremonies of sacrifice to Heaven in the ancestral temples. Confucius (Confucius, 2002) noted the importance of the ritual and emphasised that it defines the differences between people, while music unites them. It was music that the philosopher considered the beginning of spiritual perfection, the inner image of the ritual. The system of music and ritual was actually one of the foundations of China's political system at that period, and the ritual bronze objects of the pre-Qing period were its symbol.

Chinese rulers, including Fuxi and Shennong, played musical instruments, which they created themselves, considering music as a means of communicating between the forces of nature (for example, Heaven and Earth). Musical folk art was also in the process of development – any work was accompanied by singing and dancing.

The musical culture of the Shan-Yin State (16th – 11th centuries BC) was built on the ritual song and dance rites dedicated to the harvest and sacrifices to the gods. Later, this combination of arts was recreated in the court and temple traditions. The first musical instruments were found during the excavations (the first half of the 20th century) in Henan province: *tsin* – a single stone slab, *zhong* – an iron bell, *syuan* – a clay spherical tool with holes that served as a wind instrument.

We should also note the peculiarities of the Chinese musical language, built on the monophony with the elements of heterophony. The rhythm is simple, which is repeated in some places. High notes are the characteristic feature of Chinese music and singing is characterised by a falsetto, guttural manner. Later, the main features of secular music begin to form – a combination of singing, music and dance (U Gen-Ir, 2011, p. 26).

The Zhou era (11th – 3rd centuries BC) was characterised by the rise of all branches of culture. There are Early (Western) Zhou (11th century – 770 BC) and Late (Eastern) (770 – 256 BC). Realising the influence and role of music in the society, representatives of the Zhou dynasty resorted to the organisation and development of this art. In the early Zhou era, a Music institution appeared, thanks to which a music school for music and dance training was opened. The training lasted seven years, usually for students aged 13 to 20 years. An important element was that the teaching distinguished between court and folk music; in other words, there was a certain classification of music, the division into right and wrong. There were clear rules for conducting ceremonies with the definition of status, according to which the number of orchestras and musicians was regulated. Thus, the number of orchestras depended on the rank of the person for whom the ceremony was held: four orchestras were allocated for the emperor, three for the prince or feudal lord, two – for high-ranking officials, and one for ordinary officials and scholars. The number of dancers followed the same principle. These rules were further improved with the de-

velopment of “*yayue*” – the right music. At this time, the number of musical instruments began to increase. The appearance of the stringed instrument *qin* (zither) also belongs to this epoch. The pentatonic scale was used, as well as Lydian scale (U Gen-Ir, 2011, p. 28).

In the late Zhou period, a philosophical attitude to the interaction of music and social processes was formed. This is mostly due to the works of Confucius (Kung Fu-tzu, 551 – 479 BC), namely: “Shi Jing” (“Book of Songs”), “I Jing” (“Book of Changes”), “Chunqiu” (“Spring and Autumn Annals”), “Li Ji” (“the Book of Rites”). The book “The Lunyu” (“The Analects of Confucius”) is of our concern and reflects the philosophical thought of Confucius. In his opinion, the music combines the feminine and masculine elements, reflects the harmony in nature; that is, it has cosmological properties. On the other hand, music has an important mission in the process of governing the country, because being harmonious, it affects the moral qualities of a person and social norms. The ideology of the Chinese philosopher Confucius, which guided the ancient and next rulers of China, largely contributed to the fact that music became a state cult and had a state significance: it was a means to influence the people’s customs and moods, control people, keep them in obedience. The attitude of Confucianism and the state to music can be considered as one of the main specific features of Chinese civilisation.

“Shi Jing” (“The Book of Songs”), compiled by the philosopher, is the oldest and most revered work of Chinese literature. “Shi Jing” is preserved mainly in two works. The earliest (2000 – 1000 BC) – in “The Book of Songs”, in the collections of the Music Bureau (1000 BC – the first centuries AD) (Lisevich, 1969, p. 23).

Professor at the University of Berlin Wilhelm Grube in his article “Die Chinesische Literatur chinesische Literatur” wrote that “Shi Jing” belongs to the precious poetic treasures of antiquity and is entitled to an honourable place in world literature” (Grube, 1932, p. 23). Swedish academician B. Karlgren, in his comments in 1964 to his exemplary translation of “Shi Jing”, noted that this work “by importance and influence on the following centuries could not compete with any work in the history of Chinese literature” (Karlgren, 1964, p. 71). In China, this poetic canon has been commented on and studied for more than two millennia, and in the West, it has been translated and studied for almost 300 years. However, it is still full of unexplained places and meaningful mysteries (Kobzev, 2018, p. 261).

“Shi Jing” contains three hundred and five poetic works and consists of four sections or parts:

“Guó fēng” (“Airs of the States”) – works collected from fifteen different kingdoms of China at the time;

“Xiǎo yǎ” (“Lesser Court Hymns”) – created by court poets;

“Dà yǎ” (“Major Court Hymns”) – a book of poetic works of the Zhou tribe; (Shāng sòng – “Hymns”) – temple songs and cult hymns in honour of the spirits, ancestors and wise kings of Chinese antiquity.

The first part crystallises the songs of the southern regions of China, which are about 60. The second and third parts combine the works of court authors.

The fourth part highlights the hymns that glorify the activities of ancestors and kings. This form of ancient Chinese rhyming required song and vocal performance. Later, the traditions outlined in the “Shi Jing” became spread in Japan, Korea, and other countries and influenced their culture.

Important information about the art of music is contained in the treatise “Guan-Tzu”, the author of which, according to Chinese tradition, is considered Guan Zhong (most modern Chinese scholars believe that the work was written after his life). “Guan-Tzu” represented the economic, social and political reforms that Guan Zhong had carried out while serving as the Chief Minister of the State of Qi (Tcyrenov, 2007). The first mention of the “*lui*” concept can be found in the treatise, which was associated with the numerical expression of each sound in the pentatonic scale and the possibilities of the mode creation. (U Gen-Ir, 2011, p. 35).

Folk songs “*Minge*” appeared in the late Zhou era due to the combination of the musical culture of different ethnic groups that lived in China. They also gave start to the writing of song suites. Thus, “*Jiu Ge*” (“Nine Songs”) became the famous suite, which includes 11 songs of the southern Chinese origin of the Chu Kingdom (now the territory of Hunan province). The characteristic feature of this work is the same melodic line. “*Jiu Ge*” was performed to the spirits of nature (Heaven, God of rivers, God of longevity, Sun God, and others) as a sacrificial suite. The poet Qu Yuan (another name Qu Píng, 340 – 278 BC) worked on the texts of the songs. A collection of poems and songs “*The Chu Ci*” (“Verses of Chu” or “Chronicle of the Chu Kingdom”) appeared with the support of other poets led by Qu Yuan. The end of the Zhou era (3^d century BC) brings another song and poetic genre – “*shuochang yinyue*” or “*shuochang*”. There is a story and singing on the stage, accompanied by the music of a percussion instrument. These were the first examples of theatrical art. The founder of this musical genre is considered to be Xunzi (315 – 236 BC) (U Gen-Ir, 2011, p. 39). Xunzi believed that a person’s musical expression needed to be regulated so that joy and liveliness would not turn into chaos. Therefore, during the process of music creation, it is crucial to focus on elegance and simplicity: clarity is essential for texts, and refinement and simplicity are important for melodies.

The Zhou period was followed by the Qin dynasty (221 – 206 BC). Qin Shi Huangdi (“the Divine Lord”) self-invented title “emperor”, who was one-person executive, carried out monetary and writing system reforms, drafted end standards of weight and length, built the Great Wall of China and about 300 palaces and temples. There was much done to uplift culture and art, on the other hand, during this period, Confucianism was deadly abolished, and its supporters were persecuted. In this period, orchestras and orchestral music got a lot of play.

In the Han period (206 BC – AD 220), which changed the Qin dynasty, Confucianism returned and remained the state ideology of China until the 1911 Xinhai Revolution. A significant event of this period for the development of music in the country was the founding of Yuefu, the Chinese Imperial Music Bureau in 112 BC. The term “*yuefu*” means “lyrics”. There are ancient ritual chants, folk songs created in the Han period, author’s songs in folkstyle (Kravtsova, 1983). The Bureau had musical groups that included singers and dancers from different

regions of China (about 800 people). It dealt with all aspects of the Empire's musical life as researching, creativity, performance, and directing. The Bureau was charged to classify music and systematise the rules and procedures for performing sacred and social ceremonies. Ritual chants were created, folk songs were collected and processed. During this period, the author's songs in the folk style of different genres (love, labour, even rebellious) existed. In the late Han social songs, there were anacreontic and fairy-tale themes (Anuchyna, 2005). In the history of the Han dynasty, the Yuefu Music Bureau had existed for 106 years. In the years since, the tradition was maintained: in China, at the Imperial court, there were always specialised institutions that were concerned with the music.

From about the middle of the 3rd century, Taoism had the greatest influence on Chinese culture, the founder of which is considered to be the old master Lao Tzu. At the focus of his doctrine is the concept of the *Tao* ("Path"), to which the whole world is subordinate and which is the basis and source of all things, constantly moving, obeying natural necessity. A person should not interfere with the natural course of life by their actions; otherwise, they will cause chaos. Taoism recognised the cosmological origin of music and its influence on nature. It was believed that culture, and music, in particular, can lead to a distortion of human nature, causing emotions, desires, thereby preventing the merging mentioned above with the Tao. Real music should bring a person to a state of purity and peace, and for this, the beauty of sound should be high, affirm the unity of nature and man (Vasilchenko, 2013).

The Great Silk Road and cultural exchange with the Middle East and India peoples contributed to the development and enrichment of Chinese music. New ideas, themes, and musical instruments were emerging in Chinese culture. The history of the Great Silk Road is also connected with the spread of Buddhism in China. The traditions of the Han Empire with its Confucian worldview, which incorporated many elements of other systems, did not give Buddhism enough space to spread successfully. As a result, Buddhism was adapted to the peculiarities of Chinese culture, and it became perceived by many as a system of views that does not contradict traditional Chinese ideology. New ties between China and other countries gave rise to the flourishing of folk music, especially folk songs. The song genre "*xianghege*" appeared, which collected all the songs of the peoples of North China. Qin music was actively developing and the foundations of "*guchui*" – military music by a trap brass orchestra. The melodies of military songs were based on folk melodies. Thus, the Chief musician of the Bureau, Li Yannian, composed "new songs" – "*xin ge*" for a military orchestra (U Gen-Ir, 2011, p. 48).

In the 6th century, "You Lan" or "Secluded Orchid" by the composer Qiu Ming was composed for the *qin*, and there was music in the form of dialogues that included Chinese songs and dances. An interesting musical manuscript for the pipa stringed instrument (the 7th century) was found in the Buddhist temple of Dunhuang. During this period, the role of the orchestral part was actively developing in music, and new musical instruments appeared. During the 13th – 14th centuries, two musical styles were distinguished: Northern (heroic moods, heptatonic scales) and southern music schools (strict rules of composition,

pentatonic scales). Since the 17th century, there had been certain democratisation of Chinese music, folk song culture and Jingjūs, local theatre and music performances were actively developing. In the 18th – 19th centuries, *Shi fan xue* orchestral music took an important place in China. There were European-type orchestras too.

At the beginning of the 20th century, contacts with other countries were expanding. Musicians got music education in the European tradition outside of China. Most of them, having mastered Western professional music, remained under the influence of traditional Chinese music. The reform of school education in China (when music was first introduced as a compulsory subject in the curriculum) gave rise to the development of a new vocal genre – the School Song (“*xuetang yuege*”). After the 1911 Revolution, when the rule of the Qing dynasty was put to an end, the European music knowledge took place. The European notation system was being introduced, and attempts were being made to adapt Western music to Chinese culture. Since 1931, the military conflict with Japan had caused the rise of the Patriotic Movement in the circles of musicians and the creation of *inyue*, *Patriotic songs*. For song performance, there was a musical form of *Tanci* – a rhymed story with rhythmic figures, where the narration is together with singing and playing stringed musical instruments. Later, *tanci* followed modern forms of *baojuan* and various forms of *dagu*. In 1949 – 1956, China created a system of music education, started conservatories, and developed all areas of music. During this period, well-known composers Ding Shande, Li Yinghai, Lu Zhuang, Hubei Huang, Du Qian, Wang Peiyuan, Jiang Qu-Xin, San Tong, Wang Lishan, and others were actively working. (Den Kai Iuan, 2015). The period of the Cultural Revolution was quite difficult for the development of classical Chinese music. Unable to develop this direction, the musicians actively worked with folk songs and folklore of outlying provinces. Since the early 1970s, there had been a return to traditional melodies from revolutionary songs based on slogans. In 1972, the anthology “New Songs of the Battlefield” was published, which became an annual publication in the next five years. The new reform policy of the government (the end of the 1970s) contributed to the emergence of a “new wave” in music, whose representatives, using Western methods of composition, originally reproduced the life of China, creating a modern musical style. Among the famous figures of the “new wave” were composers Zhao Xiaosheng, Wang Lixan, and Chuan Zhihao. Late 20th – early 21st century is rightly considered to be the golden period of all genres of Chinese professional music.

Conclusions

Therefore, the origins of Chinese musical culture are ritual song and dance rites dedicated to the harvest and sacrifice to the gods as a means of communicating with the forces of nature and later repeated in court and temple traditions. At the beginning musical instruments were the wind, and the Chinese musical language had a simple rhythm built on a single voice, then later social music occurred, where singing, music and dance were combined. As a result, by

the time of the early Western Zhou period (the 11th – 3rd centuries BC), a music institution was created, which started a school of music and dance. Music took a philosophical content in the late Eastern Zhou period (770 – 256 BC) following the emergence and spread of Confucianism and Taoism. In particular, Confucianism had the idea of a combination of female and male principles in music and little to reflect the harmony in nature. An important mission of music was seen in the state ruling, because it influenced the fostering of mores in society. Also, the founder of Taoism, Lao Tzu, professing spiritual self-improvement, simplicity and naturalness, believed that music should promote a positive emotional state of a person and a harmony with nature.

During the Han period, due to the cultural influence of India and other Middle Eastern countries, Buddhism spread in China, and new musical instruments appeared. During this period, Chinese musical culture was influenced by philosophical trends based on the Lao-Buddhist vision. They addressed research issues in music, namely classification (classical and folk), rules for conducting ceremonies and ritual rites. An outstanding achievement was the collection and adaptation of folk songs. There were new poetic genres as “yuefu”, song genre “xianghege”, backgrounds for military music “guchui”.

In the 6th – 7th century, music for qin and pipa was composed, and new forms of dialogue were used, including songs and dances. Orchestral parts were developing. There were new musical instruments. During the 11th – 13th centuries, musical styles were divided into Northern (heroic moods, heptatonic scales) and southern (strict rules of composition, pentatonic scales). Since the 17th century, Chinese music has been introduced as folk songs. Musical and theatrical performances jingju were getting popular. Orchestral music shi fan xue hold a high position. At the same time (the 18th – 19th century), Chinese musicians adopted European instruments and performed European music following the colonisation policy. Changes had been taking place in the vocal art, where the so-called musical form tanci had appeared. In the 20th century, Chinese professional music was formed, and the system of music education was developed. There was a search in the musical style to emphasise the national basis. Chinese composers in their original works combine national and stylistic origins with models of European music, thus creating their own nationally coloured style.

Chinese rulers have always recognised music as an essential component of social life, which directly shapes reality and plays a significant role in the organisation of society. That is why traditions in Chinese music are secular.

The issue of the influence of the worldview system of Ancient China on the music of Eastern countries also requires further study.

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ЕТАПИ ФОРМУВАННЯ МУЗИЧНИХ ТРАДИЦІЙ КИТАЮ

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Метою статті є аналіз розвитку світоглядної системи Стародавнього Китаю, зокрема філософії, що безпосередньо визначала культурні та музичні традиції країни. Методологія дослідження полягає у використанні історичного та біографічного методів у вивченні даної тематики. Досліджено дії світогляду Стародавнього Китаю на музичні традиції країни. Виокремлено історичні імена філософів, які найбільше вплинули на розвиток музичного мистецтва та освіти, що також позначилось на культурних традиціях.

Висновки. Доведено, що виникнення музичної культури Китаю спричинене виконанням ритуальних пісенно-танцювальних обрядів під час роботи, згодом вона відтворилася у придворних та храмових традиціях. Внаслідок цього було створене Музичне відомство, завдяки якому відкрили музичну школу з підготовки музики і танців в епоху Ранньої (Західної) Чжоу (11 – 3 ст. до н. е.). Філософського змісту музика почала набувати в епоху Пізньої (Східної) Чжоу (770 – 256 рр. до н. е.), чому сприяло виникнення та поширення конфуціанства і даосизму. В епоху Хань завдяки культурному впливу Індії та інших країн Близького Сходу в Китаї поширюється буддизм та з'являються нові музичні інструменти.

У 6 – 7 ст. складаються музичні твори для інструментів цинь і піпа, що пишуться у формі діалогів, які включають пісні та танці; починає зростати роль оркестрової партії. Протягом 11 – 13 ст. музичні стилі поділилися на північний (героїчні настрої, семиступеневі лади) та південний (суворі правила композиції, пентатонічні лади). Із 17 ст. китайська музика стає народнопісенною. Набувають популярності театральні-сценічні вистави – цзінцзюй. Активно розвивається оркестрове музикування – ши фань гу. У 18 – 19 ст. китайські музиканти уже використовують європейські інструменти та виконують європейські музичні твори. Зміни відбуваються і у вокальному мистецтві, де з'явилась так звана музична форма – таньци.

У 20 ст. формується китайська професійна музика, розвивається система музичної освіти. Відбуваються пошуки в музичній стилістиці з метою підкреслення національної основи. Китайські композитори в оригінальних творах поєднують національно-стилістичні витоки з моделями європейської музики, чим створюють свій національно забарвлений стиль.

Ключові слова: світоглядна система Китаю; музичне мистецтво; культурні традиції; філософія країни.

ЭТАПЫ ФОРМИРОВАНИЯ МУЗЫКАЛЬНЫХ ТРАДИЦИЙ КИТАЯ

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Целью статьи является анализ развития мировоззренческой системы древнего Китая, в частности философии, которая непосредственно определяла культурные и музыкальные традиции страны. Методология исследования заключается в использовании исторического и биографического методов в изучении данной тематики. Исследованы действия мировоззрения Древнего Китая на музыкальные традиции страны. Выделены исторические имена философов, оказавших наибольшее влияние на развитие музыкального искусства и образования, что также отразилось на культурных традициях.

Выводы. Доказано, что возникновению музыкальной культуры Китая содействовало выполнение ритуальных песенно-танцевальных обрядов во время работы, впоследствии она отразилась в придворных и храмовых традициях. Вследствие этого было создано Музыкальное ведомство, благодаря которому открыли музыкальную школу по подготовке музыки и танцев в эпоху Ранней (Западной) Чжоу (11 – 3 вв. до н. э.). Философское содержание музыка начала приобретать в эпоху Поздней (Восточной) Чжоу (770 – 256 гг. до н. э.), чему способствовало возникновение и распространение конфуцианства и даосизма. В эпоху Хань благодаря культурному влиянию Индии и других стран Ближнего Востока в Китае распространяется буддизм и появляются новые музыкальные инструменты.

В 6 – 7 вв. создаются музыкальные произведения для инструментов цинь и пипа, которые пишутся в форме диалогов, включающих песни и танцы; возрастает роль оркестровой партии. В течение 11 – 13 вв. музыкальные стили разделились на северный (героические настроения, семиступенчатые лады) и южный (строгие правила композиции, пентатоничные лады). С 17 в. китайская музыка становится народнопесенной. Приобретают популярность театрально-сценические представления – цзинцзюй. Значительное развитие получает оркестровое музицирование – ши фань ю. В 18 – 19 вв. китайские музыканты уже используют европейские инструменты и исполняют европейские музыкальные произведения. Изменения происходят и в вокальном искусстве, где появилась так называемая музыкальная форма – таньцы.

В 20 в. формируется китайская профессиональная музыка, развивается система музыкального образования. Происходят поиски в музыкальной стилистике с целью подчеркивания национальной основы. Китайские композиторы в оригинальных произведениях сочетают национально-стилистические истоки с моделями европейской музыки, чем создают свой национально окрашенный стиль.

Ключевые слова: мировоззренческая система Китая; музыкальное искусство; культурные традиции; философия страны.

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AESTHETICS OF MODERNITY AT THE TURN OF THE CENTURY: MODERN – POSTMODERN – HYPERMODERN – METAMODERN

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The purpose of the article is to analyse the interpretations and transformational processes of the definition of “aesthetics of modernity” in the culturological thought at the end of the 20th – early 21st centuries. To this end, the study applies methods of critical analysis, contextualism, as well as a methodology relevant to the systematic culturological approach, including the method of synthesis and the system method. The scientific novelty of the work lies in the fact that the transformation of the aesthetic images of modernity in the applied culturological science has been analysed. Conclusions. It has been demonstrated that new postulates of aesthetic values are formed in the cultural and artistic environment and only later are comprehended and institutionalized by the rest of the society. The main characteristic of the “modernity” of the turn of the century is its accelerated variability. The study demonstrates the transformation of aesthetic values, which occurs between the creation of original modifications, the social purpose of art (modern), quoting, general pluralism, asociality, chaotic or transitivity (postmodern), the loss of corporeality, the total acceleration, consumption culture (hypermodern), ultimately returning to normal practices, but in the conditions of hyper-accelerated time. Metamodern is considered as the boldest attempt to comprehend modernity, using the concept of “structure of feeling” as a state of being here and now before its comprehension. It should be noted that the number of non-traditional approaches to the system of knowledge, practising the use of chaos theory is growing. It is proved that the understanding of the artistic direction precedes the definition of the time period, used as a colourful definition of modernity, which has not yet become a historical epoch. In each of the periods, understanding of novelty has no total characteristics, and is determined by diffusion, invasiveness, combining simultaneously the features of old and new, but each time in a new capacity. Before being legalized in scientific theories, each of the variants of modernity was structured primarily in artistic practices and, having reached an agreement with the general public opinion, lost its relevance in the sense of aesthetic newness. Each time we use a new prefix, we agree with the statement that society, along with the idea of modernity, has changed.

Keywords: aesthetics of modernity; transformational processes; modern; postmodern; hypermodern; metamodern.

Introduction

The interpretation of the “modernity” in the light of aesthetics is important for understanding of various aspects of human being, including the definition of cultural and art processes and practices.

The actual contents and context of modernity in each historical era requires more complex and more combined definitions which sometimes integrate quite opposite factors. And the differences in interpretation depend on geographical, political and cultural features of individual scientific schools. There is uncertainty in the way of writing and use of terminology, which indicates the fluidity of cultural periods and their heterogeneity, the introduction of special terms in every day practices.

Therefore, the scientific discourse related to the interpretation and transformation of the aesthetic through the perspective of the understanding of the modernity (the end of the 20th – the first quarter of the 21st centuries) becomes *relevant*. The identified issues have also led to the choice of sources and personalities associated with time frames and cultural definitions.

A large number of foreign and domestic theoretical works, which deals with postmodernity and are characterized by a variety of methodological approaches, are related to the national schools (centre or periphery), cultural traditions (Europe, the USA, post-Soviet states), areas of expression in the fields of art, exact sciences or humanities.

The issue of the separation of the aesthetic in the sense of modernity is primarily related to the name of Charles Baudelaire. In the 20th century the theory of postmodernism was institutionalized mainly in the works of French and American philosophers: Jean-Francois Lyotard (1995), Jacques Derrida (2001), Jean Baudrillard (2002); later Reinhart Koselleck (2005), Wolfgang Iser (2004). Arthur Kroker and David Cook (1986), John Armitage (1999), Paul Virilio (2002), Gilles Lipovetsky (2015) consider the transformation of modern, hypermodern, metamodern.

As to domestic researchers, the issue of postmodernism and a number of aesthetic views of that time was expressed for the first time by the Ukrainian writer and editor-in-chief of “Pleroma” magazine, Volodymyr Yeshkiliev (1998), some of the author’s recent writings have focus on hypermodern issues. He claims that “a person simultaneously remains a creation, invention and instrument of the culture created by him” and states that “authority cannot (and will not be able to) control a person in all its manifestations”, the example of which is “online democracies” of hypermodern or “proxy democracy” of authoritarian regimes that rely on electorate affected by NLP technologies”. Today, people with smart phones want to create political performances and design new identities (Yeshkiliev, 2020).

The monograph by Orest Losyk contains reviews and translation of Western European critical literature, emphasizes the importance of artistic practices in the formation of postmodernism and defines a postmodern interpretation of freedom which is interpreted as an active civil, public and private position of a person (Losyk, 2016, p. 302).

The works of Aleksander Zbrzezny are devoted to the issues of understanding of “modernity” (Zbrzezny, 2014). Aleksandr Pavlov notes that neither a term (sociology of hypermodernism) nor its meaningful content is popular with other philosophers and culturologists, which makes hypermodernism at best a weak alternative to postmodernism (Pavlov, 2019, p. 29).

Despite the large amount of research, it should be noted that most authors focus their attention on criticism, therefore, the theoretical question of understanding of the development of the aesthetics of modernity requires specification, comprehension and arrangement.

Purpose of the article

To analyse the interpretations and transformational processes of the definition of “aesthetics of modernity” in the culturological thought at the end of the 20th – early 21st centuries.

The study applies methods of critical analysis, contextualism, as well as a methodology relevant to the systematic culturological approach, including the method of synthesis and the systemic method. The scientific sources are analysed with the help of these methods, the existing theories as to the understanding of the aesthetics of modernity, its images and transformation processes are collected and validated. Based on the analysis of the world scientific discourse, the transformation of the aesthetic images of modernity in the applied culturological science is analysed.

Main research material

The intention to conceptualize the modernity is associated with a natural desire to arrange, rationalize, and search for the foundations of their own existence. In philosophical and cultural science, “modernity” is interpreted as a qualitatively new stage, different from the previous one. In this dissociation from the “past”, the understanding of the aesthetics of “modernity” is somewhat conditional since art and creativity, in a broad sense, always relies on previous experience and tradition. It is important to understand that in different countries, the generational boundaries, as well as the division into periods of stylistic trends, are significantly shifted.

German scientist in the field of historiosophy Reinhart Koselleck (2005) explores the conceptual field of “modernity”, considering it in synchrony and desynchrony areas, so, by his definition, each story was, is and will be the history of modernity (p. 259). The scientist considers the values of progress: emancipation, acceleration, and democracy as the key factors that distinguish the “newest”. The new, in his opinion, is not necessarily new in essence, but only in form (Koselleck, 2005, p. 251). G. H. Lewes identified the level of a “new”, connecting it with the level of results and the level of emergents when “components of the “new” are not present in the “old” in sufficient fullness of its attributes” (Yeshkiliev, 1998).

According to Charles Baudelaire, *modernité* does not mean a historical time (epoch), but the understanding of the nature of Beauty. Those who “delve into

the past, lose the memory of the present, renounce the values and privileges of the actual moment are mistaken, because nearly all our originality comes from the print that time leaves on our impressions” (Losyk, 2016, p. 29). However, while emphasizing the lightening of the moment, of momentary time, of actuality, Baudelaire also insists on the primacy of eternity as the distinct direction of the actual.

Anna Sydor (2014), looking for domestic interpretation of Baudelaire’s understanding of modernity, compares the dictionary interpretation of French *modernité* with the synonym “modernism” (p.103); however, she notes that the Ukrainian and French understanding of the concept of “modernism” is narrower and is used to denote a specific style direction of the late 19th – early 20th centuries, while “...*modernité* rather means the modern era, reality, modern life”. This term is derived from the late Latin *modernus*, in the sense of “actual”, which, in turn, originated from the Latin word *modo* (“just, recently”)...”.

It should be noted that the French word *contemporanéité*, which is also a noun that means the quality, condition, character of what is considered to be modern, is the analogue to the French word *modernité* (CNRTL, n.d). The same dictionary lists synonyms for “modern” – *simultanéité*, *synchronie*, which mean – “simultaneous”, “synchronous”, *présent* – “present”. The etymology of the French adjective *contemporain* comes from the Latin word contemporaneous, cum tempus, the English word *contemporary* – means “modern”, but has several interpretations:

- belonging to the same period of time, contemporary;
- of about the same age, occurring at the present time, current.

In this article we are considering many variants of spelling of the terms that occur in the Ukrainian language: modern, modernity, modernism, postmodern, postmodernism; with a capital letter; separately – post modernism, with a hyphen – post-modernism. Analysing the way of their use in texts, it is difficult to notice the difference in the definition. Postmodern and postmodernism, hypermodern, hypermodernism are often used simultaneously as synonyms in the same text (Pavlov, 2019, p. 21), although, when “modern” denotes the historical period, we write it with a capital letter, whereas, art style – with a small letter, a cultural and intellectual direction – with the suffix “-ism” (Gutculiak, 2016). We use the original author’s spelling of terms in quotations in a definite study. In our own definitions, we avoid the capital letter, which assigns to modernity the understanding of chronologically passed and institutionalized; historical time.

Polish dictionaries provide several variants of words to describe modernity (*nowoczesność*, *współczesność*, *ponowoczesność*, *post-ponowoczesność*), but among all synonyms, the most common is *nowoczesność*, which means ‘an ideological and spiritual attitude aimed at updating the lost, traditional self-consciousness’ (Losyk, 2016, p. 19). Aleksander Zbrzezny (2014) denies *nowoczesność* as a historical epoch, but treats it as a special form, or rather a way of functioning of culture and society (p. 237).

- Volodymyr Yeshkiliev defines the *new* according to three hierarchical levels:
- just new (results);

- qualitatively new (emergents);
- completely new. And notes with scepticism that “... *in contemporary art* (the 90’s of the 20th century – Author’s notes) the fundamentally new... is possible only under the circumstances that themselves are qualitatively new in the beyond-art spheres of life (a change of “aion” according to C. G. Jung, apocalyptic transformations of existing)...” (Yeshkiliev, 1998).

The aesthetic understanding of *modernity* as *postmodernity* is associated with many sometimes radically distinctive features. The first cases of the term usage do not have a common determinant of qualitative characteristics, they relate to a separate use, or the individual arts, or the issues of aesthetics, politics; they are not characterized by a stable link to the general chronology. The beginning of dating of the “postmodern” discourse is connected with the prism of ideas that were extended in circles of North American literary criticism in the 1950s and 1960s, wherefrom they were spread to art criticism and, at the same time, art in the 1970s (Losyk, 2016, p. 58). It was only in the next decade that these ideas were formed in the world-view sciences – philosophy, aesthetics, sociology, political science, anthropology, history, theology, etc. In Eastern European countries, the debate about the legitimization of postmodernism as a cultural phenomenon for objective reasons began in the late 1990s and continues actively to this day. The number of supporters of postmodern modernity, as well as its antagonists, is huge, certified by thousands of bibliographies, as well as the widespread use of the term in everyday practice. Nonconformists and the Underground culture are trying to attract creativity to the postmodern.

At first, the discussion around postmodernism was defined as “*the sad fall of the wave after the majestic crest of modernity*” (Welsch, 2004, p. 28), but soon postmodernism became associated with democracy and pluralism, which bridges the gap between high art and mass culture, critics and the public, professionals and amateurs. Postmodern declares new opportunities, the new in the growth of diversity. To understand the transformation processes of the aesthetic representation of the *new*, it should be noted that “...*postmodern discourse is not based on the assertion of the emergent originality of its modifications and agrees with the “situation of quoting”, that is, making simply “new”*” (Yeshkiliev, 1998).

Postmodern art practice is implemented in two ways: hermetic conceptualism declares deconstruction, the philosophy of emptiness, notes the vulnerability of the world; mass culture and pop art, on the other hand, promote a comfortable stay in society, which displaces the elite and the mass, provides everyone with equal access to art and other benefits. Postmodern irony accompanies both directions simultaneously, amusing culture is used to overcome fear, and self-irony is used as an attempt to rehabilitate one’s own culture and its achievements.

At the end of the second decade of the 21st century, the use of the term “postmodernism” is unacceptable in the context of defining the aesthetic foundations of modernity, because it has required an attribute of a specific chronology. Describing the era of total digitalization, presence and terrorism, the most common are new temporal categories that denote an alternative to postmodern – the generalized term *post-postmodern* (Hutcheon, 2002). The fragmentary

definitions are employed in the contexts: *performatism*, *automodern*, *digitimodern*, *altermodern*, *renovalism*, and more global: *hypermodern*, *transmodern*, *meta-modern*.

The concept of Western European society as hypermodern was proposed by Gilles Lipovetsky (Lipovetsky, 2015), but, as in the case of postmodernism, the use of the term and variations in understanding has appeared long before (Kroker & Cook, 1986, p. 8). In the understanding of Kroker and Cook, postmodernism is not the beginning of something new or the end of something old. This is a catastrophe that will become possible because of the entertainment, the implosion of modern culture. Their category of panic is accompanied by degradation in all spheres of culture and politics (Kroker & Cook, 1986, p. 247). Describing modernity, the authors pay much attention to the human body, predicting its transformation in the direction of complete rejection of the body (Kroker & Cook, 1986, pp. 20-34). Ivan Varga simultaneously discusses the relationship of all “-isms”. In his opinion, just as modernity did not distance itself from pre-modernity, postmodern had a lot in common with modern – hypermodern is organically connected with postmodern, even strengthening the characteristics of the latter. In public presentations of the body, there is a return of pre-modern practices: the use of decoration in the form of tattoos, piercing, and so on. However, these practices do not bear signs of sociality, on the contrary, they distinguish an individual from the society, and are the sign of its instability (Varga, 2005, pp. 211-212). In Varga’s opinion, hypermodern society uses technology to operate with possibilities outside the human body that were not previously available, virtuality excludes corporeality, and the body becomes a simulacrum.

Exploring the media, John Armitage (Armitage, 1999) refers to the works of Paul Virilio, who, describing the culture of modernity, the role of the United State’s policy in it, noted that the latest war was speed, acceleration. Acceleration of communications leads to compaction of real time. The space factor is changed by the time, and the material is replaced by the immaterial. Relevant for today “*There is no longer “here”, but there is “now”*” (Virilio, 2002, pp. 92-93). Armitage predicts an ecological catastrophe that would give birth to a new culture, and in Virilio’s works the prefix “hyper-” is identical to “super-”, so the society is still in *modernity* (Armitage, 1999, p. 26). Hypermodern is associated not only with the body, but with the definition of culture.

In the “Aestheticization of the world”, the theory of hypermodernity acquires a positive meaning through the formulation of “*transaesthetics*”, which is considered in the context of commercial and popular art (Pavlov, 2019, p. 28). Reflections on hypermodern are formed around the issues about the phenomenon of hyper consumption, but Lipovetsky sees a positive thing in the unlimited consumerism in the fact that it ultimately leads to the need for cultural creation.

Describing the problem of resistance to hypermodern technologies, Volodymyr Yeshkiliev (2020) notes that “*...democracy often takes the majority’s side on issues where the majority has never been, is not and will not be right (for example, in the sphere of cultural tastes or creative experiments)*”.

In the general scientific discourse on the status of modernity, perhaps the most discussed concept is *metamodern*, which starts with a specific aesthetic definition, originated in *transmodernism*, and has been formulated into a full-fledged socio-cultural paradigm, where the term *oscillation* means fluctuations between enthusiasm and irony. Timotheus Vermeulen and Robin van den Akker criticize all previous attempts to formulate “-isms”, and formulate “Structure of feeling” as *metamodern*. The prefix “meta-” simultaneously reflects the understanding of “together”, “between” and “beyond”: epistemologically, metamodernism is “together with” (post)modernism, ontologically “between” (post)modernism and historically “beyond” (post)modernism. Sensuality is controlled by the subjects themselves, which consciously agree to self-deception (Vermeulen & Akker, 2010, p. 4).

The theory of metamodern from the sphere of art and culture gradually seeps into the sphere of scientific research. In the essay “Metamodern View of Science”, Hanzhi Freinacht (2018) reflects on the absurdity of the traditional methods of knowledge, since modernity tends to expect the unexpected. The metamodern theory is actively discussed not only in Europe and America, but also in the post-Soviet space, including Ukraine, where the Ukrainian translation of the “Manifesto” was presented in 2016. The characteristics of the new modernity include: logic of binarism, naivety, fundamental incompleteness, the cessation of the search for aesthetic and plastic absolute in favour of the study of the variable boundaries of art and the limits of knowledge. The absence or unacceptability of known cultural and philosophical methods for understanding of the new modernity is proposed to supplement with new ones at the intersection of art and science, not only in the sense of exact sciences (art & science), but also in the humanities (art & studies), quoting: “*We should embrace the scientific-poetic synthesis and informed naivety of a magical realism. Error breeds sense*” (Turner & Labaff, 2016). The modern researcher is also an artist, whose scientific work is personal creative experience at each moment of time, and the main task is to construct atmospheres as the creation of conditions for living a certain sensory experience in spite of language constructions that are currently imperfect in terms of understanding modernity.

Conclusions

Thus, new postulates of aesthetic values are formed in the cultural and artistic environment and only later are comprehended and institutionalized by the rest of the society. The main characteristic of the “modernity” of the turn of the century is its accelerated variability. Therefore, the transformation of aesthetic values occurs between the creation of original modifications, the social purpose of art (modern), quoting, general pluralism, asociality, chaotic or transitivity (postmodern), the loss of corporeality, the total acceleration, consumption culture (hypermodern), ultimately returning to normal practices, but in the conditions of hyper-accelerated time. Metamodern is the boldest attempt to comprehend modernity, using the concept of “structure of feeling” as a state of being here and now before its comprehension. It should be noted that the

number of non-traditional approaches to the system of knowledge, practicing the use of chaos theory is growing.

It is proved that the understanding of the artistic direction precedes the definition of the time period, used as a colourful definition of modernity, which has not yet become a historical epoch. In each of the periods, understanding of novelty has no total characteristics, and is determined by diffusion, invasiveness, combining simultaneously the features of old and new, but each time in a new capacity. Before being legalized in scientific theories, each of the variants of modernity was structured primarily in artistic practices and, having reached an agreement with the general public opinion, lost its relevance in the sense of aesthetic newness. Each time we use a new prefix, we agree with the statement that society, along with the idea of modernity, has changed.

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**ЕСТЕТИКА СУЧАСНОСТІ НА ЗЛАМІ ТИСЯЧОЛІТЬ:
МОДЕРН – ПОСТМОДЕРН – ГІПЕРМОДЕРН – МЕТАМОДЕРН**

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Метою статті є аналіз інтерпретації та трансформаційні процеси визначення «естетики сучасності» у культурологічній думці наприкінці ХХ – початку ХХІ століття. Для досягнення мети були використані методи критичного аналізу, контекстуалізму, а також методологія, відповідна системному культурологічному підходові, в тому числі метод синтезу та системний метод. Наукова новизна полягає в тому, що прослідковано трансформацію естетичних образів сучасності в прикладній культурологічній науці. Висновки. З'ясовано, що нові постулати естетичних цінностей формуються у культурно-мистецькому середовищі і лише згодом осмислюються, інституалізуються рештою соціуму. Основна характеристика «сучасності» зламу тисячоліть – її прискорена змінність. Визначено трансформацію естетичних цінностей, яка відбувається поміж творенням оригінальних модифікацій, соціальним призначенням мистецтва (модерн), цитуванням, загальним плюралізмом, асоціальністю, хаотичністю чи перехідністю (постмодерн), втратою тілесності, тотальним прискоренням, споживацькою культурою (гіпермодерн), зрештою поверненням до звичаєвих практик, однак в умовах гіперприскореного часу. Метамодерн уявляємо найсміливішою спробою осмислити сучасність, використовуючи концепцію «структури відчуттів» як стану перебування тут і зараз до його осмислення. Відзначимо зростання кількості нетрадиційних підходів до системи пізнання, що практикують використання теорії хаосу.

Доведено, що розуміння мистецького напряму передувє визначенню часового періоду, вживається як колоритне означення сучасності, що ще не стала історичною добою. У кожен із періодів розуміння новизни не має тотальної характеристики, а відзначається дифузністю, інвазійністю, поєднуючи одночасно риси старого та новітнього, однак щоразу у новішій якості. Перш ніж узаконитись у наукових теоріях, кожен із варіантів модерну структуризувався найперше у мистецьких практиках і, дійшовши до порозуміння із загальною суспільною думкою, втрачав актуальність у сенсі естетичного нового. Щоразу використовуючи новий префікс, ми тим самим погоджуємось на твердження, що суспільство, а разом із ним і уявлення про сучасність змінилися.

Ключові слова: естетика сучасності; трансформаційні процеси; модерн; постмодерн; гіпермодерн; метамодерн.

ЭСТЕТИКА СОВРЕМЕННОСТИ НА СТЫКЕ ТЫСЯЧЕЛЕТИЙ: МОДЕРН – ПОСТМОДЕРН – ГИПЕРМОДЕРН – МЕТАМОДЕРН

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Целью статьи является анализ интерпретации и трансформационные процессы определения «эстетики современности» в культурологической мысли в конце XX – начале XXI века. Для достижения цели были использованы методы критического анализа, контекстуализма, а также методология, соответствующая системному культурологическому подходу, в том числе метод синтеза и системный метод. Научная новизна заключается в том, что прослежена трансформация эстетических образов современности в прикладной культурологической науке.

Выводы. Выяснено, что новые постулаты эстетических ценностей формируются в культурно-художественной среде и только потом осмысливаются, институализируются остальным социумом. Основная характеристика «современности» перелома тысячелетий – ее ускоренная изменчивость. Определена трансформация эстетических ценностей, которая происходит между созданием оригинальных модификаций, социальным назначением искусства (модерн), цитированием, общим плюрализмом, асоциальностью, хаотичностью или переходностью (постмодерн), потерей телесности, полным ускорением, потребительской культурой (гипермодерн), в конце концов возвращением к традиционным практикам, однако в условиях гиперускоренного времени. Метамодерн представляем смелой попыткой осмыслить современность, используя концепцию «структуры ощущений» как состояния пребывания здесь и сейчас к его осмыслению. Отметим рост числа нетрадиционных подходов к системе познания, практикующим использование теории хаоса. Доказано, что понимание художественного направления предшествует определению временного периода, используется как колоритное определение современности, которая еще не стала исторической эпохой. В каждый из периодов понимание новизны не имеет полной характеристики, а отмечается диффузностью, инвазивностью, объединяя одновременно черты старого и нового, однако каждый раз в более новом качестве. Прежде чем узакониться в научных теориях, каждый из вариантов модерна структурировался сначала в художественных практиках и, дойдя до понимания с общим общественным мнением, терял актуальность в смысле эстетического нового. Каждый раз используя новый префикс, мы тем самым соглашаемся на утверждение, что общество, а вместе с ним и представление о современности изменились.

Ключевые слова: эстетика современности; трансформационные процессы; модерн; постмодерн; гипермодерн; метамодерн.

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**EVOLUTION AND DEVELOPMENT OF MUSEUM EXHIBITION DISPLAY:
HISTORICAL AND CULTURAL APPROACH**

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The purpose of the article is to explore and reveal the nature of the museum display by progress analysis of its structures through the historical and cultural uplift of humankind. We have used the method of analysis and synthesis to obtain effective results. Through the progress analysis of the individual structures, it is established that the museum display is the result of the evolution and constant transformation of the historical, political, and cultural environment. The synthesis method allowed us to consider the museum display cohesiveness of the separate items and determine its value for the formation of the overall modern cultural space. The scientific novelty of the results lies in the fact that for the first time the nature of the museum display as a separate phenomenon was revealed. We have retraced the historical origins and directions of its development in the digital era. Conclusions. According to the stated aim, we have found out that a museum exhibition display has passed a long way of its development. Since the collections of Ancient Greek temples, and the brilliant collections of Roman patricians, the exhibition has acquired some forms (a gallery, a cabinet, an antiquarium, a studiolo) and signs of the Renaissance concept-based public object and exhibition space, the Enlightenment academic environment and the Romantic national identity, which is actively turning into a virtual environment within the digital era. The main factors of influence on overall development and advancement of the museum displays are analysed.

Keywords: museum exhibition display; object and exhibition space; history of museum exhibition; the evolution of museum exhibition display.

Introduction

In the process of human development and active changes in sociocultural dynamics, a museum as a society-oriented institution undergoes constant changes and transformations. A museum display, which is organically involved with the formation of the general cultural process and is the result of evolution, is no exception. Although a museum display gained a foothold in the conscious-

ness of humankind only in the 17th century, it was acquiring its characteristics and principles of an organisation throughout its whole cultural development.

Both domestic and foreign scientists covered the issue of the history of formation and development of a museum display in their works. From the 2000s to the 2020s, several studies, dedicated to this topic, appeared in Ukraine. Among them is the work L. P. Velyka (2000), PhD in Art Studies. The author casually mentions that “there is a new understanding of the museum exhibition display in the special literature: it is viewed as a phenomenon and a creative cultural space, where new ideas, meanings, values that are significant for the progressive development of society are generated based on the subject cultural and historical heritage” (Velyka, 2000, p. 53). However, L. P. Velyka (2000) pays special attention to the study of the exhibition display as a syncretic art form.

In his research, D. V. Kepin (2008) puts forward the concept of creating exhibition displays on the history of primitive society, based on the sequence and inheritance of the human culture development (pp. 111-159). The researcher focuses on the features of displaying archaeological and primitive society history artefacts but does not consider the nature of a museum exhibition display. N. P. Borotkanych (2012), PhD in History, explores both the Museum of Cosmonautics as the scientific and technical museum and the specifics of space science and its display in the museum (pp. 186-198). The author highlights that it is difficult to exhibit space systems for they are large-sized, and it is impossible to display them for operational and the objects’ preservation features which make the exhibition short. Besides, N. P. Borotkanych superficially views a museum exhibition display as a separate category, but only in the scope of the S. P. Korolyov Museum of Cosmonautics. Besides, theoretical justifications on this subject are covered by foreign scientists also. In particular, T. P. Kalugina (2002), M. T. Maistrovskaia (2016), T. P. Poliakov (1989) study the principles of the museum exhibition display construction and the art of exhibition design. M. O. Nikishin (1989) and M. B. Gnedovskii (1987) focus their attention on the communication capabilities of a museum exhibition display. Still, scientists avoid the theme of its evolution as a separate phenomenon in their research.

Thus, the analysis of the publications mentioned above demonstrates several approaches to an understanding of a museum exhibition display. These are:

- a museum exhibition display as museum communication;
- a museum exhibition display as an individual art form, a museum exhibition display in the scope of the layout design development.

However, there are no works that would consider and reveal the nature of a museum exhibition display in detail. On top of that, the insufficient study of the problem makes it impossible to explore it and understand properly. This justifies the relevance of this research.

Purpose of the article

The purpose of the article is to explore and reveal the nature of the museum exhibition display by progress analysis of its structures through the historical and cultural uplift of humankind.

We have used the method of analysis and synthesis to obtain effective results. Through the progress analysis of the individual structures, it is established that the museum exhibition display is the result of the evolution and constant transformation of the historical, political, and cultural environment. The method of synthesis enabled us to consider a museum exhibition in the integrity of its separate elements and to determine their significance in the formation of the overall modern cultural space.

Main research material

– The origin of a museum exhibition is associated with the emergence of the “Mouseion” notion, which translated from Greek means “the temple, devoted to the Muses”. The museum is very similar to the temple. With the help of special means, museum objects and displays, in particular, the museum creates a specific environment in which a person would view the objects, change their emotional state and express their attitude to reality. This “temple” connection will be traced at all stages of the museum development and its exhibition environment. However, a museum exhibition should not be regarded as such, since the ancient Greek “muses” or “mouseions” represented themselves as the places of science and knowledge rather than the exhibition areas. This can be exemplified with the data provided by Strabo (1994), a late antique writer, who stated that “...the museum is a part of the Royal palaces; it has a place for walking, a “niche” and a large house where there is a common dining room for scientists belonging to the Museum. This collegium of scholars has not only the common property but also the priest ruler Musaeus, who used to be appointed by the kings and now – a numismatic cabinet (German: das Münzkabinett) for exhibiting medals and coins;

- a treasury (German: die Schatzkammer) for displaying precious stones;
- a cabinet of wonder (German: die Wunderkammer), a cabinet of rarities and curiosities of nature;
- a cabinet of curiosities (German: die Kunstkammer), a cabinet of artworks from the outstanding the Imperial Treasury.

Also, there were such proto-exhibition forms as an antiquarium (*from Latin*), the place where antique plastics were displayed, and a studiolo (*from Latin*). At first, a studiolo was represented as a place for leisure, providing access to a vast library. But later, paintings, sculptures, collections of gems and medals began to be displayed there (Maistrovskaia, 2016, p. 91).

The emergence of new exhibition forms in Renaissance culture, which made it possible to speak about the development of the object and exhibition space as a whole, provoked the emergence of such notions as “an idea”, “a meaning”, “a concept”. This can be explained by the fact that during the designing, the artist or architect begins to use a whole system of symbols according to a single basic idea, which also generates the principles of selection, grouping and interpretation of exhibits. “For instance, the construction of the Uffizi Gallery aimed at a combination of the greatness of the Medici House and the correct decoration of the gallery, the contemplation of which would please its visitors” (Iureneva, 2006, p. 89).

The change of historical epochs offers new approaches to the development and formation of a museum exhibition. The end of the 17th and the beginning of the 18th centuries are generally believed to have initiated the scientific revolution, which has radically changed the perception of the outside world by humans. Cabinets with collections of rarities, paintings, and sculptures were transformed into places of reflection and analysis of the surrounding reality. They satisfied the desire to know their owners but remained incomprehensible to most. The age of Enlightenment, aimed at making knowledge accessible to the general population, made its own adjustments to the “partially open” space of the museum. Thus, the first public museum in England is known to appear at the University of Oxford (the Ashmolean Museum) in 1683, and the museum of national significance that is the British Museum appeared in 1759. The first tour groups, which had the opportunity to get acquainted with their displays, were formed. Due to the need to explain the meaning of the exhibited items to the visitors, captions or museum labels began to be used. By reading them, visitors enter into communication with the exhibition display and with a specific museum exhibit. Thus, the subject, nature, origin, existence of the museum object became more understandable to them. This is proved by William Hutton’s, a bookseller, description of how he familiarised himself with the British Museum’s exhibition space in 1784. He noted there was a variety of objects in the museum, most of which were signed (Iureneva, 2006, p. 132). In the 18th century, simultaneously with the opening of museums in England, the achievements of European collectors and magnates of Germany, Italy, and France were gaining publicity.

However, the events at the beginning of the 19th century made their own adjustments to the development of the museum and a museum exhibition display in particular. They are associated with the campaigns of Napoleon Bonaparte to Europe, whose troops collected war trophies in the form of jewellery, paintings, sculptures, etc., all over the world. All the collected treasures were sent to the Louvre, where they were analysed and evaluated. In our opinion, it is the collection of a large number of objects of value in one place that has contributed to the emergence of a new principle of arranging artefacts, namely the “principle of historicism”, which enables placing valuables in accordance with certain historical epochs. The researcher T. Iureneva (Iureneva, 2006) underlines that on the first floor of the palace, the works of ancient art were exhibited. Further, there was the hall of the Romans, and only then the collections of Florence, Milan and Rome (pp. 176-177).

We assume that changes in the design of the museum’s object and exhibition space provoked the further fall of Napoleon’s Empire and the restitution of cultural values. The states that were gradually beginning to return collections and objects induced them with a certain symbolic meaning, that is the revival of the national idea and identity. All the returned collections became overall opened to visitors. The practice of paintings captioning and their grouping, according to national schools, appeared in the display design. At the same time, the interest in traditions contributed to the emergence of open-air museums to reveal the traditions and culture of a particular ethnic region as best as possible.

Therefore, the 19th century enriched the museum practice with new methods of display design, including the principle of historicism, grouping by schools, and the thematic principle of arranging exhibits. Meanwhile, the Romantic era contributed to the awareness of the humanity of its national roots and traditions.

At the beginning of the 20th century, the scientific and technological progress, which covered the entire territory of Europe, resulted in the world multi-industry exhibitions. This was due to the development of crafts, new construction technologies, architecture, and structures in line with the challenges of the new art style, namely Modern Style. In the 20th century, along with the worldwide multi-industry exhibitions, the specialised ones began to be arranged. For example, the first exhibition on the occasion of the 11th All-Russian Archaeological Congress in Kyiv formed the basis for the creation of the modern National Museum of the History of Ukraine. Such an active exhibition practice needed a theoretical justification for the new experience in the exhibition spaces organisation. Therefore, along with the development of permanent and temporary exhibitions, the 20th century signified the rise of science and theoretical understanding of this phenomenon. Such science as museology was developed. It aimed to improve and describe previously acquired skills in constructing the object and exhibition space and the overall museum. Some studies and interpretations were dedicated to the concept of a museum exhibition display as a separate phenomenon. The principles of its design, methods of organisation, and scientific outlooks were evolved, which soon would continue to develop in a slightly different direction, such as digital technologies.

A modern museum exhibition display is definitely related to technologies and innovations. Nowadays, digital tools and resources make it possible for a range of visitors to access cultural heritage. It is mostly international Internet portals that enable viewing the exhibition displays of the museums all over the world. Among them are:

- Google-art, an art project of Google that provides a chance to visit the world's best museums and study various works of art in great detail;
- EUROPEANA, an international museum network that enables exploring the digital cultural products of Europe, such as exhibition displays of galleries, museums, archives and audiovisual collections;
- Images for the Future, a project that provides all who wish with the access to audiovisual cultural objects of the Netherlands through an online archive.

The creation of a modern museum exhibition display is conceivable without the use of multimedia technologies and resources. However, it should be kept in mind that excessive use of technical means can lead to distraction and reduction of the visitor's attention to a museum object. In our opinion, this issue requires a more detailed study and justification.

Conclusions

According to the stated aim, we have found out that a museum exhibition display has passed a long way of its development. Since the collections of An-

cient Greek temples, and the brilliant collections of Roman patricians, the exhibition has acquired some forms (a gallery, a cabinet, an antiquarium, a studiolo) and signs of the Renaissance concept-based public object and exhibition space, the Enlightenment academic environment and the Romantic national identity, which is actively turning into a virtual environment within the digital era. Based on the study of its historical evolution, we have managed to discover that the concept of a museum exhibition display is quite polystructural. A museum exhibition display is an artificially created object-spatial system, encompassing architecture, museum objects and collections, scientific and auxiliary materials, texts, virtual reproduction of museum objects and information technologies. Its creation is always based on a certain concept (a meaning, an idea).

The prospects for further research are to identify and study other factors influencing the formation of the modern museum space.

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СТАНОВЛЕННЯ ТА РОЗВИТОК МУЗЕЙНОЇ ЕКСПОЗИЦІЇ: ІСТОРИКО-КУЛЬТУРНИЙ ПІДХІД

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Мета статті – дослідити та розкрити природу музейної експозиції шляхом аналізу розвитку її окремих структур у процесі історичного та культурного піднесення людства. Методологія дослідження. Для отримання ефективних результатів було використано метод аналізу та синтезу. На прикладі аналізу розвитку окремих структур встановлено, що музейна експозиція є результатом еволюції та постійної трансформації історичного, політичного, культурного середовища. Метод синтезу дозволив розглянути музейну експозицію у цілісності її окремих елементів та визначити їх значення у формуванні сучасного культурного простору загалом. Наукова новизна результатів дослідження полягає в тому, що вперше було розкрито природу музейної експозиції як окремого явища. Прослідковано історичні витоки та визначено напрямки її розвитку в добу цифрових технологій та інновацій. Висновки. Відповідно до поставленої мети з'ясовано, що музейна експозиція пройшла тривалий шлях свого розвитку. Починаючи із храмових зібрань Давньої Греції, пишних колекцій римських патрицій, вона набула окремих форм (галерея, кабінет, антикваріум, студіоло) та ознак концептуально обґрунтованого публічного предметно-експозиційного простору в ренесансній культурі, науково-освітнього середовища в епоху Просвітництва та національно осмисленого явища в культурі доби романтизму, яке з розвитком цифрових технологій та ресурсів активно перетворюється на віртуальне середовище. Проаналізовано основні фактори впливу на розвиток та удосконалення музейної експозиції в цілому.

Ключові слова: музейна експозиція; предметно-експозиційне середовище; історія музейної експозиції; еволюція музейної експозиції.

СТАНОВЛЕНИЕ И РАЗВИТИЕ МУЗЕЙНОЙ ЭКСПОЗИЦИИ: ИСТОРИКО-КУЛЬТУРНЫЙ ПОДХОД

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Цель статьи – исследовать и раскрыть природу музейной экспозиции путем анализа развития ее отдельных структур в процессе исторического и культурного совершенствования человечества. Методология исследования. Для получения эффективных результатов был использован метод анализа и синтеза. На примере анализа развития отдельных структур было установлено, что музейная экспозиция является результатом эволюции и постоянной трансформации исторической, политической, культурной среды. Метод синтеза позволил рассмотреть музейную экспозицию в целостности ее отдельных элементов и определить их значение в формировании современного культурного пространства в целом. Научная новизна исследования заключается в том, что впервые была раскрыта природа музейной экспозиции как отдельного явления. Прослежены исторические истоки и определены направления ее развития во времена цифровых технологий и инноваций. Выводы. Согласно поставленной цели, выяснено, что музейная экспозиция прошла длительный путь своего развития. Начиная с храмовых собраний Древней Греции, пышных коллекций римских патрициев, она приобрела отдельные формы (галерея, кабинет, антиквариум, студиоло) и признаки концептуально обоснованного публичного предметно-экспозиционного пространства в ренессансной культуре, научно-образовательной среды в эпоху Просвещения и национально осмысленного явления в культуре эпохи романтизма, которое с развитием цифровых технологий и ресурсов активно превращается в виртуальную среду. Проанализированы основные факторы влияния на развитие и совершенствование музейной экспозиции в целом.

Ключевые слова: музейная экспозиция; предметно-экспозиционная среда; история музейной экспозиции; эволюция музейной экспозиции.

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**ECOLOGICAL CULTURE IN THE CONTEXT
OF THE CONCEPT OF SUSTAINABLE DEVELOPMENT:
THE UKRAINIAN REALITIES AND PROSPECTS**

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The purpose of the article is to identify the features of the development of ecological culture in the modern Ukrainian society according to the concept of the sustainable development. The research methodology is based on the use of the axiological method, which provided the harmonization of knowledge, moral and spiritual development of a person, and contributed to the identification of a personal perception of nature as self-worth and a man. The system approach helped to describe an object as a systematic whole in terms of its structure, elements, purpose, and functions. The historical and logical method contributed to the study of dynamic transformations of relationships in the system “man-nature-society”; according to the sociocultural ecological culture is a type of world-view and a way of mastering social and cultural experience in accordance with the principle of co-evolution. The scientific novelty lies in the identification of trends in the ecological innovation culture as a part of the sustainable development concept and current environmental initiatives of domestic entrepreneurs in the process of modernization of the Ukrainian society. Conclusions. The study has shown that environmental sustainability has become an integral part of business practices in all areas of the human activity. It includes: the improvement of living standards by protecting human health, preserving the environment, efficient use of resources and ensuring long-term economic competitiveness. Thus, the definition of sustainability focuses on four areas: education, process, community participation, and future conditions.

Though, the concept of sustainable development has not become widespread in the Ukrainian practice, there are several hundred public environmental organizations, associations and movements at the state and regional levels. Ecological guidelines of upbringing, culture and education based on the ecological consciousness and morality by rethinking the environmental safety in the material and moral spheres become expedient in the context of the prospects of the development. It has been identified that the main task of the Ukrainian society is to increase the demand for the ecological innovations and

the current trend – the program of supporting sustainable development as the best way for a manufacturer to demonstrate its care and attention to consumers. It has been defined that the main trend in the development of the ecological culture in the context of the European integration processes should be the formation of a model of ecoculture based on the moral and spiritual dominant of the world perception in the public consciousness, a change in the sociocultural mentality and responsible attitude to the environmental issues.

Keywords: ecological culture; sustainable development; Ukrainian society; environment.

Introduction

Modern global environmental challenges contribute to the comprehension of the dependence of the human civilization development on the level of the ecological culture – a universal system that combines environmental knowledge, standards, norms and values that are implemented in the ecological behaviour of a man.

The social and environmental problems strengthened attention to the search for the alternative ways of the social development in the last third of the 20th century. One of them is the concept of sustainable development, which is the ideological basis for social change. This is an attempt to go beyond traditional ideological systems and comprehension, primarily through a system of categories and values, in which the person occupies a central place. Sustainable development is characterized by an innovative quality in the historical process, which is a natural result of the centuries-old human's desire for harmony.

In the context of global and glocal transformations against the backdrop of a noticeable environmental deterioration, the issue of ecoculture and its manifestations in real processes as an important component of the modern society's sustainable development is now becoming particularly *relevant* and requires cultural understanding and systematization of the accumulated knowledge.

Thus, the whole complex of economic, social and political, sociocultural transformations of the second decade of the 21st century has characterized both the Ukrainian and the world society, requires a rethinking of the ecological culture formation in the context of the transformational processes in the sociocultural space. And globalization processes have foregrounded research on the ecocultural issues with the support of multicultural practices, taking into account regional and national peculiarities in their integrity.

The extreme actualization of the theme of ecological culture in the context of the future existence of mankind has caused considerable attention of scientists. At the beginning of the 21st century, there were many publications in the foreign and domestic scientific space. The publication of O. Mateiuk (2007), devoted to the study of the ecological culture of an individual as a prerequisite for the implementation of the strategy for the country's sustainable development, analyses the content of the concept "sustainable development" and considers it as a strategy for implementing the interconnected development of nature, society, culture and human consciousness. It defines that safe ecological development is primarily an issue of the individual and collective consciousness (Mateiuk, 2007, p. 265). V. Lohvynenko (2011) made the theoretical substan-

tiation of the essence of ecoculture and its components. He emphasizes that ecological culture involves not only knowledge about the scientific foundations of the relationship between society and nature, but also socially valuable motives in relation to it, the necessary skills and attitudes to the natural environment” (p. 37). I. Kachur (2011) in his research “Issues of the formation of ecological culture in the educational environment” justified the importance of environmental education in the process of ecoculture formation. The works of L. Kurniak (2015), L. Morozova, I. Kyryliuk and K. Mykhalevych (2015) analyse the current state and particularities of the formation of ecoculture of students and the ways of dealing with them. O. Zhykharieva (2013) studies the cultural approach to the ecological discourse, which is aimed at forming of an innovative, ecological world-view and “provides the evolution of the future environmentally conscious society and the internal ecological culture of an individual”.

However, this issue requires an in-depth study of the development trends of ecological culture as a component of the concept of the sustainable development of the Ukrainian society.

Purpose of the article

The purpose of the article is to identify the features of the development of ecological culture in the modern Ukrainian society according to the concept of the sustainable development.

The research methodology is based on the use of the axiological method, which provided the harmonization of knowledge, moral and spiritual development of a person, and contributed to the identification of a personal perception of nature as self-worth and a man. The system approach helped to describe an object as a systematic whole in terms of its structure, elements, purpose, and functions. The historical and logical method contributed to the study of dynamic transformations of relationships in the system “man-nature-society”; according to the socio-cultural ecological culture is a type of world-view and a way of mastering social and cultural experience in accordance with the principle of co-evolution.

Main research material

The rapid development of the world economy and the growth of production resulted in the excessive use of natural resources, which negatively affects the environment, leads to the structural problems and reduces the ability of the society to respond effectively to modern environmental challenges. An example is the growth in the size of the hole in the ozone layer and global warming caused by the greenhouse effect. Therefore, understanding of this threat on the scale of human civilization will contribute to the development of technologies aimed at reducing the negative impact of the industry on the environment.

At the present stage, environmental sustainability has become an integral part of the business practices in all areas of human activity. The term “sustainable” in the sense of “a method of obtaining or using a resource so that

the resource is not depleted or permanently damaged” has existed since around 1924. (Sundkvist et al., 2005, p. 226). Population growth and the corresponding increase in the negative impact on the environment in the last third of the 20th century contributed to the creation of the context from which the concepts of “sustainable development” and “sustainability” emerged, the definition of which varies depending on the field of application.

For the first time, the term “sustainable development” was used in 1972 at the First global conference on the environment in Stockholm, and in 1987, the concept of the sustainable development acquired the status of a scientific phenomenon, the classic definition of which is “a model of moving forward, which meets the needs of present generation without compromising the ability of future generations to meet their needs” (Butlin, 1989, p. 285). Currently, there are more than 50 different interpretations of the concept’s definition, moreover, their number is growing depending on the dynamics of comprehension of the future development, which is uncertain and multiple. Most of them are formulated by scholars under the influence of the definition adopted at the World Summit on Sustainable Development in 2002, according to which sustainable development is the improvement of living standards by protecting human health, preserving the environment, efficient use of resources and ensuring long-term economic competitiveness.

In particular, R. Gibson (2006), developing the three-pronged concept of sustainable development proposed by E. Barbier, states that the relationship between the environmental, social, and economic aspects of “sustainability” – economic efficiency, social balance, and environmental protection – is indisputable, and developed as a response to quantitative environmental and economic data on non-viability in the long run of the economic growth trends of that time. The destruction of the environment at any scale will directly affect the social and economic sector of the human activity. Since the purpose of the sustainable development is to achieve a high standard of living, prosperous economy, and environmental preservation, sustainable practices should cover these three areas of activity (Gibson, 2006, p. 177).

Environmental sustainability involves preserving the integrity of natural systems and maintaining the viability of the biosphere; the social component is aimed at maintaining the stability of social and cultural systems, which includes fair distribution of benefits, preserving social stability, preventing conflicts, preserving cultural heritage, etc.; the economic component involves the idea of achieving optimal and maximally rational use of limited natural resources (the model of a balanced economy).

The definition of sustainability focuses on four areas – education, process, community participation, and future conditions, which are common to different definitions of sustainability and together offer a direction for the development of the effective practice.

“Sustainability” is now a global concept of potential solutions to many international, regional, and local problems of modern society, such as overpopulation, diseases, political conflicts, destruction of infrastructure, environmental pollution, and unlimited urban expansion with limited resources.

Undoubtedly, the concept of sustainable development implies not only a systematic unity of economic, social and environmental types and aspects of the activities of the members of the modern society, but also an integral relationship between development and security. First of all, it provides opportunities for the existence of many different biological forms and species of life on the planet under condition of favourable existence of future and modern generations of people. Accordingly, the development of ideas related to the implementation of sustainable development involves the search and creation of optimal conditions for ensuring a harmonious existence within the triad “man-nature-society”.

It should be emphasized that, defining the urgent issues of modern society’s ecoculture, researchers focus on human activities that transform nature regardless of its scale and lead to the fatal destruction of the “nature-society” system, in which a man becomes a subject of destruction. Thus, ecological culture as a social phenomenon provides for the human activity’s direction on the preserving of the necessary natural conditions for life, respectively, the level of ecoculture is determined by quantitative and qualitative indicators of the implementation of this direction.

At the present stage, the significant potential of the concept of sustainable development is generally recognized, but in Ukraine it has not become widespread in practice, and accordingly, the transformation processes in the economic, environmental and social dimensions are at an early stage. Despite the importance of integration of the foundations of sustainable development onto the regional level, the implementation of this concept has proved challenging in practice. In fact, integration of the environmental, economic and social aspects of sustainable development on the regional level implies implementation of additional and coordinated actions in different areas, which contributes to the economic growth and the achievement of social objectives without endangerment the rare resources of the planet (Jovovic et al., 2017, p. 257).

It should be noted that the development of the regions of Ukraine as a complex development of the Ukrainian society (social, economic, environmental, health, technological, cultural and recreational) in a specific area should be based on the optimal components of the expansion (aspects of social, natural and economic development), aimed at maintaining a certain standard of living and improving the quality of these components. Accordingly, regional development includes not only traditional policies on a specific territory, but also a social and economic process organised in a specific political and cultural context. Thus, the sustainability of the region is the organization of a process for improving the people’s quality of life in conditions of limited use of natural resources. It includes solutions for improving the material well-being of people of a particular region that do not result in worsening of the environment or the well-being of other people. The sustainability concept implies:

- understanding of the relationship between the economy, society and the environment;
- life within certain limits of the earth’s ability to sustain it;
- supporting of the fair distribution of the resources and opportunities for this and future generations.

The national model of the Ukraine's sustainable development provides:

- the formation of civil society institutions, the rule of law and a socially oriented market economy;
- the consolidation of the Ukrainian society around the national idea based on the principles of democracy, freedom, humanism, the revival of national culture, respect for the universal values and natural resources.

It should be emphasized that the ecological consciousness of the modern Ukrainian society is characterized by a sharp perception of the environmental problems, understanding of interaction between man and nature, a high level of concern for the state of the environment and the need to obtain environmental knowledge. However, the interaction of the emotional component of the ecological knowledge with its activity component is contradictory in its character.

However, concern about the environmental situation in the country does not result in the increased activity as to its improvement – the passivity of a significant part of the Ukrainian society in the environmental area is due to the dominance of opinions about the institutional nature of environmental problems (the participation of the individual citizens in the process of improving of the country's environment is perceived as meaningless). As a result, the environmental situation deteriorates. So, in the Global Innovation Index 2019 (Global Innovation Index 2019) in the terms of environmental sustainability, Ukraine ranked 120th among 129 countries in the world (the global innovation index 2019 contains information about the innovation activities of 129 countries. 80 indicators are used for the assessment and provide a complete picture of innovative development, including an overview of the political situation, the state of education, the level of infrastructure and business development, etc.). Analysing the current state of ecoculture in Ukraine, it should be noted that in comparison with the countries of Western Europe the level of the ecological culture of the domestic society is not high enough, due to following factors:

- the lack of environmental information (primarily due to the improper knowledge of the legal framework in the field of ecology and, at the same time, a low level of trust to the media);
- insufficiently active personal position regarding the protection of their own rights to a high quality of the environment (due to the lack of a clearly formed civil position in the society), etc.

The specifics of changes and indicators of the state of ecoculture in the modern Ukrainian society, in the consciousness of which the dominant focus is still on the consumption of the material goods, and the unlimited development of the production, and (that is, a meaningful anthropogenic and technogenic load on the environment) give reason to assume that the ecological consciousness and ecological culture of the Ukrainians is in the process of formation and development.

In the context of the prospects of the ecocultural development, ecological guidelines of upbringing, culture and education based on ecological consciousness and morality become expedient, which will be implemented in the conditions of the existence of the alternative views on the future of civilization, based on the values of each individual in particular and society in general.

Prospects for the successful implementation of the theoretical models of the ecological culture in practice, of the management activities at the regional level, requires the development and introduction of the innovative social technologies focused primarily on the dynamic modernization of human activities and environmental improvement.

In Ukraine, in order to protect natural resources, improve the environment, increase the level of ecological culture and education of the Ukrainians, form ecological mentality at the state and regional levels there are several hundred public environmental organizations, associations and movements, the best known of which are: All-Ukrainian Environmental Non-Governmental Organisation “MAMA-86” (founded in 1993 as a city environmental organization “Kyiv Mothers Initiative for Child Protection”), All-Ukrainian Environmental League (founded in 1997), all-Ukrainian non-governmental organisation Living Planet, the association “Ecology. Law. Man”, Kyiv Ecological centre, The National Ecological Centre of Ukraine, etc. Central departments and public organizations regularly hold national (Environment Day (third Saturday of April), since 1998) and local environmental activities (“Green spring”, “Clean country – clean Earth”, “Fauna”, “Clean air”), mass environmental events (“Source”, “Rivers of my childhood”, “Living water”), all-Ukrainian festivals (“Eco-2000”), environmental activities, information and educational tours (“Climate of the future without threat to life!”), international symposiums (“Transport and environment”), conferences (All-Ukrainian conference of the environmental community), etc.

In December 2019, the Professional Association of Ecologists of Ukraine at a regular meeting of the working group determined the working directions for the Committee on industrial ecology and innovation for 2020 (previously, the priority areas for 2020 were determined by the Committees on water resources protection and water management, the Committee on the environmental monitoring and the waste management Committee) in the following areas:

- ensures a balance between the environmental safety and economic growth through the introduction of modern technologies;
- promotes the environmental modernization of the industrial enterprises in order to reduce the impact on the environment;
- deregulates in the field of the environmental protection in order to attract investment in the ecological projects;
- uses the public funds for environmental protection.

It should be emphasized that at the present stage, the main task of the Ukrainian society is to increase the demand for the environmental innovations – the so-called green process innovation (Marekha & Omelyanenko, 2016, p. 11). Despite the dominant role of the state in regulating the innovation system, the role of the modern society is extremely important in the process of creating a stable demand for the environmental products through the desire of communities for ecological activities and behaviour, since the ecological culture of a certain economic environment is primarily related to the culture of a society of a certain territorial system as a whole. Researchers point out that it is the culture of the society that creates a steady demand for eco-innovation (Marekha & Omelyanenko, 2016, p. 11).

The most promising developments of the ecological culture in Ukraine are rethinking of the need to activate measures for environmental safety not so much in the material, but primarily in the moral and spiritual sphere by creating effective links between the subject-theoretical experience and realistic trends of the present time; ecocultural security through increased influence on the society of state and private structures (mass media, socialization institutions, public and charitable organizations, etc.).

World public organizations make demands for business, according to which it becomes unprofitable to continue activities that pollute the environment. Therefore, companies are announcing reduction in energy consumption, the introduction of modern industrial technologies and waste disposal, the creation of full-cycle production and the production of “eco-friendly” goods, and so on. The program of supporting sustainable development and ecology is becoming a current trend in the global industry as the best way for a manufacturer to demonstrate its care and attention to consumers. This program also works in Ukraine. In particular, in August 2019, the publication “Business” issued the top 10 environmental initiatives of domestic entrepreneurs. They include:

- strategic management of by-products and waste;
- reconstruction of the existing capacities and construction of new hydropower facilities;
- eco-friendly production of high-tech equipment;
- the European level of eco-friendly product;
- energy cooperative producing renewable energy for their own energy needs;
- systematic ecological modernization of the metallurgical complex;
- the modernization of obsolete equipment;
- voluntary commitments in the field of environmental protection;
- briquetting of grain and plant waste;
- one flew over the stork’s nest... How the energy business saves the Ukrainian birds.

The effective integration of the main development aspects (social, natural and economic) in Ukraine requires a number of targeted and specific actions that complement each other and fit into the framework of sustainable development. The achievement of sustainability in the country involves finding solutions that balance the importance and impact of each of the three aspects in order to increase profits, improve the environment and people’s lives.

Conclusions

Thus, in the last third of the 20th century, population growth and environmental pollution created the conditions for the emergence of the concept of “sustainable development”, “sustainability”. Although today there is no single definition of this concept (it varies depending on the field of use, and there are more than fifty interpretations), most scholars believe that “sustainable development” includes: the improvement of living standards by protecting human

health, preserving the environment, efficient use of resources and ensuring long-term economic competitiveness.

Therefore, environmental sustainability has become an integral part of business practices in all areas of the human activity and focuses on four areas: education, process, community participation, and future conditions. Thus, ecological culture as a social phenomenon provides for the human activity's direction on the preserving of the necessary natural conditions for life, respectively, the level of ecoculture is determined by quantitative and qualitative indicators of the implementation of this direction.

Sustainable development of the Ukrainian society involves meaningful integration of certain aspects of the Western ecological culture and their combination with traditional ecoculture, but the concept of sustainable development has not yet been very common in the Ukrainian practice. This is due to the fact that the population's concern about the environmental situation does not lead to the activation of its activities. This passivity of a certain part of the Ukrainian society is due to the dominance of opinions about the institutional nature of the ecological problems and orientation to the consumption of the material goods and the unlimited development of production.

Despite this, there are several hundred public environmental organizations, associations and movements at the state and regional levels. Ecological guidelines of upbringing, culture and education based on ecological consciousness and morality by rethinking the environmental safety not so much in the material, but primarily in the moral and spiritual spheres become expedient in the context of the prospects of the ecocultural development.

The main trend in the development of the ecological culture in the context of the European integration processes, in our opinion, should be the formation of a model of ecoculture based on the moral and spiritual dominant of the world perception in the public consciousness, a change in the socio-cultural mentality and personal responsible attitude to the environmental issues.

Thus, today, the main task of the Ukrainian society is to increase the demand for the ecological innovations – the so-called green process innovation. The program to support sustainable development as the best way for a manufacturer to demonstrate its care and attention to consumers is becoming a current trend in Ukraine.

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ЕКОЛОГІЧНА КУЛЬТУРА В КОНТЕКСТІ КОНЦЕПЦІЇ СТІЙКОГО РОЗВИТКУ: УКРАЇНСЬКІ РЕАЛІЇ ТА ПЕРСПЕКТИВИ

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Мета статті – виявити особливості розвитку екологічної культури в сучасному українському суспільстві відповідно до концепції стійкого розвитку.

Методологія дослідження полягає у використанні аксіологічного методу, який забезпечив гармонізацію пізнання та морально-духовного розвитку людини, сприяв визначенню особистісного сприйняття природи як самоцінності та людини. Системний підхід дозволив описати об'єкт як системне ціле з огляду його структури, елементів, мети та функцій. Історико-логічний метод сприяв дослідженню динамічних трансформацій взаємовідносин у системі «людина-природа-суспільство»; відповідно до соціокультурного екологічна культура – це тип світогляду та спосіб освоєння соціального і культурного досвіду згідно з принципом коеволюції. Наукова новизна полягає у визначенні тенденцій розвитку екологізації інноваційної культури як складової концепції стійкого розвитку та виявленні актуальних екологічних ініціатив вітчизняних підприємців у процесі модернізації українського суспільства. Висновки. У дослідженні виявлено, що невід'ємною частиною ділової практики всіх галузей людської діяльності стала екологічна стійкість, яка включає: підвищення рівня життя шляхом захисту здоров'я людей, збереження довкілля, ефективне використання ресурсів та забезпечення довготривалої економічної конкурентоспроможності. Тож, визначення стійкості зосереджено у чотирьох напрямках: освіти, процесі, участі співтовариств та майбутніх умовах.

Хоча концепція стійкого розвитку в Україні ще не отримала поширення на практиці, однак на державному і регіональному рівнях діє кількасот громадських екологічних організацій, об'єднань та рухів. Перспектив розвитку набувають екологічні орієнтири виховання, культури та освіти на основі екологічної свідомості і моралі шляхом переосмислення екологічної безпеки у моральній та духовній сферах. З'ясовано, що головним завданням українського суспільства постає процес екологізації інноваційної культури, а нагальним трендом – програма підтримки стійкого розвитку як найвдалішого способу для виробників продемонструвати споживачам свою турботу та увагу суспільства. Доведено, що домінуючою тенденцією розвитку екологічної культури в умовах євроінтеграційних процесів має стати формування моделі екокультури на основі морально-духовної домінанти світосприйняття в суспільній свідомості, зміна соціокультурної ментальності та свідомого ставлення до проблем довкілля.

Ключові слова: екологічна культура; стійкий розвиток; українське суспільство; довкілля.

ЭКОЛОГИЧЕСКАЯ КУЛЬТУРА В КОНТЕКСТЕ КОНЦЕПЦИИ УСТОЙЧИВОГО РАЗВИТИЯ: УКРАИНСКИЕ РЕАЛИИ И ПЕРСПЕКТИВЫ

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Цель статьи – выявить особенности развития экологической культуры в современном украинском обществе в соответствии с концепцией устойчивого развития. Методология исследования заключается в использовании аксиологического метода, который обеспечил гармонизацию познания и нравственно-духовного развития человека, способствовал определению личностного восприятия природы как самоценности и человека. Системный подход позволил описать объект как системное целое с точки зрения его структуры, элементов, цели и функции. Историко-логический метод способствовал исследованию динамических трансформаций взаимоотношений в системе «человек-природа-общество»; согласно социокультурному экологическая культура – это тип мировоззрения и способ освоения социального и культурного опыта в соответствии с принципом коэволюции. Научная новизна заключается в определении тенденций развития экологизации инновационной культуры как составляющей концепции устойчивого развития и выявлении актуальных экологических инициатив отечественных предпринимателей в процессе модернизации украинского общества. Выводы. В исследовании выявлено, что неотъемлемой частью деловой практики всех областей человеческой деятельности стала экологическая устойчивость, которая включает: повышение уровня жизни путем защиты здоровья людей, охраны окружающей среды, эффективное использование ресурсов и обеспечение долговременной экономической конкурентоспособности. Поэтому определение устойчивости сосредоточено в четырех направлениях: образовании, процессе, участия сообществ и будущих условиях. Хотя концепция устойчивого развития в Украине еще не получила широкого распространения на практике, однако на государственном и региональном уровнях действует несколько общественных экологических организаций, объединений и движений. Перспективы развития приобретают экологические ориентиры воспитания, культуры и образования на основе экологического сознания и морали путем переосмысления экологической безопасности в моральной и духовной сферах. Установлено, что главной задачей украинского общества является процесс экологизации инновационной культуры, а актуальным трендом – программа поддержки устойчивого развития как самого удачного способа для производителей продемонстрировать потребителям свою заботу и внимание общества. Доказано, что доминирующей тенденцией развития экологической культуры в условиях интеграционных процессов должно стать формирование модели экоккультуры на основе морально-духовной доминанты мировосприятия в общественном сознании, изменение социокультурной ментальности и сознательного отношения к проблемам окружающей среды.

Ключевые слова: экологическая культура; устойчивое развитие; украинское общество; окружающая среда.

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**ACTIVITIES OF THE INNOVATIVE PROJECT
“TREASURES OF THE NATION” BY THE SCIENTIFIC LIBRARY
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The purpose of the article is to provide review and analysis of the results of the innovative arts and cultural project “Treasures of the Nation” by the Scientific Library of the Kyiv National University of Culture and Arts. The project is to popularize the intangible cultural heritage of Ukraine, already protected by UNESCO and promoted to the Representative List. The research methodology involves the use of a historical and analytical approach to collect and analyse primary data; the content analysis of purposes, objectives and results; prognostic method to summarise and conceptualise the significance and role of the project in the study and facilitation of the intangible cultural heritage of Ukraine. The scientific novelty consists in keeping students and experts, who research the intangible cultural heritage, informed on the Scientific Library experience in implementing the “Convention for the Safeguarding of the Intangible Cultural Heritage”; about the structure of the e-resource “Intangible Cultural Heritage of Ukraine”, its information and bibliographic content. Conclusions. The project objectives and activities during 2014–2019 are considered. The backgrounds for the implementation of the project and its purposes are highlighted, the main one is the popularization of Ukrainian elements included by UNESCO in the Representative List of the Intangible Cultural Heritage of Humanity. The main attention in the article is focused on the results through three parallel activities: informational, bibliographic, and educational. The role of the project in the development of communication between scientific institutions of different countries involved in the preservation of cultural heritage is disclosed. We are talking about the joint organization of the International Research-to-Practice Conference-

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Festival “Intangible Cultural Heritage of Ukraine as a Modern Tourism Resource: Experience, Practice, Innovation” by the Faculty of Tourism, Hotel and Restaurant Business of the Kyiv National University of Culture and Arts and the Scientific Library. The main objectives of the conference is a comprehensive scientific review of the current state of the elements of the intangible cultural heritage as a national tourist resource in Ukraine and foreign countries.

Keywords: the intangible cultural heritage of Ukraine; UNESCO; university library; higher education.

Introduction

In the modern world, the influence of the sphere of culture on the development of society is obvious. Many bearers of cultural practice – places of historical and memorial interest, monuments, traditions, contemporary art – enrich our lives in many ways (UNESCO, 2016). The UNESCO conventions in the field of culture provide the world with a single form of the international cooperation; make up an integrated cultural management system; protect and preserve museum collections, world-wide natural, cultural, intangible, underwater heritage, and oral traditions. They also encourage innovation, creativity, the development of creative cultural spaces.

The Kyiv National University of Culture and Arts is one of the leading universities in Ukraine, where bachelor’s and master’s degrees in the fields of culture, arts, social communications, hotel and restaurant and tourism business can be earned. The scientific library is an important scientific, informational, cultural and educational centre of the University that provides effective support for the scientific, educational, and pedagogic processes, contributing to the improvement of the image and status of the University in the international market of the educational services.

The updating of the Intangible Cultural Heritage study at the University is the result of public demand for the evolution of the modern knowledge system among future specialists for the fields of culture, arts, and services.

At the time of the project start (April 2014), there were no similar innovative forms of popularisation of the intangible cultural heritage in Ukraine, including those initiated by library institutions. Therefore, the scientific library of Kyiv National University of Culture and Arts has set among its priorities the goal of development of an e-resource where, using modern computer technologies, information about national elements of the intangible cultural heritage is collected, systematised and promoted for both Ukrainian and foreign scientists.

The intangible cultural heritage is the subject of scientific research since the moment when in 2008 the Verkhovna Rada of Ukraine voted to join the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The study of various aspects of the identification and protection of the intangible cultural heritage has become the subject of study by foreign and Ukrainian scientists, including Z. Bosyk (2015), O. Dutchak (2017), L. Snehryova, V. Teleutsa, A. Havryliuk (2019), S. Kowalska (2017) etc. The history, religious motifs and typology of folk ceramics of the Hutsul region are the subject of research by R. Baran, H. Ivashkiv, A. Kolupaieva, and A. Slobodian. The issues of

preserving Kosiv painting ceramics as a unique phenomenon of Ukrainian art and culture of the Hutsul region are considered in the article by M. Hryniuk and N. Chorny (2019).

Especially interesting and useful for the understanding of the foreign forms of protection of the intangible cultural heritage in the context of the cultural policy of Ukraine are the examples and conclusions of Z. Bosyk and A. Semeniuk (2015) that there is a positive dynamics of cooperation between educational institutions and museums on the subject of traditional crafts in order to actualise the study of the intangible cultural heritage among modern youth.

The study of the peculiarities of using the project approach in the development of the sphere of culture and art; solution of the problems of the formation of electronic collections are in Ukrainian and foreign scientists' limelight: I. Vynogradova, N. Davydova, H. Kovalchuk, L. Konoval, B. Kost, E. Lobuzina, O. Maryina, H. A. Pyskorska etc. At the same time, questions related to the study of the experience of libraries in the implementation of the educational and artistic projects to popularise the intangible cultural heritage of Ukraine remain scantily explored. The necessity to understand further ways of development of projects and programs of protection of the intangible cultural heritage is involved with the active participation of various cultural institutions of the country and institutions of higher education in the promotion of the intangible cultural heritage. The study of the experience of the Scientific Library of Kyiv National University of Culture and Arts in the development and implementation of the Treasures of the Nation project will help to educate a wide public and facilitate the scientific research.

Purpose of the article

The purpose of the article is to describe, analyse and generalise the results of the cultural and artistic, educational project "Treasures of the Nation", which objectives are to make popular the elements of the intangible cultural heritage of Ukraine, already protected by UNESCO and promoted to the Representative List of this organisation.

The purposes of the article have determined the use of the following methods: historical and analytical – for collection and analysis of primary data; content analysis of goals, premises and tasks; statistical – to assess the dynamics of development and the effectiveness of the project; prognostic – to summarise the results, comprehend the significance and role of the project in the popularisation of the intangible cultural heritage of Ukraine.

Main research material

Background and scope of the project

Each region of Ukraine has authentic features and cultural traditions, the study of which contributes to the identification and inclusion of the selected elements into local lists and further to the National List of Intangible Cultural Heritage. The study of the intangible cultural heritage of Ukraine is relevant and requires the attention of scientists, craftsmen and bearers of traditions,

and libraries as information centres. Taking into account the relevance of *Article 14 - Education, awareness-raising and capacity-building* of the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter – the Convention), adopted on October 17, 2003, by the General Conference of the United Nations Educational, Scientific and Cultural Organization (hereinafter – UNESCO), namely: “Each State Party shall endeavour, by all appropriate means, to ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through:

- educational, awareness-raising and information programmes, aimed at the general public, in particular young people;
- specific educational and training programmes within the communities and groups concerned;
- capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research;
- non-formal means of transmitting knowledge (UNESCO, 2003), in April 2014, the library of Kyiv National University of Culture and Arts initiated the innovative project “Treasures of the Nation” at that time.

Among the important backgrounds for the launch of the project, we can name:

- the relevance of the study of the intangible cultural heritage of Ukraine;
- the possibility of implementation of the project in the educational and communication space of the university, one of the largest centres for the training of specialists in culture and art in Ukraine;
- a wide target audience – teachers and students of the departments which require knowledge on this topic in their educational and scientific activities (Skachenko, 2016b).

The main objects of the project:

- familiarization with UNESCO’s cultural conventions, international cultural cooperation between Ukraine and UNESCO, objects of Ukrainian historical and cultural, natural and intangible heritage;
- the University students and teachers’ attention drawing to the intangible cultural heritage of Ukraine; information support for subject matter research;
- rising the level of knowledge to ensure respect for the heritage;
- communication with masters and bearers of traditions and popularisation of Ukrainian elements of intangible cultural heritage, protected by UNESCO or promoted to the Representative List.

The partners of the project are the Library of Ukrainian Art by Ekaterina Lebedeva, Petrykiv Museum of Ethnography, Life and Applied Arts, Centre of Folk Art “Petrykivka”, the charitable organization “Authentic Hutsulschyna Charity Fund”, Krolevets Weaving Museum, the Faculty of Tourism, Hotel and Restaurant and Business of the Kyiv National University of Culture and Arts.

From the very beginning, the implementation of the goals was planned by such activities:

- informational: preparation and edition of popular science publications, informational materials;
- bibliographic: the formation of electronic information and bibliographic resource on the website of the library;

– popularisation: workshops, exhibitions and presentations of craftsmen's artworks.

In 2017, the education work of the project was updated.

Over the five years of the project (2014–2019), positive results were achieved.

Informational activities

Five journals have been prepared over the years of the project implementation. (Fig. 1):

- the booklet “UNESCO World Heritage Sites in Ukraine” (Skachenko, 2014);
- the booklet “The objects of the UNESCO World Heritage in Ukraine” (Skachenko, 2015);
- the scientific publication “Kosiv hand-drawn ceramics as a phenomenon of Ukrainian culture” (Skachenko & Hryniuk, 2017);
- the science publication “Petrykivka: Picturesque Wonderworld” (Skachenko, 2017).



Figure 1. Information and bibliographic publications of the project

Bibliographic activities

The variety of information technologies, the popularisation of the intangible cultural heritage in the cultural and scientific community of Ukraine actualised the development of the bibliographic activities of the project. The bibliographic index “Petrykivka painting” (Steshenko & Skachenko, 2018), published on the Calameo platform, contains description of 541 information sources (including webliography) that give an idea of Petrykivka painting – Ukrainian decorative and ornamental art of the 19th – 21st centuries, the first element of Ukraine in the UNESCO World Heritage List.

Since October 2015, *the electronic information and bibliographic resource “Intangible Cultural Heritage of Ukraine”* has been created on the website of the Scientific Library (“*Intehrovanyi elektronnyi*”, 2015). At first, its structure corresponded to the national list of the intangible cultural heritage elements (in 2014 – 6 elements) and consisted of separate tabs for each element: “Petrykivka painting”, “Kosiv painted ceramics”, “Cossack songs of Dnipropetrovsk region”, “Opishnia ceramics”, “Krolevets woven towels”. The last two elements are only promoted to the UNESCO Intangible Cultural Heritage Representative List.

Till January 2020, work on two parts of the resource has been completed: “Petrykivka painting” and “Kosiv painted ceramics” (Fig. 2).



Figure 2. QR code to go to the project web page

The tab structure of these elements is identical and consists of four sections:

- Reference overview information of an element;
- Modern bearers of an element (includes brief biographical information and photographs of modern masters' works) (Fig. 3);
- Bibliography of individual publications about an element and catalogues/albums of masters' works (Fig. 4);
- Bibliography of articles on an element in scientific publications and periodicals (Skachenko, 2016b, pp. 161-162).

Сучасні носії елементу

Народний художник України

Пікуш Андрій Андрійович
 Народний художник України (2013).
 Лауреат премії імені Катерини Білокур (2009).
 Заслужений майстер народної творчості України (1981).
 Член національної спілки художників України (з 1977).
[Детальніше...](#)

Самарська Ганна Миколаївна
 Народний художник України, лауреат премії ім. Катерини Білокур. Член Національної спілки художників України, член Національної спілки майстрів народного мистецтва України. Почесний мешканець села Богданівка та села Петриківка.
 Народилася 1 грудня 1941р.(за паспортом 15 січня 1942 р.) у с. Богданівка, Київської обл. Учениця народного художника України Катерини Білокур (з 1952).
[Детальніше...](#)

Заслужений майстер народної творчості України

Вакуленко Тамара Олексіївна
 Заслужений майстер народної творчості України (з 2006).
 Член Національної спілки майстрів народного мистецтва України (з 1995). Заступник голови Харківського обласного осередку Національної спілки майстрів народного мистецтва України. Лауреат премії ім. Данила Щербаківського (2003).

Figure 3. Web page “Modern Bearers of the Element”, screenshot

Бутник-Сіверський Б. Українське народне мистецтво.
 Живопис / Б. Бутник-Сіверський, В. Нагай, В. Самойлович. – Київ : Мистецтво, 1967. – Т. 4. – 224 с. ([Завантажити](#))

Завершинський В. Олександр Опарій. Петриківські мотиви у мистецтві декоративного розпису / Валерій Завершинський. – Харків : РаритетиУкраїни, 2017. – 168 с. : іл. – (Серія «Майстри українського фарфору та фаянсу»).

Васильєв В. Моя Петриківка : приватна колекція : [альбом] / Василь Васильєв. – Біла Церква : БЛІЦ, 2015. – 20 с. ([Завантажити PDF](#))

Figure 4. Web page “Bibliography of individual publications regarding the element”, screenshot

Since “Petrykivka Painting” was the only element of the intangible cultural heritage of Ukraine that has UNESCO status until December 2019, reference information and biographical information about contemporary masters are also presented in English. On December 12, 2019, at the 14th session of the Intergovernmental Committee for the Intangible Cultural Heritage of UNESCO (Bogota, Colombia), Kosiv painted ceramics from Kosiv, Ivano-Frankivsk Region, was included into UNESCO Intangible Cultural Heritage List. The project partner and co-author of the scientific publication “Kosiv Painted Ceramics as a Phenomenon of Ukrainian Culture” Maryia Hryniuk, PhD of Art Studies, presented the element.

The tab “Krolevets woven towels” has three sections, there is no information about the contemporary craftsmen of weaving. The tab “Cossack songs of Dnepropetrovsk region” contains only reference information about the element included into UNESCO Intangible Cultural Heritage List that needs protection.

The unique result of the project “Treasures of the Nation” is the electronic informational and bibliographic resource “Intangible Cultural Heritage of Ukraine” that for the first time provided the systematic biographical information about contemporary craftsmen who cherish the features of each element and photographs of their works to all users who are interested in.

The total number of represented sources is 723, including 153 individual publications, 570 articles. The statistical information about the content of the resource is shown in table 1.

Table 1

**The content metric of the e-resource
“Intangible Cultural Heritage of Ukraine”**

	Petrykivka painting	Kosiv painted ceramics	Krolevets woven towels
The number of craftsmen’ biographies	22	34	0
The number of books, catalogues, albums, dissertations / including full-text publications	76 25	57 5	20 0
The number of articles in scientific publications and periodicals, media	297	149	124

The relevance and necessity of the resource are confirmed by the statistics of viewing the web pages of the project. The data for 2015 are recorded for the period from October to December (Fig. 5).

The comparison of the data (in %) of the unique page views and the viewing of the library’s website for the period of 2016-2019 showed that the “Treasures of the Nation” project is in the TOP-5 pages of the most frequently visited during the specified period. The rate of the unique page views of the project is from

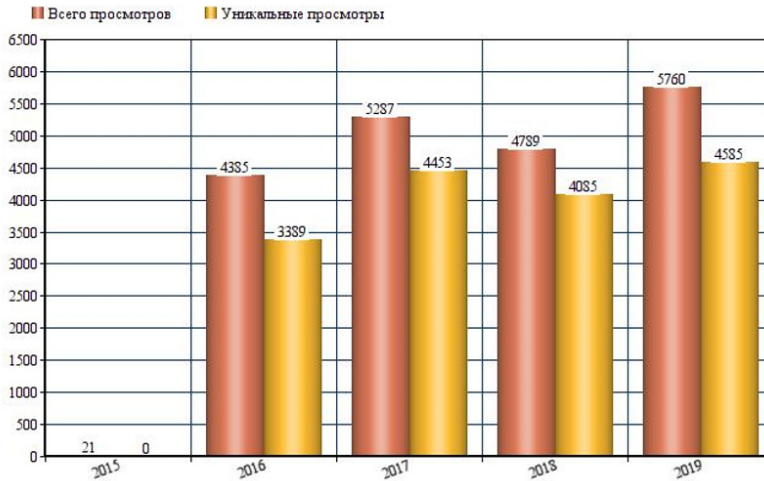


Figure 5. Dynamics of browsing the project web pages, 2015–2019

11.47% in 2016; 16.74% in 2017; 13.75% in 2018 to 17.36% in 2019. Good results are also shown by the indicator of the average time spent by users on the project pages: from 4:00 (minimum) to 5:46 minutes (maximum) with an average on the site of 1:44 minutes.

Popularisation and communication activities

Such forms of popularisation as exhibitions and presentations were the most interesting for students since they provided the opportunity for personal communication with the craftsmen who came to the university library to demonstrate the techniques of creation of their works. During the project, six exhibitions of works by the craftsmen of Kosiv painting, the lecture on “Folk crafts of Ukraine and unique centres for their development and popularisation” (2015), and painting workshops on Petrykivka painting (2017, 2018) were held.

Research assistance for the university’s lecturers

The first results of the project, the statistics of requests at the web pages of the electronic resource, reviews of participants of exhibitions and presentations updated the issues of the necessity to implement the objectives of the project through research assistance. There were organised trips of the university library workers to folk craft development centres, national museums and historical and cultural reserves to organise contacts and further cooperation.

The library project coordinator Olena Skachenko presented books and content of the e-resource “Intangible Cultural Heritage of Ukraine” at the international scientific and practical conferences (Kyiv: 2015, 2016); the scientific seminar “On the issue of the Intangible Cultural Heritage” in the National Natural Park “Hutsulshchyna” (Kosiv, 2016). The experience of popularisation of the ethnographic elements and traditions was studied at the centre of folk art “Hutsulska Grazhda” in the village of Yavoriv, Ivano-Frankivsk region. Taking into account “the importance of cultural practices for safeguarding the intangible cultural heritage as a factor of the national heritage of past gen-

erations that ensure diversity and are the guarantor of sustainable development” (Bosyk & Semeniuk, 2015, p. 8), library staff visited the Open Festival of Ceramics, Crafts and Folklore “Malovanyi Dzbanyk” in Kosiv, studying the practical aspects of preserving Kosiv painted ceramics, visiting the workshops of the modern masters of ceramics, collecting biographical and photo materials for the scientific publication “Kosiv painted ceramics as a phenomenon of Ukrainian culture”.

In 2017, the Faculty of International Tourism of the University opened the author’s academic course on “Attractive Resources of the UNESCO Intangible Cultural Heritage” (the developer is Alla Havryliuk), and in 2018, the scientific and educational tourist cluster “Intangible Cultural Heritage as a Tourist Resource” was developed. To increase the self-education and involvement of students in the study of the intangible cultural heritage of Ukraine, the library staff prepared several electronic multimedia products (book trailers, presentations, longreads) within the framework of the project that tells about the Ukrainian elements of the intangible cultural heritage and the project “Treasures of the Nation”. Taking into account the necessity of keeping the scientific community of Ukraine informed about the materials and resources of the project, the multimedia longread “Treasures of the Nation” was created on the Tilda Publishing online platform (“Treasures of the Nation”, 2017).

Educational activities

The closest and most fruitful cooperation within the framework of the project was established with the Faculty of Tourism, Hotel and Restaurant Business of the University: “the project helped to expand the range of practical component of acquaintance with etnoturistic resources of Ukraine and became an important educational component of the author’s academic course “Ukrainian ethnic tourism” (Skachenko, 2016a).

The three-year creative cooperation got further development. The Faculty of International Tourism and the Scientific Library of the University put forward an idea and became co-organisers of the international scientific and practical conference-festival “Intangible Cultural Heritage of Ukraine as a Modern Tourism Resource: Experience, Practice, Innovation”. The main objective of the conference is a complex review of the current state of the elements of intangible cultural heritage as a national tourist resource in Ukraine and foreign countries. In 2019, the conference was held for the third time, bringing together representatives of national cultures from Armenia, Georgia, Belarus, Poland, the Slovak Republic, Hungary, and Ukraine.

The theme of the conference planned to implement the objectives of the scientific and educational tourism cluster “Intangible Cultural Heritage as a Tourism Resource”, developed on the basis of the Kyiv National University of Culture and Arts and Kyiv University of Culture. The cluster “is evidence of the perfection of the technology for providing knowledge to future tourism experts – the graduates of the speciality 242 “Tourism” of bachelor’s, master’s, PhD degrees in the framework of traditional and innovative practices for the formation of professional competencies” (Havryliuk, 2019, p. 51). The conference sessions “create the conditions for the use of innovative practices in order to disseminate

knowledge about the intangible cultural heritage within the framework of the course study “Attractive resources of the UNESCO Intangible Cultural Heritage”; reveal “Living Tradition” of their distribution; conduct the scientific research working on <...> qualification papers” (Havryliuk, 2019, p. 51).

Striving for the widening of the project objectives and developing international cooperation, in 2017, there was a meeting of students and lecturers with scientists from the ethnographic museum of the city of Tarnów (the Republic of Poland), who presented at the University the exhibition of paintings “Painted Zalipie” about the unique village in the Lesser Poland Voivodeship, known for a century-old tradition of art painting of houses.

All events and forms of project activity were regularly covered on the websites of the library and the University; Ukrainian media. 4 articles about the tasks and intermediate results of the project were published in Ukrainian and foreign scientific journals, materials of international conferences.

Conclusions

The undertaken study revealed that the transformation of higher education identified new challenges for the work of university scientific libraries. Applying innovations, online tools and technologies, the Scientific Library of the Kyiv National University of Culture and Arts forms its own cultural and educational space: develops relevant projects, offers new information services.

The article describes the purposes and objectives of the innovative arts and cultural project “Treasures of the Nation”, initiated by the Scientific Library in 2014. The results of project implementation activities are summarised: informational, bibliographic, educational, popularisation and communication. The analysis of the structure of the e-resource “Intangible Cultural Heritage of Ukraine”, its information content, effectiveness was made.

The role of the project in the development of cooperation between institutions of higher education and scientific institutions of different countries involved in the preservation of cultural heritage is revealed. In particular, the joint organisation of the International scientific and practical conference-festival “Intangible Cultural Heritage of Ukraine as a Modern Tourism Resource: Experience, Practice, Innovation” by the Faculty of International Tourism of the Kyiv National University of Culture and Arts and the scientific library. The main objectives of which are a complex review of the current state of the elements of the intangible cultural heritage as a national tourist resource in Ukraine and foreign countries.

Realizing the objectives of the project “Treasures of the Nation”, the Scientific Library of the Kyiv National University of Culture and Arts:

- forms the information space and digital base of sources for researching the intangible cultural heritage of Ukraine
- brings up patriotic feelings of pride, draws the attention of young people to Ukrainian traditions and customs
- actualises the popularisation of the intangible cultural heritage of Ukraine.

The prospects for further researches include the analysis of digital resources created within the framework of the project to popularise the intangible cultural heritage of Ukraine.

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ФОРМИ ДІЯЛЬНОСТІ ІННОВАЦІЙНОГО ПРОЕКТУ «СКАРБИ НАЦІЇ» НАУКОВОЇ БІБЛІОТЕКИ КИЇВСЬКОГО НАЦІОНАЛЬНОГО УНІВЕРСИТЕТУ КУЛЬТУРИ І МИСТЕЦТВ

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Мета статті: характеристика, аналіз та узагальнення результатів інноваційного культурно-мистецького та просвітницького проекту «Скарби нації» наукової бібліотеки Київського національного університету культури і мистецтв. Проект присвячений популяризації елементів нематеріальної культурної спадщини України, які вже охороняються ЮНЕСКО і просуваються до Репрезентативного списку цієї організації. Методологія дослідження передбачає застосування історико-аналітичного методу для збору і аналізу первинних даних; контент-аналізу цілей, передумов і завдань; статистичного – для оцінки динаміки розвитку та ефективності електронного ресурсу; прогностичного – для узагальнення результатів, осмислення значення і ролі проекту в популяризації нематеріальної культурної спадщини України. Наукова новизна полягає в інформуванні студентів і фахівців, які досліджують нематеріальну культурну спадщину, про досвід наукової бібліотеки з реалізації положень «Конвенції про охорону нематеріальної культурної спадщини»; про структуру електронного ресурсу «Нематеріальна культурна спадщина України», його інформаційне і бібліографічне наповнення. Висновки. Розглянуто завдання і форми реалізації проекту, робота над яким велася упродовж 2014–2019 років. Виділено передумови реалізації проекту, його головна мета – популяризація українських елементів, включених ЮНЕСКО до Репрезентативного списку нематеріальної культурної спадщини людства. Основну увагу в статті акцентовано на результатах роботи по чотирьох паралельних формах проекту: інформаційній, бібліографічній, популяризації та комунікації, освітній. Розкрито роль проекту в розвитку співпраці між закладами вищої освіти та науковими установами різних країн, що займаються питаннями збереження культурної спадщини. Зокрема, спільної організації кафедрою міжнародного туризму Київського національного університету культури і мистецтв та науковою бібліотекою Міжнародної науково-практичної конференції-фестивалю «Нематеріальна культурна спадщина України як сучасний туристичний ресурс: досвід, практики, інновації». Головними завданнями якої є комплексний огляд сучасного стану елементів нематеріальної культурної спадщини як національного туристичного ресурсу в Україні та зарубіжних країнах.

Ключові слова: нематеріальна культурна спадщина України; ЮНЕСКО; бібліотека університету; вища освіта.

ФОРМЫ ДЕЯТЕЛЬНОСТИ ИННОВАЦИОННОГО ПРОЕКТА «СОКРОВИЩА НАЦИИ» НАУЧНОЙ БИБЛИОТЕКИ КИЕВСКОГО НАЦИОНАЛЬНОГО УНИВЕРСИТЕТА КУЛЬТУРЫ И ИСКУССТВ

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Цель статьи: характеристика, анализ и обобщение результатов инновационного культурно-художественного и просветительского проекта «Сокровища нации» научной библиотеки Киевского национального университета культуры и искусств. Проект посвящен популяризации элементов нематериального культурного наследия Украины, уже охраняемых ЮНЕСКО и продвигающихся в Репрезентативный список этой организации. Методология исследования предполагает применение историко-аналитического метода для сбора и анализа первичных данных; контент-анализа целей, предпосылок и задач; статистического – для оценки динамики развития и эффективности проекта; прогностического – для обобщения результатов, осмысления значения и роли проекта в популяризации нематериального культурного наследия Украины. Научная новизна состоит в информировании студентов и специалистов, исследующих нематериальное культурное наследие, об опыте научной библиотеки по реализации положений «Конвенции об охране нематериального культурного наследия»; о структуре электронного ресурса «Нематериальное культурное наследие Украины», его информационном и библиографическом наполнении. Выводы. Рассмотрены задачи и формы реализации проекта, работа над которым велась в течение 2014–2019 годов. Выделены предпосылки реализации проекта, его главная цель – популяризация украинских элементов, включенных ЮНЕСКО в Репрезентативный список нематериального культурного наследия человечества. Основное внимание в статье акцентировано на результатах работы по четырем параллельным формам проекта: информационной, библиографической, популяризации и коммуникации, образовательной. Раскрыта роль проекта в развитии сотрудничества между высшими учебными заведениями и научными учреждениями разных стран, занимающихся вопросами сохранения культурного наследия. В частности, совместной организации кафедрой международного туризма Киевского национального университета культуры и искусств и научной библиотекой Международной научно-практической конференции-фестиваля «Нематериальное культурное наследие Украины как современный туристический ресурс: опыт, практики, инновации». Главными задачами которой является комплексный обзор современного состояния элементов нематериального

культурного наследия как национального туристического ресурса в Украине и зарубежных странах.

Ключевые слова: нематериальное культурное наследие Украины; ЮНЕСКО; библиотека университета; высшее образование.

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THE INTERNATIONAL ACTIVITY OF THE UKRAINIAN BOOK PUBLISHING INDUSTRY

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The purpose of this article is to analyse the programmes of the international cooperation in the book publishing industry and to identify promising directions in the development of the Ukrainian book industry in the process of such cooperation. The research methodology is based on the use of comparative and historical, statistical methods that have provided comprehensive information in the field of international cooperation of Ukrainian publishing as of an activity that is very important for the cultural and intellectual development of the society. Bibliographic methods – functional, analytical and thematic, structural and typological – helped to determine the forms and methods to expand cooperation in the field of book publishing and at the same time define development prospects of the domestic book publishing, distribution and usage.

The scientific novelty lies in the fact that current international communication programmes in the field of publishing industry have been comprehensively examined for the first time. The field of international cooperation in the book publishing industry has been analysed as a complex systematic entity that performs its functions in various aspects and at different levels. Therefore, book publishing as a means of dissemination of national culture is at the same time a determining factor of progress of the world book industry and a phenomenon of international culture. An international interaction of cultures is needed for the development of each individual national culture, for the emergence of new resources and motivation for improvement. Thus, the necessity of international book publishing contacts depends on the objective needs.

Conclusions. It is shown that the international cooperation in the field of book publishing is aimed at the enhancing of the international cooperation of Ukraine with other countries; contributes to the strengthening of the international image of Ukraine; serves as a statement of common to all values; promotes the development of the national book industry; attracts Ukrainians to the world's spiritual and social values, technological achievements; ensures a direct and proper exchange of cultural, intellectual and material values.

The study identifies the main directions of international cooperation, including Ukraine's participation in the international book fairs, exhibitions; publishers' participation in the international programmes; intense activity in the field of literature translation, etc. Thus, the

strategic goal and priorities of the international cooperation of Ukraine in book publishing industry has been defined: firstly, to increase the level of the national book publishing; secondly, the use of world achievements in domestic practice; thirdly, the promotion of the Ukrainian book publishing in the world.

Keywords: international cooperation; book publishing; culture; the Ukrainian book.

Introduction

At the present stage the Ukrainian society faces not only local but also global challenges. One of these is the global cultural revolution, which caused the shift to the digital culture. International relations in the field of culture, science and education have always been the most receptive to the new realities of the world and regional geopolitical situation. Book publishing industry, integrating the spiritual and material production, is potentially one of the most effective and flexible tools for international communication: from the episodic humanitarian contacts of book publishers with book distributors to multi-sector long-lasting cooperation that pays significant political, economic and socio-cultural dividends to all participating countries. Today, international cooperation in the book industry is a system of activity that is essential for the development of domestic book publishing, book distribution and book use for the full cultural and intellectual development of the society in general. And the way of appearance of the Ukrainian book publishing in the international scene, considering the use of international experience in the national practice, which has its peculiarities, is relevant and may become a significant factor in the progressive development of the book publishing industry of Ukraine.

The issues of the Ukrainian book publishing under market conditions and the possibility of using the foreign experience to solve them; the prospects for the cooperation for the Ukrainian book and positive developments in this area; the problems of state regulation of the book publishing development in Ukraine have been considered by many experts in publishing.

However, the diversity of directions, forms and methods of expanding cooperation in the field of book business determines the need for the future comprehensive study of the problem, involvement of scientific research that will provide scientific material for solving not only international partnership issues, but the problems of effective development of the Ukrainian book publishing.

Purpose of the article

The purpose of the article is to analyse the program of international cooperation in the field of book publishing and to identify prospective directions for the development of the Ukrainian book publishing industry in the process of such cooperation.

The research methodology is based on the use of comparative and historical, statistical methods that have provided comprehensive information in the field of international cooperation of Ukrainian publishing as of an activity that is very important for the cultural and intellectual development of the society.

Bibliographic methods – functional, analytical and thematic, structural and typological – helped to determine the forms and methods to expand cooperation in the field of book publishing and at the same time define the development prospects of the domestic book publishing, distribution and usage.

The scientific novelty lies in the fact that current international communication programmes in the field of publishing industry has been comprehensively examined for the first time. The field of international cooperation in the book publishing industry has been analysed as a complex systematic entity that performs its functions in various aspects and at different levels.

Main research material

An important part of the humanity's cultural heritage is reading. That ability is a set of skills that are acquired in the process of education. The art of reading has been formed for centuries and has become a tradition. Today, we observe a shift to simple consumption of information. Thus, with the appearance of digital technologies, the culture of traditional reading is constantly changing in what is a sign of significant metamorphoses that occur with a man and society and need further studying. Though, it is known that the level of the culture of a country depends directly on the level of informational culture, the culture of reading (including a love for a book, interest in reading, comprehension and understanding of what one reads) and education of the individual citizen and the nation as a whole. The concept of book culture has traditionally been used to describe events and processes associated with the role of the book in the development of culture, achievements of book printing industry, different aspects of book existence in the society. In the framework of traditional book culture, the book as a universal component of culture, a symbol of human spiritual and material resources, a source of knowledge and progress, the most important means and subject of communication remains an invariable object of research in the field of book science (Antonyk, 2019). "It is noteworthy that the relations between the state and the book industry under the condition of market reform are greatly transformed, there is a transition of publishing houses and enterprises of the industry for self-sufficiency and self-financing, new forms of ownership appear and prices for publishing products are liberalized, etc. Recently, it has been postulated that in order to deal with the self-isolation of the Ukrainian book publishing in the system of world information flows, make it possible for the book and reading to regain their inherent function of the most influential factors in the formation of the best qualities of the human personality, it is necessary to determine the book publishing industry of Ukraine as a national strategic priority" (Demuz, 2018). Thus, the relations between the state and book publishing at the legislative level are regulated by the Law of Ukraine "On State Support of Book Publishing in Ukraine" of 2003 (Verkhovna Rada Ukrainy, 2003).

The book sphere is a specific unit both in the world and domestic market since the product is an intellectual property of the author, the successful realisation of which depends first of all on its perception by the reader. Publishers

are working hard to provide an effective advertising campaign even before the release of a new edition in order to create high demand on the book resulting in rapid realisation of an edition, its reprint, the sale of copyright to partner countries and the increase in profit (Horobets, 2018).

International book exhibitions and fairs help to make successful presentation of the products and intellectual property in the world market. They are primarily intended to advertise and promote books and other publishing products as well as establish and develop international cooperation and cultural contacts between countries. At the same time, the role and importance of international book fairs and exhibitions are strengthened, the intensification of the process of integration in the book industry became one of the reasons for it: book markets of certain countries cross the national borders and acquire the international features. Being a trading platform for specialists, the functions performed by international book fairs, exhibitions in the context of globalization, unstable political situation in the world and other external and internal factors are being changed and transformed.

Publishers and other businesses of this industry, in its turn, use exhibitions as platforms for the demonstration of brand, promoting their authors, products and services, popularisation of book and reading. In the professional environment international exhibitions and fairs are considered, not without reason, as important events in the world book industry, which bring together thousands of professionals: publishers, polygraphic workers, authors, literary agents, book distributors, librarians, representatives of professional associations and other book related businesses.

Thus, in 2017 the Ukrainian book was presented in the Middle East for the first time. Beirut International Arab Book Fair took place in Beirut (Lebanon), where Ukraine was represented by the collective exhibition stand of “The Old Lion Publishing House” (Oksana Zobro), Book Arsenal (Oksana Khmelovska), “Anetta Antonenko Publishing House” (Anetta Antonenko), “Nora-Druk Publishers” (Eleonora Simonova), “Nika-Centre” Publishing House (Volodymyr Samoilenko). The exhibition not only helped to establish new professional contacts, to introduce the Ukrainian book to the local publishers and readers, but also agree on Ukraine’s participation at the book fair in Abu Dhabi (UAE) (Vydavnytstvo Staroho Leva, 2017).

Abu Dhabi International Book Fair (ADIBF) was held from April 25 – May 1, 2018, where the Ukrainian exhibition stand was presented. The delegation was led by the writer, publisher and scholar Maryna Hrymych. The delegation included the representatives of “Duliby”, “Nora-Druk”, “Elvik”, “Ranok” and “Anetta Antonenko Publishing House”. The main event of the Ukrainian programme at the fair was the presentation of the bilingual Ukrainian-Arabic Ivan Franko’s collection of works “Faded Leaves”. The exhibition for the Ukrainian book society resulted in the acquisition by the Dubai Public Library of the Arabic translations of the works by Ivan Franko, Lesia Ukrainka, Ahatanhel Krymskyi, art albums and English translations of books by contemporary Ukrainian authors in order to replenish the funds of all seven emirates. It also should be noted that during the fair, the representatives of the Ukrainian book publishing

industry were able to conduct substantial negotiations with publishers from Syria, Lebanon, the UAE, Egypt (with almost thirty responsible persons altogether) about the future cooperation. The important step was the establishment of contact with a potential partner in the exhibition activity – book fair in New Delhi (India) (Kravchenko, 2018a).

The year 2018 also marked the Ukrainian debut at the annual Sharjah International Book Fair (SIBF) (UAE). One of the most important events of this exhibition is the International Publishers Conference. For the first time the conference was attended by two representatives from Ukraine - Eleonora Simonova (“Nora-Druk Publishers”) and Ivan Fedechko (“The Old Lion Publishing House”). The participation of the Ukrainian publishers in the conferences, exhibitions in the Arab regions and individual negotiations with colleagues resulted in the signing of 21 letters of intent: 17 - on translation from Ukrainian and 4 - on translation from Arabic (Kravchenko, 2018b).

In order to present the national exhibition stand, Ukrainian publishers have planned to participate in six significant international book exhibitions (Vilnius, London, Paris, Frankfurt, Warsaw, and Bologna Book Fairs) and in Ukraine – the International Book Arsenal Festival (Kyiv), Forum of Publishers in Lviv.

In view of the above, we may state that international book fairs are not only trading, educational, scientific and research platform for professionals, but also a part of the international cultural cooperation and important direction for the development of the interstate contacts and relations in general.

Professionals use such effective method as scientific, scientific and practical conferences, seminars, workshops, presentations, discussions, etc. in the study of current trends in the book market. At the present stage of the development of world book publishing and book distribution, participants of the book market realize that interrelation and interdependence have become the defining moments of their activity. And the role of exhibitions and fairs is enormous here. In the context of constant growth and expansion of the structure of the publishing repertoire, the emergence of new ones and the improvement of the old traditional marketing techniques, fairs and exhibitions more often become information exchanges and powerful mechanisms of book’s advertising and propaganda, and therefore, the means of cultural development.

The world book culture appears as the unified component of national book cultures, each contributing to this unity in its unique way. The Ukrainian book business is not only an achievement of our country, but also a component of the world book process. Therefore, the promotion and popularisation of the Ukrainian culture at the national and world levels is impossible without the translation industry, which includes translation of the Ukrainian books into foreign languages and foreign into Ukrainian. Moreover, international book events usually attract the attention of society, public figures, media and give authors the opportunity to meet their readers. Thus, active participation of Ukraine in the international book fairs and exhibitions is an effective form of international cooperation, advertising of publishing houses and their products, establishment of professional contacts between all participants of the book market as a means of promoting the book and reading, as one of the channels

of book distribution. International book fairs contribute to the integration of the Ukrainian book into the world book publishing process, acquaintance of the foreign readers with the Ukrainian authors, translators, illustrators and artists.

Nowadays, the translation of the literary text has a great significance in the literary process. In the European cultural tradition, there is a growing number of names of foreign authors, including Ukrainian, and a growing need for translations. We are observing an era of multilingualism, a dialogue of generations. Today, translation is one of the parts of the literary process. It is not the simple copying, not a craft but a kind of creative writing. Moreover, translation is one of the aspects of international cooperation, where the participation of the Ukrainian publishing houses is of great importance, because one of the functions of translation is to establish contacts between peoples, epochs and space, and that is why the accuracy of translation is very important and is impossible without an active participation of parties interested in the translation.

In 2018, contemporary Ukrainian literature in the world was presented by Serhii Zhadan's prose (he became a kind of record holder – 11 of his books have been translated), Tetiana Maliarchuk, Sofiia Andrukhovych, Andrii Liubka, Andrii Kurkov, Yurii Vynnychuk, Oksana Zabuzhko and others. The poetry of Serhii Zhadan, Yurii Andrukhovych, Liubov Yakymchuk, Halyna Kruk, Pavlo Korobchuk, Vano Kriuger can be found in Polish, Czech, English, Belarussian. As to the children's literature, the book "Loudly, Softly, in a Whisper" by Art Studio Agrafka was translated in Spain, Italy, South Korea, India, Catalonia and Taiwan. And the book "I see that" – in Italy, Slovakia, South Korea, France, Brazil, Portugal and India; Halyna Vdovychenko's book was translated into Chinese, etc. (Korniienko, 2018). The results of 2019 show that the translation of the Ukrainian books for adult population has been reduced compared to the previous year. The number of translations of children's books has increased.

Today, one of the means of cultural diplomacy and international cooperation for Ukraine is literary translation, that is why the Ukrainian Book Institute presented the programme Translate Ukraine at the Frankfurt Book fair. The main purpose and task of the programme is the intention to familiarize the foreign reader with the works of Ukrainian writers. Bohdan Neborak, head of the translation sector of the Ukrainian Book Institute, informed that "within the framework of the programme, foreign publishers can apply for translation grants and license. The maximum grant amount is 4,000 euros. It was also mentioned that this became possible due to the support of the Ministry of Culture, Youth and Sports and the Ministry of Finance" (Tanasiichuk, 2019). It should be noted that expenditures for the implementation of the programme of support for the translation of the Ukrainian author's works to other languages are 9.3 million hryvnias.

The Ukrainian publishing house "Nash Format" – is a good example that our country is ready to produce a high quality cultural product. It is known for its translations of western non-fiction bestsellers. From 2014 to 2016, the number of publications increased from 43 thousand to 194 thousand. According to the director of the publishing house Anton Martynov, five bestsellers over the last 7 years are:

- “Atlas Shrugged” by Ayn Rand – 127,000 sold copies of three parts;
- “Henry Ford. My life and work” – 46,000 copies sold;
- “Why Nations Fail” by Daron Acemoglu and James A. Robinson – 34,000;
- “The Subtle Art of Not Giving a F*ck” by Mark Manson – 24,000;
- “The Miracle Morning: The Not-So-Obvious Secret Guaranteed to Transform Your Life” by Hal Elrod – 18,000 (Andreitsiv, 2019).

The first International Exchange Programme for Publishers developed by British Council and aimed at creating links between the UK publishing experts and publishers in other emerging markets deserves special mention. Experts from the UK, Ukraine, Georgia and Turkey have been involved in the project. It is already known that Mykola Kovalchuk (ArtHuss) and Kateryna Nosko (IST Publishing) became participants from Ukraine. Ukrainian fellowship holders will be able to visit their partners in the UK, look behind the scenes of the publishing sector and meet other experts. After completion of the exchange programme, its fellowship holders will be able to participate in a competition for professional development grants of up to 3,000 pounds each (Publishers Forum, 2019).

It is impossible to imagine the cooperation in the book publishing industry without the involvement of libraries. The involvement of the Ukrainian libraries in the international programmes and projects, strengthening of links in providing access to the documents on the basis of new information technologies, increasing the number of personal contacts have determined changes in the practical activity of libraries of all types. Moreover, according to V. Borysenkova (2018) “the library is becoming the main channel through which more and more representatives of different segments of the population join the process of cooperation, this is the place where the public consolidates on social issues, and, in our opinion, this is very important for the development of partnership, cooperation and formation of civil society”. As Yu. Horban (2019), the scholar, accurately pointed out, “correctly chosen strategic directions of the library development determine the success of its activity in the long term. The balance of management approaches with the priority of the situational approach enables the library to respond quickly to changes in society, Ukrainian education and information requests of users, to meet the demands of the time. It is appropriate to maintain a balance between different areas of activity (introduction of modern information technologies in the work of the library, establishing communication with users, information support, and intensification of library’s scientific and publishing work). A valuable resource of the library is its staff, whose task is to shape new views of the users on library activities. The use of modern information technologies in the library’s work (electronic catalogue, library website, virtual help, book trailers, communication with users and libraries through social networks) has a positive impact on the image and the results of the institution’s activities”.

The foreign experience is used to ensure the interaction of the Ukrainian and world book processes, increase production and quality, improve working conditions of the employees of the industry. However, it should be noted that its use is impossible without a thorough and objective analysis. The implementation of national tasks to support the international cooperation should take

place if proper domestic conditions are formed, namely: maximum interest of modern Ukrainian society in a book, preservation of the fundamental value of the book in the conditions of the spread of new information technologies; the proper intensity and quality of book business growth; establishing of a modern legal framework for book industry, etc.

Conclusions

Thus, international cooperation in book publishing industry intensifies our country's interstate relations; contributes to the strengthening of the international authority of Ukraine; serves as a statement of common to all values; promotes the development of the national book industry; attracts Ukrainians to the world's spiritual and social values, technological achievements; ensures a direct and proper exchange of cultural, intellectual and material values. Therefore, book publishing as a means of dissemination of national culture is at the same time a determining factor of progress of the world book industry and a phenomenon of international culture. An international interaction of cultures is needed for the development of each individual national culture, for the emergence of new resources and motivation for improvement. Thus, the necessity of international book publishing contacts depends on the objective needs.

The study identifies the main directions of international cooperation, including Ukraine's participation in the international book fairs, exhibitions; publishers' participation in the international programmes; intense activity in the field of literary translation, etc. Thereby, the strategic goal and priorities of the international cooperation of Ukraine in the book publishing industry have been defined: firstly, to increase the level of the national book publishing; secondly, the use of world achievements in domestic practice; thirdly, the promotion of the Ukrainian book publishing in the world.

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МІЖНАРОДНЕ СПІВРОБІТНИЦТВО УКРАЇНИ У КНИГОВИДАВНИЧІЙ ГАЛУЗІ

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Мета дослідження полягає в аналізі програм міжнародного співробітництва у сфері книговидавничої справи та визначення перспективних напрямків у галузі української книжкової справи для її розвитку в процесі такого співробітництва.

Методологія дослідження базується на використанні порівняльно-історичного та статистичного методів, які дали можливість отримати всебічну інформацію у сфері міжнародного співробітництва в галузі українського книговидання як діяльності, що має важливе значення для культурного та інтелектуального розвитку суспільства. Книгознавчі методи – функціональний, аналітико-тематичний, структурно-типологічний – дали можливість визначити форми та методи поширення співробітництва в галузі книжкової справи й одночасно з'ясувати перспективи розвитку вітчизняного книговидання, книгорозповсюдження й книговикористання.

Наукова новизна полягає в тому, що вперше комплексно досліджено чинні програми міжнародних зв'язків у книговидавничій галузі. Галузь міжнародного співробітництва в книжковій справі проаналізовано як складний системний об'єкт, що реалізує свої функції в різних аспектах та на різних рівнях. Отже, міжнародне співробітництво як засіб розповсюдження національної культури водночас є визначальним чинником прогресу світової книжності та феноменом інтернаціональної культури. А для розвитку кожної окремої національної культури та появи нових ресурсів, стимулів вдосконалення потрібна міжнародна взаємодія культур. Тому необхідність міжнародних книжкових контактів зумовлена об'єктивними потребами.

Висновки. Доведено, що міжнародне співробітництво в галузі книжкової справи має на меті активізацію міждержавних відносин України з іншими країнами; сприяє закріпленню міжнародного авторитету України; слугує ствердженням загальнолюдських цінностей; сприяє розвитку національної книжкової справи; залучає українців до загальносвітових духовних та соціальних цінностей і науково-технічних досягнень; забезпечує прямий та рівноправний обмін культурними, інтелектуальними і матеріальними цінностями.

Виявлено основні напрями міжнародного співробітництва, головними з яких є участь України на міжнародних книжкових ярмарках, виставках; участь видавців у міжнародних програмах; активна діяльність у галузі перекладу літератури та ін. Таким чином, визначено стратегічну мету та пріоритетні завдання міжнародного співробітництва України в галузі книжкової справи: по-перше, підвищення рівня національної книжкової справи; по-друге, використання світових досягнень у національній практиці; по-третє, популяризація українських здобутків книговидання у світовому просторі.

Ключові слова: міжнародне співробітництво; книговидання; культура; українська книга.

МЕЖДУНАРОДНОЕ СОТРУДНИЧЕСТВО УКРАИНЫ В КНИГОИЗДАТЕЛЬСКОЙ ОТРАСЛИ

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Цель исследования заключается в анализе программ международного сотрудничества в сфере книгоиздания и определения перспективных направлений в области украинского книжного дела для его развития в процессе такого сотрудничества.

Методология исследования базируется на использовании сравнительно-исторического и статистического методов, которые позволили получить всестороннюю информацию в сфере международного сотрудничества в области украинского книгоиздания как деятельности, имеющей важное значение для культурного и интеллектуального развития общества. Книговедческие методы – функциональный, аналитико-тематический, структурно-типологический – позволили определить формы и методы распространения сотрудничества в области книжного дела и одновременно выяснить перспективы развития отечественного книгоиздания, книгораспространения и книгоиспользования.

Научная новизна заключается в том, что впервые комплексно исследованы действующие программы международных связей в книгоиздательской отрасли. Отрасль международного сотрудничества в книжном деле проанализирована как сложный системный объект, реализующий свои функции в различных аспектах и на разных уровнях. Итак, международное сотрудничество как средство распространения национальной культуры одновременно является определяющим фактором прогресса мировой книжности и феноменом международной культуры. А для развития каждой отдельной национальной культуры и появления новых ресурсов, стимулов совершенствования необходимо международное взаимодействие культур. Поэтому необходимость международных книжных контактов обусловлена объективными потребностями.

Выводы. Доказано, что целью международного сотрудничества в области книжного дела является активизация межгосударственных отношений Украины с другими странами; оно способствует закреплению международного авторитета Украины; служит утверждению общечеловеческих ценностей; способствует развитию национального книжного дела; привлекает украинцев к общемировым духовным и социальным ценностям и научно-техническим достижениям; обеспечивает прямой и равноправный обмен культурными, интеллектуальными и материальными ценностями.

Выявлены основные направления международного сотрудничества, главными из которых являются участие Украины в международных книжных ярмарках, выставках; участие издателей в международных программах; активная деятельность в области перевода литературы и др. Таким образом, определена стратегическая цель и приоритетные задачи международного сотрудничества Украины в области книжного дела: во-первых, повышение уровня национального книжного дела; во-

вторых, использование мировых достижений в национальной практике; в-третьих, популяризация украинских достижений книгоиздания в мировом пространстве.

Ключевые слова: международное сотрудничество; книгоиздание; культура; украинская книга.

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MEDIATION IN THE CONTEXT OF THE EDUCATIONAL ACTIVITY OF THE MODERN MUSEUM

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The purpose of this article is to reveal and generalise the essence of museum mediation under the conditions of modern museum space; to examine the mediation as a form of educational activity of the museum. The research methodology involves the use of such methods as analysis, systematisation and generalisation to identify the concept of museum mediation in the context of the educational activity of the museum institution. Taking into account the current state of museum studies in Ukraine where mediation as a form of educational activity is on the initial stage of development in museums and museum-type institutions, this research systematises and generalises the basic theoretical achievements; it is demonstrated that at the present stage the topic of research has not yet been comprehensively displayed in the national scientific literature. The mediation is defined and characterized as an innovative form of educational activity in museums in Ukraine. Conclusions. It has been found that today for the museum as one of the centres of communication in the cultural space the important result of its activity is the establishment of the stable and constructive dialogue with its audience. It is determined that modern museology regards the mediation as a specific form of communication at the intersection of the main directions of activity: scientific-stock, research, exposition and education. The study has confirmed that a field for positive understanding of the parties (exposition space, museum expert, visitor), for search of the new options acceptable for all participants of communication is created in the process of museum mediation. Mediation as a form of educational activity of the museum facilitates the mobilization of different methods, means and technologies for updating a museum item and presenting it to a visitor. The result is the formation of personal attitude towards the historical context, which can inspire the process of self-knowledge and give the reason to consider the museum as a unique cultural institution where through mediation self-knowledge and cognition of the surrounding reality are realised. The expediency of introducing mediation as a form of educational activity in domestic museums is justified.

Keywords: museum; museum mediation; educational activity; museum communication.

Introduction

At the present stage of the society development the modification of the museum paradigm is taken place. Today, the museum is the space open for the social and cultural contacts, social and creative life. As museum experts say, important museum space transformations require reinterpretation of the notion of “museum”, in particular, the formation of a fundamentally new concept of educational activity of the institution. If in the 20th century the quality of the museum expositions traditionally was defined in accordance with scientific schemes focused on museum items and collections, and then at the beginning of the 21st-century museum considers the valuable guiding lines in the originality of the interpretation of the museum collection; modern expositions and exhibitions, educational projects are the result of the scientific investigation as well as of the individual creative search. This is influenced by contemporary cultural and intercultural communication which transfers museum message from sphere of “declaration” and “monologue” to the sphere of “dialogue” and “polylogue”. The diversity of interpretation forms of the accumulated museum information becomes important.

The following priority directions for the development of educational activity of modern museum can be defined:

- management of the museum activity in accordance with the requirements of the time;
- focus on the needs of the consumers of the museum service, taking into account changes in the target audience, search of the possibilities to engage different social groups and societies;
- introduction of new forms of educational activity using non-standard and creative decisions;
- the use of modern information and communication technologies, etc.

Purpose of the article

The purpose of this article is to reveal and generalise the essence of museum mediation under the conditions of modern museum space; to examine the mediation as a form of educational activity of museum and a part of museum communication.

During the study on the concept of museum mediation in the context of educational activity such research methods as analysis, systematisation and generalisation were used.

Museum communication space is a category that combines the characteristics of cultural and information space in the context of the activity of the museum or museum-type institution, includes the interior space of museum communication where cultural discourse is modelled at the level of comprehension, creation and demonstration of collections. Mediation encloses all communication processes of a museum, methods of their realisation and channels of information transmission. Scientific understanding of museum activity is carried out in the research works of scientists in different fields of humanitarian knowledge.

The monograph of American museum expert Nina Simon (2010) illustrates various aspects of the nature and essence of the museum as a social institution, in particular, considering mediation as a part of museum communication based on educational and behavioural positions between museum and society. The monograph explores the new forms of interaction in the museum space, the emergence of such a phenomenon as “The Participatory Museum”. Fundamental contribution into the study of the new forms of educational activity of museum was done by English museum expert E. Hooper-Greenhill (1991). Special attention the author pays to the interpretation of visual culture in the context of art museum (Hooper-Greenhill, 2000). This interdisciplinary research examines the process of meaning construction; the vision of how the educational activity will develop in future is analysed. The researcher is convinced that not only the museum expert can provide items with meaning by grouping and representing them, but every visitor may widen the limits of already existing interpretations. Developing this theory E. Hooper-Greenhill (1991) states that museums should be analysed as artificial communicative systems which purposefully use signs and signals that can be both the subject of social research and the subject of social education. Considering the museum as a space for education (Hooper-Greenhill, 1991), the author notes that the formation of a fundamentally new concept of educational activity of institution became an important step on the way of interaction between museum and visitor. The researcher underlines that such a change of direction requires the museum to focus on visitors’ needs. Carmen Mörsch, the Head of the Research Institute for Art Education at the University of Arts (Zurich, Switzerland), expert in cultural mediation, also emphasizes that modern museum must constantly develop, focus on the needs of consumers of museum services involving them in co-creation using non-standard, creative decisions (Mörsch et al, 2017).

Considering the fact that mediation as a form of educational activity is on the initial stage of development in domestic museums and museum-type institutions, there are actually no scientific publications on this issue in the Ukrainian museum study. In our view, museum mediation as an innovative educational form requires specification, analysis and introduction into educational activity of modern museums in Ukraine.

Main research material

Contemporary social and economic features of society’s development demand some changes in both economic and communication strategy of museums. For the museum as one of the centres of communication in the cultural space, the important result of the activity is to establish steady and constructive dialogue with its audience. Communication in the space of the museum using its expositions or territories has its own specificity, because the topics, style and methods of communication are determined by its type, information contained in the museum items, etc. The museum’s development vector determines the directions and forms of work with visitors. Managers of modern museums want to create wide possibilities for the interpretation of collection

which is presented by different forms according to the level and type of people's education (in particular, the expositions that create an impression of multilayer, multilevel, which allows the visitor to move from one level to another). In fact, rejecting the paternalistic model, the museum becomes a mediator, which feels the mood and needs of society; from the institution that determines the achieved level of social consciousness the museum becomes the cultural phenomenon that gives progressive dynamic to this consciousness.

Let's consider in details the concepts of "mediation", "cultural mediation", "museum mediation". The profession of a mediator was born in ancient Greece. Etymologically, the word "mediation" is from the notion "middle". Today this term is used in different contexts. For example, from the legal point of view, "mediation" is the method of pre-trial investigation of the conflict, where the mediator acts as a third neutral party. "Mediation" is the central notion in hermeneutic and reflective philosophy of Paul Ricoeur: it is through the mediation of one's culture that one perceives and understands the world and its own identity (Ricoeur, 2008). In the field of culture the concept "mediation" as a rule is used in the analysis of forms of spreading of ideas and cultural products, that is, in the media activities. According to the researchers, the term "cultural mediation" was first used in Quebec in 2000 to define the strategy of cultural activity directed at the exchange and acquaintance between people and cultural objects (Sinicyna, 2017, p. 68). The main purpose of the cultural mediation is the cultural democratization of the society, its inclusion into the dialogue with the culture. Cultural mediation may be a component of cultural policy as, for example, in Montreal in 2005 it became the main method of cultural development. The philosophy of cultural mediation in Montreal was as follows:

- close, direct and personal contact of the public with an expert in culture and also the forms of cultural expression (discussions, collective creative work, excursions, animations, etc.);
- special attention to the level of knowledge and ability of the public in order to adapt mediation to the specificity of different social groups (age, social status, the system of values, way of life, traditions, physical condition, etc.);
- experiments with forms of participation in mediation, innovative forms of communication of information through partnership and interaction, which provide communication between different groups of population, experts in culture (Chaumier & Mairesse, 2017).

In our opinion, the main purpose of this approach is to work with different groups of people, which promotes informal acquaintance with cultural institutions and provides for the development of cultural education and social integration.

Today mediation is highly used in the work of European museums, galleries and is an example of museum or gallery education for the audience. For the first time in the UNESCO dictionary the term "mediation" considers contiguous museum notions of communication and museum public relations, correlates mediation and interpretation as synonyms (Desvallées & Mairesse, 2010). Modern museology defines mediation as a specific form of communication at the intersection of the main activities:

- scientific-stock;
- research work;
- expository and educational activity.

A field for positive understanding of the parties (exposition space, museum expert, visitor), for search of the new options acceptable for all participants of communication is created in the process of museum mediation. This specific communication strategy mobilizes different methods, means and technologies for updating a museum item and presenting it to a visitor. The result is the formation of personal attitude towards the historical context, which can inspire the process of self-knowledge and give the reason to consider the museum as unique cultural institution where through mediation self-knowledge and cognition of the surrounding reality are realized.

Mediation as a form of educational activity of the museum assumes that the visitors who participate in the dialogue are equal, and the museum worker with the help of questions directs their activity, that is to say works as navigator. It should be noted that the mediator does not position himself as an expert, does not give a pre-formed evaluation of the exhibits, but takes part in the process of its formation with the visitors. Thus, in the process of discussing a common, partly unexpected result appears. The work of mediator involves improvisation, the ability to take critical position as to the audience statements and to correct the course of the discussion.

During the direct contact with museum visitors, mediator uses the following approaches:

- informational (reasoned presentation of information to certain audience);
- scientific (neutral that allows analyzing, describing, predicting, comparing, experimenting, etc.);
- sensitive (allows the participant of mediation to feel, try something);
- kinesthetic (mobilizes body and movement in space);
- playing (allows building the process of education during the play);
- emotional, etc. (Sinicyna, 2017, p. 72).

The role of the mediator in the museum is the further promotion of the dialogue and knowledge exchange.

In domestic museums and museum-type institutions mediation as a form of educational activity is on the initial stage of the development. In particular, in 2013 the position of mediator was introduced at “Pinchuk Art Centre”. Mediators are the employees of the art institution who work directly in the exhibition and are ready to tell visitors what they see in front of them (painting, sculpture, installation, performance). As a rule, these are students of humanities, beginners in art studies and young artists. The Pinchuk Art Centre mediators need to have a good knowledge of the arts (history from ancient times to the present, different genres, theory of art, philosophic directions and schools, hundreds of names that need to be instantly compared with their creative achievements). After all, the mediator should speak about it on different levels of “immersion” into the topic: from basic to professional. Considering the fact that there are many foreigners among visitors of the museum, it is desirable to know foreign

language (mainly English). Mediator should easily maintain the contact with visitor, if necessary conduct a mini-excursion, know the peculiarities of the institution's work, resolve conflict situations, organise people, answer small questions. It is also a duty of the mediator to comply with the rules of the museum: do not touch or approach the exhibits, carry backpacks and bags in your hands, do not get liquid in showrooms, etc. ("Komanda mediatoriv", 2013). In line with European museum trends, National Art and Culture Museum Complex "Mystetskyi Arsenal" regularly invites mediators to its exhibition projects and organises their training. The communication strategy used in the process of museum mediation reveals new methods and means of attracting attention to museum items, presenting their unique peculiarities.

It should be noted that in the modern world museum mediation as a form of educational activity goes far beyond the borders of the museum space. One of the examples is that museums are creating internet portals and groups in social networks. This approach appears to be very effective as it provides information for a large audience of subscribers interested in the life of museum and possibilities to get feedback. The fact of museum's existence in media space, as a rule, contributes to its popularity and positively influences on the development of cultural space as a whole. Museum education experts John H. Falk and Lynn Dierking state that this facilitates the open dialogue between an individual and museum space; such dialogue is influenced by social relations, socio-cultural and personal factors (Falk & Dierking, 2012). Thus, in the museum space mediation as a form of educational activity opens the ways for the representation of historic and cultural values in those forms which are most acceptable to the visitor.

As to the museums of Ukraine, in our opinion, significant is the experience of the Bohdan and Varvara Khanenko National Museum of Arts, National Art Museum of Ukraine, Odesa Art Museum. These museum institutions, when communicating with the audience successfully combine communication in real life and online (rebranding, visitor area, storytelling, refusal from official style of communication, flexibility tactics, etc.).

Conclusions

Thus, it has been found that today for the museum as one of the centres of communication in the cultural space the important result of its activity is the establishment of the stable and constructive dialogue with its audience. In fact, by refusing the paternalistic model, the museum becomes a mediator who feels the mood and demands of the society. It is determined that modern museology regards the mediation as a specific form of communication at the intersection of the main directions of activity: scientific-stock, research, exposition and education. The study has confirmed that a field for positive understanding of the parties (exposition space, museum expert, visitor), for search of the new options acceptable for all participants of communication is created in the process of museum mediation. Mediation as a form of educational activity of the museum facilitates the mobilization of different methods, means and technologies

for updating a museum item and presenting it to a visitor. The result is the formation of personal attitude towards the historical context, which can inspire the process of self-knowledge and give the reason to consider the museum as a unique cultural institution where through mediation self-knowledge and cognition of the surrounding reality are realised.

In the course of the research, it was found that in Ukraine, there are almost no scientific publications that would cover this issue. In our view, the issue of museum mediation as an educational form requires further research and introduction into the educational activity of modern museums in Ukraine.

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МЕДІАЦІЯ В КОНТЕКСТІ ОСВІТНЬОЇ ДІЯЛЬНОСТІ СУЧАСНОГО МУЗЕЮ

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Мета статті – виявити та узагальнити сутність музейної медіації в умовах сучасного музейного простору; розглянути медіацію як форму освітньої діяльності музею. Методологія дослідження полягає у використанні таких методів дослідження, як аналіз, систематизація та узагальнення з метою розкриття поняття медіації в контексті освітньої діяльності музейного закладу. З огляду на сучасний стан музейної справи в Україні, де в музеях та закладах музейного типу медіація як форма освітньої діяльності перебуває на початковій стадії розвитку, систематизовано та узагальнено основні теоретичні здобутки проблеми; показано, що тема дослідження на сучасному етапі не має поки комплексного відображення у вітчизняній науковій літературі. Визначено і охарактеризовано медіацію як інноваційну форму освітньої діяльності в музеях України. Висновки. З'ясовано, що сьогодні для музею як одного із центрів комунікації в культурному просторі важливим результатом діяльності є встановлення стійкого і конструктивного діалогу зі своєю публікою. Визначено, що сучасна музеологія розглядає медіацію як специфічну форму комунікації, яка перебуває на перетині основних напрямів діяльності музею: науково-фондової, дослідницької, експозиційної та освітньої. Доведено, що в процесі музейної медіації створюється поле для сприятливого розуміння сторін (експозиційний простір, музейний спеціаліст, відвідувач), пошуку нових прийнятних для всіх учасників комунікації варіантів. Медіація як форма освітньої діяльності музею сприяє мобілізації різних методів, засобів і технологій актуалізації музейного предмета та презентації його відвідувачу. Результатом стає формування особистісного ставлення до історичного контексту, що може інспірувати процес самопізнання та дає підстави для визначення музею як унікальної культурної інституції, в якій завдяки медіації здійснюється самопізнання та пізнання оточуючої дійсності. Обґрунтовано доцільність впровадження у вітчизняних музеях медіації як форми освітньої діяльності.

Ключові слова: музей; музейна медіація; освітня діяльність; музейна комунікація.

МЕДИАЦИЯ В КОНТЕКСТЕ ОБРАЗОВАТЕЛЬНОЙ ДЕЯТЕЛЬНОСТИ СОВРЕМЕННОГО МУЗЕЯ

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Цель статьи – раскрыть и обобщить сущность музейной медиации в условиях современного музейного пространства, рассмотреть медиацию как форму образовательной деятельности музея. Методология исследования предполагает использование таких методов исследования, как анализ, систематизация и обобщение с целью раскрытия понятия музейной медиации в контексте образовательной деятельности музейного учреждения. Учитывая современное состояние музейного дела в Украине, когда в музеях и учреждениях музейного типа медиация как форма образовательной деятельности находится на начальной стадии развития, систематизированы и обобщены основные теоретические достижения проблемы, показано, что тема исследования на современном этапе комплексно не отражена в отечественной научной литературе. Определено и охарактеризовано медиацию как инновационную форму образовательной деятельности в музеях Украины. Выводы. Выяснено, что сегодня для музея как одного из центров коммуникации в культурном пространстве важным результатом деятельности является налаживание постоянного и конструктивного диалога со своей публикой. Определено, что современная музеология рассматривает медиацию как специфическую форму коммуникации, которая находится на пересечении основных направлений работы музея: научно-фондовой, исследовательской, экспозиционной, образовательной. Доказано, что в процессе музейной медиации создается поле для благоприятного понимания сторон (экспозиционное пространство, музейный специалист, посетитель), поиска новых приемлемых для всех участников коммуникации вариантов. Медиация как форма образовательной деятельности музея способствует мобилизации разных методов, способов и технологий актуализации музейного предмета и презентации его аудитории. Результатом является формирование личностного отношения к историческому контексту, что может мотивировать процесс самопознания и служить основой для определения музея как уникальной культурной институции, где благодаря использованию медиации происходит самопознание и познание окружающей действительности. Обоснована целесообразность использования в отечественных музеях медиации как формы образовательной деятельности.

Ключевые слова: музей; музейная медиация; образовательная деятельность; музейная коммуникация.

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CULTURAL DIMENSION OF THE UKRAINIAN MEDIA SPACE IN INTERACTION WITH THE AMERICAN MODEL OF NEWS REPORTING

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The purpose of the article is to determine the influence of American news reporting on the current state of the media space in Ukraine within the cultural aspect. The research methodology provides a cultural approach, which includes the analysis of changes in Ukrainian society and the transformation of news reporting. Reporter methods were used to perceive and interpret news and the journalist's news work. The analytical approach has helped to identify the influence of the American model of news reporting on the intellectual culture of Ukraine. The modelling method was applied for impact analysis of Ukrainian news reporting future model within the media space. Comparative analysis was used to compare American and Ukrainian models of news reporting. The scientific novelty is that for the first time, the cultural aspect of American model impact on the modern Ukrainian media space was studied and the future model of Ukrainian news reporting in the media space was predicted. Conclusions. It has been proven that with the project influence, media culture reaches a new level in cooperation with the media. Mass culture and postmodern media discourse have become attributes of contemporary Ukrainian culture. The entry of the news genre into a new phase of development allows us to qualify them as a subsystem that is the object of influence of the culture of society, and as its subject. At the same time, the media is a channel that influences cultural priorities and changes in the attitude of mind. And, the genesis of Ukrainian news reporting, as a subsystem of culture, has added new qualities that have signs of autonomy, secrecy and generalisation.

Keywords: mass media; media space; culture; cultural influence; information society; journalism; news reporting; American model.

Introduction

In the context of globalisation and the development of digital technologies, the intellectual culture of Ukrainian society is significantly influenced by the

media space, which becomes an essential factor in profound social and cultural changes in society. Journalism as a component of the media space is not a separate social institution but a part of media communication, media sphere. It causes a number of problems: the growth of information noise on the Internet, the decrease of trust in the media, media wars, the dominance of opinions over facts and the blurring of boundaries between evaluative comments and news. Two last problems are closely connected to the current state of news reporting, which is becoming an autonomous and aggressive subject of culture. One of the most famous models of news reporting in the world is the so-called American one. Thus, the relevance is determined by the influence of the latter on the media space as a component of Ukrainian culture in the modern world.

The cultural aspect of journalism, in particular, news reporting, has been studied by both national and foreign scholars. Among the foreign ones, we distinguish the research of the German philosopher and sociologist J. Habermas (2001), who, analysing the evolution of modern society, defined it as a society of contemporary type. The author claims that communication is a historical form that arises in culture and reflects its features. At the same time, the life-world cannot be interpreted in the categories of the system. In his turn, a leading English specialist in the field of media and communications, Professor D. McQuail (2013) emphasises that such concepts as mass media and mass communication are not synonyms since the former are organised technologies that enable mass communication, which can be used for personal, private or organisational purposes. And even though publishers can be independent, however, news in the USA is the agent of press systems for those who have concentrated political or economic power. Polish and English sociologist and philosopher Z. Bauman (2018), studying the cultural dimension of the modern world, described the state of humanity in it as a continuous movement, melting, overflow. In his opinion, now the beginning of a moving stage is taking place, in which a new reality is being built. A person becomes mobile and not burdened with long-term obligations. Everything that he creates, he can change. Thus, Russian researchers studied the peculiarities of medialisation of news and the influence of the mass media on various branches of modern cultural life. The attention of scientists was also focused on media texts, in particular, news ones. News texts are a complex multilevel and multidimensional phenomenon. They are classified into:

- the production method – collegial texts;
- functional and genre characteristics – genre-forming and those that implement one of the most important functions of the mass media – informative one (Zemlianova, 1999; Dobrosklonskaia, 2005).

National scholars D. Hallin and P. Manchini (2008) devoted their researches to the analysis of the modern model of American news reporting and the basic parameters and degrees on which this model is based. The well-known researcher and journalist H. Pocheptsov (2014) focused on the analysis of news in the cultural and social space of the USA and Ukraine. In his opinion, the most well-known method of managing mass consciousness through the media is the information agenda. It consists of keeping the necessary topics, events

and interpretations in the information space. A reader/viewer is not interested in an event which is outside the 5–10 most discussed. That is why the authorities both in America and Ukraine are busy maintaining such an agenda that is important to them, suppressing the opposition one deliberately.

At the same time, the cultural aspect of the influence of the American model of news reporting on the modern Ukrainian media space has not been studied in national culturology thoroughly, which determines the importance of the chosen topic.

Purpose of the article

The purpose of the article is to determine the influence of American news reporting on the current state of the media space in Ukraine in the cultural aspect.

The research methodology consists in the use of the cultural approach, which includes the analysis of changes in Ukrainian society and the transformation of news reporting, which turns the latter into an autonomous and aggressive subject of culture. The reporter methods were used to perceive and interpret the news and news work of a journalist. The analytical approach helped to identify the influence of the American model of news reporting on the spiritual culture of Ukraine. The modelling method was applied to predict the future model of Ukrainian news reporting in the media space. The comparative analysis of media systems was used to compare American and Ukrainian models of news reporting.

Main research material

In Culture Studies, the study of news as a phenomenon which is crucial to information reality, two directions prevail: structural and semiotic and social and cultural approaches. According to the first, the news is considered “as language units of information and communication processes, varieties of texts, signs, codes, due to which real events are transposed to the level of conditional “mapping” of life facts” (Zemlianova, 1999, p. 143). According to the second, the news is studied as elements of social and cultural processes connected with the objective and historical regularities of development of society and civilisation as a whole. At the same time, the subject of news reporting is a piece of news as a unit of information flow.

In conditions when humanity begins to realise itself as a certain unity – the population of the planet Earth – prompt information, accompanying globalisation, affects the interaction of different cultures directly. It is namely news reports that are the basic texts of mass media. In contrast, information and analytical texts are an extended version of the news, which differs in the mandatory presence of not only a report but also an analytical part – a commentary (Dobrosklonskaia, 2005, pp. 57–63). News is understood as journalistic texts, which are characterised by the transmission of the reported facts without evaluation and criticism. The purpose of news as information texts is to

provide information that the recipient was not acquainted with, and which is not always perceived positively in the modern information society, but also out of consciousness – due to information overload. Not all information is useful for a person. A feature of news (information) journalism is also efficiency and impartiality. In journalism, a fact is defined as “any separate fragment of reality” (Mykhailyn, 2011, p. 116): an event, a phenomenon, statistical data, statements of a significant person, etc. At the same time, the difference between news TV journalism and a similar one on the radio or in the press is in the channel of information transmission. The emotional impact of broadcasting is much stronger, because a person perceives a significant amount of information through visual images. Thus, the personification of information is enhanced – based on the non-verbal component of the air, a viewer trusts or does not trust the reports starting from the attitude to the journalist. Such specific features of TV broadcasting could not but affect its functional properties. In particular, M. Alieva notes the following functions of news TV journalism:

- information satisfaction function;
- cultural function (is realised through the appearance of the presenter and his manner of speech);
- audience consolidation function;
- recreational function;
- the function of ideological interpretation, etc. (Alieva, 2015, pp. 5-6).

We cannot agree with the definition of the latter function, but support the view of the Ukrainian researcher I. Mykhailyn (2011), who considered that “the task of news is not interpretation and regulation of reports” (p. 116). Thus, news reporting is a “certain pattern of news presentation” (Kvasnytsia, 2013, p. 33) as a standard of information journalism. We emphasise that the “news presentation” affects consciousness significantly and, in some way, forms the socio-culture of society.

Recently, TV journalism in general and genre and thematic in particular, as well as the text content of news on television have undergone significant changes. The influence of technical progress and understanding of the needs of the audience caused by it is felt increasingly more. A modern TV viewer, having had the opportunity to get acquainted with the latest events via the Internet, becomes more demanding to the speed of information delivery, as he has the opportunity to learn the latest events online. But only 24-hour information TV channels that are not bound by strict broadcasting makeup can use live broadcasts from the scene of events constantly. Owing to TV broadcasters, prompt event reporting becomes available at any moment. Thus, with the rapid spread of the influence of the mass media sphere, a new type of human appears – homo informaticus, and culture reaches a new level, starting cooperation with the mass media (Popil, 2013, p. 364).

The American model of news reporting has a long history of formation and, taking into account the development of technological progress in the USA, has quickly become authoritative for news reporting in other countries too. It was synthesised with different models and traditions of local journalism and began to be used in many countries, mainly in the field of foreign broadcasting.

At the same time, most researchers agree with the existence of an original model of news reporting in the USA. Scholars call this model: “neutral journalism” (Mykhailyn, 2011, p. 66; Moskalenko et al., 1999, p. 176), “North Atlantic Model” (Kvasnytsia, 2013, p. 32), “North Atlantic, or Liberal Model” (Hallin & Manchini, 2008) and others. In our opinion, the aptest name is the guideline of American journalism “news, not views”, which is reproduced by I. Mykhailyn (2011) – “news without views”. From these names – “news without views” or “news without commentary” – the essence of the American model of news reporting becomes somewhat clear.

In US television discourse, the news is differentiated into “hard” and “soft” ones. The difference between these types of information is both in the subject of the described news and in the features of their presentation.

“Hard” information usually concerns government, economy, business, and so on. The factual series expands due to facts-causes, facts-consequences and is supplemented by cultural material at the level of vocabulary. The very first sentences answer a number of questions – “Who?”, “What?”, “Where?”, “When?”, “By whom?”, less often – “Why?”. Speaking of “hard” information, we note that the main requirements for news of this kind are rapidity and accuracy. Therefore, “hard” news is quite highly rich in quantifiers, numerals – number, dates, etc. The use of such quantitative indicators requires the information richness peculiar to these texts.

In “hard” news, the author, paying attention on the importance of the result, often operates the facts based on “declining interest”, starting with the most important. Thus, a structure known as an “overturned” or “inverted pyramid” is built (Korochenskii, 2006). The principle of the “inverted pyramid” implies that the most important information (the main message) is placed at the beginning of the news. Then, according to the principle of removal – less important information, details of the event.

In the “soft” version, the rapidity of information is reduced significantly, because, at the beginning of the news, it is not necessary to indicate when and where the event took place. Such information can hardly be called an emergency (breaking news). In the “soft” version, a moment of intrigue is often introduced. However, the compositional organisation of “soft” news is much more flexible than “hard” one (Cherkashina, 2018).

The methodology according to which D. Hallin and P. Manchini (2008) analyse the modern model of American news reporting, which includes such countries as Great Britain, the USA, Canada and Ireland, is based on four basic parameters-degrees:

- development of mass media determines the dominance of print or electronic media;
- political parallelism;
- development of journalistic professionalisation;
- state intervention in the activities of the mass media and the media system.

But although D. Hallin and P. Manchini (2008) unite the USA and some European countries in the “North Atlantic Model” (which is partially since, on the one hand, the USA borrowed a lot from Britain, on the other hand, recently

the style of news has become more informal on British channels, which allows some British researchers to talk about tabloidisation, Americanisation (McNair, 2009), there are some differences between the form of news presentation due to various factors, among which I. Stepura (2014) singles out the historical one because in the European model of broadcasting, the state has dominated since the era of radio. The “public broadcasting” model means that there is a structure between the state and the broadcaster that is funded by taxes of citizens has an independent Governing Board (in the UK it is the BBC Trust) and/or a system of public supervisory boards. The American broadcasting model has been private from the very beginning. Independence is achieved here due to the existence of several large private television and radio broadcasting companies and numerous local stations cooperating with them which broadcast a national range of programmes (Stepura, 2014, p. 268). And the importance of the leading journalist, the so-called “anchor” (Anchorman, anchor), who often performs the role of editor-in-chief of the information service, is traditionally high (Stepura, 2014, p. 269). As a rule, he hosts a program of “world” or “evening” news (Calmer, 1970).

The educational and informative trend is traditionally strong on British TV. The presentation in the news is deliberate and is conducted on behalf of the elite, “London intellectuals”. Public television in the USA is also educational. Thus, the cultural opportunities of education are realised, which are connected with the formation of the cultural life of a person (Andreiko, 2009, p. 18).

The British news has a strong ideological component – there are many Labour supporters there and less – Conservatives (Garnham, 1989). It should be noted that European countries, in general, are characterised by the broadcasting of traditional ideological doctrines in the programs: right-wing bourgeois, socialist, Christian and socialist, etc. (Garnham, 1989). And in the American news the following principles are distinguished: ethnocentrism and patriotism (focus on national news, the American nation is “central”, countries, where American socio-political practices are inherited, are approved, internal difficulties and crises are understood as a consequence of abuse of power or incompetence of individual politicians and only later as a miscalculation of the central government), altruistic democracy (the state for a person; fight against corruption); human rights and legality (competition of heroes and evildoers, where heroes are always honest and dedicate themselves to the public good), responsible capitalism (fair competition, gender equality, reliance on small or traditional family businesses as a basis for prosperity, hidden criticism of monopolies, consumer organisations as a counterbalance to dictatorship of business); small-town pastoralism (rural and anti-industrial values, traditional values as the basis of morality) (Gans, 2004, pp. 45-47). That’s why although the model of news presentation in the USA corresponds to the guidelines of American journalism “news not views”, but even without commentary, due to the selection of news or some other conditions, the communicator influenced on the audience consciously or unconsciously. This principle of application of the American journalism model on television is criticised by B. Potiatynyk (2014). In his opinion, in the United States, the entertainment function in jour-

nalism dominates instead of the primary function of objective information. At the same time, television information is misinformation, as a rule, it means it's irrelevant, fragmented, and superficial (p. 32). Another journalist, N. Davies (2011), author of the book *Flat Earth News*, on the example of work of numerous leading world mass media proves that information journalism avoids analysis, does not check facts, fragments reality and thus distorts a person's perception of the world and what happens in it (p. 152). However, the choice of topic, facts, style, language, headline, photo – all this is either an independent choice of a journalist or the choice of the editorial board of a particular mass media (Vaishenberh, 2019, p. 27).

It should be noted that a developed genre theory has never existed in US journalism. Since the concept of "type" is more common than "genre" there. This is probably connected with the fact that the form of news recedes into the background in the USA because the priority is given to the subject of the material. In the American mass media, one piece of news often contains statements by leading politicians, specialists, experts, etc. (Moskalenko et al., 1999, p. 176), and the description of the situation alternates with factual information. At the same time, they are all presented in a cultural context, which makes it possible to see the connection between an event and the large-scale problems of society. News notes often contain a micro interview element.

Ukrainian news reporting has many features in common with American. However, both models are not homogeneous, because they are constantly in dynamics, influenced by different, sometimes incompatible, factors. Each country has its own cultural, political, historical traditions, but the impact of world globalisation trends in the USA occurred much earlier than in Ukraine. Mass culture as a factor of mass media commercialisation changes not only the genre structure and its functions, but also the very essence of the journalistic paradigm. At the same time, the application of emotional techniques of cultural communication is based on the semiotic and mainly mythological code.

In terms of social sciences, the Ukrainian media model is genealogically post-Soviet. Therefore, according to the Hallin-Manchini scheme, it should be classified as "Mediterranean or Polarized Pluralist Model", which implies certain features. So, let's compare them with the American ones: low circulation of print mass media and the leading role of television in public opinion formation is similar, and the presence of the elite press is different. In the USA, the electronic mass media focuses on local news traditionally, is characterised by "internal pluralism", and in Ukraine, the focus is on policy coverage.

In our country, there is also a belated development of commercial media, a low degree of economic independence and weak professional development. News reporting is characterised by strong state intervention, which leads to periods of censorship ("temnyky" ("winterers") in 2004), "wild deregulation", that is privatisation television and radio broadcasting of Ukrainian. In the Ukrainian researcher O. Kvasnytsia's (2013) opinion, this characteristic should be supplemented with such a category as mediatisation of politics (p. 32) (use of media for the implementation of their goals by the state, government, parties, financial and industrial groups).

In the USA, the local historical nature of the mass media has influenced the specifics of professional journalistic development (Hallin & Manchini, 2008) and is traditionally neutral. The press is focused on reporting information, not on interpreting the facts. There is also a tradition of “objective journalism” that protects journalists from the dictates of owners and prevents the instrumentalisation of the media (although there is a relative decline in “objectivity” under the influence of commercialisation in the late 20th century) (Hallin & Manchini, 2008).

Thus, the degree of influence of politicians on the mass media is high in Ukraine, and journalism is focused on commentaries. US news reporting, on the contrary, is characterised by the early promotion of media freedom. Professional development in the USA is “non-institutionalised self-regulation” (Hallin & Manchini, 2008) (unlike in Ukraine); slow democratisation with weak legal institutions.

At the same time, Ukrainian news reporting borrows and implements certain features of the American model, which, since the second half of the 20th century, has become expansive in the world. “Among the main elements of this expansion are mass media commercialisation and journalistic professionalisation with the emphasis on the requirement of “neutrality” (Hallin & Manchini, 2008). The genesis of the Ukrainian model of news reporting – through a series of stages (from print and radio to television and the Internet) – has added new qualities to it – a subsystem of culture that has signs of autonomy, closedness and generalisation. The USA is a classic country of commercial television. Television in the USA is privately owned, there is no state-owned television. Private commercial television is subject to strict market laws, the principle of competition, which encourages TV journalists to be in a creative search for new television forms constantly to attract viewers. Television has become a recognised leader in mass media. The commercialism of the American model, that is the ability of a viewer to pay, led television to the point that viewers are divided by interests. Everyone can watch that channel and TV programs in which he is interested in by purchasing the appropriate package of channels (Shcherbyna, 2013, p. 96). This approach dictates American television to concentrate on the individual interests of the audience, high mobility, focus on dynamic development and leads to the emergence of the marketing model for which the “minority” becomes the decisive factor. The success of television depends on money. According to A. Shorina, American television is an industry, a means of business. The commercial model of television, TV companies focuses on rapid profit, the capture of new markets, competition in the production of television programs (Shorina, 2008).

So, in the US news model, the market dominates, and there is a tradition of the requirement to restrict the state (Hallin & Manchini, 2008). Today in Ukrainian media realities, a peculiar synthesis of elements of two models is formed: the Mediterranean and the American (North Atlantic). It indicates both the dynamics of changes and the formation of its own media system in Ukraine and the uncritical assimilation and artificial introduction of elements of foreign media systems. The Ukrainian model of news reporting developed from the Soviet tradition when it was considered that: “journalistic information can-

not but explain events and facts, that is, it is such information that comments, interprets” (Pelt, 1980, p. 63). It should also be noted that the Ukrainian tradition of journalism in both the Soviet and post-Soviet periods was closely connected with sociopolitical journalism. Providing an evaluation of events and striving for moralising are integral features of news products, which theoretically blurs the boundaries between sociopolitical journalism and propaganda. Mass culture and postmodernist mass media discourse have become attributes of today’s Ukrainian culture. At the same time, the entry of the news genre into a new phase of development is associated with the emergence of interactive tools that have provided the convergence of all types of news on the Internet. This allows qualifying their totality as a subsystem that acts as an object of influence of the culture of society and its subject at the same time. At the same time, the mass media is a channel that determines cultural priorities, a change in mentality, as well as a wide range of axiological values.

While the US commercial mass media is balanced by the presence of public television, the commercial mass media dominates in Ukraine. In this context, the implementation of the “objective journalism” model risks to distort reality and manipulate public opinion. Although today the traditional neutrality and objectivity of news in the USA are questioned because the opinion underlying the news report (even if a commentary is absent) can be ordered and paid for, as well as the service of the communication agency. And the absence of commentary can also contribute to this: the more emotional, negative, simpler a fact is, the more chances of its successful spread.

However, in the USA there is a certain balance between “hard” and “soft” news, and in Ukraine, in O. Kvasnytsia’s (2013) opinion, there is a significant imbalance between them, when social relevance, the importance of information yields inferior to the attractiveness of news (p. 36).

Recently, in the USA, the question of the ratio of a fact and commentary in the structure of news has become one of the most hotly debated. The classic normative model of news dominates there, which assumes that the facts are underlain, and opinions should come from authoritative sources (experts) in a balanced way and not be posed as the facts by a journalist. “Facts speak for themselves” (Chernykh, 2017, p. 262) – the journalist’s duty comes to providing information about them without giving an assessment. A journalist is an impartial informant who has neither a personal nor a civil position. The report at different stages of information retains the “news core”, that is the stable components of the structure that make up the what-where-when formula (WWW). But the absence of at least one of the components of the structure causes the deformation of the semantic space of the media text (McNelly, 1959). Thus, both the content of the news and the information picture of the world are deformed in the recipient’s mind. Thus, the question of whether a journalist has the right to evaluate has been raised in the theoretical discussions in the USA over the last decade regarding the illusiveness of the true unity of journalism (McQueel, 2013, p. 263).

There is a lot of evidence of manipulation of information journalism in the Ukrainian media space. The objective model is supplemented by such as: “pre-

cision”, “interpretative”, “investigative”, “new journalism” (Kvasnytsia, 2013, pp. 36-37). At the same time, the American news system has largely changed Ukrainian journalistic standards. These are, first of all, such standards as a balance of opinions or positions, rapidity, separation of facts from commentaries, reliability, accuracy, completeness of presented facts, etc. Modern Ukrainian news is distinguished by interactivity and audience proactivity. The consumer becomes the initiator of the report more often, encouraging traditional producers of information to take into account his needs. The western influence is also felt in this, but it should be noted that the news model has undergone significant changes in the West as well. “The Internet has expanded the possibilities of personal control over the consumption of news but has not taken care of how to make a complete picture of these atomic particles” (Associated Press, 2008, p. 3). The modern consumer of news has become radically different from several previous mostly passive generations. After all, the electronic version of the news differs from the paper or television ones significantly, including the regularity of information flow. At the same time, American researchers predict that such an information breakthrough will not mean the death of the press or television news in their classic form, as the need for analytics and sociopolitical journalism will not lose relevance in the world of chaotic news (Associated Press, 2008, p. 3).

Regarding the functioning of factual information in sociopolitical journalism and its ability to influence on the viewers or readers, we pay attention to the cultural and philosophical features of publicist work, which is a form of existence of public opinion as the core of mass, everyday consciousness (ontological aspect) and at the same time a form of mass self-consciousness and reflections (gnoseological aspect). The specificity of a publicist work is that analytically separated from reality, the fact of current life as a fragment of reality is transplanted into the author’s concept of reality. Thus, the synthesis of the American news model and the traditional Ukrainian one combines the provision of factual material in analytical or publicist works.

Thus, we can claim that culture, updating its peripheral elements quite easily, shows a strong reaction of rejection when it comes to its core, rejecting elements that are alien to it. Therefore, we can talk about the manifestation of a “protective reaction” (in our case – alternative forms of reflection of the spiritual life of society in the news).

At the same time, after Ukraine gained independence, the authority of the mass media was initially based on their manifestation as a particular branch of power designed to protect democracy. It was assumed that the press would make the government policy and its decisions transparent by performing feedback function in society. But now the mass media works, first of all, as problem intensifier, replicating and imposing the interests of small groups and “their masters” on society. The scandals are fomented, the values and culture of the nation are “reformatted” destructively. Today, Ukrainian news channels depend not so much on the state as on their audience, owners, sponsors and advertisers (and the commercial interests of the owners and advertisers coincide with the attention of the audience only partially).

Conclusions

Thus, the cultural dimension of news reporting means the presentation of a certain format of news of historical and collective experience of people, national values, dominating in a certain ethnocultural community and penetrating the life and way of family life of its representatives, which are passed from generation to generation and are inviolable in the consciousness of the nation.

For news reporting, it is necessary to take into account cultural experience, as culturally oriented media system influences on value and cultural orientations, their dynamics, as well as norms, ideas, positions, ideas that prevail in society and affect its adaptability. The important circumstance for the ideological vector of news reporting is the social interaction that dominates in society and the state, which is influenced by national culture.

It is proved that in Ukraine, the processes of westernisation in the sphere of culture affected the genre of news, and journalism itself moved away from the post-Soviet one. It has become closer to the Mediterranean Model, but there is also a significant influence of the American one. Ukrainian news of the infotainment genre is created according to the American principles of providing information, format and method of program contenting, and a presenter remains a key person. Only the topics of discussion differ. The key influence of the American model of news reporting on the Ukrainian media space is in its focus on the level of information needs, information market laws, information of production culture and consumption in the information society, as well as the increase of the popularity of chaotic hierarchy of reports, the tendency to the regularity of information flow, multimedia.

We also single out the directions of this influence: the striving to form a positive image of the country through foreign news broadcasting; the balance of “hard” and “soft” news, that is news where information prevails and those where the public interest is more important; the decrease of commentaries and increase of the number of facts; increase of balance of opinions.

Thus, with the spread of its influence, media culture reaches a new level in cooperation with the mass media. Mass culture and postmodern mass media discourse have also become attributes of today’s Ukrainian culture. The entry of the news genre into a new phase of development allows qualifying them as a subsystem that is the object of influence of the culture of society, and as its subject. At the same time, the mass media is a channel that influences on cultural priorities and changes in mentality. And the genesis of Ukrainian news reporting as a subsystem of culture has added new qualities to it which have signs of autonomy, secrecy and generalisation.

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КУЛЬТУРОЛОГІЧНИЙ ВИМІР УКРАЇНСЬКОГО МЕДІАПРОСТОРУ У ВЗАЄМОДІЇ З АМЕРИКАНСЬКОЮ МОДЕЛЛЮ НОВИННОЇ ЖУРНАЛІСТИКИ

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Мета статті – визначити вплив американської новинної журналістики на сучасний стан медіапростору в Україні в культурологічному аспекті. Методологія дослідження полягає у використанні культурологічного підходу, який включає аналіз змін українського суспільства і трансформацію новинної журналістики.

Репортерські методи застосовувалися для сприйняття і інтерпретації новин і новинної роботи журналіста. Аналітичний підхід допоміг виявити вплив американської моделі новинної журналістики на духовну культуру України. Метод моделювання був застосований для прогнозування майбутньої моделі української новинної журналістики в медіапросторі. Порівняльний аналіз використовувався при зіставленні американської та української моделей новинної журналістики. Наукова новизна полягає у тому, що вперше досліджено культурологічний аспект впливу американської моделі новинної журналістики на сучасний український медіапростір та спрогнозовано майбутню модель української новинної журналістики в медіапросторі.

Висновки. Доведено, що з поширенням свого впливу медіакультура виходить на новий рівень у співпраці із засобами масової інформації. Масова культура і постмодерністський дискурс ЗМІ стали атрибутами й сьогоденної української культури. Вхідження жанру новин у нову фазу розвитку дозволяє кваліфікувати їх і як підсистему, що виступає об'єктом впливу культури суспільства, і як її суб'єкт. При цьому ЗМІ є каналом, що впливає на культурні пріоритети та зміни в менталітеті. А генезис української новинної журналістики як підсистеми культури додав їй нові якості, які мають ознаки автономізації, закритості і генералізації.

Ключові слова: ЗМІ; медіапростір; культура; культурологічний вплив; інформаційне суспільство; журналістика; новинна журналістика; американська модель.

КУЛЬТУРОЛОГИЧЕСКОЕ ИЗМЕРЕНИЕ УКРАИНСКОГО МЕДИАПРОСТРАНСТВА ВО ВЗАИМОДЕЙСТВИИ С АМЕРИКАНСКОЙ МОДЕЛЬЮ НОВОСТНОЙ ЖУРНАЛИСТИКИ

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Цель статьи – определить влияние американской новостной журналистики на современное состояние медиапространства в Украине в культурологическом аспекте. Методология исследования заключается в использовании культурологического подхода, который включает анализ изменений украинского общества и трансформацию новостной журналистики. Репортерские методы применялись для восприятия и интерпретации новостей и новостной работы журналиста. Аналитический подход помог выявить влияние американской модели новостной журналистики на духовную культуру Украины. Метод моделирования был применен для прогнозирования будущей модели украинской новостной журналистики в медиапространстве. Сравнительный анализ использовался при сопоставлении американской и украинской моделей новостной журналистики. Научная новизна заключается в том, что впервые исследован культурологический аспект влияния американской модели новостной журналистики на современное украинское медиапространство и спрогнозирована

будущая модель украинской новостной журналистики в медиaprостранстве. Выводы. Доказано, что с распространением своего влияния медиакультура выходит на новый уровень в сотрудничестве со средствами массовой информации. Массовая культура и постмодернистский дискурс СМИ стали атрибутами и сегодняшней украинской культуры. Вхождение жанра новостей в новую фазу развития позволяет квалифицировать их и как подсистему, которая выступает объектом воздействия культуры общества, и как ее субъект. При этом СМИ являются каналом, влияющим на культурные приоритеты и изменения в менталитете. А генезис украинской новостной журналистики как подсистемы культуры придал ей новые качества, которые имеют признаки автономизации, закрытости и генерализации.

Ключевые слова: СМИ; медиaprостранство; культура; культурологическое влияние; информационное общество; журналистика; новостная журналистика; американская модель.

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INTERNATIONAL TOURISM AS A FORM AND MEANS OF THE DIALOGUE OF CULTURES

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The purpose of the article is to identify the role and importance of international tourism in the process of the dialogue of cultures. The research methodology is based on the application of general scientific methods, as well as activity-based and system-based approaches, which made it possible to study scientific publications on this issue. The scientific novelty lies in the analytical evaluation of the role and importance of international tourism in the process of intercultural dialogue. In particular, it is emphasized that international tourism in today's globalized world is becoming one of the most effective ways of expanding the interaction of the representatives of different cultures, a practical method of principles of the cooperation at the international level. Conclusions. International tourism, as a peculiar means of human inculturation, clearly demonstrates the dominant features of contemporary world processes, including multiculturalism, mass displacement of people, creation of new cultural communities, cultural integration and mobility. These processes not only make possible regular contacts between the representatives of different cultures, but also determine the features of intercultural communication. Effectively responding to rapid social changes, constantly increasing human needs, offering new ways to meet them, international tourism becomes both a factor and a kind of intercultural communication, a form and means of dialogue between cultures. International tourism effectively implements the function of interpersonal communication, the interaction of carriers of certain cultural values and ideological stereotypes. International tourism builds relationships of trust and understanding, coordinates the shared values of different cultural communities, and, therefore, is a tool for establishing the dialogue between cultures. The above mentioned allows us to state that the effectiveness of international tourism, which today is perceived not only as a way of providing leisure activities of a person, but involves relaxation and self-realisation of an individual, his adaptation to the changing realities of the world.

Keywords: culture; dialogue of cultures; international tourism; intercultural communication.

Introduction

The White Paper on Intercultural Dialogue “Living together in equality and dignity”, approved by the Council of Europe Ministers of Foreign Affairs at their 118th Ministerial Session (Strasbourg, 7 May 2008), emphasizes that “the democratic governance of cultural diversity should be adapted in many aspects; intercultural competences should be taught and learned; spaces for intercultural dialogue should be created and widened; and intercultural dialogue should be taken to the international level” (*Bila knyha*, 2010, p. 4). The recognition of the importance of the cultural interaction, which would facilitate the dialogue between the peoples based on the understanding of the role of culture in the life of each nation and world civilization, generally demonstrates the understanding of the irreversibility of most of the dominant sense guidelines and principles of the functioning of various cultures in the globalized world. The formation of the latter is less due to the social and political transformations than to the active actions of people, in particular their free movement, which, though pursuing different goals at different times, has always contributed to the discovery of new lands and knowledge of the cultures of other peoples.

Complex and contradictory relations between nations in the contemporary world require the search for adequate means of motivating people’s cognitive interests as a stimulus to preserve cultural and historical heritage, solve cross-cultural conflicts, and create a positive image of the country and its population in the world. Not the least role in this is played by international tourism as a kind of means of human inculturation, a specific form of the organization of social and cultural reality.

The importance of international tourism in the process of cultural dialogue is confirmed by the expansion of the range of scientific research in the framework of turismology – a science that studies various aspects of tourism, in particular social and cultural, and is considered to be one of the promising areas of theoretical research. Philosophers, sociologists, culturologists and representatives of other fields of knowledge study tourism not only as an element of communication, including international N. Bereznitckiaia (1999), S. Bogdanova (2005), A. Lyzin, (2005), E. Moshniaga (2011), but also as a tool for dialogue of cultures and civilizations, as a way of cultural interaction in the contemporary world O. Alkhutov (2009); L. Apanasiuk (Apanasiuk & Egorova, 2017), O. Kostriukova (2012), etc. Thus, N. Bereznitckiaia (1999) carried out a cultural analysis of the communicative potential of tourism, which gave the author the opportunity to consider tourism as a form of communication. S. Bogdanova (2005) considered specific communication technologies in tourism. A. Lyzin (2005) in her work discovered and characterized the features of intercultural communication. E. Moshniaga (2011) identified the main regularities of the development of intercultural communication in the system of international tourism and the features of their manifestation in the context of globalization and opposing trends to preserve cultural diversity and dialogue of cultures. The work of A. Alkhutov (2009) is associated with the cultural analysis of trends in the development of cultural tourism, studying it as

a “mechanism” that stimulates the formation of the intercultural interaction, which affects the creative abilities of a person, using it as a form of “people’s diplomacy”. O. Kostriukova (2012) studied tourism as an effective tool for the dialogue of cultures and civilizations in the contemporary world. L. Apanasiuk (Apanasiuk & Egorova, 2017) studied the international tourism activities in the development of the intercultural communication, O. Kostriukova (2012) studied tourism as an effective tool for the dialogue of cultures and civilizations in the contemporary world.

Purpose of the article

The purpose of the article is to identify the role and importance of international tourism in the process of the dialogue of cultures.

The research methodology is based on the application of general scientific methods, as well as activity-based and system-based approaches, which made it possible to study the scientific publications on this issue.

Main research material

Communication across cultures has been understood by various researchers at different times as a way of preserving cultural diversity, overcoming the tragic incompatibility of cultures as a means of world culture formation and establishment of the internationalism. In particular, M. Bakhtin considers it as a form of communication between different cultures, stating that “culture exists there, where there are two (at least) cultures”, and further: “the self-consciousness of a culture is a form of its being on its borders with other culture” (Bibler, 1991, p. 85). In fact, all of M. Bakhtin’s reflections on culture, as emphasized by V. Bibler (Bibler, 1991), have a single meaning (idea) – dialogue, and all reflections on a dialogue also have one meaning (idea) – culture (Osadchii, 2001). Dialogism in the context of culture (being of culture ... the meeting of cultures ... mutual understanding of cultures), according to V. Bibler, is an almost universal phenomenon, an ontological basis, and the “dialogic fabric of the human life” – when culture is fully developed in interaction, it returns to its “borders” and then re-enters into interaction (Osadchii, 2001).

Taken into consideration that any culture is both a carrier of a system of values that have a general civilizational meaning and a system of values that have a specific colouring, when the two cultures meet in dialogue, these value systems do not merge and do not mix, each retains its unity and open integrity, while mutually enriching, forming an unsurpassed background of world culture. Despite this, due to the blurring of the traditional boundaries and mixing of the values of different cultures, individual nations may find themselves (and it is happening now) in a situation where they have to abandon, at least partially, their moral and ethical norms extrapolated from the past. This is especially true of irrational/pre-rational taboos and rituals, which can be considered today as archaism or a sign of backwardness. The rejection of standards itself is not a sign of degradation. An existential sense of freedom of the Other and love

alone is enough – they open up knowledge about the Other, and therefore in this case it becomes clearer what actions in the society are not agreed with the principles of freedom and love in other cultures. This refusal is only the result of the implementation of the universal principles of freedom, and in the state understanding – of democracy in the current view.

V. Bibler, the developer of the doctrine of the dialogue of cultures, noted: “The cultures of Europe, Asia, and America “crowd” in the same consciousness; they cannot be placed on the “ascending” line (“higher – lower, better-worse”). The simultaneity of different cultures strikes the eye and mind, becomes a real phenomenon of an everyday life of a contemporary man. At the same time, there is a strange combination of historical, ethnographic, archaeological, art studies, and semiotic forms of the understanding and definition of culture” (Bereznitckaia, 1999, p. 222). This, according to V. Mezhuiev, is the wisdom of our time, that is, in “recognizing each culture’s right to independent existence, in upholding the principle of equality of all cultures, which excludes not only any culture-centrism, but also any claim to spiritual leadership on the part of a separate culture” (Gekhinskii, 2018).

The role of retransmitters of foreign cultural experience, as well as the means of forming the readiness of different cultures to its acceptance or rejection, is better performed by direct contacts between the peoples of various countries, in particular those involved in the mass tourism industry. It is mass, or rather international tourism that makes it possible to understand the existence of different nations and the specifics of their cultural and historical heritage, which potentially becomes one of the most important means of promoting understanding, trust and goodwill among the peoples of the world. That is why the researchers define responsibility, tolerance, rejection of violence, trust, openness to participation, peace, the idea of cultural equivalence and the principle of hospitality as the ethical aspects of the dialogue of cultures, which becomes the basis of the “I-Other” relations (Nazarenko, 2003, p. 2).

Throughout the history of mankind, mass travel has always accelerated the processes of economic and cultural interaction, as well as intensified the cross-cultural communication, contributing to the integration and interpenetration of cultures, self-improvement and self-realisation of individuals, the establishment of trusting relationships, mutual understanding and tolerance between representatives of different societies. Especially when, according to J. Huizinga, the author of the concept of *Homo ludens*, “the legitimacy of the “friend – or enemy” approach is rejected and the claims of one’s own people are not accepted as the highest norm” (Huizinga, 2011, p. 137). Therefore, tourism performs not only recreational, but also an important humanizing and integrating function, forming certain fundamental basis of global solidarity (Slobodeniuk, 2003, p. 3). It is no accident that tourism is understood as a factor of humanization of relations between the peoples (E. Slobodeniuk), the dialogue of cultures (O. Kostriukova), the method of interaction of cultures (A. Alkhutov), a practical method of elaboration of principles for cooperation at the international level (A. Karamasheva), the mediator in the intercultural and interpersonal communication (A. Korzhanova), the factor of synergy of

cultures (Ya. Liubyvyi), a natural way for the building of bridges and the rapprochement of cultures (T. Rifai), significant modality of social and cultural change (M. Budko), etc. This vision of tourism, and this is fully applied to the international tourism, reveals its ability to be a means of forming a dialogue between cultures, a means of interaction between different cultural worlds that seek a common development of the global informative and communicative civilization.

Monologue, dialogue and polylogue are the possible ways of organizing the intercultural communication in tourism (Kuzmina, 2005). In the context of a monologue, tourist resources are exploited without taking into account local specifics and attempts to familiarize guests with the peculiarities of local culture. Dialogue provides an opportunity to understand the diversity of the world, and also through the comparison with the other cultures to better understand and explore your own culture. However, sometimes the result of a dialogue can be a conflict of cultures, which occurs as a reaction to the other unusual traditions and rules of behaviour. Under the condition of a polylogue, several cultures are involved in the interaction, and the situational character and spontaneity of such communication contributes to a kind of mutual replication of their values. These three methods of intercultural communication can occur at the ethnic, national, and civilizational levels (Kuzmina, 2005). An example of the cultural interaction at the ethnic level is ethnographic tourism, the purpose of which is to familiarize with the distinctive features of the local entities, the national level is represented by the international tourism (Kuzmina, 2005), which is actually becoming a form of the dialogue between cultures.

As one of the most important fundamental forms of mass intercultural contacts, which implies the involvement of various segments of the population, international tourism not only expands the number of channels of cultural communication, but also forms the basis of productive relations and mutual understanding between cultures (Solianyuk, 2004). And by preserving cultural identity and individuality, it contributes to the mutual enrichment of cultures. So, tourism as a dialogical form of meeting of cultures, on the one hand, contributes to the activation and deepening of the cultural awareness and self-identification of the traveller, and on the other – leads to the mutual enrichment of cultures through the exchange of original cultural experiences, which in the methodological context resonates with the statement of M. Bakhtin about the result and consequences of the dialogue. According to the researcher, this is a synthesis, merging of different points of view or positions into one common, mutual enrichment of different cultures as long as preserving its own culture (Bakhtin, 1986, p. 360).

Undoubtedly, the contemporary globalized world is difficult to imagine without the direct interaction of the representatives of different cultures. Cultural dialogue is the most universal principle that ensures the self – development of cultures in space and time, which, in its turn, are the product of the dialogue – interaction, communication of people and cultures – inter alia, through international tourism. It is the latter that allows different cultures to assert themselves, declare their value dominants, and also compare and corre-

late them with the others. At the same time, the dialogue of cultures as an intercultural communication is primarily understood as interpersonal communication, since it is a space for perception and understanding of attractors of the representatives of the local cultures and is implemented exclusively at the interpersonal level. It is no accident that E. Hall, an American anthropologist and cross-cultural researcher, considering culture a kind of iceberg, where the most important parts of culture are “under water”, and the obvious – “above water”, argues that a full knowledge of culture can occur only through direct contact with this culture or through interpersonal interaction (Bezuglova, 2014). It is at the interpersonal level of communication that the carriers of certain cultural values and world-view stereotypes meet, with the help of which a person perceives the surrounding realities, formulates goals and chooses appropriate patterns of behaviour. The coincidence of attractors becomes the basis for the dialogue development, as a result of which various dialogical situations arise at the personal and inter-ethnic levels – from complete denial to complete perception or selective choice of values, norms, customs and traditions of another culture.

Thus, international tourism, which has the ability to change significantly both social and cultural priorities, actually forms the skills necessary for *Homo viator* to coordinate interests with the representatives of other cultural worlds during inclusion in the processes of consolidated activities. “...People must learn to move beyond culture and adapt it to the era and to their own biological organism”, that is, a person needs the experience of other cultures just as any culture “requires interaction with other cultures in order to survive” (Elbeshausen, 2012, pp. 26-27). As a result of the international travelling, *Homo viator* forms a new way of world perception and attitude, important features of which are tolerance, cosmopolitanism, internationalism, readiness and loyalty to meet with another culture, intercultural competence, and so on, which play a significant role in the formation of the dialogue of cultures.

“...social and integrating mechanisms of mutual involvement of people – love, participation, friendship, solidarity, sacrifice, the desire for unity, etc. (...), spatial attraction, the desire to travel, overcome borders, preserve and share with each other memories, knowledge, experience” (...) are best displayed in the international tourism, and this, in V. Ionesov’s opinion, in addition to all the above, contributes to “overcoming ontological alienation and generic anthropological disunity” (Ionesov, 2012). Therefore, the tourism at the interpersonal level can be understood as dialogical in its nature form of meeting of cultures, which, as noted above, deepens the processes of self-awareness and identity of the traveller, and, on the other hand, – promotes the exchange between different cultural systems, and, accordingly, the acquisition by their representatives of various authentic cultural experiences.

Therefore, tourism today – as a reflexive form of interaction, partly the one that is distant from everyday life and covers different segments of the population regardless of social status, age, education – this is actually a new mass form of communication in space and time, which forms the basis of the dialogue of cultures. The latter creates a new sociocultural reality, which com-

binés the ethnic and national traditions of various social communities, the boundaries between the peculiarities of their existence are blurred – the intercultural appears.

Conclusions

International tourism is an integrative phenomenon, a peculiar means of human inculturation, a specific form of the organization of sociocultural reality. International tourism clearly demonstrates the dominant features of contemporary world processes – globalization, informatization and related phenomena – multiculturalism, mass displacement of people, creation of new cultural communities, extraterritoriality, hospitality, freedom, cultural integration and mobility, which, in fact, make possible regular contacts between the representatives of different cultures and determine the features of intercultural communication in the current circumstances. The basis for the increased activity of international tourism and the realisation of its communicative potential is the intention of the need for hospitality, the expansion of its borders and forms. Effectively responding to rapid social changes, constantly growing human needs, and offering new ways to meet them, international tourism becomes both a factor and a kind of intercultural communication, a form and means of dialogue between cultures.

The dialogue of cultures is primarily interpersonal communication, interaction of carriers of certain cultural values, world-view stereotypes, through which a person perceives the surrounding realities. This function is realized in the best way by international tourism, which is a factor in the expansion of channels and development of intercultural communication, which through social interaction at the individual and group levels contributes to effective globalization, forms relationships of trust and understanding, coordinates the shared values of various cultural communities, and therefore is a tool for establishing a dialogue between cultures.

The prospects for further research in the sphere of international tourism are to find out the main directions and forms of its influence on the national culture and on this basis to develop specific proposals for improving the system of its development, as well as making appropriate recommendations for strengthening of cultural policy in Ukraine.

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МІЖНАРОДНИЙ ТУРИЗМ ЯК ФОРМА І ЗАСІБ ДІАЛОГУ КУЛЬТУР

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Мета статті – виявити роль і значення міжнародного туризму у процесі діалогу культур. Методологія дослідження ґрунтується на застосуванні загальнонаукових методів, а також діяльнісного та системного підходів, які дали змогу опрацювати наукові публікації з означеної проблеми. Наукова новизна полягає у аналітичному оцінюванні ролі і значення міжнародного туризму у процесі діалогу культур. Зокрема,

наголошено, що міжнародний туризм у сучасному глобалізованому світі стає одним із найбільш ефективних способів розширення взаємодії представників різних культур, практичним методом вироблення принципів співпраці на міжнародному рівні. Висновки. Міжнародний туризм як своєрідний засіб інкультурації людини виразно демонструє домінуючі ознаки сучасних світових процесів, зокрема мультикультуралізму, масового переміщення людей, творення нових культурних спільнот, культурної інтеграції та мобільності. Ці процеси не лише уможливають регулярні контакти між представниками різних культур, а й визначають особливості міжкультурної комунікації. Дієво реагуючи на швидкоплинні суспільні зміни, постійно зростаючі потреби людини, пропонуючи нові шляхи їх задоволення, міжнародний туризм стає і чинником, і своєрідним різновидом міжкультурної комунікації, формою і засобом діалогу культур. Міжнародний туризм ефективно реалізує функцію міжособистісного комунікування, взаємодії носіїв певних культурних цінностей і світоглядних стереотипів. Міжнародний туризм формує відносини довіри та взаєморозуміння, координує спільні цінності різних культурних спільнот, а відтак є інструментом встановлення діалогу між культурами. Вищевикладене дає підстави стверджувати, що ефективність міжнародного туризму, який сьогодні сприймається уже не лише як спосіб забезпечення дозвілєвої діяльності людини, полягає і в релаксації, і в самореалізації індивіда, його адаптації до змінюваних реалій оточуючого світу.

Ключові слова: культура; діалог культур; міжнародний туризм; міжкультурна комунікація.

МЕЖДУНАРОДНЫЙ ТУРИЗМ КАК ФОРМА И СРЕДСТВО ДИАЛОГА КУЛЬТУР

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Цель статьи – выявить роль и значение международного туризма в процессе диалога культур. Методология исследования основана на применении общенаучных методов, а также деятельностного и системного подходов, которые позволили изучить научные публикации по обозначенной проблеме. Научная новизна заключается в аналитической оценке роли и значения международного туризма в процессе диалога культур. В частности, отмечено, что международный туризм в современном глобализированном мире становится одним из самых эффективных способов расширения взаимодействия представителей разных культур, практическим методом выработки принципов сотрудничества на международном уровне. Выводы. Международный туризм как своеобразное средство инкультурации человека отчетливо демонстрирует доминирующие признаки современных мировых процессов, в частности мультикультурализма, массового перемещения людей, создания новых

культурных сообществ, культурной интеграции и мобильности. Эти процессы не только делают возможными регулярные контакты между представителями различных культур, но и определяют особенности межкультурной коммуникации. Действенно реагируя на сиюминутные изменения в обществе, постоянно растущие потребности человека, предлагая новые пути их удовлетворения, международный туризм становится и фактором, и своеобразной разновидностью межкультурной коммуникации, формой и средством диалога культур. Международный туризм эффективно реализует функцию межличностного коммуницирования, взаимодействия носителей определенных культурных ценностей и мировоззренческих стереотипов. Международный туризм формирует отношения доверия и взаимопонимания, координирует общие ценности различных культурных сообществ, а поэтому является инструментом установления диалога между культурами. Вышеизложенное позволяет утверждать, что эффективность международного туризма, который сегодня воспринимается уже не только как способ обеспечения досуговой деятельности человека, заключается и в релаксации, и в самореализации индивида, его адаптации к изменяющимся реалиям окружающего мира.

Ключевые слова: культура; диалог культур; международный туризм; межкультурная коммуникация.

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SOVIET HOLIDAYS AND CEREMONIES AS AN UNSUSTAINABLE SOCIOCULTURAL EXPERIMENT

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The purpose of the article is to analyse the practice of forming a system of Soviet holidays and ceremonies with a critical mind, to reveal their inhumane, totalitarian nature and tasks and objectives mismatching to a democratic society building. The article uses general scientific methods of analysis and synthesis. The historical approach helped to accumulate primary data obtained from primary sources and literature on the selected topic. The axiological method made it possible to consider the value content and social value of Soviet ritualism. The scientific novelty of the article is determined by the fact that for the first time in domestic culturology the processes of introduction and transformation of Soviet holidays and ceremonies in Ukraine are covered in the context of the formation of the ideology of the totalitarian regime. The concrete facts show that from the very beginning the Bolshevik government pursued a policy of forced secularisation of the population, ousting from life (primarily public) all forms and manifestations of religious and traditional folk rituals. Conclusions. In its development, Soviet holidays and ceremonies went through several stages, each of which corresponded to a certain period of formation of socio-economic relations in the Soviet Union, an urgent task in the field of transformation of ideology and culture. The core of the system of holiday dates of the “red calendar” were the anniversaries of the Great October Socialist Revolution, the Day of International Solidarity of Workers, the Day of the Paris Commune. The official models and scenarios of these celebrations took canonical forms during the years of complete domination of Stalin’s totalitarian dictatorship. The so-called new socialist customs and rites suffered from excessive regulation, false pathos, the overdose of communist propaganda, and therefore, not in vain, they were compared with artificial flowers. One of the main shortcomings of the Soviet all-Union ritual, which eventually led to its complete bankruptcy, should be considered complete disregard for the identity of the culture of individual peoples who inhabited the USSR.

Keywords: Soviet holidays and ceremonies; communist totalitarianism; atheistic propaganda; holiday calendar; national identity; democratic society.

Introduction

Throughout the post-Soviet and post-Socialist states, the cardinal transformations of the last decades have been carried out under the slogans of liberation from the totalitarian past, deideologization of all spheres of spiritual and social life. This tendency manifests itself in the refusal of old ideological myths and doctrines, in the shift away from the canons of rigid programming and political formality. The loss of interest in holidays, customs and traditions of the socialist era, associated with the underlying values, is observed everywhere. Along with the destruction of “Soviet civilisation”, there is an accelerated process of decomposition of the nationalised and centralised “socialist festive and ceremony system”. Consequently, the one-dimensionality of a single exemplary standard disappears together with the sense of belonging to a specific “international community” (in fact, artificially invented one).

Each ethnic and social community (tribe, people, state, nation) forms its own calendars comprising the dates of holidays, customs and traditions. Such calendars reflect previous historical experience of the community and outline the prospects for the future. This is fully applicable to modern Ukrainian society, which is on the path of transition from “planned socialism” to a market economy, from Bolshevik totalitarianism to liberal democracy.

The current reconstruction of the festive and ceremony system in Ukraine should be regarded as an evolutionary form of transition, which involves the gradual replacement of ritual traditions, their modernisation and consolidation in the family, social and domestic spheres. According to the philosophers’ observations, the transformation process includes “... and destruction, and alteration of the old, and its adequate reproduction, and hybridisation of the old and new, that is, mixed forms. Transformational movement is multivariate” (Krymskyi, 2003, p. 208).

Throughout the entire Bolshevik Regime, the issue of Soviet holidays and ceremonies was covered in scientific literature and journalism in an apologetic manner. The newly created elements of socialist culture were glorified and propagandised in every possible way as “an important means of Communist education of workers”, “a reliable mechanism for establishing the Soviet way of life”, “an effective method of combating religious and nationalistic holdover”, etc. Western political scientists initiated the critical direction of historiography towards assessing the so-called Communist traditions and rituals. It became relevant in the countries of the former “Communist bloc” only after its collapse and the wreck of the entire system of ideological censorship.

An important theoretical and methodological reference point became the pioneer work “Totalitarian State” by Zhelyu Zhelev, a Bulgarian philosopher. Depending on objective documentary materials, the scientist proved that “there is no significant difference between the Nazi and Communist political systems, but if there is any – it is not in favour of communism” (Zhelev, 1991, p. 7).

At the turn of the 20th and 21st centuries, some new studies appeared that debunked the dogmas and mythologems of “Soviet civilisation”. It is worth giv-

ing prominence to those that have helped us to highlight our issues in a methodological and meaningful way.

R. Ivanova, a Bulgarian ethnologist, who studied the transformation processes of the festive sphere, found a lot in common with folklore and traditional ritual culture in them. She suggests treating holidays, rallies and demonstrations of the liberation from totalitarian regimes period as a kind of transitional rites (rites de passage) on the verge of two epochs. Besides, she distinguishes an ancient folklore model of festive behaviour in political slogans, implying that “the top” is thrown down, and “the bottom” is raised. Thus, the central mythological triad of “life-death-new life” is resurrected in the modern political discourse (Ivanova, 1997, p. 320).

The “Rites and holidays” research by A. Riznyk and A. Hrytsenko was published in 1998, when the process of decommunisation was just gaining momentum in our country. This did not prevent the authors, rejecting Soviet ideological clichés, from developing an innovative concept of the festive and ceremony culture evolution on the territory of Ukraine from the pagan era to the present day. They regard a holiday and celebration as phenomena of popular culture, which are clearly based on “splitting into a sacral and secular, actually leisure, part” (Riznyk & Hrytsenko, 1998, p. 482).

The archetypical construction of a holiday is interestingly interpreted by ethnologists A. Abramian and A. Shagoian. In their opinion, Soviet holidays are subject to the general rule of transition from the structure to anti-structure, from the Universe to Chaos. Moreover, they assume that pompous parades, along with demonstrations, are “a kind of super-compressed model of Soviet society” (Abramian & Shagoian, 2002, p. 37).

The publication by Yu. Kahanov (2013), containing an extensive documentary material, reveals the ideological aspect of Soviet holidays’ introduction in Ukraine and the manifestations of oppositional public mood towards this political campaign.

The author of these lines has also contributed to the disclosure of the specified issues (Kurochkin, 2014; 2018). The subject of our analysis was trends in the development of the festive and ceremony culture of the last century in Ukraine. As the research materials have demonstrated, such a mass form of human activity is sensitive to changes in the socio-economic, political and cultural environment, thus confirming the fact that no one and nothing can avoid the pressure of history. It is worth providing the idea of K. Zhigulskii, a Polish sociologist, now, that is: “The festive rites can be explained only in the light of historical knowledge” (Zhigulskii, 1985, p. 141)

Purpose of the article

The purpose of the article is to analyse the practice of developing the system of Soviet holidays and ceremonies with a critical mind and to reveal their anti-human, totalitarian nature as well as its inconsistency with the tasks and objectives of building a democratic society. General scientific methods such as analysis and synthesis have been applied in the article. The historical approach

contributed to the accumulation of primary data obtained from original sources and literature on the chosen topic. The axiological approach allowed us to consider the valuable content and social value of Soviet ritualism.

Main research material

Having come to power under the flag of democratic individual rights and freedoms together with all workers' equality, the Bolsheviks, in reality, built a barrack-type society in the USSR, where the institutions of democracy were unrecognisably distorted. However, they continued to be declared.

In their development, Soviet holidays and rites have passed through several stages. Each of them corresponded to a certain period of socio-economic relationship formation in the country of the Soviet Union and urgent tasks in the field of the ideology and culture transformation. From the very beginning, the Bolshevik regime implemented a policy of forced secularisation of the population, within the framework of which all forms and manifestations of religious ritualism were consistently banned and ousted from everyday life (the primarily public one). Clergymen of both Christian and non-Christian faiths and denominations became the victims of cruel and mass repressions. The Soviet authorities persecuted the clergy and believers, destroyed churches, and plundered cult values. The Soviet rule separated Church from the state, school from Church and established freedom of faith and atheism. Besides, it abolished all the privileges for the clergy and introduced legal regulation of marriage and family relations to devalue the influence of the Church on the population.

The foundations of the Soviet festive and ceremony system were laid in the 1920s, the period of the so-called "Red Ceremonialism". At that time, "red weddings", "red baptisms", public dirges and "red funerals" started to be held to resist the Church ceremonialism. The most active members of the Komsomol and the Party organised "red Easter" and "red Christmas", accompanied by mass-agitation performances and entertainments.

The widespread celebration of "Komsomol Christmas" or "red Kolyada" took place in Ukraine in 1922–1923. The "hurrah-for-atheism" attitude is vividly expressed in the revolutionary slogans of this epoch:

The old bends

And rubs against ash.

The gods escape the altars.

(The "Selianska Pravda" newspaper, 1922).

The newly proclaimed Soviet regime applied such common forms of mass political agitation as meetings, demonstrations, processions with red flags, theatrical performances dedicated to revolutionary events and memorable dates. In these planned events, A. Lunacharskii notices a spontaneous manifestation of folk art and an unprecedented enthusiastic drive of people of the new society. He pathetically declared in 1920: "It is absolutely indisputable that popular feasts have always been and will remain the main artistic product of the revolution" (Lunacharskii, 1981, p. 84). Unfortunately, the next step in the history of Soviet society failed to confirm this optimistic prophecy.

According to the plan of the Bolshevik ideologists, the “new Soviet ceremonialism” was supposed to fundamentally differ from the old one – a religious and deeply alien mindset of the socialism builders. However, they did actively use the models and canons of Church festivities, transforming them in their own way: liturgies gave way to party meetings, short hymns and acaphistus – to revolutionary songs, icons and crosses – to portraits of the leaders of the revolution, and so on.

The red five-pointed star became an indispensable attribute of Soviet holidays. It symbolised brotherhood and solidarity of workers from all continents of the Earth. At first, there were a plough and a hammer depicted on the star – the tools of a peasant and a worker. In 1922, the plough and hammer were replaced with the hammer and sickle (Gavriliuk et al., 1988, p. 93).

In the first years after the Bolshevik Revolution, a new tradition was set up, namely to celebrate “Communist subbotniks” as a form of voluntary work for the general welfare. According to the ceremony, a short meeting was held before the start of the subbotnik. The meeting was followed by delivering an order, due to which the participants dispersed to their workplaces to the strains of an orchestra, singing revolutionary songs and carrying banners. In rural culture, new forms of labour ceremonials arose. They were associated with the rejection of the old equipment (“burial of the sokha”), as well as the approval of a new one (greeting of the first tractor and other agricultural machines). It is important to note that the “Red Ceremonialism” of the 1920s had a political campaign nature. It was marked by elements of formalism, declarativity, militant atheism, and therefore it failed to find a widespread support among the masses.

To establish in Russia the same reckoning as other countries had, the Gregorian calendar was brought into force replacing the Julian calendar, which lagged by 13 days, by the decree of the Council of People’s Commissars on January 24 (February 6). It was also the time when the process of creating a new system of memorable holiday dates began, inheriting the experience of the Great French Revolution of 1789–1793. The core of the “red calendar” was the anniversary of the Great October Socialist Revolution, International Workers’ Solidarity Day – the 1st of May, the Day of the Paris Commune. Official models and scenarios of these celebrations acquired canonical forms at the second stage of the system of Soviet holidays and ceremonies formation during the years of complete dominance of Stalin’s totalitarian dictatorship. In the Bolshevik mythology, the October of 1917 was perceived as a holiday of “primordium”, a memorable milestone, from which the entire subsequent history of “progressive humanity” was counted. In Soviet times, this holiday was qualified as the most important “holiday of holidays”, as “an international holiday of all Soviet peoples and at the same time a national holiday of each nation” (Kampars & Zakovich, 1967, p. 45). The main idea of the October celebrations was realised in the public sphere with the help of such proven means of festive integration as parades, demonstrations, solemn assemblies, meetings, concerts, athletic shows, etc. All these events were carefully prepared and organised. The scenarios of festive celebrations, approved in the party bodies, clearly defined the necessary slogans, attributes, the number of participants, responsible persons and completely excluded any improvisation and amateur activity.

Cultural specialists V. Riznyk and A. Hrytsenko (1998) note: “The centralisation of the “festive business” in the USSR led to the development of a standard and consistently observed scheme of holding festivities, which in each case differed only in the degree of completeness (depending on the level of the political significance of the holiday)” (p. 491).

May Day also belonged to the rank of central and fundamental holidays. It was established in honour of the heroic demonstration of Chicago workers on May 1, 1886, when thousands of people took to the streets of the city to demand an 8-hour working day and better working conditions. The demonstration was shot, which caused a wave of outrage in many countries around the world. In July 1889, the Founding Congress of the Second International decided to celebrate the annual day of workers’ unity and brotherhood. Since then, May Day has gained worldwide recognition as a holiday of international solidarity and struggle for the rights of all wage earners.

The culmination of the most celebrated public holidays in the USSR (November 7, May 1) was pompous military parades aimed at demonstrating the power and greatness of the Soviet system and its support, namely “the army of workers and peasants”. The role model was the ceremony on Red Square in Moscow, which were broadcasted by radio and television throughout the country and abroad. Somewhat more modestly, but on the same scenario, military parades were held in the capitals of the Union Republics, major cities and regional centres.

The traditional Soviet ritual of celebrating the October revolution anniversary and May Day necessarily included a solemn demonstration. A large number of people, carrying portraits, flags and banners, took part in a march along the main street or square of the city past the podium with the leadership of a certain level: republican, regional, district and city. There were representatives of industrial, educational, medical and other staffs. The mausoleum where the body of V. I. Lenin was kept, was considered to be the all-Union tribune from which the Central Committee of the CPSU and the government greeted the festive procession of workers. The propaganda purpose of the ceremonial march consisted in magnifying the advantages of the socialist system, affirming “the inviolable union” of the people with the “native Communist party – the organiser and inspirer of all victories”. Participation in demonstrations was considered to be an honourable duty, and it was strictly controlled by the relevant party bodies, heads of administration and trade unions. The order of marching, the number of essentials, the theme of slogans and background music were defined in the pre-approved plan of festive events. Any deviation from the approved scenario was considered as errors in the ideological work.

Directive imposing of the new system of holidays and ceremonies was not conflict-free. Yu. Kahanov (2013) assumes this process “was met with resistance by a part of the non-conformist Ukrainian population, which felt the hidden intention of emasculating and leveling their national traditions and religiosity...” (p. 191). He supports his conclusion providing a number of eloquent documents which illustrate the critical attitude of people to the Soviet ritualism. As a rule, such cases were carefully concealed, and the information about

them was stored in the archives of the special services marked as “top secret” (Kahanov, 2013, p. 191).

Even in the most difficult totalitarian years, the festive time remained a kind of “island of freedom”. It allowed a person, either secluded or in the circle of relatives and friends, to get rid of sad facts of life at least for a while. A festive atmosphere opened up opportunities to meet basic life and cultural needs, promoted emotional release and relaxation. Having got rid of ideological censorship, people freely exchanged news and political jokes, sang, listened to music, had fun, etc. at the festive table. The celebratory “relief” was felt even by prisoners of Stalin’s correctional camps and prisons. During the great revolutionary holidays, the punitive regime was somewhat relaxed, and one could hope for a surplus to the poor food rations.

In the Communist ideology system, Soviet Army and Navy Day, celebrated on February 23, was assigned the role of a sufficient incentive for military-patriotic propaganda and strengthening the “inviolable unity” of the people and their army. Since most men were involved in military service in one way or another, the holiday celebrated on February 23 was gradually transformed into a universal “Men’s Day” in the USSR, akin to International Women’s Day on March 8.

Prominent rites in the system of the all-Union ceremonialism were anniversaries of the USSR and “fraternal republics” establishment, anniversaries of the Communist party, significant dates from the history of the CPSU, the All-Union Leninist Young Communist League and the international proletarian movement. It is noteworthy that all of them were celebrated only at the official level and did not concern the sphere of family and household life.

Domestic cultural scientists conclude that the Soviet “aggressive policy” of penetrating festivity into the culture, carried out in the USSR, “to a large extent shattered the ideas about holidays, and even caused their devaluation” (Riznyk & Hrytsenko, 1998, p. 493). Significantly, the regular party congresses and plenums of the CPSU, elections to the Soviet of People’s Deputies, etc. were ranked as “national holidays”. Brass bands performances and trading “scarce goods” became prominent characteristic decorations of such “festive” events.

An essential role in the formation of the socialist way of life and the Communist education of workers belonged to the cult of the leaders of the CPSU and especially the figure of V. I. Lenin, “the creator of the Bolshevik party and the USSR”. Reasonably considering the Soviet ideology as a specific quasi-religion, the image of Lenin appeared to be an idol or an icon. No public holiday or ritual was complete without a portrait or sculpture of the “leader of all proletarians”. There were so-called “Leninist exams” at high schools, “Leninist lessons” at schools, “Leninist shifts” at factories. Special Lenin museums, rooms and corners were associated with pioneer celebratory assemblies, admission to the pioneers, Komsomol members, the solemn presentation of passports of the USSR citizens, and so on. Anniversaries of Lenin’s birthday had been celebrated since 1925 and were considered to be among the most important dates of the “red calendar”. The central pathos of this holiday consisted in the adoption of Lenin’s theoretical heritage by the masses and the propaganda of the Soviet system achievements.

Excessive fetishising of Lenin's image gained a truly cosmic momentum and forms, clearly going beyond the bounds of sound mind. Let us provide just one vivid example of a laudatory-jubilee empty talk, signed by a certain Viktor Romanyuk:

Every stalk glows with Lenin,
Every person glows with Lenin,
The entire world glows with Lenin.
The Universe, sunlit by greatness of Lenin,
The Universe, fanned with eternity of Lenin,
Set off for happiness in flight.

During the brutal Stalinist terror and famine, when millions of people worked hard in correctional camps, on zones, and at collective farms (the *kolkhozes*) for bread rations, new professional holidays and labour celebrations were pompously introduced in the USSR. It was the period when Railroad Workers Day, Miner's Day, and others were legislated.

The rites of initiation into workers, farmers, honouring the winners of the socialist competition were introduced into practice in labour collectives. The main goal of these events was to activate the human factor in the sphere of labour employing ideological manipulation to successfully implement the Party's plans for "Stalin's five-year plans".

Western Sovietologists jested that in the USSR "every dog has its own holiday", observing how more and more new professional holidays appeared in the country: Engineer's Day, Stock-Breeder's Day, Utility Worker's Day, etc. Taking into account the constant trend of modern high-tech production to allocate new professional specialisations, the number of which significantly surpasses 1000, the attempts to provide all employees with their professional holidays tend to create absurd projects.

The totalitarian Bolshevik regime was built on the principles of monarchy and bureaucratic centrism. Therefore it was always hostile to various forms and manifestations of local, regional, and even more of national identity. In this regard, participants of mass events in Kyiv on May 22, devoted to the reburial of Taras Shevchenko on the Chernecha hill in Kaniv, were harshly repressed by the authorities. The prohibition against celebrating the events and dates that cultivated historical memory and national identity was a characteristic feature of the Soviet ideological discourse.

The 60-80s of the 20th century cover the third stage of the Soviet holidays and ceremonials system formation. In the atmosphere of relative democratisation of Soviet society after the condemnation of Stalin's cult, a mass rite-creating movement began in the USSR. It was during this period that calendar folk traditions, adapted to current conditions and the least influenced by Church dogmas, became widespread in many regions of Ukraine. It refers to the customs and folklore of New Year, parting with the Winter (*Masnytsia*, Spring Welcoming, Kupala Night, Harvest Festival (*Obzhynky*) and some others. In the capacity of secondary regenerated forms of folklore, they entered the Soviet ceremonials system, having undergone the corresponding ideological adjustment with the obligatory apologetics of the existing state structure.

At the same time, under the banner of militant atheism, the rigid ideological doctrine, inherited from the Bolshevism, instilled a wary negative attitude towards the entire complex of ancient peasant rituals and folklore, which were identified as reactionary remnants. This course was introduced into practice not so much through agitation and persuasion but by methods of command and administrative pressure. Participants of traditional New Year's rounds with "Malanka", "Goat", Christmas "Star" and Nativity Play were often fined, jailed for 15 days for violating public order. Secondary school students received lowered behaviour marks for participating in carolling, and so on. All this, of course, accelerated the natural extinction of authentic ceremonial customs.

In the general course of Communist propaganda, a significant culmination became Victory Day on May 9, established in 1965 by the Supreme Soviet of the USSR in commemoration of the victory over Nazi Germany in World War II. Monuments, obelisks, crosses, mass graves, the Tombs of the Unknown Soldier, the Mounds of Glory play an essential role in the figurative symbolism of this holiday. They are dedicated to all those who gave their lives for the freedom and independence of the Fatherland. A convenient for the ruling regime perception of the War, including its causes and consequences, was imposed on the Soviet people's consciousness using carefully selected slogans, examples, artworks and images, symbolic promotional actions and rituals. The Soviet myth about the Great Patriotic War is still actively used in propaganda and ideological manipulations of totalitarian Putin's power over Russia.

Among the holidays that were born during the "developed socialism" period and which paved the way for the construction of a new democratic society, we should mention the Humoryna in Odessa. It was founded in 1973. But carnival laughter is difficult to restrain within specified limits. Scared by the growing scale of street "uncontrolled actions", and fearing possible ideological sabotage, the authorities banned the Humoryna in 1977. It was reborn decades later in 1987 during the wave of liberalisation of the Soviet regime under Mikhail Gorbachev (Kurochkin, 2018).

By the efforts of the local state party nomenclature, Ukraine assumed the position of the Union flagman in the field of Soviet ceremonials during "the Brezhnev stagnation". It regularly hosted conferences, seminars and meetings dedicated to strengthening the role of new holidays, traditions, and rituals in the Communist education of workers. Books, pamphlets and booklets, covering various aspects of the current topic from a Marxist-Leninist perspective, were published in large circulations.

The dynamic activity was developed in 1969. The Commission on Soviet traditions, holidays and rites under the Council of Ministers of the Ukrainian SSR coordinated the efforts of the relevant departments under the Executive committees of regional, city, district, village and town Councils of the People's Deputies. Based on the generalisation of "best practices", for active implementation, the Republican Commission locally developed standard scenarios and recommendations for the celebration of Victory Day, the solemn presentation of passports of the USSR citizens, sending off to the Armed Forces of the USSR, initiation into workers and farmers, honouring veterans of labour, Knowledge Day, the solemn

registration of marriage, a newborn, and so on. These methodological materials clearly normalised the usage of symbols and attributes, dictated the desired content of the participants' speeches in the ritual, leaving little room for improvisation and amateur performance. Therefore, depending on the stage size, the following parameters were offered for making the decoration of the place on the occasion of Victory Day: "...the Order of Victory: the diameter is up to 3 m; the length of the ribbon depicting the Order of Glory – no more than 6 m; the length of the oak and laurel branches – no less than 2 m each; the height of the figures – no less than 80 cm" (*Rekomendatsii po vidznachenniu*", 1981, p. 21).

A characteristic feature of the artistic and aesthetic design of civil ceremonials in Ukraine was the widespread use of folk music and emotion-laden elements of folk festive traditions.

A unified system of training and retraining of personnel capable of professionally conducting ceremonial work was created in the USSR. Considerable attention was paid to the development and functioning of the ceremonial and ritual services. The material and technical base of these processes were provided by an extensive network of special institutions such as the Palace of Happiness, the Room of Happiness, holiday halls, salons, ritual services companies, ritual supplies stores, etc.

The so-called new socialist customs and ceremonials suffered from excessive regulation, false pathos, and an overdose of Communist propaganda. Thus, it is not for nothing that they were compared to artificial flowers. Among the main drawbacks of purposeful activity on the formation of all-Union ceremonials, which eventually led to the complete bankruptcy of the latter, one should name a total disregard of the identity of the individual peoples' culture, inhabiting the USSR, and the attempts to develop actually the same unified rites and holidays for everyone.

Only in the last decades of the Soviet Union, when it became fashionable to talk about perestroika and "socialism with a human face", the country's ideological control somewhat weakened, and, thus, helped to awaken democratic processes and initiatives. It was during the "Gorbachev's perestroika" that a new type of holiday, that is City Days, gained popularity in Ukraine and other Union republics. They were immediately positively perceived by the population and have now become traditional. But the initiative to introduce "alcohol-free holidays", which was actively promoted in the framework of Gorbachev's anti-alcohol campaign of 1985–1986, proved to be a failure. It is best remembered for numerous jokes and ironic slogans such as "From an alcohol-free wedding to an immaculate conception".

The historical experiment, carried out in the USSR on the development and implementation of Soviet holidays and ceremonies in public and family life, was not viable in its final version. The rejection of the majority of Ukrainian society from the models and stereotypes of the Soviet-era ritualism in the context of building an independent state can be considered as one of the ways to overcome the recent totalitarian past.

Here are just a few eloquent facts that characterise the process of overcoming the legacy of Soviet traditions in independent Ukraine. The abolition of the

colonial status in addition to the acquisition of state independence created the prerequisites for curtailing and eliminating the main all-Union holidays and the former metropolis's ones. The anniversaries of the Formation of the USSR and the "fraternal republics", the anniversaries of the Communist Party and its leaders, and significant dates from the history of the Komsomol and the international proletarian movement have passed away logically and painlessly.

The fall of the totalitarian regime was accompanied by a rapid devaluation of the Communist ideology and all associated values and authorities. This is clearly confirmed by a continual demolition process of monuments to V. I. Lenin on the territory of Ukraine, by which, according to the established canon, the chief official celebrations, all sorts of ceremonies and rituals took place. It should be noted that in some regions (for example, in the West), "Leninopad" (Leninfall) was unfolding faster than in others (the East, the South). The degree of preservation of monuments and place-names of the Soviet regime on a specific territory seems to be able to serve as one of the indicators of political attitudes and sympathies of the local population.

In the context of the general impoverishment of the masses and the growing stratification of society, the populist ideals and symbols of the Soviet system have not lost their appeal to a large part of our citizens, especially the elderly. Therefore, it is not surprising that only in February 2000, the right-wing majority of the Ukrainian Parliament managed to legally cancel the celebration of the anniversary of the October revolution as a national holiday.

In recent years, there has been a noticeable desire to move away from the old totalitarian clichés in favour of new democratic forms of presentation of Victory Day. In particular, this is manifested in the refusal from holding pompous military parades and replacement of the Imperial St. George ribbon, which Putin's Russia boasts of, with a red poppy – a pan-European symbol of the memory of those who died in World War II.

In the context of modern political and economic realities, the attitude to International Workers' Solidarity Day, or May Day, has significantly changed in the society. Having lost its revolutionary pathos, this holiday has turned into a kind of spring break nowadays, when everyone is engaged into vital to them activities: resting, travelling, cultivating land in the country.

The indifferent attitude of the public to the "ideological stuffing" of official public holidays is a characteristic feature of our days. It is getting more and more complicated to coordinate the sacred and recreational functions of mass festive events.

Soviet holidays and ceremonies, which during the 1970s penetrated all spores of the Ukrainian society life, did not vanish simultaneously with the overthrow of the "socialist system". Their impoverished retro models are sometimes still replicated today, mainly due to the conservatism of the household sphere and the passivity of the creative asset. After moving away from the harsh policy of Soviet mass holidays, which functioned under the pressure of ideological censorship within the framework of internationalisation and the Russification levelling, the processes of sanctification today occur mostly spontaneously, without proper control, coordination and programming. The hope

that everything will be resolved by itself, thanks to the spontaneous initiative of the masses, is deceptive and naive. If we do not want to live by other people's standards and customs, we should actively promote and implement our own ones, entrusting this responsible business to specialists. Here it is appropriate to refer to Karl Jaspers' philosophy, according to which the masses "should be told what they want" (Jaspers, 1994, p. 142). Besides, it is worth recalling the competent recommendation of Anatoly Lunacharskii: "A real holiday should be organised like everything else in the world that tends to make a highly aesthetic impression" (Lunacharskii, 1981, p. 85).

The rejection of the strict methods of the Soviet leadership should not result in the weakening of attention to the festive and ceremonial sphere. Further efforts of the public and specialists should be directed to the improvement of the artistic and organisational level of new Ukrainian holidays on a national scale. At the same time, we should take into account the fact that mass holidays are a special kind of art, characterised by its own laws, expressive means and drama. There is a need to create a scientific and methodological centre which could lead and coordinate work in this crucial area of sociocultural construction in our country.

Conclusions

Our comprehensive analysis, dedicated to the experience of the formation of the Soviet holidays and ceremonials system as an integral component of the Communist totalitarian ideology, has revealed its non-viability and incompatibility with modern development vectors of democratic Ukraine.

Shifts in the ideological superstructure of society, when the latter sharply changes the vector of its development, can be carried out by both revolutionary and evolutionary scenarios. The analysis of the evolutionary processes that took and are still taking place in the festive and ceremonial sphere of the Ukrainian society life during the independence era makes it possible to identify the main vectors of its further transformation. Firstly, it is the revival of ancient religious and folk festivals and rituals. Secondly, it is a modification, and more often a deliberate rejection of festive customs and behavioural stereotypes adopted in Soviet times. Thirdly, it is the creation and approval of new, previously unknown in our country, festive traditions in culture.

The Renaissance period in the evolution of the Ukrainian nation after gaining state independence, undoubtedly, contributed to the revival of interest in the problems of mentality, historical memory, national identity and cultural self-affirmation. In this regard, the desire to enrich the modern festive space with the help of the "national product", namely the folklore heritage of Ukrainians and various ethnic minorities, is noticeable. Turning to the rich sources of folk art will make it possible to actively resist the mechanical assimilation of unified consumer standards of mass culture.

The generally recognised system of festive and ceremony traditions is the backbone of the culture and spirituality of every nation. The satisfactory condition of this system affects all the spheres of the universal state organism life. The task is to ensure an active role of festive and ceremony culture in the pro-

cesses of strengthening Ukraine's independence, consolidating the political nation, and establishing a civil society with high humanistic values.

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РАДЯНСЬКІ СВЯТА І ОБРЯДИ ЯК НЕЖИТТЄЗДАТНИЙ СОЦІОКУЛЬТУРНИЙ ЕКСПЕРИМЕНТ

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Мета статті – критично проаналізувати практику формування системи радянських свят і обрядів, розкрити їхню антигуманну, тоталітарну сутність і невідповідність цілям і завданням побудови демократичного суспільства. У статті використано загальнонаукові методи аналізу і синтезу. Історичний метод допоміг у накопиченні первинних даних, отриманих із першоджерел та літератури з обраної теми. Аксиологічний метод дав змогу розглянути ціннісний зміст і соціальну вартість радянської ритуалістики. Наукова новизна статті визначається тим, що вперше у вітчизняній культурології процеси впровадження і трансформації радянських свят і обрядів в Україні висвітлюються у контексті формування ідеології тоталітарного режиму. На конкретних фактах показано, що від самого початку більшовицька влада здійснювала політику примусової секуляризації населення, витіснення з побуту (насамперед громадського) всіх форм і проявів релігійної і традиційно-народної ритуалістики. Висновки. У своєму розвитку радянські свята і обряди пройшли кілька етапів, кожний з яких відповідав певному періоду становлення соціально-економічних відносин у Країні Рад, актуальним завданням у сфері перетворення ідеології та культури. Ядром системи святкових дат «червоного календаря» стали річниці Великої Жовтневої соціалістичної революції, День міжнародної солідарності трудящих, День Паризької комуни. Офіційні моделі та сценарії цих урочистостей набули канонічних форм у роки цілковитого панування сталінської тоталітарної диктатури. Так звані нові соціалістичні звичаї і обряди страждали від надмірної регламентації, фальшивої патетики, передозування комуністичною пропагандою, і тому, недаремно, їх порівнювали зі штучними квітами. Однією з головних вад радянської загальносоюзної обрядовості, яка зрештою призвела до її повного банкрутства, слід визнати цілковите ігнорування самотності культури окремих народів, які населяли СРСР.

Ключові слова: радянські свята і обряди; комуністичний тоталітаризм; атеїстична пропаганда; святковий календар; національна ідентичність; демократичне суспільство.

СОВЕТСКИЕ ПРАЗДНИКИ И ОБРЯДЫ КАК НЕЖИЗНЕСПОСОБНЫЙ СОЦИОКУЛЬТУРНЫЙ ЭКСПЕРИМЕНТ

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Цель статьи – критически проанализировать практику формирования системы советских праздников и обрядов, раскрыть их антигуманную, тоталитарную сущность и несоответствие целям и задачам построения демократического общества. В статье использованы общенаучные методы анализа и синтеза. Исторический метод помог в накоплении первичных данных, полученных из первоисточников и литературы по выбранной теме. Аксиологический метод позволил рассмотреть ценностный смысл и социальную важность советской ритуалистики. Научная новизна статьи определяется тем, что впервые в отечественной культурологии процессы внедрения и трансформации советских праздников и обрядов в Украине освещаются в контексте формирования идеологии тоталитарного режима. На конкретных фактах показано, что с самого начала большевистская власть осуществляла политику принудительной секуляризации населения, вытеснение из обихода (прежде всего общественного) всех форм и проявлений религиозной и традиционно народной ритуалистики. Выводы. В своем развитии советские праздники и обряды прошли несколько этапов, каждый из которых соответствовал определенному периоду становления социально-экономических отношений в Стране Советов, актуальным задачам в сфере преобразования идеологии и культуры. Ядром системы праздничных дат «красного календаря» стали годовщины Великой Октябрьской социалистической революции, День международной солидарности трудящихся, День Парижской коммуны. Официальные модели и сценарии этих торжеств обрели канонические формы в годы полного господства сталинской тоталитарной диктатуры. Так называемые новые социалистические обычаи и обряды страдали от избыточной регламентации, фальшивой патетики, передозировки коммунистической пропагандой, и поэтому, не случайно, их сравнивали с искусственными цветами. Одним из главных недостатков советской общесоюзной обрядности, которая в конечном итоге привела к ее полному банкротству, следует признать полное игнорирование самобытности культуры отдельных народов, населявших СССР.

Ключевые слова: советские праздники и обряды; коммунистический тоталитаризм; атеистическая пропаганда; праздничный календарь; национальная идентичность; демократическое общество.

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A WOMAN IN THE UKRAINIAN RITUALS OF THE WINTER CALENDAR CYCLE

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The purpose of the article is to identify gender priorities (parity of male and female roles) in the Ukrainian rites of the winter calendar cycle based on the analysis of the mythological origins of the rite system and the composition of the rites, the main role in the performance of which belonged to a woman. To achieve this goal, the following methods were used: generalization – for the systematization of the scientific sources; analytical method – for the analysis of the cause-and-effect features, the emergence and formation of the trends in the complex study of the scientific issues; the method of the retrospective reconstruction or historical and genetic method, which is based on the idea that the initial stages of the development of certain objects and phenomena can be reproduced on the basis of the later stages. The scientific novelty of the study is to analyze the peculiarities of the distribution of female and male roles, identify and justify the special role of a woman and emphasize the gender priorities in the rites of the winter calendar cycle. Conclusions. The study demonstrates that the cult of Mother Earth, Mother Water defines the essential role of the feminine principle both in the macrocosm – environment of gods and elemental spirits, and in the microcosm of the family, determining the corresponding gender priorities of the rituals. It has been defined that the role of a women in the winter rites differs from the role of a man in its symbolic content, but it is devoid of any signs of hierarchical subordination, secondary importance. Sometimes, even the opposite – it is the leading one, which is explained by the mythological content of Christmas and New Year rites as those that are addressed directly to the highest female deity and indicate the organic and deep connection of a woman with the goddesses of Earth and Water. This suggests that the image of a woman in the traditional Ukrainian culture was to a certain extent perceived as the everyday embodiment of these sacred entities and is a confirmation of the relations of ritual and myth. It was revealed that the belief in the supremacy of the female deity was transformed under the influence of Christianity. The gender hierarchy of the traditional Ukrainian family mainly depends not so much on the established patriarchal rules, but on the personality and its social status. The gender identity of the Ukrainian rites of the winter calendar cycle consists in the

parity of female and male roles, which symbolizes the harmony in the family microcosm and the macrocosm of the environment.

Keywords: mythology; folk calendar; Mother Water; Mother Earth; Mokosh; micro-, macrocosm; parity.

Introduction

Gender asymmetry is believed to exist in all societies and cultures, although specific ideas of the social functions of men and women in societies are not the same. Determining the woman's social status in the contemporary world is the issue of current importance, without which further progress of science and humanity is impossible, and which is the litmus of the society's development. Ukrainian women are an active factor in the ethnocultural self-reproduction of the nation, they represent and translate the traditional ethnoculture. Research on traditional ritual culture form a reliable conceptual foundation for the woman's status in the Ukrainian society. The role of a woman in the calendar rituals of Ukrainians has become the subject of the special research by the Ukrainian ethnologists, folklorists, and culturologists, but the thesis of the leading role of a man in the rites of the winter cycle is well-established. The analysis of gender aspects of the Ukrainian winter calendar rites allows us to question the traditional for the ethnographic sources statement that the leading role in the rites of the winter cycle belongs to a man.

Calendar rites of Ukrainians are considered in the research of ethnographers, folklorists, historians of the second half of the 19th – early 20th century. Some gender aspects of the Ukrainian rites were studied by K. Hrushevskya (2012). The author analyses the household magic of the Ukrainian women and the associated belief in the active magical power of the female body. In the scientific study devoted to Slavic pagan holidays, M. Kostomarov (2014) describes their celebration of a female mythological being in the symbolic image of Lada and Zhyva, and considers the rites' mythology and symbolism as ideas formed in a result of every day needs. The work of M. Maksymovych (2002) has a special research character and represents folk life and its customs. Calendar rites are considered in the methodological and philosophical fundamental works of the outstanding historian M. Hrushevskyyi (1993), who emphasized the special role in the archaic consciousness of Ukrainians of the rites of the calendar cycle of their pagan basis, ritual poetry and their secularization, transformation due to the pressure of the Christian religion. Rites of the calendar cycle were considered by the Soviet and post-Soviet ethnologists – V. Voitovych (2005), using a broad scientific source base, provided the folk heroes of Slavic mythology with original characteristics of spirits, gods, demonic characters. The register of V. Zhaivoronok's (2006) dictionary and reference book, based on the encyclopaedic and scientific materials, contains mythological, religious, historical names that are closely related to the primitive religious world-view of the Ukrainian people and the traditions of ritual culture. The work of the famous Russian art critic O. Kurochkin (2014) highlights the history of the calendar holidays, in which the author gives much attention to the main milestones of

the annual circle, the special feature of the celebration. V. Skurativskyi (1994) fully described calendar customs and beliefs, presented interesting information on everyday life, folk crafts, legends, proverbs, folk aphorisms, etc.

Studies of ethnologists and culturologists of the diaspora D. Antonovych (1993), O. Voropai (1993), S. Kylymnyk (1994) summarized and provided a detailed description of the rites of the calendar cycle, but without focusing on the gender aspect of the rites performance.

Modern cultural studies by M. Hrymych (2012) quite fully represented the role of a woman in the calendar rites and traditional Ukrainian society. Among the works concerning the traditional role of women in the ceremonial activities, the work of N. Hromova (2012) is valuable. The author highlights the range of functions that women performed in the calendar rite. O. Kis (2012) analyses the content and structure of the Ukrainian ethno-cultural stereotype of femininity, the idea of female traits of behaviour, personality, appearance and critically rethinks the idealized image of a woman.

However, researchers, focusing on the essence of the rite, rarely notice the important thing – who has the main role in the performance of its magical protective actions – a woman or a man, and the magical meaning of these rites. Analysis of the distribution of roles, the comparison of their symbolic meaning, gives grounds to assume complementarity, parity roles of men and women in performing the ritual as to their maximum efficiency and effectiveness for the needs of everyday life and at the same time to question the usual assertion that a man has the leading role in the winter cycle rituals.

Purpose of the article

The purpose of the article is to identify gender priorities (parity of male and female roles) in the Ukrainian rites of the winter calendar cycle based on the analysis of the mythological origins of the rite system, the main female mythologies and the quantitative composition of the rites, the main role in the performance of which belonged to a woman.

To achieve this goal, the following methods were used: generalization – for systematization of the scientific sources; analytical method – for analysis of the cause-and-effect features, the emergence and formation of the trends in the complex study of the scientific issues; method of the retrospective reconstruction or historical and genetic method, which is based on the idea that the initial stages of the development of certain objects and phenomena can be reproduced on the basis of the later stages.

Main research material

Rites of the calendar cycle are the basis of the Ukrainian ritual culture, since they record the routine of life of an individual and society during the year in an inseparable, organic connection with nature's seasons. As noted by A. Ponomarov (Ponomarov et al., 1991), staginess of the human activity in the traditional culture was divided into three phases:

- wedding season, when people got married;
- period of harvesting products for the winter;
- time to honour the ancestral cult.

“These three moments concentrated in themselves the trinity of the most important components of the human life: physical existence, procreation and spiritual reproduction. The calendar rite has the same logical connection with the nature, dividing in accordance with seasons into four parts: winter, spring, summer and autumn. Each cycle of rites was timed, on the one hand, to natural phenomena, on the other – to the corresponding types of the agricultural activities” (Popovych, 2001, p. 631).

Noting the multifunctionality of the national agricultural calendar, M. Hrushevskiy (1993) defined it as “our only religious system”: “...There were no shrines, no temples, no sacred space, no generally recognized places of holy services. The annual calendar circle is at the same time characteristic of our unified religious system, incomplete, not unified in any ideological integrity, prematurely broken and destroyed by new church events” (p. 171).

The pre-Christian religions of the Indo-European peoples inherited the pantheon of the ancient Indo-European gods. The main deities of the Indo-Europeans were the father-God (ancient Indian Dyaus Pitr, Greek Zeus Pater, Lithuanian Perkunas, Slavic Perun), who is associated with the sky, and the mother-Goddess (Greek Demetra, Slavic Mother-Raw-Earth or Earth-Mother). According to the chronicle, Mokosh was the only deity who personified the female principle among statues of other gods erected by Vladymyr the Great. “And he put idols on the hill, outside the dark courtyard: Perun wooden, – and his head [was] silver, and his mustache – gold, – and Khors, and Dazhboh, and Stryboh, and Symarhl, and Mokosh. And people sacrificed to them, calling them gods...” (Myshanych, 1989). The general Slavic character of Mokosh is indicated by the Slovenian fairy tale about the enchantress Mokoska, West Slavic toponyms such as Mokošsin verh (“Mokoshyn Verkh”), the Polabian Mukes, the old-Lusatian Mococize, and others. “Typologically, Mokosh is close to the Greek Moirai, German Norns, which spin the threads of fate, the Hittite goddess of the underworld, the Iranian Apgbucipe Anaxime (comparison of Mother-Raw-Earth), etc. and continues the ancient image of the female deity – the wife (or female correspondence) of the Thunderer Perun in the Slavic mythology” (Meletinskii, 1991).

The memory of this female deity was preserved in Ukraine until the middle of the 19th century. A peculiar transformation of Mokosh after the adoption of Christianity was Paraskeva Piatnytsia (Paraskeva Friday), which in the Ukrainian rituals of the 19th century appears as a loose haired woman, who was led through Ukrainian villages. Piatnytsia received offerings of yarn and flax thrown into a well. Mokosh’s image semantics is differently interpreted in the Ukrainian ethnology. So, V. Voitovych (2005) pays attention to Mokosh’s characteristic features that are not mentioned by other authors. “Mokosh – the great goddess of mercy, female endeavours and skills, fertility and life-giving female power. Mokosh is an intermediary between heaven and earth, and therefore on spring ritual towels, she was always depicted with her hands raised to the sky, to the source of heat and humidity – unlike the summer ritual towels,

where the hands are lowered to the land, which gave the birth to grain that is ready for the new harvest. Mokosh is the patroness of rains and related spring rites, the patroness of childbirth and the patroness of women in labour. The symbol of the goddess is a spinning-wheel and a spindle” (p. 117).

The name of Mokosh is mentioned next to the vila-mermaids in almost all texts of the preaching literature of the 11th–14th centuries, and in the “Word of Saint Gregory” (12th century) Mokosh is named even before Perun in the list of the most dangerous idols for Orthodox. According to V. Skurativskiy (1987), in the pantheon of Vladymyr’s gods, Mokosh took over the functions of the ancient berehynias: “By erecting the sculpture of Mokosh in his pantheon, the Prince obviously intended to give it all the spiritual guardianship inherent in the female goddesses – berehynias. In addition to home crafts (weaving, embroidery, Easter painting crafts), the protection of wells and springs, the generosity of crops, as well as the preservation of the home, the blessing and protection of the Prince and his wife, when they went on a campaign, fell under the power of Mokosh” (p. 39).

Researchers of pre-Christian beliefs, as a rule, do not distinguish the function of Mokosh, defined by V. Skurativskiy (1987) as “a blessing to the Prince and his wife”, although it was significant and, perhaps, defining in the context of Vladymyr’s pantheon of gods. It is quite possible that this function, programmed as a defining one, did not develop due to the Christianization of the Prince and his wife and was erased from the people’s memory. An attempt made by V. Skurativskiy (1987) to reconstruct the historical transformations of the functions of Mokosh (originally – the goddess of fertility, later – Berehynia) is rational, but not exhaustive. The analysis of the above sources shows that there is no consensus in the research interpretation of the image of Mokosh. Definitions of the status, role and functions of the goddess range from recognizing her as the supreme female deity on the grounds that the idol of Mokosh was placed in the Vladymyr’s pantheon of gods, to the denial of her belonging to Slavic mythology. Thus, describing the pre-Christian religion of the ancestors, D. Antonovych (1993) states: “...we cannot speak with certainty about any genealogy of pre-Christian gods. Even all the gods that are named in literary sources are all male; there are no goddesses at all; it is possible that the goddess was some obscure “Mokosh”, but it is possible that she was the deity of some Finnish tribe under the Kyivan state” (p. 195). However, it should be argued that the pantheon, described in the Kyiv chronicle, being associated with the princely ruling ideology, did not reflect the real priorities of popular beliefs, which were dominated not by male principle, but by female one. Probably, Mokosh is only a partial personification of the Great Mother Goddess, whose image was strongly associated in the beliefs of the agrarian people with the land. “Mother-raw-Earth” – the goddess of the earth, which did not have a clear anthropomorphic embodiment”, notes V. Voitovych (Voitovych, 2005, p. 294) and, at the same time, interprets the image of the earth as “a symbol of the feminine principle, motherhood”, as the embodiment of “the progenitor and Mother Earth of all living creatures” (p. 188). The land was revered and worshiped. It gives everything necessary for life and takes along after death. Being in constant eco-

conomic, practical and ritual communication with the land, the people of agrarian culture represented it as a personified being that has a direct bearing on prosperity, health, life, and peace in the real and the other world. “They prayed to the land in pre-Christian and Christian times, swore by the land, bless with the name of the land (“be rich as the land”) and cursed (“may the land swallow you up”, “may the holy land not accept you”) (Zhaivoronok, 2006, p. 243). Naturally, a number of special calendar holidays were dedicated to the land, among which researchers distinguish “The day of the spirits”, when the land has a “birthday”, and the land holiday from the Entry to the Annunciation day.

The Great Mother Goddess in Slavic, particularly Ukrainian mythology, is omnipresent and diverse. The heavenly hypostasis of the Great Mother Goddess partially embodies the sun, because the comparison of a woman with the sun is constantly present in the Ukrainian ritual songs of the praising character, in particular, in carols. Her earthly hypostasis is embodied by the image of Mother-Raw-Earth. Obviously, Mokosh is really the connecting link between heavens and earth in the female format – “the Queen of water”, whose symbol on sacred household items – embroidered towels – is often the world tree. “... the Woman-goddess is either replaced by a tree, or looks like a tree, – notes M. Popovych (2001) and makes a conclusion that is important in the context of this study: – Likeness of the female character of the Slavic pantheon to the world tree means that the Mother Goddess had the function of organising the Universe; this is emphasized by her ritual text” (p. 41).

The functions of ordering the macro- and microcosm inherent in the Mother Goddess were powerfully manifested in the formation of the Ukrainian national calendar, largely determining the role of a woman in the calendar rites. Except for the Great Mother – the progenitor of all life creatures and the one who put the world in order – Mokosh, in the pantheon of Slavic gods, which has not been finalized and was badly affected by time, there are also lower female deities Lada, Mara, Zhyva, Rozhanytsa and others. The memory of these characters is partially preserved in the calendar interpretation of the related myths. In general, it should be recognized that the form of rites is often more stable than their content. This determines the layering and transformation of the meanings while preserving the form of a particular rite.

In calendar ritual mythological, sacred and practical, economic aspects are organically combined. The dominance of practical, everyday aspects is also typical to the later forms of the national calendar, modified under the influence of Orthodoxy. “This led to the fact that for a Ukrainian peasant the annual cycle of holidays was not so much the celebration of any Christian saints or a way of commemorating certain events in Christian history, but a kind of a reference point for housekeeping, preparing or conducting any type of agricultural work” (Zhulynskyi, 2003, pp. 46-47). The national calendar in its “pure” pre-Christian form has not been preserved – “at every step we must take into account not only the devastation and destruction, but also the changes, interruptions and transfers caused by the Church and the Church calendar in the old system” (Hrushevskyi, 1993, p. 171). The Orthodox clergy consistently fought against national holidays, associating them with the Christian holidays or prohibiting

them in order to eradicate the naturalistic world-view of the people and replace it with the Christian one. The final formalization of the popular Christianity of Ukrainians, which A. Kolodnyi considers as a mass level of popular culture, took place in the 18th century (Zhulynskiy, 2003, p. 62). The peculiarity of the Ukrainian religiosity was manifested in the creation of a kind of Trinity of Jesus Christ, the Mother of God and St. Nicholas “with the preference of the Mother of God as the queen of Ukraine” (Zhulynskiy, 2003, p. 62). “This perception of the Christian dogma is due to a certain utilitarian and selective approach. This is the hope for protection and compensation for earthly hardships (the mission of Jesus Christ), the consecration of the family hearth and the place of a woman in it (the patronage of the Virgin Mary), the search for a force that would help a person in his life activities, in particular in the practical one (the example of life and help of Saint Nicholas)” (Zhulynskiy, 2003, p. 62). The traditional faith of the people of the agrarian culture left unchanged the primacy of the female deity, but under the powerful influence of the prevailing Christian dogma, it determined the specifics of gender dominants in the national calendar.

Christian doctrine, without explaining the problems of everyday life, the environment and practical activity, could not satisfy the spiritual needs of the peasant, who turned to the traditional wisdom of the ancestors, honouring the cults of the old gods, which were largely formally replaced by Christian saints with the same functions.

The Holy family and saints in the Ukrainian carols act as sowers and ploughmen, and their roles in the work process are distributed in accordance with the established roles in the peasant life: Saint Nicholas follows the plough, and Saint Michael drives oxen, Mother of God (master’s wife, mother) carries food, God (master) sows, the Son of God works the land. Thus, the cult of land and agricultural labour is the basis of the world-view of the Ukrainian peasant, defining the essential role of the female principle in the macrocosm – the environment of gods and natural spirits, and in the microcosm of the family, determining the corresponding gender priorities of folk rites.

In Christian and folk traditions, the feast of the Entry (Vvedinnia, Vovedenniie) is associated with the highest deity, who embodies the feminine, maternal principle. According to the Church calendar, December 4 marks the Entry of the Most Holy Theotokos into the Temple to consecrate her to God. In the folk calendar, this is the Earth festival, which continues until the Annunciation day. At this time, the Earth is blessed by God, it wakes up from its winter sleep, awakening all living creatures (Zhaivoronok, 2006, p. 243). M. Hrushevskiy (1993) noted that the period between holidays of the Entry and “Barbara” was the end of the old economic year and the beginning of a new one. This is confirmed by the popular superstitions, for example, after the Entry day it was forbidden to dig the ground, disturb the water: from the Entry day to the ninth Thursday women were not allowed to beat their linen with rolls in the water, because it could damage the field. After the Entry day, it was forbidden to rub hemp, so as not to attract clouds, storms, etc. (p. 174).

From the complex of pre-Christian female rites associated with the Entry day, the rite of blessing of water has been preserved. The peculiar feature of this

rite is that it was the women who found the place where three rivers or streams were merged, and scooped water with the stream (called “untouched water” by people). After pouring it through the flames, this water was considered “alive” and helped against diseases and evil eyes. According to O. Voropai (1993), the “holy water” of the Entry day in the various areas of the Dnieper Ukraine was used to “attract” a young man to a girl, that is, as a means of maiden magic (p. 11). The ritual of spinning of self-seeding hemp also belonged to the specific rites of the Entry day. It was carried out at midnight: naked women were spinning, sitting on the doorstep. During the day, the women showered the cows with hemp seed, at the same time oiling the udder “to give a lot of milk”. On the Entry day, women, especially the old, sick and poor, were wary of visiting relatives and neighbours, since the first visitor – “polaznyk” – was associated in the people’s consciousness with a happy or unhappy new year (a young healthy and beautiful man was considered a desirable “polaznyk” (visitor), the most undesirable – an old sick woman). This negative identification of a woman as to prohibitions or undesirability of her presence, is fully explained by O. Kis (2012): “we must not forget that in the era of the World tree that has replaced the era of the Great Mother, with the approval of the basic semantic opposition of male/female tantological and infernal aspects of women’s symbols are enhanced: the female loses its sacred and order-making sense, but moving closer to the concept of chaos, darkness, destruction, is placed in one paradigmatic line with death, the afterlife, impurity, threat. This trend is reinforced by the emergence of monotheism, with the spread of which women are gradually displaced from the sacred sphere at the ideological level (the one God is represented as a person) and at the level of performing the religious rituals (the priests are men)” (p. 261).

The feast day of the Great Martyr Katherine of the Church calendar, which was celebrated on the seventh of December, was considered by people as a holiday of maiden fate. Throughout Ukraine it is associated with unmarried girls and young men who tried to discover their fate with a variety of divinations and calls of Fate (which in this case is understood as marriage) (Voropai, 1993, p. 14).

A special role in the winter women’s rites is played by the archaic holiday of Kalyta, Christian holiday of Andrew (December 13) and Barbara (December 17). On St. Andrew’s night, using various methods of divination, described in sufficient details by ethnographers, girls try to guess not only whether they would get married, but also to identify the main characteristics of the future husband: beloved – unloved, good – bad, good – evil, rich – poor, hard-working – lazy, non-drinker – drunkard, and so on. Special divination is dedicated to those – a man or a woman – who will rule in family life, which is the evidence of the dependence of the gender hierarchy not on the established patriarchal rules, but on the personality of men and women in married life. O. Voropai (1993) described the following divination: “Take a rooster and a hen, tie them together with their tails and cover them with a sieve, so that they first calm down. After a while, they release them from under the sieve and watch: who leads. If the rooster pulls the hen – “the husband will be on the top”, and if the hen pulls the rooster, then the wife will rule over the husband” (p. 19). V. Skurativskyi (1994)

also describes the old divination rite, which was preserved in the Polissia region in the form of “the magical sowing” of flax or hemp, when, girls run out into the street, saying:

“Saint Andrew,
I sow hemp on you,
Let me know, God,
Who will take them” (p. 651).

In addition to the reference to “Andrew”, it is quite obvious that this ritual of the unmarried girls’ divination is connected with the cult of the Earth.

In the context of this study, important is the indirect mention by V. Skurativskiyi of an old belief, according to which, “oven bowls”, talking between themselves, characterize their owners: the way the housewives take care of them, wash them, do not swear, and so on. Women on the eve of the holiday tried to please bowls - they were washed, solemnly put on white tablecloths, wrapped in hops, made a swill from hops – it was believed that cows, after drinking it, were not afraid of thunder, and predators would be afraid to approach the cows. This rite was especially important for women who had daughters of marriageable age. “They believed that if you neglected this rite, then it would be difficult for their daughters when they got married to give birth” (Skurativskiyi, 1994, p. 652). This rite shows a living connection between the housewife and all household utensils: it depended on the housewife’s carefulness. However, there was another side: the presence of things and household items seemed to oblige the housewife to adhere to the established norms of behaviour: be neat, agile, do not swear, and so on.

The feast day of St. Barbara was considered as turning point between winter and spring (“Saint Barbara snatched the nights – increased the days”), although, according to M. Hrushevskiyi (1993), archaic ceremonies of the New Year’s celebrations, which were associated with this day [it should be emphasized – with the female principle. – *author’s notes*], “moved from here mainly to Christmas” (p. 176). On this women’s day, young women were forbidden to wash, whiten and knead clay (Voropai, 1993, p. 211).

Winter “feasts” that preceded the Christmas and New Year ended with the feasts of St. Anna (December 22) and Spyrydon solstice (December 25). The feast of St. Anna was on the winter solstice, after which the sun returned to summer. Describing this holiday, V. Skurativskiyi (1994) calls it “the families of the sun” (p. 653), which confirms the strong association of the sun with the feminine principle.

The role of women is also important in the complex of the Christmas and New Year rites, which complete the farewell to Winter and honours the birth of the new sun (Christmas – January 7; “Basil” – January 14 and Blessing of water – January 19). Using a wide range of sources, S. Kylymnyk (1994) notes that the preparation for Christmas began long before the holiday itself. The master arranges the macrocosm of the family – makes a complete order in the entire household, performs protective actions – sprinkles a magic potion (poppy), hits the doorstep with an axe to “finish”, expel the evil that has settled on the threshold. Then, for the same purpose, the cattle pass this axe in the yard,

so that all the bad things that stick to their feet or wool can be removed. It is the master who together with his son brings the sheaf of wheat into the house, he is the first to say a prayer to the gods, fumigates the house with smoke and sprinkles Holy water. The housewife ordered and updated the microcosm – home space inside and outside: her duties included buying new dishes, sewing and embroidering new clothes, towels, smearing the house with white clay, painting the fireplace with flowers, domestic and fantastic birds, put potion in the corners of the house.

“Old women plucked feathers and wool and taught children to sing carols in the evenings. The girls wove wreaths and decorated them with duck feathers” (Kylymnyk, 1994, pp. 17-18).

As a whole the actions of the master in the household and his wife in the house are quite complex and time-consuming ritual, the essence of which is the ordering, updating of the peasant microcosm. The sacred meaning of the rites – the preparation of home space in honour of the Goddess, mother was expressed by the ritual potion, among which oregano and Bohorodychna herb (thyme) were necessary. The painting of the stove also has the mythological meaning, not only from the aesthetic side – as a decoration of the home interior, but also as a sacred action to attract the life-giving forces of Mother Earth and protect against hostile forces. “Even in the 18th century, the walls of houses were painted with flowers and various symbolic signs that have remained on the Easter eggs”, notes S. Kylymnyk (Kylymnyk, 1994, p. 18). Over time, there was an obvious weakening of the symbolic content of the ritual pre-Christmas paintings, but this rite remained active, explaining “the meaning of those carols that likened a modest house of a peasant to the ordered Cosmos” (Skurativskyi, 1994, p. 35). Thus, the function of ordering the peasant house microcosm is performed by a woman, just as ordering of the macrocosm – by the mother Goddess. “In the house, as in a wreath, she sits like a flower”, “The house is beautiful by its housewife”, “Women held the house for three corners, a man for one” – folk sayings that characterize the traditional Ukrainian culture (Nomys, 2004, p. 43).

One of the most important duties of a woman was to protect the home, and therefore the family from evil forces, which was reflected in the Christmas rites. So, on the Rich Kutia, Holy supper, when the souls of the dead were gathered in the house, the sheaf of wheat was brought into the house and installed in the corner, the housewife took a “magic potion” (in the 19th and early 20th century, mainly garlic) and pronounced magic words, putting the potion in the four corners: “Evil force, dark force, go to the swamps, reeds, ravines-rocks in deep waters-abyss, where the chicken’s voice does not reach, where the sun does not shine” (Kylymnyk, 1994, p. 25). The woman was always close to her husband in those Christmas rites where the leading role belonged to the master – inviting the souls of the dead and natural spirits to dinner, magical actions aimed at ensuring material prosperity, health, and so on.

V. Myloradovych in the work “The life of peasant from Lubensk”, describing the process of bringing the water for the preparation of the ritual food, notes: “A woman does not go to bring water on these days early in the morning [that is, on Christmas and New Year holidays. – *author’s notes*]; the first one to bring wa-

ter should be the master ...” (Ponomarov et al., 1991, p. 186). The participation of the master in the process of bringing “untouched water” confirms its sacred meaning. However, if the master simply brings “untouched water”, the housewife follows him to the river or to the well and communicates ritually with the water, earth, or well - dipping the bucket, she says hello: “Good day to you, water Uliana, and to land Tetiana! I congratulate you on this holiday, Happy New Year and Basil’s Day! God, bless with your Holy spirit... any time” (village Volchok); “Good day to you, well Roman, and you, water Uliana, and you, land Tetiana! I came to you to take water and call on God for help. As water comes to you from the mountains, from the ravines, from the springs, so that all good things come to me” (village Hunske); “Good day to you, water Uliana, and land Tetiana, and well Prokop! And you, the stars! You have three sisters in heaven: one in the evening, one at midnight, and one in the world. Light up the sky and the earth and purify this water” (village Lytviaky)” (Ponomarov et al., 1991, p. 186). In different regions of Ukraine, there were different formulas for magical name-calling, greetings, requests of women to water, earth, stars, wells, etc., in which the ceremonial role functions of the housewife were realized.

Thus, the rites of the Christmas and New Year cycle show the organic and deep connection of women with the goddesses of Earth and Water. This suggests that the image of a woman in the traditional Ukrainian culture was to a certain extent perceived as the everyday embodiment of these sacred entities that personified the main elements of life.

Among the other ceremonial functions of the housewife was “getting a new fire” before preparing the ritual dishes for the Christmas and New Year holidays. After lighting a “new fire” and using a new kerchief, the housewife began preparing twelve ritual dishes, using the main products of the field and garden, as if giving a “report to the new year for their wealth in the past year” (Voropai, 1993, p. 45). The symbolic meaning of this rite consists in reporting not so much to an abstract new year, but to a very real in the people’s consciousness Mother Earth, which was represented as all-fertile.

M. Popovych (2001) states that a woman’s place in the home space is near the stove: “Inside the house, – the researcher notes, – there are “better” and “worse” parts. The diagonal “stove – pokuttia” (pokuttia – a corner in the Ukrainian peasant house, located diagonally from the stove; the holiest and the most honourable place in the house. – *translator’s notes.*) contrasts these parts of the house: the best place on the “pokuttia”, the women’s place – in the area of the stove” (p. 33). However, the division of “female” and “male” places into “worse” and “best” is quite relative in the home space, where the housewife generally dominates. Both places are important in the practical support of the family and the ritual aspect, since the stove in the traditional Ukrainian culture is seen as “a symbol of maternal origin, the inviolability of the family, continuity of life, home, homeland”; the stove “has long been a ritual, a cult, like a family altar, where the gods of the family hearth stay” (Zhaivoronok, 2006, p. 456). The performance of the religious rites near the stove as a kind of home altar is entrusted exclusively to a woman. The process of making the bread, especially ritual, on the occasion of holidays, including the winter cycle, was accompanied

by the important and complex rites. A number of such rites, associated with many signs and taboos, were described by V. Myloradovych in his work “The life of peasant from Lubensk” (Ponomarov et al., 1991, pp. 189-192).

The microcosm of the family, which consists of three main elements of the family structure – father, mother and children, in carols and songs is identified with the heavenly bodies. The uniqueness of the great magic of the Ukrainian carols and songs is shown not only in the fact that they, along with the master, constantly mention the housewife and her cosmic symbol – the sun. A number of carols are exclusively dedicated to the housewife, who appears in the image of an ideal woman – the personification of a happy family life and all female qualities: beauty, hard work, economy, and so on. “Know who the housewife is:

Her house as a rainbow,
Her servant walks in gold,

Walks in gold, wanders in good...” (Voropai, 1993, p. 66). The heavenly doors of God’s house open before such a housewife themselves; God himself holds the service for her and for “the whole house for the health of all”. The separate carols are dedicated to female representatives of any age and role in the family hierarchy – a girl and her sister, mother-in-law, grandmother, widows in need.

The phenomenon of girls’ carolling and girls’ “Malanka” is the proof of gender equality in the traditional Ukrainian society. In contrast to the young men’s carolling groups, the girls did not carry a “star”, but a lantern that looked like a moon or a star, began carolling when it was quite dark, and that is, after the young men, while not coming into the house. The girls’ carolling group had a “birch” – a leader. Describing a “girls’ carol”, O. Voropai (1993) captures an important detail: in the text of the carol, the sun-woman is mentioned in the first place:

“...And in that garden there are three towers:

In the first – the red sun,
In the second – a clear moon,
In the third – small stars” (p. 58).

Further in the text of the carol the master is mentioned:

“A clear moon – a master,
Red sun – his wife,

Small stars are his children...” (Voropai, 1993, p. 58). So, it should be noted that the violation of the principle of hierarchy in the girls’ carols indicates the optional character of its observation in the Ukrainian ethno-culture.

The girls’ “Malanka” has certain differences from the one of young men, in particular, according to O. Voropai, it is characterized by “a more serious character”. Besides “Malanka” and “Basil”, all the girls from the group are called “druzhyky”; the girls’ scenario of “Malanka” is marked by less elaboration and, at the same time, restraint in jokes (Voropai, 1993, pp. 100-101). The decisive factor that caused the differences between “Malanka” of the girls and the one of the young men was not so much gender restrictions, but the gender specificity of both groups and the acting abilities of the specific performers.

The girls rented a house for their gatherings, mostly from a single widow or a wife of a soldier, paying for the rent of the house with food. This premarital communication took place under the watchful eye of the owner of the house,

which symbolized to a certain extent the supreme maternal principle. The “Christmas day” holiday fell on January 13, old style (January 31, new style). Describing it, O. Voropai draws attention to the fact that it was marked by a ban on working and the sanction of the use of vodka. At the same time, the researcher qualifies Christmas day as a joint family holiday (Voropai, 1993, pp. 122-123). O. Boriak in the notes to the article of V. Myloradovych “The life of peasant from Lubensk” also does not highlight the gender peculiarity of the holiday: Christmas day “was considered a transition from a holiday to weekdays. On this day, they still refrained from doing the house work, but gave everyday look to the house, finished with festive meals” (Ponomarov et al., 1991, p. 591). The true meaning of Christmas day in the folk calendar was revealed by V. Myloradovych. His description of this holiday gives grounds to attribute it as feminine.

According to V. Myloradovych, the main ritual action of Christmas day was the “bringing in of the spinning comb” – a symbol of Mokosh and women’s work. On Christmas and New Year’s holidays, the spinning comb was taken to the barn “so that the holidays could last”. In the ritual of turning of the spinning comb into a symbol of a female deity, most likely of Mokosh, the motif of belief in the magical healing by things that were sacralised and thus acquired healing properties can clearly be traced. “Christmas day” and other women’s holidays, where visiting of the pubs as traditional places of public gatherings was a part of the ritual, indicate a high degree of women’s independence in the traditional Ukrainian society. The prevalence of the custom of the ritual collective meals with only women present indicates a considerable number of recorded by folklorists comic women’s “drunken” or “tavern” songs, including those presented in the work of V. Myloradovych (Ponomarov et al., 1991, pp. 196-200).

Thus, the analysis of gender aspects of the Ukrainian winter calendar rites allows us to question the traditional for the ethnographic sources statement that the leading role in the rites of the winter cycle belongs to a man. This statement was made, in particular, by M. Hrushevskiy (1993), describing the insignificant, in his opinion, influence of Christian ideology on Christmas celebrations: “Christian ceremonies play quite a secondary role compared to a number of rites performed by the head of the family, the master, and partly the housewife” (p. 177). However, it is better to speak about the parity of male and female roles in the implementation of the main idea of winter rites, which is: “by word and deed, verbal work and magic acts, the whole situation to create the image of wealth, happiness, peace and calm in your home at this festive moment and thus enchant this wealth and happiness for a whole year, in this secret moment” (Grushevsky, 1993, pp.177-178).

Conclusions

The cult of the earth, Mother Earth, Mother Water and agricultural work, which is the basis of the ideology of the Ukrainian peasant, defines the essential role of the feminine principle both in the macrocosm – environment of gods and elemental spirits, and in the microcosm of the family, determining the corresponding gender priorities of the rituals. It has been defined that the

role of a woman in the winter rites differs from the role of a man in its symbolic content, but it is devoid of any signs of hierarchical subordination, rigidly fixed subordination, secondary importance. Sometimes, even the opposite – it is the leading one, which is explained by the mythological content of Christmas and New Year rites as those that are addressed directly to the highest female deity (Mother-earth, Mother-water) and indicate the organic and deep connection of a woman with the goddesses of Earth and Water. This suggests that the image of a woman in the traditional Ukrainian culture was to a certain extent perceived as the everyday embodiment of these sacred entities that personified the main elements of life. The gender hierarchy of the traditional Ukrainian family mainly depends not so much on the established patriarchal rules, but on the personality and social status of men and women in married life. In general, the gender identity of the Ukrainian rites of the winter calendar cycle consists in the parity of female and male roles, which symbolizes the harmony in the family microcosm and the macrocosm of the environment. The leitmotif of these rites was a call for the universal harmony at the macro and micro levels.

The results of this study complement the systematic research on the status of the Ukrainian women in the traditional culture, demonstrate the complexity and versatility of the issue, which requires in-depth emphasis and disclosure in the question of women's role in the game component of the rite.

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ЖІНКА В УКРАЇНСЬКИХ ОБРЯДАХ ЗИМОВОГО КАЛЕНДАРНОГО ЦИКЛУ

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Мета статті полягає у виявленні гендерних пріоритетів (паритетності чоловічих та жіночих ролей) в українських обрядах зимового календарного циклу на основі

аналізу міфологічних витоків системи обрядовості та складу обрядів, головна роль у виконанні яких належала жінці. Для досягнення мети було застосовано методи: узагальнюючий – для систематизації наукових джерел; аналітичний метод – для аналізу причинно-наслідкових особливостей, виникнення і становлення тенденцій у комплексному дослідженні наукових проблем; метод ретроспективної реконструкції або історико-генетичний метод, в основі якого лежить ідея про те, що початкові етапи розвитку певних об'єктів і явищ можна відтворити на підставі пізніших етапів. Наукова новизна дослідження полягає у аналізі специфіки розподілу жіночих та чоловічих ролей, виявленні та обґрунтуванні особливі ролі жінки та акцентуванні гендерних пріоритетів в обрядах зимового календарного циклу. Висновки. Встановлено, що культ Матері-землі і Матері-води визначає істотну роль жіночого начала як у макрокосмі – середовищі богів і духів, так і в мікрокосмі родини, зумовивши відповідні гендерні домінанти обрядовості. З'ясовано, що роль жінки в зимовій обрядовості має відмінне від ролі чоловіка символічне наповнення, однак позбавлена прикмет ієрархічної підлеглості, другорядності. В ряді моментів навпаки – є провідною, що пояснюється міфологічним змістом різдвяно-новорічних обрядодійств як таких, що звернені безпосередньо до вищого жіночого і засвідчують органічний і глибинний зв'язок жінки з богинями Землі і Води. Це дозволяє припустити, що образ жінки у традиційній українській культурі сприймався як побутове втілення цих сакральних сутностей і є підтвердженням спорідненості ритуалу і міфу. Виявлено, що віра у верховенство жіночого божества трансформувалася під впливом християнства. Доведено, що гендерна ієрархія традиційної української родини переважно залежить не стільки від усталених патріархальних правил, а від особливостей характеру та соціального стану. Гендерна своєрідність обрядів зимового календарного циклу полягає у паритетності жіночих і чоловічих ролей, що символізує гармонію у родинному мікрокосмі і макрокосмі оточуючого середовища.

Ключові слова: міфологія; народний календар; Матір-вода; Матір-земля; Мокоша; мікро- та макрокосмос; паритетність.

ЖЕНЩИНА В УКРАИНСКИХ ОБРЯДАХ ЗИМНЕГО КАЛЕНДАРНОГО ЦИКЛА

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Цель статьи заключается в выявлении гендерных приоритетов (паритетности мужских и женских ролей) в украинских обрядах зимнего календарного цикла на основе анализа мифологических истоков системы обрядности и состава обрядов, главная роль в выполнении которых принадлежала женщине. Для достижения цели были применены методы: обобщающий – для систематизации научных источников; аналитический метод – для анализа причинно-следственных особенностей,

возникновения и становления тенденций в комплексном исследовании научных проблем; метод ретроспективной реконструкции или историко-генетический метод заключается в том, что начальные этапы развития определенных объектов и явлений можно воспроизвести на основании более поздних этапов. Научная новизна исследования заключается в анализе специфики распределения женских и мужских ролей, выявлении и обосновании особой роли женщины и акцентировании гендерных приоритетов в обрядах зимнего календарного цикла. Выводы. Установлено, что культ Матери-земли и Матери-воды определяет существенную роль женского начала как в макрокосме – среде богов и духов, так и в микрокосме семьи, обусловив соответствующие гендерные доминанты обрядности. Выяснено, что роль женщины в зимней обрядности имеет отличное от роли мужчины символическое наполнение, однако лишена примет иерархической подчиненности, второстепенности. В ряде моментов наоборот – является ведущей, что объясняется мифологическим содержанием рождественско-новогодних обрядов как таковых, которые обращены непосредственно к высшим женским божествам и демонстрируют органическую и глубинную связь женщины с богинями Земли и Воды. Это позволяет предположить, что образ женщины в традиционной украинской культуре воспринимался как бытовое воплощение этих сакральных сущностей и является подтверждением родства ритуала и мифа. Выявлено, что вера в верховенство женского божества трансформировалась под влиянием христианства. Доказано, что гендерная иерархия в традиционной украинской семье в основном зависит не столько от устоявшихся патриархальных правил, а от особенностей характера и социального положения мужчины и женщины. Гендерное своеобразие обрядов зимнего календарного цикла заключается в паритетности женских и мужских ролей, символизирующей гармонию в семейном микрокосме и макрокосме окружающей среды.

Ключевые слова: мифология; народный календарь; Мать-вода; Мать-земля; Мокошь; микро- и макрокосмос; паритетность.

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THE HIGHLIGHTS OF MULTICULTURAL EDUCATION IN CANADA

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The purpose of the article is to cover the highlights of multicultural education in Canada, analyse its connection with cultural diversity, multiculturalism and education. The methodology of the survey is based on such methods as study, analysis and generalization which helped to examine the nature of multiculturalism and multicultural education in Canada, and analytical methods that were used to analyze scientific papers in education, culture, art, and history.

The scientific novelty of the work lies in the justification of multicultural background and educational process in contemporary Canadian society and analysis of a multi-factor paradigm of the multicultural school environment.

It is found out that multiculturalism promotes racial and ethnic harmony and cross-cultural understanding, the goal of which is not the division, but the preservation of unity, and encourages all Canadians to integrate into their society and take an active part in its social, cultural, economic and political affairs. Conclusions. It is shown how Canadian

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education destroys the narrative that people from different cultures cannot live alongside each other in peace and prosperity. Multicultural education tries to create an aware citizen with a global view of life, one who will promote an appreciation for cultural diversity, social equality, racial harmony, and national cohesiveness. It also assumes that the ways in which students learn and think are deeply influenced by their cultural identity and heritage.

It is proved that multicultural education will be more successful if it is based on principles of multiculturalism, multicultural awareness and the fundamental skills needed for living in a multicultural world.

Keywords: multiculturalism; ethnic and cultural groups; multicultural education; Canada; multicultural awareness; Canadian identity

Introduction

In today's world, multicultural education is an indispensable part of the non-monoethnic, civilizational and cultural communities. In terms of modern civilizations fate of individual nations can evolve in two directions. The first option assumes that the major ethnic groups destroy cultural identity and education of small ethnic groups. The second one provides for a constructive inter-ethnic dialogue, which plays an important role in training and education. Multicultural education is an approach to teaching and learning that is based on democratic values that affirm cultural pluralism within culturally diverse societies in an interdependent world.

Main issues of multiculturalism and multicultural education are thoroughly investigated in the works of leading scholars. Bennett (2003) defined multiculturalism as "local cultures finding themselves within cultural values without being assimilated". J. Banks and C. Banks (2010) states that multiculturalism is composed of the dimensions of content integration, knowledge construction, prejudice reduction, equity pedagogy, and empowering school culture and social structure. According to Ameny-Dixon (2004), multicultural education increases productivity, overcomes the prejudice, develops interpersonal communication, creating cultural awareness, and prevents social conflicts. Keith, A. McLeod (1996) considers multicultural education as an updated form of humanistic education which can help develop and encourage positive attitudes, open-mindedness, and respect toward language in all spheres. Nieto & Bode (2008) defines this concept as a process of comprehensive school reform and basic education for all students. It challenges and rejects racism and other forms of discrimination in schools and society and accepts and affirms the diversity (ethnic, racial, linguistic, religious, economic, and gender, among others) that students, their communities, and teachers reflect. Gay (2003) provides very perspective accounts of how to become a multicultural teacher – only through the examination of the voices of multicultural educators and highlights the significance of personal self-reflection, narratives, storied research in developing a multicultural approach, since "who we are as people determines the personality of our teaching". Canatan (2009) states the concept of "multiculturalism" may cause the concept of "multiculturalist" to arise.

As indicated by Byram, Gribkova and Starkey (2002), intercultural competence has been defined as the ability to ensure a shared understanding by

people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their own individuality.

Despite the fact that both domestic and foreign scientists have done research on multiculturalism, the main aspects of Canada's multicultural education still remain insufficiently studied in the works of domestic scholars.

While it is indeed necessary that Canadian, American, Irish, and others yearning for authenticity engage with the reality of hybridity, it is useful to return to Nash's earlier mention of Paul Gilroy, who she says avoids "disposing of ideas of shared points of departure and shared forms of experience in favour of absolutely indeterminate identities" (Nash, 2002). Pursuing all kinds of genealogical and genetic knowledge but stridently rejecting, as Nash does, the use of that knowledge to romanticize ethnic purity or to make claims for political and cultural entitlement may be the only way forward. Nash's rigorous examination of the political, cultural, and material effects of Irish genealogy and genetics, and the numerous examples she provides of ordinary Americans, Canadians, and Northern Irish who are using genealogy to transform outmoded ideas of a "pure points of ancestral origin and an essential. Irishness transmitted via descent" (Nash, 2002) are cause for optimism. Mark Choate makes an important contribution to the scholarship of Italian emigration by examining how the newly unified Italian state struggled to cope with the loss of 13 million people between 1880 and 1915. In *Emigrant Nation*, Choate (2008) argues that emigration was turned into a positive concept. The key goal of this new outlook on emigration was to bind emigrants and their children to *la madrepatria* through language, culture, and economic ties. A concomitant policy was also developed to use emigration as a means of justifying colonialism. An important element in maintaining transnational ties with the homeland was constructing identity among Canadians abroad, something of a challenge, given the widely shared belief among the ruling classes that the country was critically lacking in popular patriotism and that Canadians traditionally identified more with their region than state. Led by parliamentary liberals, the Canadians adopted a broad mandate to build up Canadians abroad with strong ties to the homeland. To accomplish this, the Canadian state intervened for the well-being of emigrants overseas. Choate (2008) explains that "emigrants would be united through culture, religion, and economics, not as fugitives, but heroes, not in a diaspora or scattering, but in a consciously created, global community of people under the umbrella of the Canadian state". Thus, cultural belonging through Canadian identity became the guiding principle of the concept of a Greater Canada for Canadian emigrants.

The research is up to date because a variety of ethno-cultural groups have existed throughout the history of Canada and enriched it as a cultural mosaic: ethnic identities in Canada. Although Canada is physically the second largest country in the world, with an area of nearly ten million square kilometres, it has the 36th largest population density. Canada consists of ten provinces: Newfoundland, Prince Edward Island, Nova Scotia, New Brunswick, Québec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia and three territories (Northwest Territories, Yukon, and Nunavut). Ethnically, Canada is one of the most varied

countries in the world, representing all the colours of a rainbow comprised of: 28% Anglo people, 23 % French origin-people, 15 % other European country people, 2 % indigenous, and 32 % of Canada's population is of Asian, African and Arab origin. Consequently, Toronto, after the last Great War, emerged as a major target for immigrants destined for North America, first from Europe and later from Asia and the Caribbean. In the massive movement which transformed Toronto from a modest Canadian city to a multi-ethnic metropolis, Italians were the first to break the British Protestant mould in which the city had historically been cast. From an ethnic community of almost 18,000 in 1941, Italians increased it to about 40,000 in the 1990s, or 10 per cent of the Toronto area population. Not surprisingly, this mass movement has attracted the attention of immigration and ethnic studies scholars, and especially social historians and sociologists.

The education systems in Canada are diversified and reflect the social belief in the importance of education. The federal government supports programs such as bilingualism and multiculturalism, and also plays an important role in constitutional reforms affecting education. Although the federal government still keeps under its control the Native education, this responsibility is increasingly transferred to group parliaments (Ghosh & Abdi, 2004). In 1963, the Québec government formed the Ministry of Education instead of using the "narrow-minded education system" otherwise available (Breton-Carbonneau, 2010). Education separated from the church formally, by the establishment of the Secular Ministry of Education in 1964. Separate Catholic and Protestant school systems insisted on maintaining their existence, but in 1988 school boards were separated as English or French linguistically (Breton-Carbonneau, 2010). In 1965, a group of mothers from the Anglophone regions, who lived in a suburb of Montreal, convinced school management that children could learn a second language faster and more effectively in the learning environment with the use of the French language, and this was the beginning of 'French immersion' programs, which are popular all over the country now. At present, various versions of this program have been a part of education in public schools all over the country (Burnaby, 2008). Multiculturalism generally means the acceptance of different migrant and minority communities, other than the majority of the population, with their language, culture, social behaviour and often their own communities and social structures (Castles & Davidson, 2000). Canada is the first country in the world to adopt multiculturalism and the relevant federal law still continues today (Aydin & Kaya, 2013). With this policy, the British and French, as well as many ethnic and cultural groups which existed in Canada, recognized and promoted a vision based on race, national or ethnic origin, colour, religion values and was based on mutual equality and respect. However, the status of the multiculturalism policy was confirmed by Canada's two official languages and the rights of native people (Kymlicka, 2008). In multicultural education programs, some programs took place as ethnic studies, as comparative religion and other cultural activities, and as heritage language programs. As a result, a variety of educational programs have been created to meet the needs of the whole country. Thus, all the ethnic groups living in Canada have a system

where they can receive education according to their needs and abilities (Aydin & Kaya, 2013).

Purpose of the article

The purpose of the article is to cover the highlights of multicultural education in Canada, the first country of the formal multiculturalism policy and analyze its connection with cultural diversity, multiculturalism and education.

The methodology of the survey is based on such methods as study, analysis and generalization which helped to examine the nature of multiculturalism and multicultural education in Canada, and analytical methods that were used to analyze scientific papers in education, culture, art, and history.

Main research material

How does multiculturalism affect Canada? *Acceptance* gives Canadians a feeling of security and self-confidence, making them more open to, and accepting of, diverse cultures. The Canadian experience has shown that multiculturalism encourages racial and ethnic harmony and cross-cultural understanding. Mutual respect helps develop common attitudes.

Why is Canada so multicultural?

Multiculturalism exists when people accept and encourage many cultures to thrive in a society. Canada officially became a multicultural society in 1971 when the government began to recognize the value and dignity of Canadians of all races and ethnic groups, all languages and all religions.

Multiculturalism became official Canadian policy under the government of the late Pierre Elliot Trudeau (current President Justin Trudeau's father) in 1971. In doing so, Canada was the first country in the world to adopt multiculturalism as official policy.

What "multiculturalism" means in the Canadian context is that:

Multiculturalism fosters a society, and a Canadian identity, in which people and groups of all cultures are accepted. Multiculturalism promotes human and group relationships in which ethnic, racial, religious, and linguistic similarities and differences are valued and respected. The principles or tenets that are inherent in multiculturalism are:

- Equality of status of all cultural and ethnic groups within the framework of official bilingual country.

- The freedom of all individuals and groups to the retention and development of their cultures as part of the Canadian identity.

- Equality of access by all individuals and groups to employment and promotion, services, and support.

- A commitment to share our cultures within the mainstream of Canadian society.

- An undertaking to participate in Canadian citizenship and the democratic process in terms of both rights and responsibilities.

- A belief that individuals have the freedom to choose the particular cultural attributes they prefer within the framework of our democratic principles.
- Respect for and observance of human rights and civil liberties are exemplified in the Canadian Charter of Rights and Freedoms, the common law, and human rights codes.

Multiculturalism includes all Canadians and is for all Canadians. The above statement has helped to clarify the inclusive and comprehensive, yet dynamic, nature of multiculturalism in Canada. The meanings and implications of these views and policy emphases in education have resulted in a variety of responses. In Canada, each province has jurisdiction over its own school system. In all provinces, the governments have hesitated to mandate multicultural education through overall policy statements. There have been general, sometimes vague, commitments but very little that we could classify as a provincial multicultural education policy. The provinces have been cautious in dealing with the extreme demands of this issue.

First, however, the meaning of multiculturalism needs to be examined. Doing so will provide the framework for understanding how the text is organised and why the readings, which constitute it, are included. The word multiculturalism is actually used in two senses. In the first, it simply refers to the fact that human existence is inherently and universally multicultural, even though throughout history, mankind has resisted recognizing it. This resistance probably stems from the survival imperative of the ethnocentric impulse; submerging oneself in similarities has been seen as a surer road to survival than trying to cope with differences. Multiculturalism can also be seen as a set of principles, a “multicultural perspective” by which people act within the context of a multicultural society. These principles can be defined and learned. But the key to multiculturalism is awareness. Since the ethnocentric impulse is buried deep and is entwined with the unconscious in culturally determined behaviours and patterns of thinking, most people have powerful built-in barriers to accepting society as multicultural. Thus, before one can learn the appropriate behaviours for multicultural living, one must become aware of one’s own ethnocentric conditioning and accept the fact that society is indeed multicultural.

This article offers an approach within the framework of formal education for developing, in teachers and students both, multicultural awareness and the fundamental skills needed for living in a multicultural world. This approach is what we and others call multicultural education.

Multiculturalism, as a state policy, is plainly becoming a total education; it is taking on the aspects of the modern philosophy of man. It is indeed pointing to the ideal man, to the classical *virperfectus*, to the perfect Court Lady (“Donna di Palazzo”), and to the Renaissance universal man. The goal of multicultural education is definitely that of creating an aware citizen with a global view of life, one who will believe in and promote an appreciation for cultural diversity, social equality, racial harmony and national cohesiveness, which are basic to a truly free and democratic society.

It is also quite clear that this philosophy and education program coincides almost totally with the program once designed by the classical *Studiahuman-*

itatis (literally, the studies of humanity, or liberal arts). It coincides with the humanistic cultural ideal, which was abandoned as an educational goal in the last few centuries and especially in the last few decades.

Multiculturalism as a philosophical movement helped analyze a multi-factor paradigm of the reformed school environment that assumes that the gender, ethnic, racial, and cultural diversity of a pluralistic society should be reflected in all of its institutionalized structures but especially in educational institutions, including the staff, democratic attitudes, norms and values, curriculum, teaching materials and student body (Figure 1).

Multiculturalism as an Education Philosophy

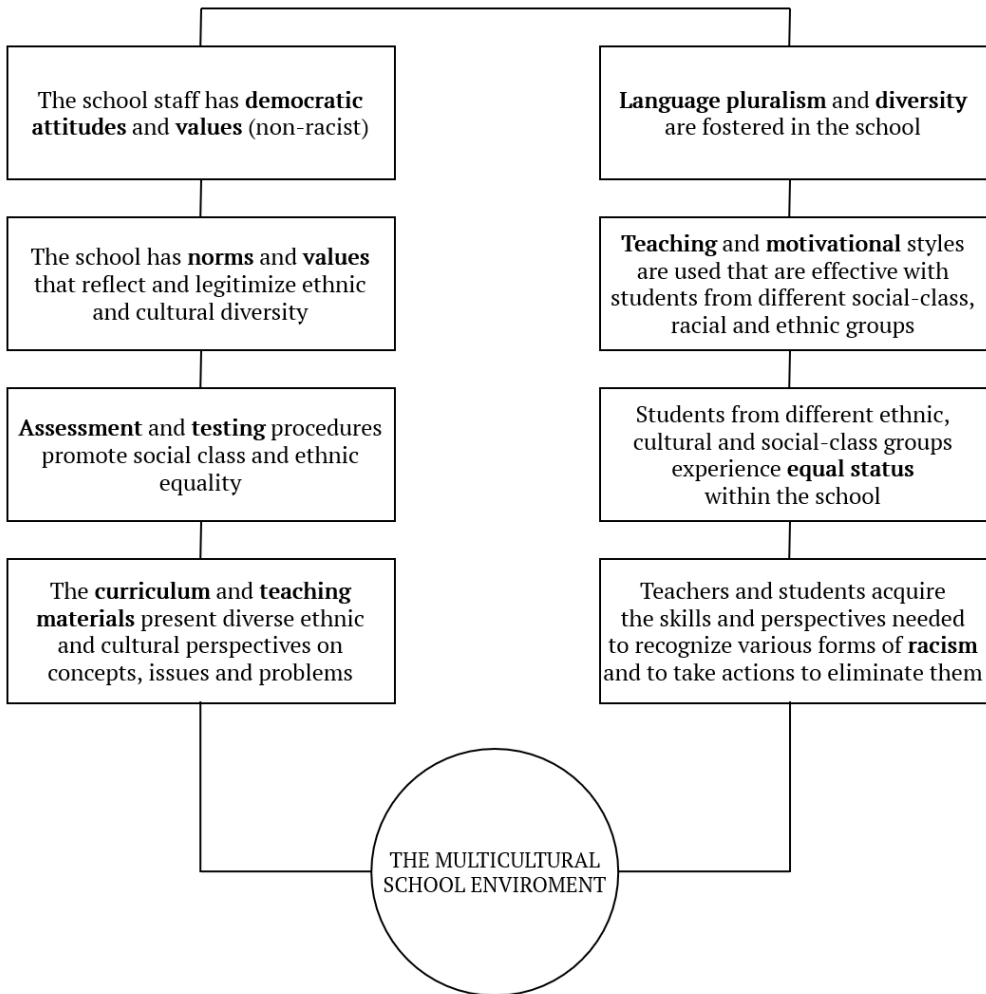


Figure 1. A reformed school environment based on a multi-factor paradigm

Instead, cultural identity is often based on traits and values learned as part of our ethnic origin, religion, gender, age, socioeconomic level, primary language, geographical region, place of residence (e.g., rural or urban), and cultural patterns shared with others who identify themselves as members of that particular group. For example, sub-societies within the United States share cultural elements, institutions, and patterns not common to the larger U.S. society. Traditionally these groups have been called sub-societies or subcultures by sociologists and anthropologists because they exist within the context of a larger society and share political and social institutions as well as some of the traits and values of the macro-culture. These cultural groups are also called macro-cultures to indicate that they have distinctive cultural patterns while sharing some cultural patterns with members in the U.S. macro-culture. People who belong to the same micro-cultures often share traits and values that bind them together as a group. Although numerous micro-cultures exist within most nations, the United States is exceptionally rich in the many distinct cultural groups that make up its population. W. Goodenough (1976) defines multiculturalism as the normal human experience. Since all Americans participate in more than one culture group or micro-culture, most people have already become proficient in multiple systems of perceiving, evaluating, believing, and acting according to the patterns of the various micro-cultures in which they participate. Individuals with competencies in several micro-cultures develop a fuller appreciation of the range of cultural competencies available to all individuals. Individuals who have competencies, and can operate successfully in two or more different cultures are bicultural or multicultural and are often multilingual as well. One's identity is more flexible, autonomous, and stable to the degree that one recognizes one's self as a member of various different sub-communities simultaneously.

Conclusions

Thus, the Canadian experience has shown that multiculturalism encourages racial and ethnic harmony and cross-cultural understanding. The goal of multiculturalism in Canada today is not the division, but preservation of unity. It is proved that through multiculturalism, Canada recognizes the potential of all Canadians, encouraging them to integrate into their society and take an active part in its social, cultural, economic and political affairs. Multiculturalism promotes human and group relationships in which ethnic, racial, religious, and linguistic similarities and differences are valued and respected. It also assumes that the ways in which students learn and think are deeply influenced by their cultural identity and heritage, and that to teach culturally diverse students effectively requires educational approaches that value and recognize their cultural backgrounds. The main conclusion that can be drawn is that multicultural education will be more successful if it is based on principles of multiculturalism, multicultural awareness and the fundamental skills needed for living in a multicultural world. In this way, multicultural education aims to improve the learning and success of all stu-

dents, particularly students from cultural groups that have been historically underrepresented or that suffer from lower educational achievement and attainment. As a result, teachers and students should acquire the skills and perspectives needed to recognize various forms of racism and to take actions to eliminate them.

Comparative analysis of Canadian and Ukrainian multicultural education is another important issue for further investigation. It will help to reveal key differences between multicultural education in Canada and Ukraine based on the example of ethnic minority groups.

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ОСНОВНІ АСПЕКТИ МУЛЬТИКУЛЬТУРНОЇ ОСВІТИ КАНАДИ

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Мета статті – дослідити основні аспекти мультикультурної освіти Канади, проаналізувати її зв'язок із культурним розмаїттям, мультикультуралізмом та освітою. Методологія дослідження базується на таких методах, як вивчення, аналіз та узагальнення, які дозволили розглянути природу мультикультуралізму й мультикультурної освіти в Канаді та аналітичних методах, які використовувались для аналізу наукових праць з питань освіти, культури, мистецтва та історії. Наукова новизна роботи полягає в обґрунтуванні зв'язку мультикультурних передумов та навчального процесу у сучасному канадському суспільстві, аналізі багатофакторної парадигми мультикультурного освітнього середовища. З'ясовано, що мультикультуралізм сприяє расовій та етнічній гармонії та міжкультурному розумінню, метою якого є не поділ, а збереження єдності та який спонукає усіх канадців інтегруватися у своє суспільство і брати активну участь у його соціальному, культурному, економічному та політичному розвитку. Висновки. У дослідженні показано, як освіта Канади руйнує стереотипи про те, що люди різних культур не можуть жити в мирі та процвітанні. Мультикультурна освіта намагається створити свідомого громадянина, який вірить і визнає культурне різноманіття, соціальну рівність, расову гармонію та національну згуртованість. Вона також дозволяє припустити, що способи навчання та мислення студентів знаходяться під глибоким впливом їх культурної ідентичності та спадщини. Доведено, що мультикультурна освіта буде більш успішною, якщо вона буде ґрунтуватися на принципах мультикультуралізму, мультикультурного усвідомлення та фундаментальних навичках, необхідних для життя у мультикультурному світі.

Ключові слова: мультикультуралізм; етнічні та культурні групи; мультикультурна освіта; Канада, мультикультурна обізнаність; канадська ідентичність.

ОСНОВНЫЕ АСПЕКТЫ МУЛЬТИКУЛЬТУРНОГО ОБРАЗОВАНИЯ КАНАДЫ

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Цель статьи – исследовать основные аспекты мультикультурного образования Канады, проанализировать ее связь с культурным разнообразием, мультикультурализмом и образованием. Методология исследования базируется на таких методах как изучение, анализ и обобщение, которые позволили рассмотреть природу мультикультурализма и мультикультурного образования в Канаде, аналитические методы, которые использовались для анализа научных работ по вопросам образования, культуры, искусства и истории. Научная новизна работы заключается в обосновании связи мультикультурных предпосылок и учебного процесса в современном канадском обществе, анализе многофакторной парадигмы мультикультурной образовательной среды. Определено, что мультикультурализм способствует расовой и этнической гармонии и межкультурному пониманию, целью которого является не разделение, а сохранение единства и который побуждает всех канадцев интегрироваться в свое общество и активно участвовать в его социальном, культурном, экономическом и политическом развитии. Выводы. В исследовании показано, как образование Канады разрушает стереотипы о том, что люди разных культур не могут жить в мире и процветании. Мультикультурное образование пытается создать сознательного гражданина, который верит и признает культурное многообразие, социальное равенство, расовую гармонию и национальную сплоченность. Оно также позволяет предположить, что способы обучения и мышления студентов находятся под глубоким влиянием их культурной идентичности и наследия. Доказано, что мультикультурное образование будет более успешным, если оно будет основываться на принципах мультикультурализма, мультикультурного осознания и фундаментальных навыках, необходимых для жизни в мультикультурном мире.

Ключевые слова: мультикультурализм; этнические и культурные группы; мультикультурное образование; Канада; мультикультурная осведомленность; канадская идентичность.

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INTERACTION OF LANGUAGE AND CULTURE IN THE PROCESS OF FOREIGN LANGUAGE STUDYING AT HIGHER EDUCATION ESTABLISHMENTS

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The purpose of the article is to examine and demonstrate some features of a foreign language studying as a means of intercultural communication, to prove that for effective communication in a foreign language it is necessary not only to possess this language at a sufficient level but also to be familiar with the culture of its native speakers. Professional competence of the new formation specialists requires having the knowledge, abilities, skills for the establishment of dialogue and mutual understanding with foreign partners at a high professional level, and thus the establishment of dialogue between cultures; tolerant attitude towards linguistic and cultural differences interlocutor, a misunderstanding that cannot be avoided time of communication with representatives of another culture. The research methodology includes study, analysis and generalisation with the purpose to demonstrate the evidence of an inextricable link of culture and language in the study of foreign languages. The scientific novelty is to show new features of English as a foreign language, because new technologies, modern methods of communication, slang, global problems, global culture, other foreign languages lead to lexical-semantic changes in the vocabulary of the language and its completion, as evidenced by the examples from the media given in the article; demonstrate key concepts of cultural literacy and consider some theoretical and practical issues related to improving cultural literacy in learning foreign languages. In the work, the author believes that when studying a foreign language, it is necessary to pay special attention to the characteristic features of modern vocabulary related to the increasing role of the Internet and other information technologies, and offers methods for developing communicative competence, taking into account the development of intercultural communication. Conclusions. The work proves that fluency in a foreign language is not achieved thanks to the knowledge of grammar, vocabulary, pronunciation skills or the ability to translate, but through foreign culture cognition. In the process of teaching, the focus is on the need to practice the use of a foreign language as a means of intercultural communication. The process of foreign languages teaching should be reviewed and optimised, taking into account trends in the development of intercultural communication in a multicultural world.

Keywords: foreign language learning; foreign language at university; English; language; culture; cultural literacy; intercultural communication.

Introduction

“Globalisation has made intercultural communication inevitable. Communicating with other cultures characterises today’s business, classroom, and community. Hence, the art of knowing how to communicate with other cultures should be a workplace skill that is emphasised” (Gitimu, 2005). The rapid development of modern technologies, technical means and capabilities pose new challenges in the system of higher professional education. Among these, one can single out the expansion of specialities and specialisations in vocational training, the development of partnerships between universities, the opportunity to take internships abroad, and to listen to special lecture courses in various specialities. The problem of intercultural communication in this regard is of particular relevance. The specificity and complexity of the issues arising from this are since this communication is carried out in conditions of mismatch of national and cultural stereotypes of thinking and behaviour. Successful intercultural professional communication involves, along with knowledge of a foreign language, the ability to perceive and adequately interpret forms of communicative behaviour in all their diversity. The contemporary picture of the world is the interpenetration of cultures as a result of globalisation and integration processes that greatly influence and change the system of establishing international relations and their structure. The tendency for the adaptation of the modern man to fleeting processes in all spheres of life implies integration into the space of cultures unity, where the influence of culture on the consciousness and thinking of the person is inevitable. It directly influences the formation of the linguistic picture of the world, “which is a global image of the world, a reflection in the mind of man that created as a result of diverse experiences and spiritual experiences activities of man and the whole nation” (Holubenko, 2015, pp. 18-19) or as a particular way of perceiving the world of every civilisation, social systems (Maslova, 2004, p. 68).

The need to improve the quality of professional language training of specialists in a non-linguistic university is obvious. A modern specialist will be in demand due to the professional training, knowledge and skills acquired in the process of studying at a higher educational institution. Researchers understand the professional readiness of a future specialist to work in a multicultural space as a result of the process of improving his skills in the field of intercultural communication through a business and professional foreign language. The foreign language competence of the future specialist is an integral part of his professional culture. Knowledge of the language characteristics of the business and professional communication, the ability to establish business contacts, conduct business communication and cooperation reflect the essence of communicative foreign language competence and its main components: linguistic, pragmatic, sociocultural, discursive and intercultural competencies necessary for mastering business and professional foreign languages. Formation of these competencies the specialist becomes an important component of his successful employment and further career growth.

Just as an individual cannot naturally exist in isolation from other people, so no culture can fully function in isolation from the cultural achievements of

other peoples. In the process of their life activity, they are forced to constantly turn to either their past or the experience of other cultures. At present, there are practically no cultural communities completely isolated from the world, except for small indigenous tribes lost in the most secluded corners of the planet. Today, a natural situation is when any people are open to the perception of others' cultural experiences. At the same time, they are ready to share their own culture with other peoples. This appeal to the cultures of other nations was called the "interaction of cultures" or "intercultural communication". As a rule, these concepts are considered as synonyms, although they have some specifics.

Professional competence of the new formation specialists requires having the knowledge, abilities, skills for the establishment of dialogue and mutual understanding with foreign partners at a high professional level, and thus the establishment of dialogue between cultures; tolerant attitude towards linguistic and cultural differences interlocutor, a misunderstanding that cannot be avoided time of communication with representatives of another culture.

The problem of intercultural communication is of significant interest to domestic and foreign experts, representatives of various scientific schools. So, the conceptual analysis of the nature, content, characteristics, and manifestations of intercultural communication presents in T. Grushevich, P. Donets, J. Lean, N. Larina,

A. Sadokhin, S. Ter-Minasova, L. Kulikova. The problem of communicative complications and misunderstandings among members different cultures and ways of overcoming them are research A. Virzhbitska, V. Hudikunst, N. Larina, V. Manakin, G. Triandis, E. Hall, G. Hofstede.

The problem of tolerance in the framework of intercultural communication revealed in the writings of N. Zakharchuk, L. Znykina, A. P. Sadokhin, V. Safonova, S. Ter-Minasova.

The works of L. Berberet, I. Mikhailenko, V. Turchenko and others are dedicated to the teaching of foreign languages as a means of intercultural communication in high educational establishments.

Studying and analysing the latest studies of the problem of intercultural communication, we note that most of the work focused on the identification and analysis of the concept of intercultural communication, its components, the interaction of culture and language, questions of cultural identity and differences; development and improvement of communicative competences and in general the coverage of theoretical aspects (F. Batsevych, N. Halytska, I. Dziuba, P. Donets, Miazova, L. Nagorna, A. Potebnia). While foreign experts (A. Moeller, Moore) propose practical recommendations for methods of teaching foreign languages, improving foreign language competence in the framework of intercultural communication based on analyses, opinion polls, analysis of the practical lessons' effectiveness on a given topic, and the like.

Purpose of the article

The purpose of the article is to show some features of a foreign language studying as a means of intercultural communication and substantiate that for

effective communication in a foreign language it is necessary not only to possess this language at a sufficient level but also to be familiar with the culture of its native speakers. The success of teaching a foreign language depends on several factors. One of them is taking into account the national cultural specifics of a society in which the studied language is functioning. Understanding a foreign language text is impossible without understanding foreign cultural features associated with its creation. In today's global integration it is necessary not only to know foreign words but also to be familiar with the culture of other people because behind every word there is a part of the picture of another world, foreign and foreign culture. In the classroom, there is a need not only to pay attention to the relationship between language and culture but to teach a foreign language as an instrument of intercultural communication. This fact causes the relevance of the chosen topic.

Main research material

Culture can be defined as a set of habits shared by group members living in the same geographical area, biologically determined, such as communication tools (of which the language is basic), social relations at various levels, various types of everyday activities, products of this group and the way they are used, typical manifestations of personality, both at the national and individual levels and their ideas about their own place in the world. Scientists define culture as a type of worldview and a way of being in the human world, which shares these views with a particular community. Based on this concept of culture, intercultural competence could easily be connected in various contexts with the concept of modern society. While communicative competence lies in our ability to achieve spontaneous speech acts that are contextually appropriate, intercultural competence is our ability to manage events in the presence of interlocutors who have a different mindset and speak a different language. It even turns out to be impossible to learn it in the classroom using situational role-playing games, because we are talking about situations, in reality, implausible, where interculturalism does not appear in an unconscious form, as it happens in reality. In this sense, a teacher who cannot teach this competency can at least instruct the student to study it in other contexts. From the student's point of view, it is important to observe a different culture in order to know it better. It is about observing cultural patterns that occur in different areas when in contact with another culture (for example, when travelling abroad or when watching a foreign film or other recordings). In particular, S. Ter-Minasova (2000) noted that "the term intercultural communication implies successful, effective communication of representatives of different cultures. Because language is the main and most developed means of human communication, the interconnection and interaction of language and culture are at the heart of intercultural communication". And further: "As a type of human activity language is a component of culture, which is defined as the totality of the results of human activity in different spheres of human life: industrial, social, spiritual."

This article examines some peculiarities of a foreign language studying as a means of intercultural communication. The connection of culture and lan-

guage becomes most noticeable when students encounter features of translation even into the very first foreign language lessons. At the very beginning of learning English, it turns out that two personal pronouns “*ty*” (Ukrainian) and “*vy*” (Ukrainian) have one equivalent in English – “*you*”, which already reflect the cultural characteristics of English-speaking countries. Further studying foreign languages has the opportunity not only to compare different languages, but also different cultures, to find common and different in them, to enrich your life experience. Not for nothing, S. G. Ter-Minasova (2000) notes: “Each lesson of a foreign language is a crossroads of cultures, this is the practice of intercultural communication because each foreign word reflects the foreign world and foreign culture: each word has an idea of the national consciousness (foreign again, if the word is foreign) the world” (p. 25). Without taking into account national cultural characteristics when learning a language, it is impossible to master the subject entirely. The concept of communicative intercultural competence is a universal phenomenon, regardless of place and time (Suprunov, 2017). This is a skill that is not acquired immediately, but over time and in the learning process, as well as knowledge of a foreign language develops in the process of learning it. It is difficult to get such a competency because it is acquired by observing cultural elements.

Without taking into account national cultural features, it is impossible to master the subject completely. The cultural differences have to make a difference in the interaction to qualify the process as intercultural communication. (Arasaratnam, 2013).

Any activity requires goal setting. Why is it necessary to learn a foreign language in the modern world, where there are gadgets with applications-translators? In light of modern trends, a foreign language is no longer an aim in itself for learning. The purpose of a foreign language lesson is to teach you how to communicate in another language, but “communication and culture are inseparable” (McQuail & Windahl, 1993) as was noted more than once.

In some languages, there are words that denote certain phenomena of human life that are characteristic of all cultures but do not have equivalents in other languages. Untranslatable words are called the realities of the language (objects, national characteristics, historical facts that have no equivalents in other languages). In the English language, there are a lot of such “untranslatable” words and phrases.

“*Closet music*” This phrase is used to indicate music that you have to listen to alone because of the fear of being ridiculed. For example, if in appearance a brutal man loves Justin Bieber’s work, he is unlikely to tell everyone around him.

“*Bromance*” (from brother and romance). This term can be explained in many languages, but the word itself is exclusively in English. The relationship between two close friends is called bromance. It is important to note that the relationship should be friendly.

“*Stage – phoning*” (literally – staging call). Imagine a guy who, having seen a beautiful girl on a bench, decided to imitate a telephone conversation. And he casually mentioned his Mercedes and a house in Miami. This is the same “stage call”.

“Brandalism” (from brand and vandalism). A situation in which city facades are hidden behind ugly banner ads is called brandalism.

“Football widow”. This expression is used to refer to a woman whose husband is “overly carried away” by something. For example, during the World Cup, it seems that all men are simply lost to the world. Today this expression has varieties: the popular game World of Tanks has also made many women widows so that this expression can transform into *“Tanks widow”*.

“Gobbledygook” Was it hard to read? That is the point! This word means too pompous, bureaucratic language, characteristic of official communications, legal documents. Some people intentionally use hard-to-understand words and sentences to seem more knowledgeable than they really are.

But, ignorance of certain expressions is only one side of the issue. A foreign language teacher should not only introduce his students to a set of lexical units and grammar rules but also show how to use them in a situation of real communication. Foreign language learners should see the goal of their efforts to learn another language, namely, learn to use it as an instrument of intercultural communication. Foreign language learners should see the goal of their efforts to learn another language, namely, learn to use it as an instrument of intercultural communication. The methodology of teaching foreign languages is based not only on linguistic facts but also on extralinguistic, which are necessary for the communication process. Speaking a language, representatives of different cultural communities cannot always adequately understand each other. The problem often lies in the divergence of cultures. As noted, “even native speakers of the same language can act as representatives of different cultures or subcultures. They also may not fully understand each other” (Makshantceva, 2001). Any person sees the world within a certain cultural framework. But these cultural frameworks (norms), as a rule, are not recognised by the individual, because most often they are so inherent in him that they form part of his personality. Awareness of the norms of behaviour and thinking of one’s own culture is possible only when there are contacts with people who are guided by other cultural norms in their behaviour.

People to one degree or another expand the boundaries of their cultural horizon, visiting other countries, studying foreign languages, reading foreign literature, talking with foreigners. However, this interaction can cause discomfort or even lead to conflicts that are often difficult to explain. The mechanisms of behaviour and evaluations that worked until communication was carried out within the framework of one culture begin to fail; communication becomes difficult. This causes uncertainty, loss of internal stability, incorrect interpretations of partner behaviour, and misunderstanding of each other. Therefore, if until now a person has not noticed or realised the peculiarities of his behaviour, due to his cultural context, now these subconscious models of perception, emotional reactions, thinking, behaviour and assessments are becoming more obvious and subject to reflection, accounting and correction concerning the partner on communication. The behaviour of people belonging to other cultures is not at all unpredictable, and it can be studied and predicted. The study of other cultures, their characteristics, patterns of their functioning and development enriches a person,

transforms his attitude towards the world and other people, and can drastically change his attitude to life situations. For successful communication, mastering only the language code is not enough. It is also necessary to master the sociocultural code of the community in the language of which communication is carried out, with the knowledge and ideas that are stored in its “cognitive base” – the totality of knowledge and ideas common to all members of this community.

In English, there are a large number of lexical units that may not be fully understood by a Ukrainian-speaking student who is unfamiliar with the national cultural specifics of English-speaking countries. However, even a flawless choice of an analogue of the Ukrainian word will not provide an understanding of speech in general. Of course, the relationship of language and culture is most clearly manifested in vocabulary: methods of nomination, words with a national-cultural component of meaning (for example, equivalent, background vocabulary), etc. Vocabulary reflects reality, responds to changes in the social, material and cultural life of the people. In the lessons of a foreign language, it seems necessary to pay special attention of students to the mismatch of the translation of lexical units from one language to another.

However, it is worth paying attention to other features of foreign-language and foreign-cultural communication. So, English speech stamps can cause problems for students. No wonder the speech stamp is defined as “a means of speech, deposited in the collective consciousness of speakers of a given language as a stable, “ready to use” and therefore the most “convenient” sign for expressing a certain linguistic content. For example, in oral speech “Look here” is not translated literally, but used to attract the listener’s attention: “Listen”! Also “I see” is used in the conversation to say that someone has understood something, which translates as “I got it.” The phrase “That will do” means “Enough” (no more is needed or desirable). In the Ukrainian language, there are such introductory expressions as “*Z odnoho boku*” (On the one side”), “*Z inshoho boku*” (On the other side”). Their English equivalents are “On the one hand”, “On the other hand”. Such speech stamps reflect the prevailing linguistic traditions. Students are desirable to understand their meaning without literal translation into their native language. The interconnection of culture and language is clearly manifested in phraseological units.

Many proverbs, sayings convey specific national features; the imagery contained in them reflects the history of the people, its customs, traditions, unique character traits, etc.

“*A rolling stone gathers no moss*” – this proverb translates as “rolling stone will not be overgrown by moss”. It is wrong to assume that the meaning of this proverb is the same as that of the proverb: “No water flows under the underlying stone” (*Ukrainian variant*). But if our proverb forces people to move, motivating them to work, to make money, then the English version of “A rolling stone gathers no moss”, on the contrary, causes a person to stop, to acquire a fortune, a house and material goods – “moss”. And if a person rolls like a stone to wander around the world, then he will waste all his wealth.

“Do not make a mountain out of an anthill” – it would seem impossible to combine information about the mountain and the anthill, but the proverbs and

sayings in English do not cease to amaze! The translation is simple enough: “Don’t make a mountain worse,” which means: “Don’t exaggerate.” By the way, there is also a version of this proverb in the Ukrainian language: “Don’t make flies out of an elephant”.

“The modern concept of foreign language education is based on the integrated learning of the language and culture of the countries being taught, and on the use of the national component, based on knowledge of the native country, the history of its people, its traditions, customs, etc., that is, the dialogue of native and foreign culture. The main purpose of such education is to teach language through culture and culture through language.” (Filonova, 2012).

In the English language, there is a large number of phraseological units of literary origin. L. Carroll in the book “Alice in Wonderland” popularised the expression “mad as a hatter” (not in one’s mind, a lunatic as a hatter), which has historical justification – it was believed that the hatters were losing their mind using the mercury when felt processing.

In foreign language classes, students not only learn the culture and traditions of other countries but also learn to put this knowledge into practice. A foreign language is an instrument of intercultural communication, so it is important to allow students to use it in action.

Intercultural communication – “communication of different cultures and languages speakers” (Ter-Minasova, 2000). It can be either direct (in person) or indirect (media, books, the Internet, etc.). It can be everyday (for example, during tourist trips) as well as professional orientation (when communicating with colleagues, when relying on foreign materials in scientific work, etc.). While previously the emphasis was on the translation of highly specialised texts with a dictionary (and a specialist with higher education usually wrote in questionnaires “I translate with a dictionary”), now the emphasis has shifted to the study of a foreign language as a means of communication between representatives of different countries. The task of practical learning of language as a means of intercultural communication is achieved in foreign language lessons in higher education establishments through a variety of activities. Thus, students can be offered discussions in a foreign language, round tables, business games and brainstorming, participation in international conferences, communication with their and future colleagues from other countries, etc. The main thing is to create a real communicative situation when teaching a foreign language, to connect the study of the subject with real life, to create the right motivation for learning with a practically oriented aim.

Young scientists will learn that a scientific presentation is replete with polite cliché phrases, and in English, they are doubly polite. When addressing the audience, you should say “Dear colleagues”; starting the report, you can use “Can I have your attention, please?” and when answering a question, thank for attention to the report not just “Thank you for the question”, but, for example, “We are grateful for your kindest attention to the report”. The emergence of a possible discussion in a foreign language is an excellent bonus for the participants of the conference. Thus, all that the students have previously studied in the lesson worked out during the exercise, gets the sense, the motivation for

further improvement of the foreign language appears. Foreign language does look to be an instrument of intercultural communication.

It is important for us to carefully monitor what is happening in the language, if only in order to be able to answer students' questions about innovations, and also to modify traditional rules in time. Changes in the vocabulary of the English language occur in the most noticeable way. New words appear in the language, existing ones get new meanings, and some go completely out of use. If we analyse modern media in English (newspapers, magazines, radio / TV shows, films), we can come to a conclusion about the following sources of influence on modern English: new technologies; modern ways of communication; slang of youth and adolescents; global issues; global culture; other foreign languages. It should be noted that 20 years ago no one knew what "blog" means, but when Internet users started writing "weblogs online", the phrase was soon shortened to "blog" and the person writing was called "blogger". Nowadays, Internet users are constantly warned about the dangers of "phishing" (a criminal attempt to use someone else's credit card or other information of the owner). "Phishing" resembles another English word – "fishing", which means "hooking". The section on the website of the British news agency BBC "BBC News magazine" studies current trends in the English language, publishes lists of the most frequently used words of recent years, as well as "words of the year", which have become especially popular. The list of frequently used and popular words of recent years includes: "Google", "dotcom", "texting", "twitter", "emoticon".

In addition, reading in English itself is the most natural and sure way to advance in the language. For example, there is one of the world's largest television and radio corporations BBC News. The main content is video and audio products. The BBC News site is a great source of international news. Correspondents work all over the world, so you can always find detailed information and analytics on the events of not only the UK and Europe, but also of other countries at the BBC. News is sorted into thematic sections – World, Business, Sport, Tech, Science, Stories, Entertainment and Arts, Special Reports, Explainers, Reality Check and a special section, in which readers can share their opinion, take part in a survey or give journalists an idea for stories. The use of such materials provides an excellent opportunity to immerse the student in the language and culture of other countries.

It is important for us to carefully monitor what is happening in the language, if only in order to be able to answer students' questions about innovations, and also to modify traditional rules in time.

Conclusions

This article allowed to touch only on some aspects of the interaction of language and culture in the lessons of a foreign language. It is necessary to approach the study of the language not as a faceless collection of rules and exceptions, but as a living means of communicating with other people. Fluency in a foreign language is achieved not through the knowledge of grammar, vocabulary, pronunciation skills or the ability to translate, but through knowledge of

someone else's culture. Being an instrument of intercultural communication, language is closely and inextricably linked with the national cultural characteristics of the society in which it operates. Various techniques and methods for introducing students to the culture of other countries, the use of a foreign language in a real situation of communication motivates students to study the subject successfully. In the process of teaching, the focus is on the need to practice the use of a foreign language as a means of intercultural communication and the process of teaching a foreign language should be reviewed and optimised taking into account the development trends of intercultural communication in a multicultural world.

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ВЗАЄМОДІЯ МОВИ ТА КУЛЬТУРИ ПРИ ВИВЧЕННІ ІНОЗЕМНИХ МОВ У ЗАКЛАДАХ ВИЩОЇ ОСВІТИ

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Мета статті – розглянути та продемонструвати особливості вивчення іноземної мови як засобу міжкультурної комунікації, довести, що для ефективного спілкування іноземною мовою необхідно не лише володіти цією мовою на достатньому рівні, але й бути знайомим із культурою її носіїв. Професійна компетентність фахівців нової формації вимагає наявності знань, умінь, навичок для встановлення діалогу та взаєморозуміння на високому професійному рівні, а отже, налагодження діалогу між культурами; толерантного ставлення до мовних та культурних відмінностей співрозмовника, непорозумінь, яких не уникнути під час спілкування з представниками іншої культури. Методи дослідження включають вивчення, аналіз та узагальнення з метою продемонструвати докази нерозривного зв'язку культури та мови при вивченні іноземних мов. Наукова новизна полягає в тому, щоб показати нові особливості англійської мови як іноземної (оскільки нові технології, сучасні способи спілкування, сленг, всесвітні проблеми, глобальна культура, інші іноземні мови призводять до лексико-семантичних змін словникового складу мови і його поновлення, про що свідчать приклади зі ЗМІ, які наведені у статті); продемонструвати ключові поняття культурної грамотності і розглянути теоретичні і практичні питання, що мають відношення до підвищення культурної грамотності при вивченні іноземних мов. Автор вважає, що при вивченні іноземної мови необхідно приділяти виняткову увагу характерним особливостям сучасної лексики, пов'язаним зі зростаючою роллю інтернету та інших інформаційних технологій, і пропонує методи розвитку комунікативної компетентності з урахуванням піднесення міжкультурної комунікації.

Висновки. Робота демонструє, що вільне володіння іноземною мовою досягається не завдяки знанням граматики, словниковому запасу, навичкам вимови чи вмінню перекладати, а завдяки пізнанню іноземної культури. В процесі навчання акцент робиться на необхідності практикувати використання іноземної мови як засобу міжкультурного спілкування. Процес навчання іноземній мові повинен бути переглянутий і оптимізований з урахуванням тенденцій розвитку міжкультурної комунікації в умовах полікультурного світу.

Ключові слова: вивчення іноземної мови, іноземна мова у ВНЗ, англійська мова, культура, міжкультурна комунікація, культурна грамотність.

ВЗАИМОДЕЙСТВИЕ ЯЗЫКА И КУЛЬТУРЫ ПРИ ИЗУЧЕНИИ ИНОСТРАННЫХ ЯЗЫКОВ В ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЯХ

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Цель статьи – рассмотреть и продемонстрировать особенности изучения иностранного языка как средства межкультурного общения, доказать, что для эффективного общения на иностранном языке необходимо не только владеть этим языком на достаточном уровне, но и быть знакомым с культурой его носителей. Профессиональная компетентность специалистов новой формации требует наличия знаний, умений, навыков для установления диалога и взаимопонимания на высоком профессиональном уровне и, следовательно, налаживания диалога между культурами; толерантного отношения к языковым и культурным различиям собеседника, недопониманию, которого не избежать во время общения с представителями другой культуры. Методы исследования включают изучение, анализ и обобщение с целью демонстрации свидетельства неразрывной связи культуры и языка при изучении иностранных языков. Научная новизна состоит в том, чтобы показать новые особенности английского языка как иностранного (поскольку новые технологии, современные способы общения, сленг, всемирные проблемы, глобальная культура, другие иностранные языки приводят к лексико-семантическим изменениям словарного состава языка и его пополнению, о чем свидетельствуют примеры из СМИ, приведенные в статье); продемонстрировать ключевые понятия культурной грамотности и рассмотреть теоретические и практические вопросы, имеющие отношение к повышению культурной грамотности при изучении иностранных языков. Автор считает, что при изучении иностранного языка необходимо уделять исключительное внимание характерным особенностям современной лексики, связанным с возрастающей ролью интернета и других информационных технологий, и предлагает методы развития коммуникативной компетентности с учетом совершенствования межкультурной коммуникации.

Выводы. Работа демонстрирует, что свободное владение иностранным языком достигается не благодаря знаниям грамматики, словарному запасу, навыкам произношения или умению переводить, а благодаря познанию иностранной культуры. В процессе обучения акцент делается на необходимости практиковать использование иностранного языка как средства межкультурного общения. Процесс обучения иностранному языку должен быть пересмотрен и оптимизирован с учетом тенденций развития межкультурной коммуникации в условиях поликультурного мира.

Ключевые слова: изучение иностранного языка, иностранный язык в ВУЗе, английский язык, культура, межкультурная коммуникация, культурная грамотность.

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SCIENTIFIC AND TECHNOLOGICAL PROGRESS IN THE CONTEXT OF DEVELOPMENT OF “TECHNOLOGICAL” SOCIETY

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The purpose of the article is to find out the essence of scientific and technological progress as a factor of development of “technological” society. The research methodology is based on the principles of integrity and systematic nature, which could reveal major contradictions in the development of modern technologies related to their impact on contemporary culture. The scientific novelty is to clarify the importance of scientific and technological progress for the development of a “technological” society, to find out the impact of engineering and technology, including information and communication, on modern culture. Conclusions. Sociocultural progress is largely related to the progress of technology and its application for the development of science. The importance and role of technology in sociocultural development throughout human history have grown steadily, reaching an unprecedented level today. The interaction of technology, information and traditional culture and their joint impact on all spheres of human activity is extremely complex, giving rise to many sociocultural issues. However, disputes over the technique’s future concern, not so much technology itself, but the future of civilisation. Humanity is vitally interested in technology, thought as the only common phenomenon of human culture, which has become a factor that largely determines the further development. One of the main causes of many so-called techno-problems is the gap between technology and culture; in the predominance of the paradigm of the dominant role of science and technology in the general development of civilisation in the rather large period of society, in the emergence of this “mass culture”. Therefore, the concern of the objectives and solutions to the problems afflicting cultural studies today requires the formation of a new paradigm of understanding and attitude toward technology in society, including the definition of its role in modern culture and sociocultural transformation’s tools. This refers to a patently controlled process of creating and making extensive use of the technologies required for the betterment of all people.

Keywords: engineering; technology; scientific and technological progress; “technological” society.

Introduction

Ever since the beginning of technology, it has been a unique tool for the transformation of human society. Nowadays it increasingly influences on various aspects of life in society, both positively and negatively, promoting a global, technological environment. Despite the significance of engineering and technology in the process of sociocultural transformations, today, on the one hand, we must note a few belated understanding of the importance of this issue. Moreover, there are views that technology is beyond culture, and that people are within technology's power. Actually, there is a breaking crisis about engineering and overall technology, which requires a comprehensive analysis of their status and role in the sociocultural processes.

On the other hand, the contradiction between two approaches requires the humanities research of the technology phenomenon: a) over-optimistic evaluation of the achievements and prospects of modern technological development, and b) a very critical attitude towards technological progress in society (especially in the humanitarian environment). This approach to engineering and technologies due to the fact that because of the peculiarities of their development they make number of issues the cultural studies' mission, in particular we are talking about changes in culture, identifying trends and the like. The consideration of the role of engineering and technology in sociocultural transformation is an outstanding scientific, cultural task, because "first of all it is necessary to overcome naturalistic, equipment-oriented view of technology. To replace it the understanding of the technology, on the one hand, as a manifestation of the intricate intellectual and sociocultural processes, on the other – as a special environment, imposing it environmental archetypes, rhythms of the functioning, aesthetic, etc., should come" (Rozin, 2008, p.48).

The study of technology as a determining factor of social development at different stages have been studied by many scientists, including V. Stopin, E. Demidenko, the authors of the concepts of industrial civilisation, the supporters of the concepts of techno-optimism (F. Dessauer, H. Kahn, D. Bell, A. Toffler and others) and techno-pessimism (A. Spengler, K. Jaspers, H. Marcuse, J. Ellul, and others) and many others. Selected issues of the theory and practice of scientific and technological progress are discovered in the works by S. Kara-Murza, Yu. Lotman, Yu. Konkin, Yu. Yakovets, etc. Engineering and technology through the analysis of their global impacts are examined by E. Agazzi, L. Iris, J. Grant, J. Galbraith, L. Mumford, K. Popper and others. Their works consider the general issues on the technology development, identify methodological issues of its analysis, attempt to identify social and cultural implications of advances in science and technology that occurred in the second half of the twentieth century. However, this issue requires attention regarding engineering and technological impact on culture, determination of the essence of scientific and technological progress as an overall factor of development of "technological" society.

Purpose of the article

The article clarifies the essence of scientific and technological progress as a factor in the development of “technological” society. The research methodology is based on the principles of integrity and consistency, which allowed identifying the main contradictions in the development of modern technology related to their impact on contemporary culture.

Main research material

The technology has been used by mankind at all stages of its development, it is a natural process – “in fact, human activity and culture have a technical background” (Rozin, 2006). However, today, in the era of so-called industrial civilisation, the development of engineering and technology despite its advantages has turned violent to people. This is reflected in the quantitative and qualitative diversity of technical means and their deep penetration into the life of modern man and society overall, which are largely dependent on the man-caused environment, which ultimately determines the comprehensiveness of the influence of technology on social and cultural reality. The main features of the “technological” society are the internalisation of the human activities; the formation of the techno-sphere; the increasing sociocultural values and educational activities; the growth of education and training level; the formation of “mass culture”; the emergence of men’s fresh issues related to style and pace of life, the system of cultural and ethical values, the increasing role of the interaction of science, the interdisciplinary study of global issues, etc.

The study of engineering and technology as a basis of industrial civilisation and the means of social and cultural transformation is directly related to the identification of the essence of scientific and technological progress, whereby it is usually thought of as a single, interdependent, ongoing development of science and technology, which origins come from the manufacturing production of the 16th – the 18th centuries, when scientific and technical activities have moved closer (Volkov, n.d.). The scientific and technological progress were the hitherto two, mediated, but quite separate areas of human activity (Volkov, n.d.). It was at the time of the manufacturing production when the first scientific and engineering elements of the large industry began to develop, which became the basis for the development of the industrial revolution – the first phase of scientific and technological progress. The second stage is characterised by the fact that science and technology incite to each other’s development with increasing speed, that it is now possible owing to the machine production, which has opened up new and novel opportunities for technological employment of science (Volkov, n.d.). It is the combination of science and technology is the difference in the onrush of engineering and technologies. The acceleration factor of technical progress has been affected and is being influenced by many areas of the social sciences in different ways, for example, industrial management, the logic of engineering creativity, etc., and fundamentally new ideas in biology, psychology, linguistics, etc. Thus, science is spreading revolutionary ideas in engineering which in turn

constantly stimulates the progress of science, putting forward new demands and challenges: “technological progress within human history occurred on the same pattern: continuous growth of technical improvement both reflected the continuous process of social changes and increased expanding of it, moreover, the specifics of sociocultural forms of organisation and transformation contributed the technical progress significantly” (Ilin, 2003, p. 167).

And finally, the third stage of scientific and technological progress that began in the mid-1950s, associated with the expansion of the technological revolution – the next step in the development of productive forces, the transformation of science into a key factor of production. Modern scientific and technological progress covers not only industry, as it was before, but also education, transportation, communication, medicine, agriculture, governance and everyday life, which is evidence of progressive, revolutionary changes in society. The progress is based on onrush cross-development of science, engineering and technology, the increasing of technological determinism of social life and, consequently, expanding the pace of social and cultural changes. It is a “powerful social process associated with radically transforming the nature of productive activities based on the widespread displacement of human labour, rationalisation and intellectualisation of life by the power conversion knowledge for a direct and largely critical of technological strength” (Ilin, 2003, p. 5). This scientific and technological revolution became possible due to innovative technologies, which not only accelerated the technological development of civilisation in different directions but also led to significant social and cultural transformations. Among the most significant technology, in addition to the steam engine and the combustion engine, electric energy industry and aircraft manufacturing, the most significant is information technology, which has become the extremely effective initiator, first of all, for economic activity, and scientific and technical transformations as well as thereafter sociocultural ones, and followed by the so-called high-tech solutions, which is in rapid evolution: nano-bio technologies, etc. However, the central feature of the scientific and technological revolution is not the outstanding scientific findings, not a restructuring of the overall production process, namely it is to be provided based on scientific and technological progress with positive sociocultural transformations: it affects all aspects of society, including culture, human psychology, the relationship between society and nature, a change of consciousness and way of thinking, etc. For reference: according to experts of the Organization for Economic Co-operation and Development, in the mid-twentieth century, the economic growth rate was defined by the technology progress of 38 %, and at the end of the century – already of 65 %. It is generally assumed that this factor causes about 75 % of the productivity gain, more than 50 % of the increase of the national income increment, and effectively reduces the production prime cost. According to the UK Commission for Employment and Skills, a 60 % increase in the overall efficiency of the American and Japanese industry is due to the changes in technology (Khodykina, 2005, p. 9).

This scientific and technological revolution is called as informational proceeding from the revolutionary changes introduced by information technolo-

gies in various life spheres of society, wherein a combination of society, bio- and technosphere into a single unit is taking place; consolidation of the technosphere' role in socio-natural and sociocultural processes is occurring. We are talking about the formation of the technosphere as basics of the artificial material world. The technical aspect of the informational revolution has triggered the development of a new culture, culture of information-oriented society which is being shaped. However, the most important result of the development of information communication technologies is a process of mutual proliferation of cultures. Such processes within a rather limited scale have occurred in antiquity, but only in the second half and in the late nineteenth century, this process became a global phenomenon. Radio, television, film, Internet and other mass media helped to spread the American popular culture, and cultural patterns of Europe and some Asian regions in the spiritual and cultural space worldwide. Technological tools, especially the media, has had a decisive impact, for information technologies are all technologies of culturogenesis. We are talking about culturogenesis function of information technologies, the essence of which is that they have the auto-generated effect – computers and software can and are used to produce of its kind artefacts in scale that is extended.

The development of the information revolution has expanded the “field of opportunities” for the development, creation and meeting new demands. Human requests, human choices become more critical determinants of scientific, technical, economic, and social development. Today there is “the growth of intellectual and behavioural autonomy of the individual” (Vasilchuk, 1991, p. 17), and a weakening of ties between social groups and individuals that they include, the erosion of social-group identity and the like. Determinacy of group cultures is replaced by convergence and homogenization of ways of life, motives and norms of behaviour, which is translated into the notions of “mass man”, “mass culture”, “mass”, and it puts the person in a position of cultural and psychological loneliness. Besides, we have to acknowledge the marginalization of large segments of the population, the changing of values, ideals, needs of modern man, etc.

It is worth noting that the methods of mathematical description and information measurement were used in the development of the theory of the information society that appealed to the ever-increasing of information content, which, in fact, stated the increase of communicative acts, whereas their “efficiency”, we mean, the growth rate of the new knowledge, could remain zero. For the information concepts have got this drawback, critical theories have emerged almost simultaneously in the social sciences and humanities, maintaining that the information revolution not only does create a knowledge society but, on the contrary, creates an environment in which the production of new knowledge grows problematic. This situation prompted the theoretical and methodological need to disclose the substantive component of the engineering and technological process, stipulating the use of the concept of “knowledge revolution”, which precisely reflects the qualitative changes in the ways of producing new knowledge.

As a result of differentiation of the notions of “information” and “knowledge” to reveal the essence of phenomena of information and knowledge revolutions and their comparison, the researchers note that the information rev-

olution is not accompanied by knowledge, but rather obstructs it. The reason for this is the absence of patterns, contradictory and fragmentary nature of the continuous information flow that leads to the formation of an equally contradictory and fragmented picture of the world. Also, the development of modern information technology has created a special symbolic reality, which consists of a continuous flow of simulacra that person either does not know and understand or responds to it emotionally.

Whereas, above all, engineering and technology-driven processes and phenomena, which are most closely connected with the development of computer technology and scientific areas of direct relevance to this kind of technology, other scholars argue about the onset of the computer revolution, while noting that it is impossible to outline its boundaries to separate from the other components of those processes which are characterised as the above mentioned “technological revolution”, “information revolution”, “knowledge revolution”, “society informatisation” and the like. However, without naming the revolution it as the information, or knowledge, or computer one, precisely because of revolutionary changes, scientists were able to build virtual models and manipulate them to process huge amounts of primary information instantly to obtain scientific information. Scientific findings and inventions immediately become inheritance. Education, based on information and communication technologies, becomes public, continuous, remote, significantly increases the speed and efficiency of acquiring new knowledge and skills to the rising generation. The spread of new moral norms becomes easier. Global spiritual space, the world fund are formed. It presents values of each nation, ethnicity, civilisation, and from which anyone can learn according to their needs and individual taste. Thus, the information revolution was, in fact, the new sociocultural phenomenon that has shaped modern civilisation. Note, however, that the danger of the information revolution in the humanitarian sphere is less obvious, but of any importance in the long term, because it conflicts with the humanisation of society.

Exploring the influence of engineering and technology for culture, one should consider the type of sociality that has developed during the last century (Rozin, 2008, p. 48). “As long as we think that technology is the most important, and basic social problems are solved on its basis, and the welfare of mankind linked to the development of modern technology directly, we will continue to contribute to the deepening of the crisis of our civilisation. Although in our industrial civilisation the technology plays a huge role, from the perspectives of the development, one needs to promote the understanding that these things are different. We can no longer meet the prevailing type of sociality, the belief that basic social problems can be solved on the basis of the technology is becoming more and more destructive with time. Every society and culture involve technology, but not fully governed by it” (Rozin, 2008, p. 48). The technology should be considered as a phenomenon that is part of the culture of modernity that contributes significantly to spiritual values, sociocultural relationships of civilisation, but no more.

Thus, the main contradiction of modern industrial civilisation is that modern technology, on the one hand, opens up incredible opportunities for meeting and even creating human needs, and on the other, creates danger of destruction of the

human existence backgrounds. J. Génereux (2001), Professor in Economics from France, arguing critically on the economic rules of modern society, eloquently described the sociocultural contradictions of the “technological” society: “Never our ability to produce wealth has been so enormous before, never our inability to govern the prosperity for all people has been so obvious”. Consequently, the scope and rate of changes in social life, caused by the scientific and technological revolution, urgently generate a need for up-to-date and as complete as possible foreseeing of the totality of their consequences in different spheres of the living environment of modern society, including the field of culture.

Conclusions

Much of sociocultural progress is owed to advances in technology and its application in the process of scientific evolution. Mankind has accumulated its centuries-long experience, techniques, methods of cognition and transformation of nature within the technology. Thus, it should be seen as a means of sociocultural transformation. The importance and role of technology in sociocultural development throughout the history of humanity have grown steadily, reaching today, in the era of technological civilisation, unprecedented level. The most important feature of the present-day stage of civilisation development is, on the one hand, dynamic generation of the information society, and on the other, the society that covered by the engineering in all its bearings, is growing increasingly as “technological”. The interaction of technology, information and traditional culture and their joint influence on modern civilisation is extremely complex, creating, among other things, numerous sociocultural problems of today. However, disputes over the technique’s future concern, not so much technology itself, but the future of civilisation. Humanity is vitally interested in technology, thought as the only common phenomenon of human culture, which has become a factor that largely determines the further development. Certainly, the search for protective mechanisms must meet the requirements of the biosphere protection against the negative impacts of scientific and technological progress except for a complete rejection of technology.

The cause of many techno-problems is the emergence of the gap between technology and culture; the overrepresentation of the dominant role of science and technology paradigm in the overall development of civilisation for a long period of society development, and as a result, the generation of “mass culture”. Therefore, the concern of the objectives and solutions to the problems afflicting cultural studies today requires the formation of a new paradigm of understanding and attitude toward technology in society, including the definition of its role in modern culture and sociocultural transformation’s tools.

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НАУКОВО-ТЕХНІЧНИЙ ПРОГРЕС У КОНТЕКСТІ РОЗВИТКУ «ТЕХНОГЕННОГО» СУСПІЛЬСТВА

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Мета статті – з'ясувати сутність науково-технічного прогресу як чинник розвитку «техногенного» суспільства. Методологія дослідження ґрунтується на принципах цілісності і системності, що уможливило виявлення основних протиріч у розвитку сучасних технологій, пов'язаних з їхнім впливом на сучасну культуру. Наукова новизна полягає в уточненні значення науково-технічного прогресу для розвитку «техногенного» суспільства, з'ясуванні впливу техніки і технологій, зокрема інформаційно-комунікаційних, на сучасну культуру. Висновки. Соціокультурний прогрес багато в чому пов'язаний із прогресом техніки і застосуванням у процесі її розвитку науки. Значення і роль техніки в соціокультурному розвитку протягом усієї історії людства постійно зростали, досягнувши сьогодні нечуваного рівня. Взаємодія техніки, інформації і традиційної культури та їхній спільний вплив на всі сфери життєдіяльності людини має надзвичайно складний характер, породжуючи, в тому числі, і численні соціокультурні проблеми. Однак суперечки про майбутнє техніки

стосуються не стільки самої техніки, скільки майбутнього цивілізації. Людство життєво зацікавлене в техніці, що розуміється як єдиний загальний феномен загальнолюдської культури, який перетворився на чинник, який багато в чому визначає подальший розвиток. Одна з головних причин виникнення багатьох так званих технопроблем – у розриві між технікою і культурою; в переважанні в досить великому періоді розвитку суспільства парадигми домінуючої ролі науки і техніки в загальному розвитку цивілізації, в появі в зв'язку з цим «масової культури». Тому важливість завдань і вирішення проблем, що стоять сьогодні перед культурологією, вимагає формування нової парадигми розуміння і ставлення до техніки в суспільстві, в тому числі визначення її ролі в сучасній культурі і серед інструментів соціокультурних перетворень. Йдеться про свідомо керований процес створення і широкого використання технологій, необхідних для поліпшення життя всіх людей.

Ключові слова: техніка; технології; науково-технічний прогрес; «техногенне» суспільство.

НАУЧНО-ТЕХНИЧЕСКИЙ ПРОГРЕСС В КОНТЕКСТЕ РАЗВИТИЯ «ТЕХНОГЕННОГО» ОБЩЕСТВА

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Цель статьи – выяснить сущность научно-технического прогресса как фактор развития «техногенного» общества. Методология исследования основана на принципах целостности и системности, что позволило выявить основные противоречия в развитии современных технологий, связанных с их влиянием на современную культуру. Научная новизна заключается в уточнении значения научно-технического прогресса для развития «техногенного» общества, выяснении влияния техники и технологий, в частности информационно-коммуникационных, на современную культуру. Выводы. Социокультурный прогресс во многом связан с прогрессом техники и применением в процессе ее развития науки. Значение и роль техники в социокультурном развитии на протяжении всей истории человечества постоянно росли, достигнув сегодня неслыханного уровня. Взаимодействие техники, информации и традиционной культуры и их совместное воздействие на все сферы жизнедеятельности человека имеет чрезвычайно сложный характер, порождая, в том числе, и многочисленные социокультурные проблемы. Однако споры о будущем техники касаются не столько самой техники, сколько будущего цивилизации. Человечество жизненно заинтересовано в технике, понимаемой как единый общий феномен общечеловеческой культуры, превратившийся в фактор, который во многом определяет дальнейшее развитие. Одна из главных причин возникновения многих так называемых технопроблем – в разрыве между техникой и культурой; в преобладании в достаточно большом периоде развития общества парадигмы

доминирующей роли науки и техники в общем развитии цивилизации, в появлении в связи с этим «массовой культуры». Поэтому важность задач и решения проблем, стоящих сегодня перед культурологией, требует формирования новой парадигмы понимания и отношения к технике в обществе, в том числе определение ее роли в современной культуре и среди инструментов социокультурных преобразований. Речь идет о заведомо управляемом процессе создания и широкого использования технологий, необходимых для улучшения жизни всех людей.

Ключевые слова: техника; технологии; научно-технический прогресс; «техногенное» общество.

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WELLNESS CULTURE AS A FACTOR OF FORMATION OF WELLNESS-INDUSTRY

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Purpose of the article is an impact analysis of wellness culture on the formation of the wellness industry. The methodological basis of the study is a critical analysis of the basic definitions of cultural and tourism sources for the research of the wellness culture and the wellness industry, an interdisciplinary synthesis of the basic principles of the formation of the wellness culture and the corresponding transformation of the wellness industry, induction and deduction methods, as well as content analysis. Scientific novelty. We have defined and introduced the notions of “wellness culture” and “wellness industry”. The essential structural components of the wellness culture and wellness industry in the modern world are determined. Conclusions. The basic social level of the wellness culture and the crucial philosophical principles regarding relations with society and its traditional culture are analysed. The main social functions of the wellness culture are determined. The notions of “wellness industry” and “wellness product” were introduced within the theory of tourism study. The foreign experience usage in the integration of tourism and the “wellness industry”, the search for innovative forms of organisation of recreational activities focused on the comprehensive development of the individual is practice-based. It has been found out that the stable functioning of the wellness industry and the development of wellness tourism require a significant transformation of national recreational establishments, effective integration of the tourism and wellness industry, thorough scientific research, expansion and segmentation of the wellness tourism market, taking into account national traditions and economic development of the country, adopting an appropriate range of government programs for its development, raising funding for the wellness industry and modernisation of existing recreational facilities, promotion of wellness tourism to improve the quality of life of the population.

Keywords: wellness culture; wellness industry; wellness product; innovative wellness services; wellness tourism; social functions and levels of wellness culture; modern structure of the wellness industry.

Introduction

The development of modern society, the so-called technogenic civilisation, involves not only changes in the paradigm of population recreational needs but also the transformation of the recreational system in general following the demands of society and the cultural and leisure sphere in particular. And such a transformation is taking place, a splendid example of which is the increase of wellness tourism in the recreational market segment, the formation of the wellness industry and its active integration with the tourism industry. Today, the share of tourists who are focused on individually specialised tourism and recreational services, formed under the latest trends in a modern lifestyle with corresponding priorities, increases continuously. A healthy lifestyle, rejuvenation and life enjoyment are among the main priorities of a modern person, and all this is embodied in the term “wellness”, which forms a fundamentally new trend of recent recreational activities. It is namely this vector of development determines the whole system of values, ideas, concepts, behaviour patterns and other symbolically significant systems those are factors that form the wellness culture and human behaviour of modern society, as well as products and services aimed at satisfying the corresponding needs. This situation has already led to the emergence and effective functioning of the wellness industry in the developed countries in the world. Moreover, wellness culture has a tendency to active development, creating new entities and models of values.

The analysis of the study of the research issue showed that one of the first who described the philosophy of “wellness”, the main factors of its development in society, presenting the corresponding concept in his work *Wellness: The History and Development of a Concept*, was James William Miller (2005).

American John Travis (1977) outlined an extensive range of issues regarding the concept of health improvement and the creation of an appropriate system of institutions that can provide the implementation of new recreational needs of the population, which, in its turn, will provide certain social and economic benefits.

The most significant contribution to the study of general issues about wellness was made by researchers from the USA and Great Britain. In particular, American Paul Zane Pilzer developed and presented a successful concept of wellness business development in his opinion in the period from 2002 to 2007. In his numerous publications, he identifies a new wellness business with updated information about the Wellness Revolution and its active promotion in the recreation sphere, which indicates the beginning of wellness industry integration with corresponding segments of the tourism industry (Pilzer, 2007).

Having won the USA and established itself in the leading European countries, the wellness industry develops steadily in the leading countries of Asia, Australia and New Zealand. Today, wellness programs are sold all over the world as a panacea for preventive medicine and are an important business segment. This is confirmed by the fact that in almost every resort complex in China wellness centres of traditional methods are created and functioned actively, and modern wellness complexes have been formed in urban environments. Fang

Yang (2009) notes that the wellness industry is a new stimulus for the Chinese economic development.

Despite the presence of an important body of researches and publications on various aspects of the development of wellness activities, a significant component remains studied insufficiently, which can be embodied in the concept of “wellness culture”, and the totality of modern foreign experience on its impact on the wellness industry.

Purpose of the article

The purpose of the study is to analyse the impact of wellness culture on the formation of the wellness industry, which determines the following range of tasks:

- to review publications on the topic under study;
- to analyse the main definitions and directions of research;
- to substantiate and introduce the concepts of “wellness culture” and “wellness industry” into scientific use;
- to identify the main structural components of the wellness culture and wellness industry in the modern world;
- to describe the state of wellness industry formation in Ukraine.

Main research material

The term “wellness” comes from the English “be well”, which literally means “feel good” or “well-being”. Today, the notion of “wellness” is a concept of a healthy lifestyle based on a combination of physical and mental health, healthy eating, reasonable physical activity and the rejection of bad habits (“Wellness”, 1971).

The main task of wellness activities is to harmonise the psychological and physical condition of a person, prevention and prophylaxis of diseases, as well as signs of ageing, both external and internal. In modern society, wellness is a philosophy of human well-being in all spheres of life: spiritual and physical, and successful social realisation. According to the generally accepted stereotype, the one who lives by this philosophy is successful, full of energy, optimistic and vigorous, regardless of age. He pays attention to the appearance of his body, adheres to the healthy lifestyle principles, uses moderate physical activity, can enjoy life.

Some of the basic wellness philosophy principles are:

- movement;
- mental activity;
- relaxation and harmony;
- beauty and body care;
- balanced diet.

In 1959, the American physician Halbert L. Dunn introduced the concept of “wellness” and was the first who formulated the basic healthy lifestyle principles. In the 1960s, wellness became very popular at first in professional circles

among successful and wealthy people, and later in wide circles of American society, owing to numerous publications by Halbert Dunn, John Travis, Donald Ardell and Gerhart Hettler.

Since stress has become a common negative phenomenon in the life of a modern person, which has a constant tendency to increase, a number of researchers and specialists in the recreation sphere began to study and develop programs for psychological recovery. Stephen F. Myler in the article *Wellness & Psychology* considered the concept of health in terms of mental health, where the psychological state is an important component of health not only of the individual but also the whole nation, so wellness activities should be comprehensive as much as possible, starting with the formation of social priorities and stereotypes of behaviour to the suggestion of a balanced psychological approach to well-being and long-term stability (Myler, 2014).

According to the trends of wellness activities in recent decades, it also includes the sphere of physical culture, as it is a concept of a broader meaning. Thus, modern wellness is a comprehensive use of health improvement techniques consisting of dietology, rehabilitation programs, psychological health improvement, functional training, rejuvenation and beauty programs, various SPA-procedures aimed at restoring, developing and harmonising the psychophysical state of a person, optimising physical and mental health. The modern leading wellness concept pays considerable attention to the formation of healthy habits, which requires numerous publications and activities to form a healthy lifestyle. The above-mentioned factors, in their turn, led to the emergence of a large segment of social culture, namely wellness culture.

As it is known, social culture is the attitude of people to each other, the system of statuses and social institutions. Social behaviour and artefacts (social and material culture) are interpreted as objectified products of ideal normative systems and knowledge systems of various kinds, which are spiritual culture. The separation of social culture allows combining material and spiritual cultures in the context of social science researches. Accordingly, within the social culture, the wellness culture was formed as a separate segment that covers all social levels, namely:

- social wellness culture;
- collective wellness culture (organisation or corporation);
- individual wellness culture.

According to the above mentioned, it is expedient to introduce the concept of “wellness culture” into scientific use. Thus, wellness culture is a set of spiritual and material values created by society during a particular historical period as a result of satisfaction of the society recreational needs and the acquired set of rules and norms of wellness activities within society for its preservation and implementation.

Today, wellness culture performs the following social functions:

- the cognitive function provides an opportunity to record, transfer and explore the achievements of humanity in this sphere of activity;
- the informative function of wellness culture transmits the accumulated social experience;

- the regulatory function is realised through the implementation of certain norms of behaviour;
- the axiological function of wellness culture is to form certain value orientations, moral attitudes and tastes in a person;
- the worldview function is manifested in the fact that it synthesises a system of factors of the mental and spiritual world of a person (cognitive, emotional and sensory, evaluative, volitional, and so on) into an integral and complete form;
- the educational function of wellness culture is expressed in the fact that it is a factor of self-development of humankind.

In a broad sense, the wellness industry is a system of institutions and enterprises that provide the population with a wide range of various (traditional and innovative) recreational services.

The experience of studying the basic principles of organisation and functioning of the wellness industry of the leading countries in the world allows distinguishing the following main structural components common with the tourism industry.

1. Establishments and areas of recreational and health-improving direction:

- specialised medical and preventive treatment facility;
 - thermal complexes;
 - equipped beaches;
 - facilities and areas for physical culture and sports;
 - tracking areas;
 - pump rooms of mineral waters;
 - wellness clubs;
 - SPA complexes, centres and areas.
2. Companies providing accommodation services:
- hotels, motels, campsites, boarding houses;
 - sanatoriums, preventoriums;
 - tourist bases, rest homes, shelters and others.
3. Food companies:
- restaurants, canteens;
 - cafes, bars;
 - fast food companies.
4. Companies providing transport services:
- car companies;
 - railway departments;
 - river and sea transport companies.
5. Travel companies for the development and selling of wellness products:
- travel companies for the development of wellness products;
 - travel companies for the sale of wellness products.
6. Leisure companies:
- culture and recreation parks;
 - special interest clubs;
 - entertainment establishments.

The establishments as mentioned above and companies provide the population with similar wellness services, the complex of which forms a wellness product. There are clear criteria for evaluation of wellness industry activities, where staff qualification are one of the basic requirements for a successful image of a wellness company and is important for further optimisation of the efficiency of its activity, providing quality wellness services and wellness product. For high-quality training, it is absolutely necessary to study the basics of the wellness activities theory both in the general context and in specialised training within the regularities of modern tourist and recreational needs of the population and create a base for mastering the basic forms and methods of wellness activities.

Since two-thirds of the tourism and wellness industry establishments are joint, and the activities of the establishments are interrelated, and sometimes are interdependent, it is considered appropriate that educational establishments that train specialists in the tourism industry, start training specialists for the wellness industry in a general or a separate speciality. The reason for this is a growing number of wellness industry establishments, expansion of the range and number of wellness services. Today, for successful and effective recreational activities, the episodic descriptive sources of practical experience are insufficient, it is necessary to form a theoretical basis for:

- disclosure of wellness activities content;
- descriptions of the basic concepts and definitions of wellness activities;
- the modern structure of wellness industry;
- analysis of social functions of tourism of wellness activities;
- wellness product classification;
- descriptions of advanced methods and forms of wellness activities;
- analysis of the interrelation between tourism and wellness activities;
- study of the process of organisation and functioning of the wellness industry in the modern world;
- national features and specifics of international wellness tourism.

While the wellness industry develops in the world and integrates actively with the tourism industry, in Ukraine, it is still in the process of formation, although some of its components are already quite well developed. In general, this can be said about fitness centres, SPA centres, and rejuvenation programs. As for the restructuring of the national health resort and sanatorium industry, it is hampered by a number of factors, such as insufficient funding of the sector, which, in its turn, is caused by low solvency of the majority of the national population, because investors need profit that requires mass consumers, which we cannot observe on the Ukrainian market of wellness services today since the main directions of wellness activity are quite expensive, that is today only wealthy segments of the population can afford them regularly.

Health-improving, relaxation or aesthetic SPA-packages for a few days have gained popularity in the European market of wellness services long ago. This form of activity of recreational facilities is attractive to customers regardless of the season. With the emergence of alternatives to health tourism, the period of stay in wellness facilities becomes more flexible, does not provide fixed cours-

es of treatment, in contrast to medical and health-improving ones. Wellness tourism is characterised by much less dependence on seasonal and crisis trends (Tooman, 2009).

Today, one of the new forms of activity for most Ukrainian resort establishments which do not require significant reorganisation can be wellness weekend-tour. In Ukraine, the recreational facilities located only near large cities, usually regional centres and the capital, have relatively good opportunities for wellness weekend-tours. Modern tourists have become more discerning, unpredictable in their tastes and priorities. And this situation requires that managers of tourist and recreational companies make strategic decisions on conceptual changes and find ways to satisfy new consumer needs (Ustymenko, 2016).

Conclusions

Having analysed the influence of wellness culture on the formation of the wellness industry, we can ascertain that this is a transition to a new stage in the development of the recreational sphere, which, in its turn, represents an appropriate level of understanding of the quality of life, a conscious attitude to oneself and society. Wellness culture organically combines the spiritual practices of the East and high technology, modern methods of health improvement, the latest developments in the spheres of nutrition, cosmetology, medicine, leisure and tourism.

At the present stage of development of society, wellness culture is an important and necessary phenomenon that provides the implementation of cognitive, recreational, economic, educational and entertainment functions of tourism. Wellness culture influences significantly on the formation of value orientations of a modern person regarding recreation, forms his recreational needs and, accordingly, ensures the development of wellness tourism and the necessary transformations of the wellness industry.

In its turn, the stable functioning of the wellness industry and the development of wellness tourism require a significant transformation of national recreational facilities, effective integration of tourism and wellness industry, thorough research, expansion and segmentation of the wellness tourism market depending on traditions and economic development of the country; adoption of the corresponding range of state programs for its development; attracting investment for the modernisation of recreational facilities; popularisation of wellness tourism to improve the quality of life of the population.

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WELLNESS-КУЛЬТУРА ЯК ЧИННИК ФОРМУВАННЯ WELLNESS-ІНДУСТРІЇ

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Метою статті є аналіз впливу wellness-культури на формування wellness-індустрії. Методологічну основу дослідження становлять критичний аналіз основних дефініцій культурологічних і туризмознавчих джерел щодо дослідження wellness-культури та wellness-індустрії, міждисциплінарний синтез основних принципів формування wellness-культури та відповідної трансформації wellness-індустрії, методи індукції та дедукції, а також контент-аналіз. Наукова новизна. Визначено та введено до наукового обігу поняття «wellness-культура» та «wellness-індустрія». Окреслено основні структурні складові wellness-культури та wellness-індустрії в сучасному світі. Висновки. Проаналізовано основні соціальні рівні wellness-культури та найбільш вагомі світоглядні принципи щодо взаємовідносин із суспільством та його традиційною культурою. Сформульовано основні суспільні функції wellness-культури. Введено до наукового обігу теорії туризмознавства поняття «wellness-індустрія» та «wellness-продукт». Обґрунтовано доцільність використання закордонного досвіду інтеграції туристичної та wellness-індустрії, пошуку інноваційних форм організації рекреаційної діяльності, орієнтованих на всебічний розвиток особистості. З'ясовано, що для стабільного функціонування wellness-індустрії та розвитку wellness-туризму необхідні суттєва трансформація вітчизняних рекреаційних закладів, ефективна інтеграція туристичної та wellness-індустрії, ґрунтовні наукові дослідження, розширення та сегментація ринку wellness-туризму, врахування національних традицій та економічного розвитку країни,

прийняття відповідного кола державних програм щодо його розвитку, залучення інвестицій до wellness-індустрії та модернізація існуючих рекреаційних закладів, популяризація wellness-туризму з метою підвищення якості життя населення.

Ключові слова: wellness-культура; wellness-індустрія; wellness-продукт; інноваційні wellness-послуги; wellness-туризм; суспільні функції та рівні wellness-культури; сучасна структура wellness-індустрії.

WELLNESS-КУЛЬТУРА КАК ФАКТОР ФОРМИРОВАНИЯ WELLNESS-ИНДУСТРИИ

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Целью статьи является анализ влияния wellness-культуры на формирование wellness-индустрии. Методологическую основу исследования составляют критический анализ основных дефиниций культурологических и туризоведческих источников по исследованию wellness-культуры и wellness-индустрии, междисциплинарный синтез основных принципов формирования wellness-культуры и соответствующей трансформации wellness-индустрии, методы индукции и дедукции, а также контент-анализ. Научная новизна. Определены и введены в научный оборот понятия «wellness-культура» и «wellness-индустрия». Очерчены основные структурные составляющие wellness-культуры и wellness-индустрии в современном мире. Выводы. Проанализированы основные социальные уровни wellness-культуры и наиболее значимые мировоззренческие принципы относительно взаимоотношений с обществом и его традиционной культурой. Сформулированы основные общественные функции wellness-культуры. Введены в научный оборот теории туризоведения понятия «wellness-индустрия» и «wellness-продукт». Обоснована целесообразность использования зарубежного опыта интеграции туристической и wellness-индустрии, поиска инновационных форм организации рекреационной деятельности, ориентированных на всестороннее развитие личности. Выяснено, что для стабильного функционирования wellness-индустрии и развития wellness-туризма необходимы существенная трансформация отечественных рекреационных заведений, эффективная интеграция туристической и wellness-индустрии, основательные научные исследования, расширение и сегментация рынка wellness-туризма, учет национальных традиций и экономического развития страны, принятие соответствующего круга государственных программ по его развитию, привлечение инвестиций в wellness-индустрию и модернизация существующих рекреационных учреждений; популяризация wellness-туризма с целью повышения качества жизни населения.

Ключевые слова: wellness-культура; wellness-индустрия; wellness-продукт; инновационные wellness-услуги; wellness-туризм; общественные функции и уровни wellness-культуры; современная структура wellness-индустрии.

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CULTURAL INDUSTRIES AS A METHOD OF SELF-EXPRESSION

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The purpose of the study is to identify the features of the cultural industries' concept formation and potential. The research methodology is based on a comprehensive approach. The research applied general scientific and cultural methods, which promoted the detailed reading of the "culture industries", "creative economy", and "cultural industries" concepts, in particular, the method of structural and functional analysis, to consider their organisational components; a systematic method that, by incorporating elements of interdisciplinary analysis, has helped to determine the specificity of the development of creative industries as a holistic phenomenon. The scientific novelty is that contemporary approaches to the study of cultural industries have been considered; the results of foreign practice in cultural studies of cultural (creative) industries are generalised. Conclusions. Thus, the publication of Chris Smith's book, *Creative Britain*, in 1998, was the catalyst for the transformation of the name from "cultural industries" to "creative industries", when the term "culture" was replaced by "creativity". The concept of "cultural industry", which was associated with the arts rather than economic and profit, was expanded to include the production of software and information content. At the same time (1998), the concept of the creative industries came to an official definition, according to which they are those which have a potential for wealth and job creation based on individual creative initiatives, skill or talent. Thus, the cultural industry is an interdisciplinary, complex, ambiguous and contradictory system that explains the existence in the research tradition, along with the notion of "cultural industries", alternative terms: "information industries", "leisure industries", "the arts sectors", "creative sectors", "media industries", "the arts sector of the economy", etc., and most often – "cultural industries" and "creative industries". Whereas the "creative industry" is based on the creative abilities of a person who, together with managers and technologists, creates cultural goods and services.

Keywords: creative industries; culture; the arts; cultural revival; creative environment.

Introduction

Creating non-monetary value, contributing significantly to people-centred inclusive and sustainable development, the cultural and creative indus-

tries (most scholars consider that the terms “cultural industries” and “creative industries” are more or less interchangeable) have become one of the sectors that grow most actively in developed and developing countries, capitalising 2,250 billion US dollars and over 30 million jobs (as of 2015) (CISAC, 2015, p. 5).

Accordingly, the study of the cultural industry’s potential is *relevant* for unlocking and developing the general creative potential of society, improving the quality of life and providing resources to design the vision of the future.

The analysis of research and publications has shown the considerable interest of modern national scientists in the concept of cultural industries, the specificity of which determines its study and analysis from the cultural, economic and political perspectives. For example, I. Vakhovych and O. Chul (2014) explore the theoretical backgrounds of the creative industries development and suggest practical guidance for their regional development; N. Parkhomenko (2017) analyses the evaluation criteria for the creative industries and development trends for the creative sectors of the economy; I. Skavronska (2017) defines the role and importance of the creative industries for Ukrainian economy; considerable attention to this issue was paid by L. Taniuk and O. Butsenko (2004), A. Yevhrafova and N. Prokopenko (2018) and others.

The national experience in the study of the cultural industries differs significantly from the experience of Western scholars in the much smaller number and depth of the works of the given subject. The theoretical and methodological backgrounds of the cultural industries in the Ukrainian scientific environment are being shaped, that it makes sense to turn to review the foreign experience of the genesis of this type of social and cultural practice.

Purpose of the article

The purpose of the study is to reveal the features of the formation and potential of the cultural industries in developed countries.

The research methodology is based on a comprehensive approach. The general scientific and cultural methods are applied, which assisted to clarify the concepts of “cultural industries”, “creative industries”, “art industries” in particular, the method of structural and functional analysis, to consider their organisational components; the systematic method that due to the inclusion of the elements of interdisciplinary analysis, has assisted to define the specificity of the development of the creative industries as an overall phenomenon.

The modern approaches to the study of the cultural industries in the world practice are considered and the given sphere is comprehended as a component of the process of preservation and development of cultural heritage in modern society; the results of foreign practice in cultural studies of the creative industries are generalised; the social and cultural factors that cause the formation and development of the cultural industries in the leading countries of the world have been identified and analysed.

Main research material

The idea that culture is a “driver and enabler of sustainable development” that has a direct impact on human development, supplements its economic, social and ecological aspects, has obtained recognition in international programs. In particular, The United Nations’ 2030 Agenda for Sustainable Development states a strategy to eradicate poverty and promote sustainable development that emphasises global citizenship, cultural diversity and intercultural dialogue. The new European Consensus on Development commits the European Union to stimulate the cultural and creative industries to promote sustainable development by designing new technologies for interaction with the private sector. The EU strategy for international cultural relations aims at the support of culture as a driving force for sustainable social and economic development and intercultural dialogue. The “roadmap” of the cultural and creative sectors, stated in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, has inspired the formation of a new European Agenda for Culture.

M. Giovinazzo emphasises that the cultural sectors cover all activities that are based on cultural values and/or artistic and other creative expressions, regardless of whether they are market-oriented, type of structure and financing. The researcher claims that they cover the overall chain of value creation, that is, the development, production, distribution and preservation of goods and services that embody cultural, artistic or other creative expressions, as well as educational and management functions (Giovinazzo & Williams, 2019, p. 3).

The foreign researchers, including D. O’Connor (2007), emphasise that it took humanity more than fifty years to transform the concept of “culture industries” into “cultural industries” and, through “cultural industry” into “creative industries”. Unlike this given relatively long conceptual evolutionary history, the creative industries have received global popularisation over fifteen years.

According to D. Hesmondhalgh (2014), the nature of cultural industries is multidisciplinary, complex, ambiguous and contradictory, which explains the presence of alternative terms in the research tradition along with the concept of “cultural industries” – “information industries”, “leisure industries”, “the arts sectors”, “creative sectors”, “media industries”, “the arts sectors of the economy”, etc., and most often – “cultural industries” and “creative industries” (p. 17).

The catalyst for the transformation of the name from “cultural industries” to “creative industries” was the publication of the book “Creative Britain” in 1998 by C. Smith, Minister of Culture of Great Britain. The modern researchers consider some advantages of pragmatic character in this fact. For example, A. Veinmeister refers to them:

- the replacement of the concept of “culture” in official documents, which was associated primarily with classical art, not with economic and profit;
- expanding the volume of the concept that allowed to include design, production of software and information content in addition to dance, fine arts and kinds of craft activities into the cultural industries (Veinmeister & Ivanova, 2017, p. 41).

The UK Government Department for Digital, Culture, Media and Sport has defined the creative industries as “those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. UNESCO has defined the creative industries as industries that aim to “the creation, production and commercialization of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or service” (UNESCO, n.d.).

The modern understanding of the creative industries is based on the principles of the creative economy and reflects a comprehensive approach to the development and interaction of the arts, media, cultural heritage and services sectors (UNCTAD, 2008).

It is a well-known fact that the concept of the creative (cultural) industries received its theoretical formulation at the end of the 20th century – the official definition of this concept was formed in 1998. According to the modern scientific space, the creative industries are defined as “those industries that have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (Fedotova, 2013, p. 22).

The majority of researchers include in the concept of “cultural industries” such sectors as design, fashion, advertising, architecture, decorative arts and crafts, museums and cultural tourism, film and video industry, multimedia and computer games, music and sound recording, performing arts and entertainment, visual arts, literature, publishing, etc. N. Fedotova (2013) emphasises the creation and realisation of a creative product (book, film, design project, etc.) as the main task of the creative industries, which is caused by their being at the intersection between culture, creativity and commerce (p. 22).

According to M. Matetskaia's (2011), opinion, the innovative processes related to the growth of creative industries are closely intertwined with the concept of “creativity” (creative potential), which is defined at the modern stage as the process of generation of ideas, their development and transformation into values, and includes qualities, which a person usually associates with innovation, entrepreneurship and the art of the birth of new ideas from their emergence to the stage of realisation in values. Accordingly, the creative industries involve the realisation of a creative and intellectual resource in a “creative product” (p. 199).

The creative industries are based on the creative abilities of a person who creates cultural goods and services together with managers and technologists – works of the creative industry become part of the musical atmosphere in a gallery or a salon, interior; consumables, passion and experience of a large number of people; the very possibility of going beyond creativity (in the process of realisation of creative skill, a work manifests itself as a result of creativity, which is most often available directly at the moment of performance or intended for viewing by a small audience) for the sake of creativity generates the effect of the cultural industry.

Being in the mainstream of the mass culture, the creative industries influence on the expansion of the boundaries of professional and folk art, embod-

ying the most progressive models of production techniques, they make elitist serial and give individual features to the mass product.

According to O. Zelentsova (2008), the creative industries are a synthetic phenomenon that has combined economics, culture and social policy, that is, they have three types of contradictory activities, in particular free search for artists, focused on high spiritual, aesthetic and human values; a pragmatic business initiative focused on the value of personal and corporate profit; state and regional governance oriented on the values of strengthening and development of the nation, country and territory (p. 3).

Taking into account the speed of development of innovative technologies and the emergence of a variety of creative products, which influence significantly on the definition of industries that are included into the concept of “creative industries”, researchers pay their attention to the lack of expediency of their approved single list. The characteristic features of the creative industry include:

- reproduction of cultural technologies and products (as a defining feature);
- application of knowledge as the main means of production;
- unpredictable nature of the consumer value of cultural products;
- a wide range of fields of use and interdisciplinary;
- the spread of creative freelance (this is the activities of people of the creative professions, such as actors, directors, scriptwriters, journalists, photographers, etc., regardless of the official employers);
- the orientation of the industry mainly on local production and consumption, that is concerned with national cultural identity (limited internationalisation);
- interaction of three types of activity – the creation of cultural values, profit gain and formation of management structure;
- the complex nature of the results of the activities of cultural industries, which is manifested in a combination of production and observation, the blurring of the boundaries of classical art;
- consumption as a cultural product not of goods but services;
- the satisfaction of existent need and formation of new demands, forms and styles of consumption at the same time;
- intellectual component and a creative start in the process of sublimation of cultural and business practices;
- minor impact on the ecological state of the territory in comparison with classical industries (for example, energy and heavy industry) (Veinmeister & Ivanova, 2017, pp. 43-44).

One of the most popular ideas among contemporary foreign researchers is the positioning of the region as the main organizational matrix for the combination of people and jobs. Economist and philosopher R. Florida (2007) identified the important process of territorial development employing creation of a creative environment as a sphere for the life and prosperity of creative people (the region attracts investment through the sphere of culture) on world history examples. According to the researcher’s opinion, professionals and the special class, which he defines as “creative”, form a creative environment, attract

investments, contributions, tourists, colleagues, etc., that ensure the gradual growth of small territories (p. 32).

Thus, cultural infrastructure is a catalyst for urban development. For example, construction of a museum allows participating in major urban development projects and develop a new “urban brand” in the field of culture and creativity. Such projects increase the attractiveness of the city to tourists, talents and highly skilled workers. For example, the city of Bilbao (Basque Country, Spain) is now considered as an icon of cultural revival – the construction of the Guggenheim Museum has contributed to the creation of more than 1,000 jobs, and the number of visits by tourists has increased eightfold. No less important is that the cultural industry makes cities more attractive for living, providing centres and many activities, around which the local population creates a local identity and satisfy their own cultural needs.

R. Florida emphasises the importance of the creation of cultural conditions, centres of creative activity for the development of a specific place, which, after all, become a favourable creative environment for living in it of the so-called “creative class”, which is inherent to generate changes. Thus, the place with a well-developed cultural and leisure sector and a creative climate in which a person can express his ideas and implement them become a decisive factor in the process of the region development (Florida, 2007).

Now the creative industries are a popular worldwide practice of integration of cultural resources into the commercial environment – there occurs the synthesis of cultural works with entrepreneurship, the transformation of aesthetic categories into a market product.

N. Fedotova (2013) states that creative industries exist institutionally as small enterprises, micro-enterprises, communities, small and medium-sized business units, that produce creative goods and services. The researcher considers the cultural and political and economic conditions that are created by a region or a state, the interest of commercial structures, the presence of a certain number of carriers of creative ideas, as well as platforms for creativity and interaction, as a favourable context for the structuring of the creative industries (p. 22).

Conclusions

Thus, the catalyst for the transformation of the name from “cultural industries” to “creative industries” was the publication of the book “Creative Britain” by C. Smith, Minister of Culture of Great Britain in 1998, when the replacement of the term “culture” for “creativity” in official documents occurred. The concept of “cultural industry”, which was associated with classical art rather than economic and profit, was expanded and included the production of software and information content. At the same time (1998), the concept of the creative (cultural) industries came to an official definition, according to which they are those which have a potential for wealth and job creation based on individual creative initiatives, skill or talent.

It is a quite complicated task to define the concept of “creative industry”, which implements the creative and intellectual resource into “creative product”.

Thus, the cultural industry is an interdisciplinary, complex, ambiguous and contradictory system that explains the presence of alternative terms in the research tradition along with the concept of “cultural industries” – “information industries”, “leisure industries”, “the arts sectors”, “creative sectors”, “media industries”, “the arts sectors of the economy”, etc., and most often – “cultural industries” and “creative industries”. Whereas, the “creative industry” is based on the creative abilities of a person who creates cultural goods and services together with managers and technologists.

The study of the creative industries opens further prospects for theoretical and applied researches in the field of contemporary cultural process. The research of the phenomenon of the creative industries and the mechanisms involved in the process of their formation and implementation will facilitate the establishment of intercultural and international dialogue.

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КУЛЬТУРНІ ІНДУСТРІЇ ЯК МЕТОД САМОВИРАЖЕННЯ

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Метою дослідження є виявлення особливостей формування та потенціалу поняття культурних індустрій. Методологія дослідження базується на комплексному підході. Застосовано загальнонаукові та культурологічні методи, що посприяли уточненню понять «культурні індустрії», «креативні індустрії», «творчі індустрії», зокрема, метод структурно-функціонального аналізу, для розгляду їх організаційних складових; системний метод, що завдяки включенню елементів міждисциплінарного аналізу посприяв визначенню специфіки розвитку креативних індустрій як цілісного феномену. Наукова новизна полягає у тому, що розглянуто сучасні підходи до вивчення культурних індустрій; узагальнено результати зарубіжної практики в культурологічному дослідженні культурних (креативних) індустрій. Висновки. Отже,

катализатором трансформації назви з «культурних індустрій» на «креативні індустрії» стало видання у 1998 р. К. Смітом книги «Креативна Британія», коли відбулося заміщення поняття «культура» на «креативність». Поняття «культурна індустрія», що асоціювалося з класичним мистецтвом, а не з економікою і прибутком, було розширено та включило виробництво програмного забезпечення й інформаційного контенту. Тоді ж (1998 р.) концепція креативних індустрій набула офіційного визначення, відповідно до якого це діяльність, що несе в собі потенціал створення додаткової вартості та робочих місць, в основі якої лежать індивідуальний творчий початок, навички або талант. Таким чином, культурна індустрія – це міждисциплінарна, складна, неоднозначна та суперечлива система, що пояснює наявність у дослідницькій традиції, поряд із поняттям «культурні індустрії», альтернативних термінів: «інформаційні індустрії», «індустрії дозвілля», «творчі сектори», «креативні галузі», «медійні індустрії», «творчі сфери економіки» та ін., а найчастіше – «креативні індустрії» та «творчі індустрії». Тоді як «креативна індустрія» базується на творчих здібностях людини, яка разом із менеджерами та технологами створює культурні товари та послуги.

Ключові слова: креативні індустрії; культура; творчість; культурне відродження; креативне середовище.

КУЛЬТУРНЫЕ ИНДУСТРИИ КАК МЕТОД САМОВЫРАЖЕНИЯ

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Целью исследования является выявление особенностей формирования и потенциала понятия культурных индустрий. Методология исследования базируется на комплексном подходе. Применены общенаучные и культурологические методы, которые способствовали уточнению понятий «культурные индустрии», «креативная экономика», «творческие индустрии», в частности, метод структурно-функционального анализа для рассмотрения их организационных составляющих; системный метод, который благодаря включению элементов междисциплинарного анализа содействовал определению специфики развития креативных индустрий как целостного феномена. Научная новизна заключается в том, что рассмотрены современные подходы к изучению культурных индустрий; обобщены результаты зарубежной практики в культурологическом исследовании культурных (креативных) индустрий. Выводы. Итак, катализатором трансформации названия с «культурных индустрий» на «креативная экономика» стало издание в 1998 году К. Смитом книги «Креативная Британія», когда произошло замещение понятия «культура» на «креативность». Понятие «культурная индустрия», ассоциирующееся с классическим искусством, а не с экономикой и прибылью, было расширено и включило производство программного обеспечения и информационного контента. Тогда же (в 1998 г.) концепция креативных индустрий получила официальное определение, согласно которому это деятельность,

несущая в себе потенциал создания дополнительной стоимости и рабочих мест, в основе которой лежат индивидуальное творческое начало, навыки или талант. Таким образом, культурная индустрия – это междисциплинарная, сложная, неоднозначная и противоречивая система, которая объясняет наличие в исследовательской традиции, наряду с понятием «культурные индустрии», альтернативных терминов: «информационные индустрии», «индустрии досуга», «творческие сектора», «креативные отрасли», «медийные индустрии», «творческие сферы экономики» и др., а чаще всего «креативная экономика» и «творческие индустрии». Тогда как «креативная индустрия» базируется на творческих способностях человека, который вместе с менеджерами и технологами создает культурные товары и услуги.

Ключевые слова: креативные индустрии; культура; творчество; культурное возрождение; креативная среда.

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BACHATA AS A DANCE FORM: PERFORMANCE AND PECULIARITIES OF ARTISTIC IMAGE

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The purpose of the article is to identify the features of the bachata social dance as a popular modern dance form; to analyse the stylistic features and the specifics of the technique of performance. Through the research, the historical method is to study the origin and popularisation of the dance; the typological approach is to identify the factors of dance formation and evolution, the features of transformative processes. In order to provide the background to the leading recent trends in social dance forms, the method of artistic and stylistic analysis is used; the method of artistic analysis is aimed at identifying the specific stylistic elements of bachata as a social and competitive dance.

In Ukrainian art studies, the bachata dance is studied as a social, cultural and artistic phenomenon for the first time ever; the process of formation and development of this dance form in retrospect is considered; the stylistic features of Dominican bachata, Western "traditional" bachata, modern bachata, sensual bachata and the specifics of its performance technique in the world-class competitions ("Sobre Todo 2019", "BachataStars Italy 2019", "Paris Bachata Festival Contest 2019", Bachatastars International Champions, etc.) are defined. Specific features of bachata as a social dance form are shown in the specifics of the dance symbolism, the extreme flexibility and plasticity of performance. The study revealed the characteristic features of modern bachata styles: the quick tempos of performance, number of footwork, lack of lifts and rotations (authentic style); closed position, a close tie between dance couple, soft hip movements, wise set of turns and figures, borrowing movements and elements of ballroom dance styling (Western style); a combination of elements of Western bachata, salsa, tango and ballroom dancing, the dominance of body and hip movements (modern style); improvisation, a large variety of figures, the presence of lifts and elements of the show, elegant dress (sensual style).

Keywords: bachata; social dances; dance styling; stylistic features.

Introduction

The bachata style, which originated in the Dominican Republic in the second half of the twentieth century, is ubiquitous in most countries of the world

as an expressive social dance. At the present stage, having developed in several directions, bachata is one of the most popular competitive, social and stage dances.

The scientific novelty is to study the bachata dance as a social, cultural and artistic phenomenon for the first time ever; to consider the process of formation and development of this dance form in retrospect; to define the stylistic features of Dominican bachata, Western “traditional” bachata, modern bachata, sensual bachata and the specifics of its performance technique in the world-class competitions (“Sobre Todo 2019”, “BachataStars Italy 2019”, “Paris Bachata Festival Contest 2019”, Bachatastars International Champions, etc.).

The development and transformation of social dance in the early 21st century facilitated scientific research into the multi-faceted arts and cultural phenomenon. Many scientists have studied the problems of bachata dance at different stages. In particular, A. Tsurikov (2020) on the example of bachata examines the basic features of contemporary social dance as cultural phenomena; E. Lisina (2012) explores the question of ritual psychological and ontological meaning of social dancing in today’s world; some aspects of the theory and practice of bachata as one of the most popular social dances clarified in scientific works B.Cohen-Stratyner (2001), C. Knolle (2008), J. Manrique Martínez and P. Ruiz-Montero (Manrique Martínez & Ruiz-Montero, 2018) and others.

However, the technique and aesthetics specifics in the performance, the features of the dance art of bachata are issues that require thorough research and analysis in contemporary art studies terms.

Purpose of the article

The purpose of the article is to identify the features of bachata social dance as a popular contemporary dance form; to analyse the stylistic features and specifics of performance techniques.

Through the research, the historical method is to study the origin and popularisation of the dance; the typological approach is to identify the factors of dance formation and evolution, the features of transformative processes. In order to provide the background to the leading recent trends in social dance forms, the method of artistic and stylistic analysis is used; the method of artistic analysis is aimed at identifying the specific stylistic elements of bachata as a social and competitive dance.

Main research material

In the 20th century, bursts of the popularity of various genres of Latin American couple dance in both the United States and Europe reinforcing the type of Latin American exotica, which at the present stage is taking on new development. Borrowing the style and elements of dance styling, rhythms, and musical accompaniment of folk dances, American and British dancers created new styles of performance of social and ballroom dances (Bosse, 2008, p. 45).

Unlike many phenomena of modern mass culture, social dances are not of North American, but Latin American origin. According to researchers, the popularity of social dances at the present stage is largely due to the desire to challenge the disciplinary artistic ideals formed and spread by Western culture – the Caribbean, Cuban, Brazilian, Dominican and similar rhythms connected implicitly with a revolutionary spirit and traditions of a carnival, that is the celebratory ritual action having transcultural genesis, respectively, is a ritualised practice of modernity (Lisina, 2012, pp. 9-10). In particular, Sh. Bock and K. Borland (2011) argue that “dancers meaning invoke exotic cultures to create alternative ideals through dance experiences that open up opportunities for alternative self-expression” (p. 6).

Bachata is a form of the national cultural heritage of the Dominican Republic; a hybrid dance rhythm that originated from Bolero (Manrique Martínez & Ruiz-Montero, 2018, p. 40); a musical style and dance (in 4/4 time), characterised by a moderato tempo and remarkable romantic lyrics dedicated to the theme of suffering from one-sided love and different life troubles, has become widespread in the Caribbean and most Latin American communities in the United States.

C. Knolle argues that historically bachata arose in the 1960s as a result of increased migration, urbanisation, and industrialisation in Latin America. Dominicans who migrated to the city, faced with economic exploitation, social discrimination and other problems of the common people, introduced a new style of music and dance (Knolle, 2008, p. 132). D. Manrique Martínez and P. Ruiz-Montero (2018) also define the bachata music rhythm as “a consequence of the emigration of large masses of peasants to the city, heard by lower military personnel and citizens with low economic status in brothels and popularised in the urban environment” (p. 42). Bachata was performed in the language of the local singer and reflected the culture and experience of the country’s marginal population.

An early bachata was inspired by the slow romantic Cuban Bolero, known as “Bachatas románticas” or Bolero bachata. The typical music and dance, performed only in a close hold, often in a tight embrace, could not be better expressed the suffering and alienation of the poor, although the first, the so-called poetic bachata, were devoted exclusively to the theme of love. The basic step of the bachata, borrowed from the Bolero and transformed to include touches and syncopation in accordance with the dynamics of the musical accompaniment, was performed by moving within a small square. The hand placement varied with dance position – can be very close to semi-close to open (Knolle, 2008, p. 133).

K. Blossom claims that until the early 1970s in the Dominican Republic the word “bachata” (of African origin) was used to show disrespect to the followers of some style of music, as it was considered to belong to the “lower” class, uneducated, rude, vulgar and immoral. Initially, the term “bachata” was used to refer to “backyard parties” organised by the poorest rural migrants. Only since the 1970s bachata has been involved in the rich tradition of Latin American guitar music, becoming socially acceptable and accessible to the general public (Blossom, 2019, p. 7).

Analysing the specifics of the music of bachata style, D. Pacini (1989) focuses on its inherent set of features that contribute to the definition of the genre: guitar-centred ensemble, sentimental themes, unfilled singing style, spoken language and low social status of both performers and audience (p. 5).

Those who practised the bachata dance style in the 1970s were predominantly of African-American origin. Still, because the Dominican Republic denied its African heritage, bachata was positioned as a dance of the poor, rather than as a form of “black music and dances” (Pacini Hernandez, 2014, p. 1030).

Bachata’s international success was brought by the singer J. Guerra, who enriched it with tonally modernised synthesiser and electric guitar sounds (Wicke et al., 1997, p. 41). The thematic focus of bachata is also significantly expanded – in addition to love, gender issues are being updated (a woman belongs to the world of nature, and a person is part of the cultural world) and problems of relationships in a couple (the theme of sexual desire, female cheating, loneliness and separation); the romance of songs increasingly express frustration, anger and strong feelings between a man and a woman.

At the present stage, the style of authentic bachata (*or Dominican bachata*), which was created by Dominican social dancers for decades, continues to improve, remaining one of the most popular. Minor changes due to the evolution of the style are faster music; more footwork, simple turns and rhythmic free-style moves; alternate between open and close position in a couple (Tsurikov, 2020, p. 101). The specifics of performing this style are soft hip movements and tap or syncopation (1, 2, 3, touch/syncopation); it can be danced with or without a bounce also, moving the body up and down in between the beats by springs the legs a little.

C. Knolle (2008) claims that until the early 1990s bachata caused negative associations – music was played only in poor bars and on the poorest radio stations, but soon the music industry discovered the commercial potential of the style: additional instruments enriched the rhythm of bachata, the acoustic guitar was replaced with electric, the language, lyrics and metaphors changed, and thanks to the performance of famous professional musicians, its social status significantly increases (p. 132). Bachata lost its reputation as a vulgar style of lower-class music and dance associated with “poverty, crime and prostitution” (Pacini Hernandez, 1995, p. 158). It gained recognition as an autochthonous form of urban folk music (Knolle, 2008, p. 135).

The social profile of bachata dance is beginning to change due to its spread in New York by immigrants from the Dominicans in the 1990s – having lost its low-class affiliation, and bachata becomes “a powerful sound and plastic symbol of the Dominican homeland” (Pacini Hernandez, 2014, p. 1032).

Under socio-cultural and cultural-artistic transformations in the urban environment of South America, dancers and social dance teachers form a new style of bachata performance – Western bachata (*Bachata Fusion or Traditional Bachata*), the styling and manner of which differs from the authentic ones. Instead of the basic step of authentic bachata, there is a new step – move side to side, changing the direction after every tap. Characteristics of the dance are close hold; a close connection between dance partners; soft hip movements;

the control point of the lady is the inner part of the hip that contacts the right leg of the man, and the man's hand on the lumbar spine with which he controls and directs the lady; and it does not include many turns and figures. Most of the styling in this dance is from ballroom dances and moves that are commonly used in social dances (Tsurikov, 2020, p. 101).

The beginning of the 2000s had a significant impact on the evolution of bachata dance styles. Spanish dancers K. Escalona and J. Cordero created *the Bachata Sensual Style*, which is based on the basic step and music of bachata, and among the characteristic features there are:

- individual interpretation of the music;
- a wide variety of figures;
- availability of lifts and show elements;
- a close partners position;
- a more elegant leading, which dramatically increases the sensuality of the dance performance.

This style provides opportunities for dancers to express emotions and demonstrate performance techniques.

K. Escalona is the founder of the most famous bachata competition “BachataStars”, in which participating couples must demonstrate improvisation using dance and music skills.

In 2005, on the basis of the main elements of Western Bachata, using elements of salsa, tango and ballroom dancing, the style of *modern bachata* was developed, the specificity of which is the dominance of movements of the body and hips. In the same year, the International Dance Organization (IDO) held the first Bachata World Championship in Bassano del Grappa (Italy) (Knolle, 2008).

Following the review of performances of the dance couple Candido & Tamara – the winners of “Sobre Todo 2019”, Spain, “BachataStars Italy 2019”, and “Paris Bachata Festival Contest 2019” competitions, we can determine the steps, movements and figures required for the performance of the Bachata Sensual Style:

- a basic bachata step (two additional steps to the side in an open and closed, full-contact or shadow position, which is performed from side to side or forward-backwards);
- a basic, a 360 degree turn from a close hold on two closes to the right or left in different positions (a turn of both partners or a turn of the lady under the hand of the man only are allowed);
- an ocho hip movement in place;
- steps to the side with the stand and turning the body are performed in beats to music;
- a basic step with the raising of the arms (the half-moon path) is performed in a closed and shadow position;
- a basic step with putting hands over the head simultaneously (from an open position, the man, holding the lady's hands, puts them around the neck and performs the round movement of the head);
- basic movement from/to each other cornerwise – in an open or shadow position, partners perform steps as in the basic movement – forward-backwards cornerwise;

- basic turn of the lady without breaking the hands and continuing to move in the shadow position – the man turns the lady under the hand, as if “twisting”, and then they perform the figure of the Campana;

- a 180-degree turn of the lady left from the closed position into the shadow ones: the man leads the lady with his right hand bottom-upwards, both partners are turning their bodies following the hand; on beat “2” the man raises his arm upwards; on beat “3” he returns the lady on the left (her right hand is raised up); on beat “4” the man puts an arm around the lady’s waist in shadow position;

- a back-bending by the lady: from a closed or full-contact position, the man touches the lady’s shoulder with his left hand; she performs a tilt with the bodyweight transfer from the right leg to the left; when performing the tilt, both partners bend their knees;

- wave movement of the lady’s body and hips;

- rotation of both partners in a closed position.

In addition to the “BachataStars” competition, in the world there are competitions, championships and festivals as “Das Bachata”, “Paris Bachata Festival”, “Bachata Festival Hamburg”, “Hot Winter in Siberia”; Bachata is an obligatory dance discipline of the Couple Dance European Championship “Salsa, Bachata, Argentine Tango and Caribbean Dances”.

Bachata is characterised by artistic reflection, means of rhythm plastic of body movements in space and time, which creates a particular type of styling.

The characteristic features of bachata dance (of any style) include:

- soft and relaxed manner of performance (no force is used in the leading, complex steps, techniques and virtuoso movements are not used);

- “intimate” performance (no wide steps and no a lot of space);

- holding a rhythm and musicality of performance;

- sensuality (the main driving force of dance is feelings and emotions);

- sexuality – the performance features provide for an extraordinary closeness of dance partners, which gives bachata intimacy, and researchers receive the reason to judge it to be as one of the most sexual social dances.

Conclusions

Features of bachata as a social dance are shown in the specifics of the dance symbolism (in deep grief hope for happiness is observed), a kind of plastic (the extreme flexibility and plasticity of performance, particularly of professional dancers) and dance performers’ individualities (implemented due to the improvisational nature of the dance). The sensuality of dance movements is determined by the sentimentality of the musical accompaniment – soft wave movements hide an extraordinary passion, and the dominance of the performers’ body contact creates an exciting romantic image.

The dance styling and manner of performance of various styles of bachata dance differ according to individual national or regional characteristics, depending on the musical accompaniment and the performance environment (night clubs, dance floors, competition floors, stage). The study revealed the charac-

teristic features of modern bachata styles: the quick tempos of performance, number of footwork, lack of lifts and rotations (*authentic style*); closed position, a close tie between dance couple, soft hip movements, wise set of turns and figures, borrowing movements and elements of ballroom dance styling (*Western style*); a combination of elements of Western bachata, salsa, tango and ballroom dancing, the dominance of body and hip movements (*modern style*); improvisation, a large variety of figures, the presence of lifts and elements of the show, elegant dress (*sensual style*). The direction for future research is a comprehensive study of the stylistic features of bachata as a popular modern social dance.

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**БАЧАТА ЯК ТАНЦЮВАЛЬНА ПРАКТИКА:
ВИКОНАННЯ ТА СПЕЦИФІКА ХУДОЖНЬОЇ ОБРАЗНОСТІ**

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Мета статті – виявити особливості соціального танцю бачата як популярної сучасної танцювальної практики; проаналізувати стилістичні особливості та специфіку техніки виконання. У процесі дослідження застосовано історичний метод, що посприяв дослідженню виникнення та популяризації танцю; типологічний метод – виявленню чинників формування та еволюціонування танцю, особливостей трансформаційних процесів. З метою обґрунтування провідних сучасних тенденцій соціальних танцювальних практик використано метод художньо-стилістичного аналізу; метод мистецтвознавчого аналізу спрямований на виявлення характерних стилістичних ознак бачати як соціального та конкурсного танцю.

Вперше у вітчизняному мистецтвознавстві досліджено бачату як соціальне, культурне та мистецьке явище; розглянуто процес формування та розвитку означеної танцювальної практики в історичній ретроспективі; виявлено та проаналізовано стилістичні ознаки домініканської бачати, західної бачати, сучасної бачати, чуттєвої бачати та специфіку техніки виконання останньої у конкурсних програмах спортивно-змагальних заходів світового рівня («Sobre Todo 2019», «BachataStars Italy 2019», «Paris Bachata Festival Contest 2019», Bachatastars International Champions та ін.). Особливості бачати як соціальної танцювальної практики проявляються у специфіці образності танцю, надзвичайній гнучкості та пластичності виконання. Дослідження виявило характерні ознаки сучасних стилів бачати: швидкий темп виконання, значна кількість рухів ногами, відсутність підтримок та обертань (автентичний стиль); закрыта позиція, тісний зв'язок між танцювальними партнерами, плавні рухи стегон, раціональний добір поворотів та фігур, запозичення рухів та елементів танцювальної лексики бальних танців (західний стиль); поєднання елементів західної бачати, сальси, танго та бальних танців, домінування рухів корпусом та стегон (сучасний стиль); імпровізаційність, велике розмаїття фігур, наявність підтримок та елементів шоу, витончене ведення (стиль сенчуал).

Ключові слова: бачата; соціальні танці; танцювальна лексика; стилістичні особливості.

БАЧАТА КАК ТАНЦЕВАЛЬНАЯ ПРАКТИКА: ИСПОЛНЕНИЕ И СПЕЦИФИКА ХУДОЖЕСТВЕННОЙ ОБРАЗНОСТИ

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Цель статьи – выявить особенности социального танца бачата как популярной современной танцевальной практики; проанализировать стилистические особенности и специфику техники исполнения. В процессе исследования применен исторический метод, который помог исследованию возникновения и популяризации танца; типологический метод – выявлению факторов формирования и эволюционирования танца, особенностей трансформационных процессов. С целью обоснования ведущих современных тенденций социальных танцевальных практик использован метод художественно-стилистического анализа; метод искусствоведческого анализа направлен на выявление характерных стилистических признаков бачаты как социального и конкурсного танца.

Впервые в отечественном искусствоведении исследован танец бачата как социальное, культурное и художественное явление; рассмотрен процесс формирования и развития обозначенной танцевальной практики в исторической ретроспективе; выявлены и проанализированы стилистические признаки доминиканской бачаты, западной бачаты, современной бачаты, чувственной бачаты и специфика техники исполнения последней в конкурсных программах спортивно-соревновательных мероприятий мирового уровня («Sobre Todo 2019», «BachataStars Italy 2019», «Paris Bachata Festival Contest 2019», Bachatastars International Champions и др.). Особенности бачаты как социальной танцевальной практики проявляются в специфике образности танца, чрезвычайной гибкости и пластичности исполнения. Исследование выявило характерные признаки современных стилей бачаты: быстрый темп исполнения, значительное количество движений ногами, отсутствие поддержек и вращений (аутентичный стиль); закрытая позиция, тесная связь между танцевальными партнерами, плавные движения бедер, рациональный подбор поворотов и фигур, заимствования движений и элементов танцевальной лексики бальных танцев (западный стиль); сочетание элементов западной бачаты, сальсы, танго и бальных танцев, доминирование движений корпусом и бедер (современный стиль); импровизационность, большое разнообразие фигур, наличие поддержек и элементов шоу, изящное ведение (стиль сенчуал).

Ключевые слова: бачата; социальные танцы; танцевальная лексика; стилистические особенности.

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TRADITIONS BACKGROUND IN THE UKRAINIAN PROFESSIONAL THEATRE (THROUGH OUTSTANDING THEATRE ARTISTS' WORK)

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Matvieieva, K. (2020). Traditions Background in the Ukrainian Professional Theatre (Through Outstanding Theatre Artists' Work). *Culture and Arts in the Modern World*, 21, 210-219. <https://doi.org/10.31866/2410-1915.21.2020.208257>.

The purpose of the article is to analyse the continuity of traditions in the Ukrainian drama theatre, its signs in the work of outstanding theatre artists and the study of artistic phenomena that reflect the national heritage of theatre culture in Ukraine. With this objective in view, and to justify the need for a combination of skill, innovation and tradition for updating the culture of society, we have used methods of analysis and synthesis, an interdisciplinary approach and the principle of historicism. The scientific novelty lies in the fact that the development of the national Theatre is analysed taking into account cultural traditions, their influence on the work of leading theatre figures, and the main principles and traditions of the performing arts. Conclusions. We have found out that Ukrainian artists, despite the Imperial pressure, in the 80-90s of the 19th century got an opportunity to stage performances in the Ukrainian language, although with certain restrictions, and subsequently organise the Coryphée Theatre. Since that period the national tradition had been developed in professional Theatre. We can state that for the support of Maria Zankovetska and the activities of Hnat Khotkevych, the Hutsul theatre of folk art and a combination of cultural traditions with the theatrical art of that time was founded. It is shown that the success of creative searches and experiments of stage figures of the 1920–1930s, which is evident in the activities of Les Kurbas and Hnat Yura and defined as a new chapter in the development of the Ukrainian drama theatre that took place as a result of the synthesis of the tradition of Coryphée Theatre stage school with innovative methods and acting skills. In the future, Serhii Danchenko was able to take the national theatre art to a new level. Particular attention should be paid to Bohdan Stupka's experimental search. He founded a Theatre in the Foyer, and later a Chamber stage at the Ivan Franko National Academic Drama Theatre, which created new hottest features for communication with the audience, helped to reach the potential of the so-called "small stage". The plot and sense-creative series tend more towards poetic utterance. It is proved that only a combination of skill, innovation and tradition can provide a high-quality result for performances are filled with deep meaning, awaken thought, emotionally unite the

audience, vibrant and exciting to watch. Introduction of new elements gives an impetus to the development of Ukrainian theatre and updates the culture of society.

Keywords: theatre traditions; cultural traditions; dramatic art; director; Ukrainian drama theatre.

Introduction

Today, building a strong, prosperous state requires the unification of Ukrainian society, confident determination, and the strengthening of one's own national identity. One of the prominent spiritual concepts is namely the theatre, where the introduction of the all-new world perception of a person occurs in syncretic unity with the embodiment of cultural values, in which many years of the spiritual experience of the nation is engraved. Not without reason, the finding of identity is traced in the theatre for there the natural syncretism of the arts manifests itself clearly and rises among the relevant issues of the artistic space of modern Ukrainian culture.

The analysis of publications of Ukrainian teatrologists and culturologists indicates numerous work studies of outstanding artists of performing arts. Thus, the director of Ivan Franko National Academic Drama Theatre, People's Artist of Ukraine Mykhailo Zakharevych (2015) researched the history of Ivan Franko Theatre from the time of its foundation to the beginning of the third millennium. The theatre critic Hanna Veselovska (2019) focused her attention on a golden period in the history of I. Franko Theatre when it was headed by Bohdan Stupka, phenomenal actor, a genius of Ukrainian theatre and art director in 2001–2012. Rostyslav Kolomiets (2018), theatre historian, critic and director, covers Les Kurbas' life and career, the Ukrainian theatre director and reformer. Thorough information about the development of theatrical art is represented in the collective work of the Rylsky Institute of Art Studies, Folklore and Ethnology scientists (Pylypchuk, 2016). However, the problem of the connection of theatrical systems and the formation of cultural traditions in the Ukrainian drama theatre has not been given enough attention by the scholars.

Purpose of the article

The purpose of the article to analyse the continuity of traditions in Ukrainian theatrical art, to trace its manifestation in the activities of famous theatre figures, to identify artistic phenomena that indicate the preservation of the national heritage of theatre culture of Ukraine and their organic development.

The research methodology consists of the use of a sophisticated general and specialised approaches. The interdisciplinary approach, reflected in the combination of theatre history, art history, philosophy and culturology, provided an opportunity for all-round comprehension of the material on the research topic. The principle of historicism was used to present content on the history of the formation and development of professional Ukrainian theatre consistently, as well as to trace the continuity of theatrical traditions. The methods of analysis and synthesis were used to identify the main artistic phenomena in

theatrical activities and to confirm the need to combine skill, innovation and tradition to renew the culture of society.

Main research material

Theatrical art tends to reflect the spiritual world of a person, people, formed on national life traditions, through the reproduction of common forms, rites, rituals. M. Hrushevskiy (1993) wrote about the role of the Ukrainian theatre in preserving the national tradition, that always, even in the most challenging times for Ukrainians, “the theatre remained one of the few bright spots, and in a passionate striving for finding some way out of the national feeling, the need for national self-expression, the stage... was used with all the energy” (p. 3). We take these words as a guide in the search for a definition of how the intellectual heritage of the past is correlated with modern artistic culture, which today encourages us to turn to ancient national traditions, what are the results and significance of such continuity.

The formation of the professional Ukrainian theatre has long traditions: from folk rites, skomorokhs, verтеps to the permanent Ukrainian Theatre in Hlukhiv in 1751 and the emergence of permanent theatres in the early 19th century (Kyiv, 1806; Odesa, 1809; Poltava, 1810, etc.). However, at that time the theatres in Ukraine were collective that included Russian and Polish professional theatre groups. The first attempts at productions in the Ukrainian language belong to the same period: the activity of the playwright Vasyl Maslovych from Kharkiv (whose plays were never staged), the play by the Russian playwright Oleksandr Shakhovskiy *Kozak-stykhovorets* (The Cossack Poet) (1812), which, although was bilingual and arranged with Russian and Ukrainian folk songs, distorted the character and way of life of the people, being openly anti-Ukrainian. Although in the first half – the middle of the 19th century the Ukrainian plays appeared in some places (*Natalka-Poltavka*, *Moskal-charivnyk* (Muscovite Wizard), etc.), but the theatrical repertoire was limited, the translated works were not staged, and national culture continued to exist under imperial pressure.

In the 1880s and the 1890s on the background of the prohibition of the Ukrainian word, schools and art (the Valuev Circular of 1863 and Ems Ukaz (a secret decree) of 1876 continued to act) in the Ukrainian theatrical business, a certain “thaw” began, in particular, in 1881 Ukrainians were allowed to stage plays in Ukrainian, although with certain restrictions – before each Ukrainian production had to be staged Russian one. Thus, the national theatrical tradition was gradually formed. The first professional purely Ukrainian theatre was the Coryphée Theatre founded by M. Kropyvnytskyi in 1882, which separated from the Polish and Russian ones.

The real legend of the Ukrainian Coryphée Theatre was a talented dramatic actress Maria Zankovetska, who mastered the art of transformation skilfully, had an incredible voice – a dramatic soprano. Her perfect skill, plasticity and artistry won not only the Ukrainian spectator but also the Moscow audience, creating competition for Russian actors. Zankovetska’s work was highly ap-

preciated by the prominent cultural figures of that time, for example, Symon Petliura (1993) as a theatre critic wrote: “A powerful talent which would do honour to the best European stage ...” (p. 31). Writers L. Tolstoi and A. Chekhov noted the phenomenality of her talent (Kavunnyk, 2016, p. 146). Actor and director Panas Saksahanskyi claimed that such actors like Zankovetska are born once a century (Korniichuk, 2015).

Maria Zankovetska had not only extraordinary professional success on the stage but also fully supported the Ukrainian theatre and even gave up her career at the imperial theatre stage. The actress gathered young people around her, helped in the creative development of young talented actors (Samoilenko, 2016), and if necessary, supported financially. For example, the story of the tour organisation of the amateur and later semi-professional Hutsul theatre under the direction of Hnat Khotkevych (Shlemko, 2014).

Owing to pressure from the authorities and fears of arrest, Hnat Khotkevych was forced to move from his home city of Kharkiv to Galicia. He was fascinated by the beauty of the Carpathians, the sincerity and originality of the locals. Their culture and traditions inspired the master to write a play based on the stories from Hutsul life, customs and legends of those places. He invited Les Kurbas as an assistant, knowing him as an immensely talented actor, whom he noted for himself during performances at the Ruska Besida travelling theatre.

Although the Hutsul folk theatre has existed since ancient times, Hnat Khotkevych founded an original musical and dramatic Hutsul theatre, activities of which were based on folk art and a combination of cultural traditions with the artistic achievements of the theatre of that time. It was namely the authentic Hutsul folk theatre that was the closest one to the times of ritual action, when deep sacred knowledge, spiritual values and norms of behaviour were passed to the next generation through songs, dances, fairy tales and legends. The theatre actors were talented locals who learned texts by ear. The folk actors had a spiritual connection with nature, and their understanding and sense of their national identity made the performances successful. They became actors only during theatrical performances and rehearsals. They didn't need to explain in detail how to build this or that scene in a play, because they were in a live tradition from childhood and were involved in rituals and folk games. Thus, there was natural actor skills training – improvisation, a sense of a partner, mastery of their movements, facial expressions, gestures, and voice. It was namely the absence of any actor stamps and mastering the musical instruments, knowledge of authentic songs and dances that distinguished the Hutsul theatre among others. He toured Galicia, Dnieper, and with some performances went even to Moscow. The guest actors were wildly successful, especially when they started singing and dancing on the stage.

We can assume that it is because of the great distance, the remoteness from the cities, a continuous live tradition has been preserved – the power of words, tempo and rhythm, timbre and innate artistry – the magic of folk art. This elated spirit became an example and a powerful incentive for the development of theatres in other regions of Ukraine. The Hutsul theatre has fulfilled and continues to fulfil the mission of revival of the nation and unification of generations into

a single nation, which has had and continues to have a positive impact on the development of the nation and modern Ukrainian theatre in general.

Exploring the phenomenon of theatrical tradition, it is impossible to ignore the work of the outstanding master of the 20th century Les Kurbas, who strove “not to adopt the old theatre to modernity, but to create it, although based on tradition, but anew” (Ohneva, 2014, p. 399). Thus, creating a renewed, modern theatrical art, he tried to preserve the old cultural traditions and heritage of his predecessors. Kurbas’ theatrical concepts are a synthesis of the traditions of the stage school of the Coryphée Theatre with innovative methods of performing skills and the search for outstanding directors of that time.

Of particular interest is his methodological and theoretical legacy, the unique world of creativity, which is built on the intersection of three languages – verbal, theatrical, and sophia. First of all, this is the interrelation between the process of breathing and stage rhythm, the influence of these factors on stage speech and the actor’s movements. It is essential that, except corporeal aesthetics and harmonious movements, it is necessary to use the auditory perception of a viewer. If we do not see a person, then we imagine, compose his image, emotional state in our consciousness only by the sound of his voice. Les Kurbas invited professional opera singers to practice mastering his voice, timbre and stage speech. And for performing art, plasticity and body control, the director invited dance instructors to teach choreography. For example, Bronislava Nizhynska, having professional classical training and many years of experience, strove to renew the choreography art. Therefore, she created a method of training for dancers and actors, and the leading direction was contemporary choreography, which allowed releasing body tension. Hence, classical choreography was available. Kurbas invited Mykhailo Mordkin, a talented dancer and choreographer of the early 20th century, a thinking actor, as his associates called him, to collaborate in the theatre. He helped to create original deep dramatic images, paid particular attention to the details in costumes, lighting, props. In his work with actors, instead of lessons at the classical barre, he invented non-standard tasks, plastic exercises.

Thus, the artist’s skill was manifested in a harmonious combination of gestures, movements, voice and other factors, which increased the expressiveness of the performance significantly. Therefore, in theatrical practices, the techniques of performing skills are mastered and improved from generation to generation, which can be attributed to the cultural traditions in the theatre, and that was innate in the Hutsul theatre.

The period of intense energy in the creative search and experiments of theatrical figures of the 1920s and 1930s is traced clearly in the activities of the actor and director, founder of Ivan Franko Theatre Hnat Yura. Being a classicalist, he turned to German expressionism in his innovative searches (for example, he staged E. Toller’s drama *Hinkemann* in Kharkiv). Preserving and multiplying cultural traditions, the master was able to implement non-standard solutions in the national theatre in the times of total restrictions, which are still relevant today.

One of such decisions was the development of scenography art to convey the essence of the play. For this purpose, the director attracted artists from different

regions of Ukraine and abroad, who worked in various styles and manners. They were Vasyl Komardonkov, Borys Erdman, Dmytro Vlasiuk and others. This added dynamism to the theatre. That is, together with the development of classical forms as the picturesqueness and naturalism of the play, there was another approach as the transformation of visual forms, structures in combination with creative enthusiasm and innovation. As a result, the performance acquired liveliness, and the image of the stage was renewal. In the historical cultural space, Hnat Yura left us a creative legacy in artefacts and material things. Therefore, today we have the opportunity not only to imagine the scenography but also to recreate, feel the state of society and the development of theatrical art of those times, as well as to find unifying factors with modernity, repeating the creation of scenery.

The development of national and world theatre culture was greatly influenced by Serhii Danchenko's work. He is an iconic figure for the Ukrainian theatre. He was gifted director, interpreter, and teacher of known stage artists pleiad. Perhaps, it was namely this voluminous versatile vision of the theatre that caused Danchenko's phenomenal ability to create his artistic world. In his research, M. Zakharevych (2015) characterises the great director with the critic H. Kovalenko's expressive quote: "It is worth saying that, looking mentally at what Danchenko did, you understand: he had almost no works of chance, made for the needs of the day or the sake of moments. This understanding is even more valuable if we remember again when, how and where the director began the world. Today, it is clear that Danchenko's work in the Ukrainian theatre had to play a serious missionary role" (p. 285). It was namely he who managed to bring the national theatrical art to a new level, to free it from going round in circles. S. Danchenko worked on the development of a model of the concept of "national theatre", the essence of which he saw in the synthesis of refined taste, natural theatricality with the real nationality.

After S. Danchenko's death, his work was continued by Bohdan Stupka, an outstanding modern actor, a genius experimenter. He could work with dramatic practices of different cultures but was brought up in the national theatrical traditions, in particular, Lviv academic dramatic school. The contribution of B. Stupka to the development of the possibilities of the so-called "small stage" after the opening of the Theatre in the Foyer in 2002, and later S. Danchenko Chamber Stage, deserves special attention. Many performances based on classical and contemporary works by Ukrainian and foreign authors were born in the new theatre space. All of them have interesting search trends. Actors, directors, scenographers and playwrights use new opportunities, implement creative ideas and experiments actively. Respectively, viewers get acquainted with various, partly radically new original searches, manners, styles, artistic worldviews, etc. The "small stage" theatre masters the unique possibilities of communication with the audience. At the same time, many theatre artists and admirers know B. Stupka's opinion that if an actor does not play the classics, his talent declines. So, for all the importance of extraordinary modern theatrical developments, the national cultural tradition gives them vitality.

A striking example of the continuity of Ukrainian theatrical traditions is the premiere of the play *Hutsul year* directed by Vadim Sikorsky to celebrate the

101st anniversary of the Maria Zankovetska Theatre in Lviv. The play was written by Hnat Khotkevych for the Hutsul theatre mentioned above, which the author defined as an ethnographic play: the calendar and ceremonial folk festivals as Christmas, Easter, wedding and funeral are interwoven in the plot. The play is filled with traditional songs and dances, which is an approximation of folk art to the contemporary one. The 2018-play preparation had lasted for a year. The actors studied not only Hutsul rites and dialects but immersed themselves into the life of the Hutsul region (having lived there for several months literally), imbued with the spirit of its culture. This combination experience with the practice work of the Lviv theatre school allowed introducing the cultural Hutsul tradition to the audience, to convey to them a sense of kinship with it in an emotionally convincing way. Thus, the play, created by Khotkevych in the early 20th century, gets the support of the national idea in Ukraine in the 21st century. The vitality of the artistic tradition nourishes the activity of artists and creative groups even today and is a core phenomenon of Ukrainian theatre culture.

Conclusions

We have traced the changes of tasks and forms of existence of the Ukrainian theatre during its development: from the first permanent theatres at the beginning of the 19th century to the contemporary theatrical experiments. It is shown that both folk and the first professional Ukrainian theatres appeared and developed on national culture. The works of leading Ukrainian theatrical workers, who were iconic figures in specific periods of development of the Theatre of Ukraine, are studied. Case study of M. Zankovetska, Les Kurbas, H. Yura, S. Danchenko's works shows that their innovative ideas gave an incentive to the development of theatrical art due to unity with the deep spiritual values of the Ukrainian people. We have recognised that during its history, the Ukrainian theatre was changing and at the same time protected and preserved the national cultural tradition in the course of its development.

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ФОРМУВАННЯ ТРАДИЦІЙ В УКРАЇНСЬКОМУ ПРОФЕСІЙНОМУ ТЕАТРІ (КРИЗЬ ПРИЗМУ ДІЯЛЬНОСТІ ВИЗНАЧНИХ ТЕАТРАЛЬНИХ МИТЦІВ)

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Метою статті є аналіз спадкоємності традицій в українському драматичному театрі, її прояву у творчості видатних діячів театру та вивчення мистецьких явищ, що віддзеркалюють національну спадщину театральної культури України. З цією метою та для обґрунтування необхідності поєднання майстерності, новаторства і традицій для оновлення культури суспільства було використано методи аналізу та синтезу, міждисциплінарний підхід та принцип історизму. Наукова новизна полягає в тому, що розвиток національного театру проаналізовано з огляду культурних традицій, досліджено їх вплив на творчість провідних театральних діячів та виявлено основні принципи та традиції виконавського мистецтва. Висновки. З'ясовано, що українським

митцям, незважаючи на імперський тиск, вдалося у 80–90-х роках XIX ст. добитися можливості ставити вистави українською мовою, хоча й із певними обмеженнями, а згодом організувати «театр корифеїв». І саме від цього періоду починає формуватися національна традиція у професійному театрі. Визначено, що завдяки підтримці Марії Заньковецької та діяльності Гната Хоткевича був заснований Гуцульський театр, в основу якого покладено народну творчість та поєднання культурних традицій із театральним мистецтвом того часу. Показано, що успіх творчих пошуків та експериментів театральних діячів 1920–1930-х років, який яскраво простежується у діяльності Леся Курбаса і Гната Юри та визначається як новий етап розвитку українського драматичного театру, відбувся внаслідок синтезу традиції сценічної школи «театру корифеїв» із новаторськими методиками і техніками виконавської майстерності. У подальшому Сергію Данченку вдалося вивести національне театральне мистецтво на новий рівень. На особливу увагу заслуговує експериментальний пошук Богдана Ступки – відкриття Театру у фойє, а згодом Камерної сцени в Національному академічному драматичному театрі імені Івана Франка, що створило нові сучасні можливості комунікації з глядачем, сприяло розкриттю потенціалу так званої «малої сцени». Сюжетний та сенсово-творчий ряд якнайбільше тяжіє до поетичного вислову. Доведено, що тільки поєднання майстерності, новаторства і традицій може дати якісний результат – вистави наповнені глибоким змістом, пробуджують думку, емоційно об'єднують глядачів, насичені і цікаві для перегляду. Поява ж нових елементів дає поштовх розвитку українського театру та оновлює культуру суспільства.

Ключові слова: традиції театру; культурні традиції; сценічне мистецтво; режисер; український драматичний театр.

ФОРМИРОВАНИЕ ТРАДИЦИЙ В УКРАИНСКОМ ПРОФЕССИОНАЛЬНОМ ТЕАТРЕ (СКВОЗЬ ПРИЗМУ ДЕЯТЕЛЬНОСТИ ВЫДАЮЩИХСЯ ТЕАТРАЛЬНЫХ МАСТЕРОВ)

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Целью статьи является анализ преемственности традиций в украинском драматическом театре, ее проявления в творчестве выдающихся деятелей театра и изучения художественных явлений, отражающих национальное наследие театральной культуры Украины. С этой целью и для обоснования необходимости сочетания мастерства, новаторства и традиций для обновления культуры общества были использованы методы анализа и синтеза, междисциплинарный подход и принцип историзма. Научная новизна заключается в том, что развитие национального театра прослежено с точки зрения культурных традиций, исследовано их влияние на творчество ведущих театральных деятелей и выявлены основные принципы и традиции исполнительского искусства. Выводы. Выяснено, что украинским

мастерам, несмотря на имперское давление, удалось в 80–90-х годах XIX в. добиться возможности ставить спектакли на украинском языке, хотя и с определенными ограничениями, а затем организовать «театр корифеев». И именно с этого периода начинает формироваться национальная традиция в профессиональном театре. Определено, что благодаря поддержке Марии Заньковецкой и деятельности Игната Хоткевича был основан Гуцульский театр, в основу которого положено народное творчество и сочетание культурных традиций с театральным искусством того времени. Показано, что успех творческих поисков и экспериментов театральных деятелей 1920–1930-х годов, который ярко прослеживается в деятельности Леся Курбаса и Гната Юры и определяется как новый этап развития украинского драматического театра, произошел вследствие синтеза традиции сценической школы «театра корифеев» с новаторскими методиками и техниками исполнительского мастерства. В дальнейшем Сергею Данченко удалось вывести национальное театральное искусство на новый уровень. Особого внимания заслуживает экспериментальный поиск Богдана Ступки – открытие Театра в фойе, а позже Камерной сцены в Национальном академическом драматическом театре имени Ивана Франко, что создало новые современные возможности коммуникации со зрителем, способствовало раскрытию потенциала так называемой «малой сцены». Сюжетный и смыслово-творческий ряд более всего тяготеет к поэтическому высказыванию. Доказано, что только сочетание мастерства, новаторства и традиций способно дать качественный результат – спектакли наполнены глубоким содержанием, пробуждают мысль, эмоционально объединяют зрителей, насыщены и интересны для просмотра. Появление же новых элементов дает толчок развитию украинского театра и обновляет культуру общества.

Ключевые слова: традиции театра; культурные традиции; сценическое искусство; режиссер; украинский драматический театр.

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**SIMONETTA VESPUCCI IN THE MIRROR OF RENAISSANCE ART:
IMAGE OR ART IMAGE?**

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This article deals with the portraits of the Florentine court lady of the 15th century Simonetta Vespucci. The analysis of the content and meaning of the works of one of the prominent Renaissance artists Sandro Botticelli was conducted on the basis of the study of image methods and particular artistic approaches to the model characteristic.

To study the artist's paintings – portrait and genre – cultural and art studying analysis was used, in particular, a comprehensive examination of the material (hairstyle and accessories) and nonmaterial (ideas and art image) levels of Simonetta Vespucci's representation as a historical figure and mythological character. The purpose of the article is to reveal in the portrayals of Simonetta Vespucci the signs of art image and image, which provide portraits with different meaning. The research novelty of the article is the interpretation of the hairstyle, clothing, jewellery – as a means of creation in one case typified artistic image, mythical character, in another – the image of a noble court lady, of upper-class woman. The study makes it possible to summarize the historical experience as to modern art image creation and image-making, to understand the mechanisms of introducing this historical experience into the practice of contemporary design.

Conclusions. Due to systematic visualization of Simonetta Vespucci's images, her portraits of the Renaissance period embody different sense characteristics. The underlined details of hairstyles, clothing, accessories in the artist's portraits (1475, 1475–1480) create the idea of Simonetta as a real person, a noble Florentine woman, court lady, whose image corresponds to the idea of representation of the upper class of Italian society in the fifteenth century. Symbolism and convention of accessories and hairstyles, as well as bringing the image of Simonetta Vespucci to the formula of God-man in line with ancient traditions in the paintings "Primavera", "The Birth of Venus", "Venus and Mars", corresponds to the idea of typification, artistic image, image-ideal in the spirit of myth-creation in the Renaissance period.

Keywords: Renaissance painting; art image; image; hairstyle; accessories; Simonetta Vespucci; Sandro Botticelli.

Introduction

Image and art image belong to the priority concepts of the contemporary design (Mykhailova & Kostiuchenko, 2018; Mykhailova & Koropenko, 2018; Mykhailova & Fedorova, 2016). According to the recent research the notion of “art image” tends to the definition of order, method and organization that by content corresponds to the reflection, imagination and provides stable forms of human activity: the peculiarities of communication, behaviour, a way of thinking; strictly speaking, “art image” has the meaning of the result of the world reflection in the man’s consciousness (feeling, imagination, notion, idea). On the other hand, this notion has a stable form in the word combination “artistic image”, which belongs to the universal category of creative work, form of interpretation and exploration of the world from the point of view of artistic ideal, typification, and creative transformation of the reality in the form of generalization for content comprehensiveness. Image combines the real features of the object and non-existent, fictitious qualities, created by public relations, propaganda, advertising to form in mass consciousness the certain attitude to the object. The notion of “image” includes combined ideas formed in public opinion as to the way how a person should look, think, behave according to his status, and how his status rights should be declared.

In correlation image – art image the sense loading of the notion “art” image corresponds to the “inner” state of the individual and “image” to his exterior manifestation. Image embodies the thought of rational and emotional character about the object (men, subject, system). It is more superficial, diverse, rapidly changing, suits to fashion, historic moment, etc. The art image responds to the fundamental natural principals – psychotype, character and temper of the individual. It is changing not by the abrupt transformation but by the long evolution method, by inner development of the personality, its vital accumulation, qualitative changes. Image and art image may coincide in human individual and works of art – the original “epoch documents” – in particular demonstrate it. For example, paintings with portrait representation of Simonetta Vespucci.

Creative work of Sandro Botticelli (Alessandro di Mariano di Vanni Filipepi, 1445–1510) is the subject of interest of many researches. In 2014 the conference devoted to his activity was performed in London. This event not only brought together scientists from different countries but also revealed the problematic directions as to Botticelli. Thus Diane Kunzelman made technical investigation of artist’s works; Alessandro Cecchi – the collection of paintings from the Palatine gallery; Maria Cristina Rodeschini – the results of restoration of master’s works in the Accademia Carrara in Bergamo; Hans Korner – artist’s creative and economic strategy; O’Malley – the demand for Botticelli after 1490; Roberta J. M. Olson – iconography of “The Madonna of the Magnificat” and its serial replications; Francesca Migliorini – Botticelli’s illustrations for Dante’s works; Jonathan Nelson – Botticelli’s “Virile Air”: Reconsidering the Milan Memo of 1943; Gert Jan van der Sman – life and career of the painter; Laura Refe – the influence of ancient times on the creative work of Botticelli in Florence. In the context of the given research, the article “The Vespucci family and Sandro Botticelli: Friendship

and patronage in the *Gonfalone Unicornio*» by Irene Mariani is the most important. It is devoted to the family history of his favourite model Simonetta (Horne, 1908). The phenomenon of the popularity of Simonetta is confirmed by historic facts and by the topic of the C. Angelini's work (Angelini, 2007).

The portraits of the Florence beauty Simonetta Vespucci by Sandro Botticelli belong to the most mentioned in the works devoted to the evolution and new design of hairstyle (Asser, 1966), and that, considering the stable interest to the history of hairstyle (Sherrow, 2019), is becoming increasingly important. In particular, PhD student from Kent State University Yun-Tin Se investigated hairstyle in the period of the Renaissance (Hsieh, 2003).

Regarded as an example of hairdressing skills, the Botticelli's Renaissance hairstyles to some extent do not correspond to the common ideas of their use, therefore they receive another "image creative" sense in painting. At the same time the contemporary development of design in particular such part of it as image creation actualize subject-technological and content meanings of hairstyles which are currently understood as purposeful creations of the characteristics of a person. So hairstyles, garment and accessories on the portraits of "beautiful Simonetta" give the reason to analyse her portrayal from the point of view of the image-idea and idea-art image, and that is the purpose and the task of this article.

Purpose of the article

The purpose of the article is to reveal the signs of art image and image in the portrayal of Simonetta Vespucci by means of painting on the example of works by Sandro Botticelli.

Historical and cultural methods were used to study the artist's paintings – portrait and genre painting. Due to these methods, the level of development of the Renaissance art at the Court of Cosimo de' Medici was revealed. To examine the portraits of Sandro Botticelli the following art studying methods were used: stylistic analysis, biographical analysis, plot-compositional construction.

Main research material

The history of Simonetta Cattaneo-Vespucci – the first lady at the Florentine court of Lorenzo de' Medici, *La Sans Pareille* – "incomparable" or *La Bella Simonetta* – "beautiful Simonetta" – phenomenon of the Renaissance and modern time, since the quantity of her portraits in modern advertising is not less than the *Mona Lisa* of Leonardo da Vinci. Married at 16 with Marco Vespucci, the relative of the famous sailor and discoverer of America Amerigo Vespucci, not only she did return her family from the forced exile but also became in the focus of attention of the Florentine court of Lorenzo de' Medici. Simonetta became the beloved woman of the "Prince of Youth" Giuliano de' Medici, the brother of Lorenzo, whose death at the age of 24 from dagger of enemies became the general tragedy. Simonetta was also destined to live a short life – only 23 years.

The noble and exquisite Simonetta Vespucci considered to be the standard of beauty. Red-haired, with white skin and blue eyes, she was a model of several Italian masters of trecento and quattrocento. Besides works by Sandro Botticelli, she was recognized in the works of Piero di Cosimo and sometimes Giovanni Bellini. And if Piero di Cosimo described her as Cleopatra (Waldman, 2000), Bellini – as the Virgin Mary, and Botticelli – as the “universal” heroine of ancient and biblical myths. His works “The Birth of Venus” (around 1485), “Primavera” (around 1478), “Venus and Mars” (1483), “Madonna and Child” (1470) “The Madonna of the Book” (1483), “The Madonna of the Pomegranate” (1487), depict a woman with the same facial features. Simonetta’s features are also seen in the sculptural portrait of Andrea del Verrocchio.

Botticelli created a number of portraits where Simonetta appears full of “charm and melancholy” (Dmitrieva, 1968, p. 31). Thus, a portrait of 1480 (1476?) from Berlin Picture Gallery shows Simonetta Vespucci in profile on the background of the window through which the blue sky is seen. Rays of sun light up fiery sparks of the golden hair which is distinctly shaded by the black velvet and the cold reddish silk of the dress resembling “stained-glass” combination of colours. With particular care Botticelli depicts the hairstyle of the beauty, the basic of which is waving hair put into the bun arranged just below the back of the head. Forehead, cheek bones and chin are framed by thin strands cut as “cascade” hairstyle. They form three levels of light volume around the face. Freely “loose” curls add lightness and elegance to the hairstyle. The bulkiest strands with the curl at the end is laid out by the long snake-like loop over the ear and the loose end of it is brought out of the bun on the back of the head and then falls to the shoulders. Tightly braided plait, which imitates the ribbon with pearls in it, overlays the strand and the bun. The plait is wrapped around the bun and holds a large “snake-like” strand and then goes out from under the loop of the large strand and under right angle falls down, forming an additional “pearl” decor. Flat decorative cord also weaves the wave of hair on the back three times crosswise. Four large pearls placed on the parting line decorate the forehead and upper part of the head. The hairstyle is fastened with thin double black cords which girdle the head and the plait of the bun and come out under the chin. According to experts, this method was often used in the Middle Ages, it was called “barbet”. Flat strand under the chin, for example, characterizes Cecilia Gallerani’s hairstyle in the portrait of Leonardo da Vinci (1490). As for Simonetta’s hairstyle, the transparent veil on her hair supported by the cord is rather imitation of barbet or the new ways of fixing such hairstyle, because at the time of the fifteenth-century European hairdressing used enough hairstyling skills.

On the “Portrait of a Young Woman” (1475–1480) she was depicted in profile in a white silk dress. The face of the beauty is turned to the right unlike the previous portrait, where the face is positioned to the left. Her rich white tunic-like draped dress shades the gorgeous, light skin of the face. Against the black background of the portrait which contrasts with Simonetta’s light outfit, the golden hair in a disobedient hairstyle looks particularly striking. It is a cascade of curled strands on the cheekbones and neck and three small plaits, which are arranged on the sides of the head, tied into knots crosswise. The larg-

est knot – on the top of the head, which is a kind of “ponytail”. It is formed by the ribbon-like plait that surrounds the head like a frontlet. Long plait-cords, fastened in the hair imperceptibly, descend on both sides of the shoulders and then – on the chest as gold chain of the pendant. The similarity with the pendant is achieved in the following way: plaits are brought together and fixed by a ring. Decor of plaits is generously decorated by pearls. Five large pearls are located along the parting. On the top of the head, they make a composition with lily-shaped brooch, which is agraffe with white feather. Three strings of pearl beads are fastened on the three decorative plaits with knots. On the top of the head pearls are combined with the red ribbon that wraps the hair with rings and in the lower part of the head – crosswise. Pearls suit well to the neck decoration – a cameo of dark colour in the gold frame in the form of a set of chains. The dress, jewellery and hairstyle are designed to emphasize the almost royal position of Simonetta.

Therefore, the variety of her hairstyles was achieved by means of haircut, waving on paper curls. Hairdressers if necessary also used colouring: Italians appreciated the shades of honey and wheat, chestnut and reddish, which is called “titian”. It was achieved by soaking the hair in acids or onion peels, followed by drying in the sun. The golden hair that Simonetta had probably by nature was especially valued. The fashionable at that time high forehead was made by shaving over the hairline. Artificial plaits were used to decorate hairstyles, they were placed into white silk case, wrapped with ribbon crosswise. The hair was styled with decorative plaits and cords, knots, “tassels”, loose strands, waves. Artificial materials were added to the decor – ribbons, cords, jewellery, for example, brooch – frontlets. Complex hairstyles were the combination of plaits, curls, pearl necklaces, jewellery, veils, combined into creative, fancy compositions. Hairstyles were made in several stages: preparation of hair (washing), formation of the parting distribution zone, cutting, drying, fluffing, curling, backcombing, fixing. The creation of the hairstyle took several hours.

Thus, the hairstyle during the Renaissance is an expression of social status. The hairstyles that Botticelli reproduced on the canvases corresponded to the aesthetic tastes of representatives of the Italian nobility of large cultural centres: Milan, Venice, Genoa (Tkachenko, 1999; Asser, 1966; Sherrow, 2019; Hsieh, 2003). Thoroughly arranged Simonetta’s hair, velvet and silk dresses, jewellery, accessories demonstrate that she belongs to the wealthy family living in palaces surrounding by riches.

Simonetta’s art image was also introduced into the works on the theme of antiquity that embodies the world of Greek mythology. These are the pictures “Primavera” (1482, Primavera) and “The Birth of Venus” (1485, Nascita di Venere), which are in the Uffizi Gallery in Florence. The first work is based on Roman literature and poetry of the Renaissance: episodes of “The Fasti” by Ovid, the odes of Horace, lines of “The Aeneid” by Virgil, the poem “On the Nature of Things” by Lucretius, as well as literary pieces written by Leon Battista Alberti and Angelo Poliziano. The main feature of the compositional decision of “Primavera” is that the art image of golden-haired Simonetta is repeated several times: six heroines have her features. It is Spring itself and also the goddess

of flowers Flora (Chloris), who drops roses, and goddess of love, patroness of gardens Venus, who is surrounded by aureole from myrtle leaves. There are also three Graces (Charites) dancing hand in hand – Aglaea (Shining), Euphrosyne (Good Cheer) and Thalia (Blooming).

The variety of character types of his favourite model Botticelli achieves with the help of hairstyle, which he enthusiastically invents to describe her. Thus, the Venus hairstyle is light rings of golden hair that protrude from beneath the cover. Flora's hairstyle is a freely fallen "cascade" cut hair, wide strands of which at different levels frame the face with locks. On Flora's head there is a wreath of blue, white and yellow wildflowers laid out as diadem. Floral fastenings on temples support capricious curls. Flora, who is pursued by Zephyr, has simple and casual hairstyle as the hair, combed out backwards, is weaved by strings of pearls on the neck.

The hairstyles of three Graces, which appear as heathen tsarevnas, look more complicated. The hair colour of three beauties tends to one golden tone but has light and dark shades. Aglaea who stands near Hesiod-Mercury has the hairstyle made up of bulky strands placed over the forehead and back of the head, and then curls intertwined crosswise with the "cord" made of hair. The separate part of hair in looped form gives accent to the beautiful shape of the ear. A large pearl fastened to the back of the head completes the symmetry of the hairstyle and from the point of view of composition goes well with a round brooch in the form of a flower with pointed petals and large pearls on the transparent garment of goddess.

Another Grace – Euphrosyne has the hairstyle made of small curls, which on both sides symmetrically decorate the head, covering the ears. Behind them – the bulk of the hair intertwined with thin cordlike strands. In some places the hair is tightened with knots, the distance between them is formed with volume and shape. Decorative plait between the temples imitates a hoop. Back of the hairstyle is in the form of "lapping" of large curls which add to the hairstyle volume and capriciousness. The rest of the hair that falls on the back as a "tail" is divided by the knots due to which the "tail" is separated into several parts. The lower part is voluminous and spherical, ending with a lush S-shaped curl.

The hair of the last Grace Thalia has light golden shade. Her hairstyle is formed by the principle of symmetric composition from the small wave curls lowered on both sides of the face. They a little bit cover cheeks creating a beautiful light volume. The longest part of the hair formed into the fluffy mass is like a stream that "flows down" to the shoulders. The decoration of the hairstyle is a pearl diadem, round curls of which are tucked into the strands of the temporal part, goes to the back of the head as if a crown-diadem. This diadem stylistically corresponds to the pearl necklace that decorates the girl's neck. The symbolism of pearls, which has a shade of eroticism, is a hidden hint of the element of love embodied by the youth. Italian women believed that jewellery with pearls helps to preserve beauty. At the same time, pearls were attributed the symbolism of tears and sadness and it is possible that in the painting they symbolize the early death of Simonetta. It is known, for example, that at the end of the 16th century the symbolism of pearls was associated with the image of Virgin as a sign

of sorrow, cleanliness and purity. Simonetta's pearl jewellery is the tribute of time. In the 16th century pearls came into Western European fashion. They were represented as luxury item in paintings of Italy, France, the Netherlands, Germany, and Spain. From the end of the Middle Ages, pearls competed with precious stones and at the end of the Renaissance became the manifestation of the aesthetics of Mannerism with its attraction to asymmetry and capriciousness. At that time about 120 shades of white, pink, golden, black, blue, bronze colours of pearls were known (Crowe, 2008).

Pearls were also associated with the image of Aphrodite-Venus, who according to the legend came out from the sea foam. In the art image of the goddess of beauty Simonetta Vespucci appears in the monumental mythological painting "The Birth of Venus" (tempera, canvas, 172,5 × 278,5). Simonetta who claimed that she had been born in Portovenere,¹ probably was associated with Greek goddess.

The content of the story, popular at the Medici court where the representatives of Florentine intellectual elite gathered, revealed a poem by the poet Angelo Poliziano (1454-1494), who described the birth of Venus from the sea deep by the coast of Cyprus. It is noteworthy, however, that the meaning of the poem was the theme of Heavenly Venus – humane, merciful, whose love and beauty were the pledge of mortals in heaven. This doctrine of beauty was proclaimed by philosophy Marsilio Ficino (1433–1499) who sought a combination of classical philosophy and Christianity. Therefore, his Venus is the embodiment of the features of the Virgin Mary. For Botticelli, Simonetta-Venus even marked with the features of Christianity, refers rather to the image of Eve, in the way we will see her later in Cranach and Durer's canvases. In Botticelli's paintings she is nude like an ancient sculpture. Hairstyle is her only garment. The fluffy long golden hair of Venus is blown by the warm wind of Zephyr; it is divided into large strands and curls interlaced with one another, each ending by a tight spiral. Most of the hair that falls on Venus's back is decorated with a blue ribbon on the neck. Several small curls around her face give tenderness and to some extent neutralize the involuntary association of the hairstyle of Venus-Simonetta with snakes swirling around like that of Medusa Gorgon (Dmitrieva, 1968, p. 277).

In the mythological paintings of Botticelli Simonetta Vespucci becomes an ancient goddess. Her art image embodies the divine beginning in the earthly human form. The main element of the image is a hairstyle – fluffy, royal and at the same time free, relaxed, "heathen". The adjustment of the features of Simonetta Vespucci's appearance to the ancient standard of beauty on the basis of generalization and typification of the art image responds to the idea of the divine image what emerges from the real and natural world on the principle of selectivity and idealization.

Conclusions

The portraits of Simonetta Vespucci created by Sandro Botticelli illustrate the variety of solutions of different artistic issues, the keynote of which is the

¹According to another version she was born in Genoa.

harmonization of two-dimensional formula image – art image. For its realisation, the great master turns to specific image-compositional constructions and approaches in characteristics of a model by focusing on accessories and hairstyle. Hairstyle is a product of hairdressing, the result of consistent and methodical, technical and technological actions of hair styling according to a certain idea, system, plan, is one of the greatest heritage of human culture, which finds a peculiar conformation in the creative work of Botticelli. During centuries the process of hairstyle creation has transformed an ordinary person into personality, a person-representative of a certain social status, the carrier of a specific outlook and image. In the works of Sandro Botticelli it is an instrument of personification of courtly, secular culture and court etiquette. In this sense, the way Botticelli depicts Simonetta Vespucci corresponds to the definition of a representative of the upper class of society, court lady and “beautiful lady”.

Another “layer” of Simonetta Vespucci’s depiction is the features that generalize her art image, elevate it to the level of eminence beyond life being. In antique plots Botticelli elevates Simonetta’s art image to the level of God-man transforming a real woman into a deity, a standard, a model of “divine beauty”.

The reflection of Simonetta Vespucci in the mirror of Renaissance art, the combination in one person of the image of court lady and timeless art image of a God-man – is the historical example of the deep meaning of this phenomenon that has its continuation in our time.

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СИМОНЕТТА ВЕСПУЧЧІ У ДЗЕРКАЛІ РЕНЕСАНСНОГО ЖИВОПИСУ: ОБРАЗ ЧИ ІМІДЖ?

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У статті розглянуто портретні зображення флорентійської придворної дами XV ст. Симонетти Веспуччі. На основі дослідження способів зображення та специфічних художніх підходів до характеристики моделі проаналізовано змістовно-сенсові аспекти робіт одного з видатних митців Відродження Сандро Боттічеллі.

Для вивчення живописних творів митця – портретних та сюжетних – застосовано культурологічно-мистецтвознавчий аналіз, зокрема комплексний розгляд матеріальних (зачіска та аксесуари) і нематеріальних (ідейно-образних) рівнів презентації Симонетти Веспуччі як історичної особи та міфологічного персонажа. Метою статті є виявлення у її зображеннях ознак іміджу та художнього образу, що надає портретним відтворенням різного сенсорного наповнення. Наукова новизна роботи полягає в інтерпретації зачіски, одягу, прикрас – як засобів створення в одному випадку типізованого художнього образу, міфічного персонажа, в іншому – іміджу знатної придворної дами, жінки вищих прошарків суспільства. Дослідження дозволяє узагальнити історичний досвід щодо модерного образотворення та іміджетворення, зрозуміти механізми впровадження даного історичного досвіду в практику сучасного дизайну.

Висновки. Завдяки системно продуманій візуалізації зображень Симонетти Веспуччі її портрети доби Відродження втілюють різні сенсорні характеристики. Підкреслені митцем деталі зачіски, одягу, аксесуарів на портретах 1475 р. та

1475–1480 pp. створюють уявлення про неї як реальну особу, знатну флорентійку, придворну даму, імідж якої відповідає ідеї представництва вищих прошарків італійського суспільства XV ст. Символізм та умовність аксесуарів та зачіски, а також приведення зображення Симонетти Веспуччі до формули людинобожжя в душі античних традицій у картинах «Весна», «Народження Венери», «Венера і Марс» відповідають ідеї типізації, художнього образу, образу-ідеалу в душі міфотворчості доби Відродження.

Ключові слова: ренесансний живопис; образ; імідж; зачіска; аксесуари; Симонетта Веспуччі; Сандро Боттічеллі.

СИМОНЕТТА ВЕСПУЧЧИ В ЗЕРКАЛЕ РЕНЕССАНСНОЙ ЖИВОПИСИ: ОБРАЗ ИЛИ ИМИДЖ?

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В статье рассмотрены портретные изображения флорентийской придворной дамы XV в. Симонетты Веспуччи. На основе исследования способов изображения и специфических художественных подходов к характеристике модели проанализированы содержательно-смысловые аспекты работ одного из выдающихся художников Возрождения Сандро Боттичелли.

Для изучения живописных произведений художника – портретных и сюжетных – использован культурологически-искусствоведческий анализ, в частности, комплексное рассмотрение материальных (прическа и аксесуары) и нематериальных (идейно-образные) уровней презентации Симонетты Веспуччи как исторической особы и мифологического персонажа. Цель статьи – выявить в ее изображениях признаки имиджа и художественного образа, которые придают портретным изображениям разное смысловое наполнение. Научная новизна работы состоит в интерпретации прически, одежды, украшений – как средств создания, в одном случае, типизированного художественного образа, мифического персонажа, в другом – имиджа знатной придворной дамы, женщины из высших слоев общества. Исследование позволяет обобщить исторический опыт относительно современного создания образа и имиджа, понять механизмы внедрения данного исторического опыта в практику современного дизайна. Выводы. Благодаря системно продуманной визуализации изображений Симонетты Веспуччи ее портреты эпохи Возрождения воплощают разные смысловые характеристики. Подчеркнутые художником детали прически, одежды, аксесуаров на портретах 1475 г. и 1475–1480 гг. создают представление о ней как о реальной особе, знатной флорентийке, придворной даме, имидж которой отвечает идее представительства высших слоев итальянского общества XV в. Символизм и условность аксесуаров и прически, а также приведение изображений Симонетты Веспуччи к формуле человекобожия в духе античных

традиций в картинах «Весна», «Рождение Венеры», «Венера и Марс» отвечают идее типизации, художественного образа, образа-идеала в духе мифотворчества эпохи Возрождения.

Ключевые слова: ренессансная живопись; образ; имидж, прическа; аксессуары; Симонетта Веспуччи; Сандро Боттичелли.

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**VISUAL PLASTIC EXPRESSIVENESS IN THE CONTEXT
OF THE UKRAINIAN THEATRE ART DEVELOPMENT
(the 1990s – early 2000s)**

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The purpose of the article is to identify the characteristic features of the use of visual plastic expressiveness by the Ukrainian stage directors in the 1990s and the early 2000s based on art review of theatrical productions of avant-garde, drama theatres and studio theatres. Research methodology. The typological method is applied to identify influence factors of the actualization of visual plastic expressiveness; due to the semiotic method the means of plastic expressiveness are considered according to the theory of signs and sign systems as artistic and aesthetic symbols that carry generalized sense information; art review method was used to identify the main features of using plastic expressive means by the Ukrainian theatre directors. Research Novelty. For the first time in domestic art studies, the problems of visual plastic expressiveness in the works of the Ukrainian directors of avant-garde, drama theatres and studio theatres in the 1990s and the early 2000s were studied; art review of theatrical stage production of V. Bilchenko, V. Troitskyi and A. Zholdak identified the individual features of the use of plastic expressive means by the Ukrainian theatre directors with the aim of revealing sense and meaning content of stage works. Conclusions. The study showed that in the Ukrainian theatre art of the late 20th – early 21st centuries directorial search in the field of visual plastic expressiveness was manifested primarily in the context of the active integration of various plastic elements as an addition to the verbal structure of the stage production and/or its replacement at certain moments of the stage action, in accordance with the author's vision, in order to enhance the sense and meaning loading of the work. The correlation of expression and image in the modern Ukrainian theatre art generates innovative approaches to the understanding and mastering of plastic art.

Keywords: Ukrainian theatre art; plastic art; visual plastic expressiveness; plastic directing; performativity; stage productions.

Introduction

The 1990s – early 2000s in the history of the Ukrainian theatre art is a period of global synthesis due to the extraordinary intensification of the convergence processes of various audio and visual arts elements.

In the 1990s domestic theatre directors integrated a variety of genre models and means of plastic expression into their artistic construction created by the laws of dramatic art.

The research of peculiarities of the Ukrainian theatre art development of the specified period in the context of the directorial search in the field of visual plastic expressiveness, in our opinion, is highly relevant and necessary, since it gives understanding and comprehension of the modern trends of plastic directing developments in the domestic stage space at the end of the 20th – early 21st centuries, and also makes possible to track the emergence of innovative elements and analyse the impact of certain types of visual arts on the theatre arts.

The research novelty lies in the fact, that for the first time in the domestic art studies the problems of visual plastic expressiveness in the works of Ukrainian directors of avant-garde, drama theatres and studio theatres in the 1990s and the early 2000s were studied; peculiarities of convergence of audio and visual arts elements in the context of domestic theatre space of the specified period are considered; art review of theatrical stage productions of V. Bilchenko, V. Troitskyi and A. Zholdak identified the individual features of the use of plastic expressive means by the Ukrainian theatre directors with the aim of revealing the sense and meaning content of stage works.

The research analysis demonstrates the presence in the domestic scientific dimension of many works devoted to the development of the Ukrainian theatre art in the 1990s-2000s. In particular, these are the works of S. Vasyliiev (2018) “Escape for freedom: on some aspects of being Ukrainian alternative theatre in the 1980s-2000s” in which the researcher examines the efforts of young Ukrainian directors to construct “their own opportunistic artistic strategies” in the context of public or alternative theatre, and of M. Hrynyshyna “Urban and world: drama by A. Chekhov at the Ukrainian field in the inter contextual ties with the world theatre space” devoted to the experience of the Ukrainian theatre directors in performing stage interpretations of A. Chekhov’s dramaturgy. Analysing the state of the theatre in Ukraine, the group of authors make an attempt to identify the main indicators of success and leaders, trends and vectors of the theatre development (Vasyliiev et al., 2018).

However, individual directorial searches in the field of visual plastic expressiveness of the Ukrainian theatre director V. Bilchenko, V. Troitskyi and A. Zholdak in the context of leading trends of stage space of the late 20th – early 21st centuries and in the perspective of the national theatrical art development have not yet been the subject of special scientific research.

Purpose of the article

The purpose of this article is to identify the characteristic features of the use of visual plastic expressiveness by the Ukrainian stage directors in the 1990s and the early 2000s based on art review of theatrical productions of avant-garde, drama theatres and studio theatres.

The purpose of the article requires the following issues to be solved: to identify influence factors of the actualization of visual plastic expressiveness in the domestic theatrical dimension of the late 20th – early 21st centuries:

- to consider the means of plastic expressiveness in accordance with the theory of signs and sign systems as artistic and aesthetic symbols that have generalized sense information;
- to identify the characteristic features of the use of visual plastic expressiveness by Ukrainian stage directors;
- to reveal the directorial methodology of V. Bilchenko, V. Troitskyi and A. Zholdak in the context of genre features of dramas, performances and theatrical projects.

The article provides an interdisciplinary approach to comprehensively review the above-indicated issues. The typological method, the semiotic method, art review method, the genre and typological method have been applied.

Main research material

Due to the desire to abandon the traditional models of theatrical directing in the global stage space in the late 20th – early 21st centuries a paradigm was formed and it corresponded to a single artistic model – the removal of any restrictions on creative expression, starting from the idea to the ways of its implementation. As a result of open borders in the early 1990s the active integration of foreign creative experience into Ukrainian culture and art contributed to the formation and development of art forms innovative for the domestic social and cultural space – performances, art events, video art, happenings, etc., whose specific features (for example, the peculiarities of artistic language, new vistas for drama and prose, non-standard organization of spatial action, the use of interactive techniques, etc.) greatly expanded the possibilities of plastic performance, contributed to the invention of new directing techniques and methods. According to researchers, the peculiarities of the postmodern and new media eras conditioned the interconnection and mutual influence of various types of art and as a result “visual and plastic art turns to the principles of performativity with increasing frequency” (Trykolenko, 2016, p. 62).

The means of plastic expressiveness belong to non-verbal (visual) linguistic units of expressiveness of the genres of theatrical productions and are positioned as artistic and aesthetic symbols which, while replacing verbal units, carry certain generalized sense information about the symbols encoded in them. When naturally combined with verbal (audio) means of expression, the elements of plastic culture significantly emphasize and enforce the sense and meaning content of the statement, draw attention to those sense acts of

artistic communication that convey the feelings of the author and the performer.

Researchers emphasize the importance of a harmonious balance between plastic expressiveness and other means of expressiveness of the actor, whose organicity is determined according to the conditions of the stage space. For example, G. Morozova (1999) states that in drama theatre body expressiveness is an integral part of the complex of acting skills: the term “plastic expressiveness of the dramatic actor” is used to evaluate the actor’s plastic in the role and therefore, is identical to the term “body expressiveness” (p. 185). Unlike choreographic or pantomimic production, where the concept of plastic expressiveness corresponds to the canons formed in these types of art, in the theatrical art it involves the presence of bright genre and style characteristics of the character’s external behaviour and the correspondence of the forms of action to its sense and meaning loading.

The specificity of the use of visual plastic expressiveness depends on the director’s ability and need to realise the stage action or its elements in a figurative, artistically meaningful plastic form, replace and/or strengthen the audio means of expression (as carriers of meaning) with visual ones, make them dominant and defining in the style of theatrical production.

The activity of domestic directors of newly created alternative theatres and studio theatres in the 1990s was characterised by intense actualization of creative searchers in the field of visual plastic expressiveness.

The stylistic unity, multidimensionality and metaphor nature of the plastic elements contribute to the revealing of character’s personality and the essence of the events of theatrical productions of one of the leading Kyiv directors of the first half of the 1990s V. Bilchenko “Archeology” (1989) and “And said B” (1991) based on the plays of O. Shypenko “The crow”, “La Funf in der Luft” performed on the stage of the Kyiv Youth Theatre.

At the beginning of 1993, the director trying to find the new form of the theatre as “the embodiment of materialized stylistics and philosophy” (Briukhovetska, 1998, p. 52) together with a group of professional actors from the Youth Theatre, creates the author’s Experimental Theatre Studio in the premises provided by Kyiv-Mohyla Academy. A unique group of actors led by director-experimenter whose creative search was characterised by the desire to realise the dream of Les Kurbas about a philosopher-acrobat, “intellectual harlequin”, later, in addition to work on dramatic production (“Eastern March” on the material of the “Ukrainian diaries” of Danish actress K. Kolstrup and improvisational etudes of troupe of actors, 1995; “The Falcon” by D. Bortnianskyi, 1996) and patronage of student’s theatrical creativity, he was involved into the production of street plays (“Description of the Monster No 1”, 1993; “Wild Theatre” (together with A. Petrov), 1994), which were distinguished by the topicality of the themes and spectacularity thanks to the various means of plastic expressiveness and extreme features.

According to his own vision of the development of the alternative theatre in Ukraine, V. Bilchenko staged the performance “Shot in Autumn Garden” based on the play “The Cherry Orchard” by A. Chekhov, which is regarded by

the Ukrainian theatrical experts as the best performance of the metropolitan theatre space of the 90s of the 20th century. (Vasyliiev et al., 2018, p. 9). In the performance the director used a variety of plastic discursive models skillfully integrating them into the general action. M. Hrynshyna (2008) emphasizes that “emblematic review of techniques from depositories of the word, theatre, cinema, painting – a characteristic feature of the style of the performance – by the powerful collective effort from the too familiar Chekhov’s reality extracted new intonations, other trajectories of its space, renewed sensory perception of the action and showed its immediacy” (p. 355).

Organic plastic solution of the staging, which emphasized the director’s focus on the context of the plot, the monologue nature of the characters’ existence, “the depth of the form (...) of self-realisation and “existential” meaning” (Bilchenko, 1993, p. 15) was intensified by the synthesis with S. Mykosovskyi’s set design which is cinematic by structure, L. Podervianskyi’ costumes, and vocal, words (actors: K. Kolstrup – Ranevska, T. Shuran – Varia, V. Aleksienko – Lopakhin, S. Matviiko – Trofimov, S. Fesenko – Yasha, V. Avdieienko – Duniasha, Ya. Chornenkyi – Haiev) and other systematic elements of the theatrical space, created a state of syncretism of languages of the play, and according to M. Hrynshyna (2008), significantly expanded the boundaries of the “theatrical Chekhov”, delegating it to other art spaces (p. 353-354).

In 1994, as a contrast to the National Theatre, V. Troitskyi founded a Centre of Contemporary art “Dakh” - theatrical space in Kyiv, in the structure of which, apart from the theatre studio (director of the psychological Ukrainian theatre, realist-master V. Ohloblin, V. Bilchenko, playwright Klim), an acting and directing school was opened later, music side-projects were created (“ethnic chaos” band DakhaBrakha, freak-cabaret “Dakh Daughters”), educational lectures, workshops (B. Yukhanov, I. Lysov), art meetings and etc., are actively held. According to the domestic researchers, the creative style of the theatre’s art director V. Troitskyi is inspired by modern practices and archaic rituals (Vasyliiev, 2018, p. 18), presenting artistic projects and performances characterized by multilayered form and content, the skill to speak about complex philosophical issues by means of plastic expressiveness, enhanced by musical accompaniment, naturally combining it with emotional and lyrical texts.

For example, the director has successfully created an atmosphere of national ritual in the trilogy “In search of the Lost Time...Life” (performances “Life”, “Faith”, “Earth”, Centre of Contemporary art “Dakh”, “Pectoral” 2002) thanks to the cooperation with folk group “Bozhychi”. Despite the dominance of audio means of expression in the production, the national culture and special type of thinking are hidden behind the corporal signs used by V. Troitskyi and it ensures the existence and realisation of certain ways of plastic expression of sense.

In philosophical and aesthetic thought plastic in combination with rhythmic basis is associated with magical rituals, ancient mysteries and cults where they had special symbolic nature and are equated to the manifestation of the divine origin of a man.

In V. Troitskyi’s stage direction, which is characterised by the dominance of the means of visual plastic expressiveness as complex of artistic and aesthetic

symbols full of deep metaphoric meaning, the specific feature is the combination of sound and movement in a unique sound rhythmic coding.

For example, the project “Mystical Ukraine” (staging of “Prologue to Macbeth”, “Richard III” and “King Lear”) is of interest in the context of the combination of the director’s visual means of expression with the musical accompaniment, a kind of musical-plastic act in which national mythology is synthesized with European theatrical tendencies – national ritual is combined with classics of world drama. In order to create a unique mythical atmosphere, the above mentioned “ethnic chaos” band DakhaBrakha (the stylization of the Ukrainian folk melos is used in staging – a combination of traditional national songs with urban rhythms of the beginning of the 21st century, British texts and Buddhist gong positioned as a structural element of the theatrical mystical action) was founded by V. Troitskyi. The director’s staging of the most famous works of Shakespeare done in the form of a theatre-ritual surprises us by the lack of plot, verbal means of expression and narrative - V. Troitskyi completely abandoned the way of descriptive presentation of the plot by demonstrating the meaningful events of the works, and created a unique atmospheric sketch in the visual and audio environment, the sense and meaning content of which the viewer must first of all feel, not understand. According to the director’s vision, actors creating a mystical atmosphere perform their own plastic drawing and are perceived rather as symbolic figures with motionless faces-masks (Myhashko, 2016).

The use of the plastic means of expression by the director’s as principal one in the stage production in the artistic space of the Ukrainian theatre at the end of the 20th – early 21st centuries is positioned as a powerful means of influence on the consciousness of the viewer. In this context, V. Troitskyi’s appeal to visual plastic means of expression is positioned as an attempt to introduce to the viewer the ancient sources of mankind, since the body preserves the information that has disappeared from the consciousness long time ago.

The peculiarity of the convergence of various audio and visual arts elements in the conditions of theatrical space distinguishes A. Zholdak’s performances, in which the director tends to emphasize the typical features of postmodernism focusing the viewer’s attention to the actor’s body.

For example, in the performances of “Carmen” based on the P. Merimee’s short story (single-show project, premiered on the 25th of June, 1997, Lesia Ukrainka National Academic Theatre of Russian Drama in Kyiv) and “Marriage” based on the M. Hohol’s play (Cherkasy Regional Theatre of Music and Drama, 2001) A. Zholdak having moved away from the elements of the verbal level, made postmodern visual plastic expressiveness the dominant.

In the production “Goldoni. Venice” (T. Shevchenko Academic Ukrainian Drama Theatre “Berezil” in Kharkiv, 2004) A. Zholdak moves away from the verbal component and author’s literary primary source as much as possible, presenting the performance based not on C. Goldoni’s “The Servant of Two Masters”, but, according to domestic art experts, “on the potentially meaningful and formative plot “Venice – masks”, dynamizing to a great extent the visual

aspects of the stage action and “deploying plastic exercises both on stage and all levels of the auditorium” (Miziak, 2012, p. 186).

Ukrainian theatre art of the 1990s – early 2000s is characterised by conditional and realistic tendencies of using plastic means of expression which coexist and come into collision depending on the individual director’s vision. Actor’s gestures, facial expression, body movements and plastic are modified – from extremely metaphoric features to the ones that are close to natural communication.

Creative experiments of the Ukrainian theatre directors V. Bilchenko, V. Troitskyi and A. Zholdak contributed to the improvement of non-verbal technique in general and plastic expressiveness in particular, destruction of irrelevant templates and clichés, development of innovative techniques and methods of plastic solution according to the needs of the Ukrainian theatre art.

Conclusions

The study showed that in the Ukrainian theatre art of the late 20th – early 21st centuries directorial search in the field of visual plastic expressiveness was manifested primarily in the context of the active integration of various plastic elements as an addition to the verbal structure of the stage production and/or its replacement at certain moments of the stage action, in accordance with the author’s vision, in order to enhance the sense and meaning loading of the work. The correlation of expression and image in the modern Ukrainian theatre art generates innovative approaches to the understanding and mastering of plastic art.

As a result of art analysis of theatrical productions of V. Bilchenko, V. Troitskyi and A. Zholdak, it has been found that in the directors’ work the plastic should be positioned as the dominant element that facilitates the synthesis of all systemic elements of theatrical space.

Further research prospects are a complex review of plastic stage directing in the Ukrainian theatre art of the late 20th – early 21st centuries.

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ВІЗУАЛЬНА ПЛАСТИЧНА ВИРАЗНІСТЬ У КОНТЕКСТІ РОЗВИТКУ УКРАЇНСЬКОГО ТЕАТРАЛЬНОГО МИСТЕЦТВА (1990-ті – ПОЧАТОК 2000-х рр.)

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Мета статті – виявити специфіку використання візуальної пластичної виразності українськими режисерами в 1990-ті – на початку 2000-х рр. на основі мистецтвознавчого аналізу театральних постановок авангардних, драматичних театрів та театрів-студій. Методологія дослідження. Застосовано типологічний метод, що посприяв виявленню факторів впливу на актуалізацію візуальної пластичної виразності; семіотичний метод, завдяки якому засоби пластичної виразності розглянуто відповідно до теорії знаку та знакових систем як художньо-естетичні символи, що несуть узагальнену сенсову інформацію; метод мистецтвознавчого аналізу – для виявлення специфіки використання засобів пластичної виразності українськими режисерами та ін. Наукова новизна. Вперше у вітчизняному мистецтвознавстві досліджено проблематику візуальної пластичної виразності у творчості українських режисерів авангардних, драматичних театрів та театрів-студій у 1990-ті – на початку 2000-х рр.; на основі мистецтвознавчого аналізу театральних постановок В. Більченка, В. Троїцького та А. Жолдака виявлено специфіку та індивідуальні особливості використання засобів пластичної виразності українськими режисерами з метою розкриття сенсово-змістового наповнення сценічних творів. Висновки. Доведено, що в українському театральному мистецтві кінця ХХ – початку ХХІ ст. режисерські пошуки у сфері

візуальної пластичної виразності проявилися передусім у контексті активного інтегрування різноманітних пластичних елементів як доповнення вербальної структури постановки та/або її заміни у певні моменти сценічної дії, відповідно до авторського бачення постановника, з метою посилення сенсово-змістового навантаження твору. Співвідношення вираження та зображення в сучасному українському театральному мистецтві породжує інноваційні підходи до осмислення та освоєння пластичного мистецтва.

Ключові слова: українське театральне мистецтво; пластичне мистецтво; візуальна пластична виразність; пластична режисура; перформативність.

ВИЗУАЛЬНАЯ ПЛАСТИЧЕСКАЯ ВЫРАЗИТЕЛЬНОСТЬ В КОНТЕКСТЕ РАЗВИТИЯ УКРАИНСКОГО ТЕАТРАЛЬНОГО ИСКУССТВА (1990-е – НАЧАЛО 2000-х гг.)

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Цель статьи – выявить специфику использования визуальной пластической выразительности украинскими режиссерами в 1990-е – начале 2000-х гг. на основе искусствоведческого анализа театральных постановок авангардных, драматических театров и театров-студий. Методология исследования. Применен типологический метод, который помог выявлению факторов влияния на актуализацию визуальной пластической выразительности; семиотический метод, благодаря которому средства пластической выразительности рассмотрены согласно теории знака и знаковых систем как художественно-эстетические символы, несущие обобщенную смысловую информацию; метод искусствоведческого анализа – для выявления специфики использования средств пластической выразительности украинскими режиссерами и др. Научная новизна. Впервые в отечественном искусствоведении исследована проблематика визуальной пластической выразительности в творчестве украинских режиссеров авангардных, драматических театров и театров-студий в 1990-е – начале 2000-х гг.; рассмотрены особенности процессов конвергенции элементов визуальных и аудиальных видов искусств в условиях отечественного театрального пространства определенного периода; на основе искусствоведческого анализа театральных постановок В. Бильченко, В. Троицкого и А. Жолдака выявлена специфика и индивидуальные особенности использования средств пластической выразительности украинскими режиссерами с целью раскрытия смысло-содержательного наполнения сценических произведений. Выводы. Доказано, что в украинском театральном искусстве конца XX – начала XXI в. режиссерские поиски в сфере визуальной пластической выразительности проявились прежде всего в контексте активного интегрирования различных пластических элементов как дополнений вербальной структуры постановки и/или ее замены в определенные

моменты сценического действия, в соответствии с авторским видением постановщика, с целью усиления смыслово-содержательной нагрузки произведения. Соотношение выражения и изображения в современном украинском театральном искусстве порождает инновационные подходы к осмыслению и освоению пластического искусства.

Ключевые слова: украинское театральное искусство; пластическое искусство; визуальная пластическая выразительность; пластическая режиссура; перформативность.

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BALLET CRITICISM ON THE PAGES OF THE NEW ART MAGAZINE (KHARKIV, 1925-1928)

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The purpose of the article is to analyse and typologize the ballet criticism of the magazine *New art* (Kharkiv, 1925–1928). To achieve this goal, a number of principles and methods were used: the historical approach and analytical method make possible to analyse scientific and critical articles in the chronological order, the comparative method – to compare articles separating common and distinct ideas and concepts; the typological method – to classify critical publications on ballet topics. The scientific novelty of the article is that the content of the magazine *New Art* (Kharkiv, 1925–1928) was analysed through the prism of ballet criticism for the first time. Conclusions. In the conditions of the gradual departure from the ideas of the proletarian culture of the early 1920s in the USSR, with a complete rejection of the academic traditions of classical ballet, in the middle of 1920s there was a turn to a certain independence of the Ukrainian culture, Ukrainian-language magazines appeared, including the theatrical weekly *New art*, the content of which included the ballet criticism. The magazine reflects some aspects of the emergence of theatre studies (within which ballet studies developed) in Ukraine, which went parallel with the formation of ballet criticism. Rather conditionally, the content of publications of the *New art* related to ballet criticism can be divided into groups: theatrical theoretical and methodological (Ya. Mamontov and others); on the theoretical aspects of theatre, in particular, ballet criticism (I. Turkeltaub, K. Rafalskyi, M. Khrystovyi); ballet reviews, interviews, reviews, reports, chronicles (Yu. Zhihela, P. Kozytskyi, F. Malkov, H. Neivi). The *New art* conceptualized requirements for theatrical, including ballet, criticism: social (orientation to the ruling class of the proletariat), ideological and axiological (the transition from the propaganda of revolutionary and abstract, agitational to ideological and artistic values), anthropological (the formation of a physically and mentally new person). The two groups can be distinguished among the ballet reviews: the first – non-ideological publications, mainly applying an aesthetic and artistic approach to reviewing; the second group consists of those who condemn experimentation (constructive, body-plastic, etc.), focusing on the formation of mono-ideological approaches.

Keywords: ballet criticism; the *New Art* magazine; ballet; choreography; dance.

Introduction

Among the specialized art publications of the 1920s in Ukraine an important place is occupied by the weekly magazine *New art*, which was published in Kharkiv in 1925–1928 and covered the issues of music, visual, and film art, as well as the key questions of the theatre development, in particular ballet theatre. Ballet criticism in the *New art* has become a significant component of the ballet discourse that was in the process of its creation in Ukraine. The study of critical articles is important in terms of recreating a holistic panorama of ballet art and its reflections.

T. Koval (1998) and O. Orlyk (2009) pay attention to the *New art* as a notable periodical chronicle of the 1920s in the context of a study of the Ukrainian magazines. The article by Yu. Poliakova (2011) is devoted to the analysis of the content of the *New art*, and on the basis of magazine's publications, the author also reviewed the theatrical discussion between Ya. Mamontov and L. Kurbas (Poliakova, 2019). O. Halonska (2011) relies on publications in the *New Art* to recreate the ways of the Ukrainian musical comedy's formation. I. Lobanova (2011) uses magazine's publications to demonstrate the way how the creative work of the stenographers-constructivists of the State Ukrainian Opera theatre was rated in Kharkiv press. V. Sobiianskyi's (2010; 2011) approach was the closest to the issue of critical discourse of the ballet theatre in the *New art*, but did not focus on it, having considered the theatre and critical publications of the weekly magazine. The materials of the magazine are used in the process of reviewing the repertoire of the ballet theatre of the Soviet Ukraine in the second half of the 20th century (Pidlypska, 2020) and the activities of K. Holeizovskyi in Ukraine (Pidlypska, 2019). A comprehensive study on the critical discourse of ballet theatre on the pages of the *New art* has not yet been carried out.

Purpose of the article

The purpose of the article is to analyse and typologize the ballet criticism of the magazine *New art* (Kharkiv, 1925–1928).

To achieve this goal, a number of principles and methods were used: the historical approach and analytical method make possible to analyse scientific and critical articles in the chronological order, the comparative method – to compare articles to identify common and distinct ideas and concepts; the typological method – to classify critical publications on ballet topics.

Main research material

According to the typology of theatrical and artistic periodicals of the 1920s in Ukraine, proposed by V. Sobiianskyi (2010), the magazine *New art* can be attributed to the “thick” magazines, which are characterized by “a high theoretical level of art evaluation, therefore, the internal structure of these magazines has already been established in the form of permanent sections” (p. 202). Yu. Poliakova (2011), introducing its own classification of the theatrical peri-

odicals, assigns magazines by subject: scientific, theatrical and practical, mass, and classifies the *New art* as the scientific one, which is, in our opinion, rather subjective. The author warns that “in its purest form, such publications have not been found” (p. 112), and the scientific magazines may contain advertising information (each issue of the *New art* printed theatre repertoire, information about performances, concerts, and so on).

The magazine is created in the context of the policy of ukrainization, the use of the Ukrainian language in the periodicals, changes in emphasis – shifting attention to the Ukrainian issues, which has a positive impact on the development of domestic theatre studies, including ballet criticism.

A number of publications in the *New art* are devoted to the theatre studies methodology, which directly affects the critical activity. Theatre art in the new socio-cultural realities, according to the famous theatre critic Ya. Mamontov in 1926, does not have its own well-established forms, generally recognized methods, scientific definition and classification of the theatrical trends. In his detailed presentation “Modern theatre in its main directions”, Mamontov analyses the work of the Russian theatre specialists P. Markov (presented the classification of theatre directions according to the system of artistic means, namely: psychological, aesthetic, revolutionary theatre) (Mamontov, 1926a) and A. Redko (presented the classification according to the philosophical basis of the theatrical trends: realistic, relative, “compromise forms”) (Mamontov, 1926b), accusing them of the lack of a sociological approach. In the final part of the article, the author insists on the different ways of development of the Russian and Ukrainian theatres, which is an important methodological basis of the domestic theatre studies (Mamontov, 1926c). Among the publications of Ya. Mamontov, an article, which reflects the theoretical and methodological search of the Ukrainian theatre studies in the late 1920s, in particular, the formation of the conceptual and categorical apparatus in the situation of the penetration of the realistic trends, became notable. The theatre critics proposed the term “constructive realism”, which could become an adequate definition for the search for the renewal of art in all types of theatre, including ballet, since constructivism, which is characterized by conventionality, generalization, is inherent in the art of choreography (Mamontov, 1927). But later, the central authorities made a choice in favour of socialist realism, which prevailed from the 1930s to the 1980s.

In the middle and the second half of the 1920s there were lively debates on the methodological foundations of theatre criticism including ballet, opera, operetta, etc. In one of the first issues of the *New art*, the famous theatre critic I. Turkeltaub (1925) called for the creation of the special institution (Institute of Art Studies), such as one in Moscow (“Russian Academy of Artistic Sciences”) and in Leningrad (“Institute of Art History”), in order to develop a scientific basis for the artistic activity, “to begin an organised study of art issues and phenomena of artistic life in Ukraine”.

K. Rafalskyi (1925) tried to formulate the main methodological principles of theatre critics, speaking about the social determinants in the evaluation activities of critics (the importance of the class approach, because works express

the ideology and are designed for a specific class, and in the USSR for the “winning class” – proletariat), as well as ideological and axiological concepts (transition from the propaganda of the revolutionary and abstract, agitational to the ideological and artistic values and the increase of actually artistic requirements to the works). Concern about the lack of methods, principles, directions of criticism is expressed in the article “Again and again about the same thing”, the attention is focused on the need to combat “bourgeois” manifestations (individualism, aestheticism) and to apply the criteria of idealism, class system (criticism must broadcast the “class ideology of the proletariat”), and social value (“Znovu y znovu pro te same”, 1926).

M. Khrystovyi positions theatre criticism as a socially necessary factor in the overall construction of the socialist culture, recognizes the low artistic level of the audience and insufficient ideologization of the repertoire, focuses on the anthropological moment (the proletariat is called “the new organizer of the social life”). The author expresses the opinion that the task of criticism is to identify the ideological and social value of the performances, condemns the fascination exclusively with aesthetics, and is concerned with educating the audience through “Marxist criticism” (Khrystovyi, 1926a).

Let's proceed to the consideration of the critical ballet publications. Reviews on ballet performances can be divided into two groups – none-ideological and with elements of translation of certain ideological attitudes.

The following articles belong to the first group: the article “Swan Lake” (“Lebedyne ozero”, 1925), which traditionally highlights the work of the choreographer, artist, soloists, conductor; “To the ballet “Le Corsaire” (B, 1926) in Kharkiv, where attention is drawn to the constructivist characteristics in the performances (“flying ballet”, “movement plane”); review on E. Lopukhova's performance (Zhihela, 1926b). In his review, which is also devoid of ideological features, on the ballet “Le Corsaire” staged by M. Moiseiev, I. Turkeltaub (1926) emphasises the modern approach to the realisation of the performance, the absence of a “conservative stencil”. A surprisingly approving review was published on “Swan lake” at the capital's State Opera, where only artistic merits and demerits of the performance were discussed (Nevermore, 1928b).

Mainly the musicological aspects of S. Prokofiev's ballet “The Tale of a Jester Who Cheated Seven Other Jesters” were highlighted in the review by F. Malkov, who considers ballet as a significant step towards modernization and departure from the main ballet performances of the past (Malkov, 1928). The critics were fascinated by the game of the architectural forms in the ballet “Joseph the Beautiful” (composer S. Vasylenko) by choreographer K. Holeizovskyi, realizing that his work is aimed not only at destroying traditions, but mainly at experimenting in the direction of finding a new choreographic language (Kozytskyi, 1928).

The second group of ballet reviews, where certain signs of the totalitarian ideology are conceptualized, includes a review on the ballets “Scheherazade” and “Spanish Capriccio”, staged by ballet master Boiko at the Theatre of Musical Comedy in 1926. Yu. Zhihela (1926c) named the perfor-

mance “amateur” that “is flavoured with unhealthy bias”, a conglomerate of “amateurism and inability”, asserts the right of “new audience” – a worker on “healthy performance”. There are aesthetic, social and anthropological (“new man”) accents.

H. Neivi (1927) is outraged by the conservatism of the ballet repertoire that in Ukraine for ten years has not departed from the reproduction of multi-act classical ballets, condemns the loyalty to old traditions and is dismissive of the ballet “Don Quixote”, which opened the Kharkiv Opera theatre season (1927). The success of the ballet on the modern theme of R. Gliere’s “The Red Poppy” choreographed by V. Tikhomirov and L. Lashchilin on the stage of the Bolshoi theatre in Moscow, despite the compromise solution (realisation of the modern theme by means of the classical dance) contributed to the fact that it became a kind of a reference point for the modern ballet repertoire.

And a few weeks later, M. Moiseiev on the pages of the *New art* told about the active work on “The Red Poppy”, where the emphasis is on the mass scenes, as the main means of communicating the “class and social” essence of the work (“Do postanovky baleta”, 1927). After the premiere the reviewers welcomed the choreographer’s findings, decoration of Petrytskyi, successful performance accomplishments, and the creative work of the conductor, but made a number of comments: the authors of the libretto and choreographer were accused of lacking the emphasis on the class aspect, because the main character remained pure ballet figure, the Chinese proletariat has not played a proper role throughout the play, only at the end; the Soviet sailors behaved too passively; in general, the plot was built on clichés of pre-revolutionary ballets using pure forms of classical dance (the scene of sleeping) (Nevermore, 1928a). Thus, the class and ideological requirements in the review prevailed over the artistic and aesthetic ones, which was a sign of the times.

The *New art* magazine also published reviews on touring performances, in fact, variety performances: for example, a paragraph by Yu. Zhihela (1926a) about the tours of famous artists L. Zhukov and M. Reizen in Kharkiv and Viktorina Kriger in Kyiv (Yu. Zh, 1926), etc.

We should also mention small reports and news items: for example, as an announcement a few lines about the future performance of the ballet “Corsair” by M. Moiseiev in Kharkiv (Khrystovyi, 1926c); an announcement of performances by E. Lopukhova (Khrystovyi, 1926b); a small note about the Russian artists of S. Diaghilev’s show (Zet, 1926), etc.

This article does not cover all aspects of the study of ballet criticism in the *New art* magazine (Kharkiv, 1925–1928), among the promising directions are identifying the affiliation of ballet critics to various aesthetic and philosophical schools, clarifying the place of ballet critics of the *New art* in the context of critical publications on ballet themes in the periodicals of the second half of the 1920s in Ukraine and the USSR, etc.

The significance of the article lies in the possibility of using its materials and results for further research of ballet criticism and choreographic art in general while teaching the theoretical choreographic disciplines in higher education institutions of relevant fields.

Conclusions

In the conditions of the gradual departure from the ideas of the proletarian culture of the early 1920s in the USSR, with a complete rejection of the academic traditions of classical ballet, in the middle of 1920s there was a turn to a certain independence of the Ukrainian culture, Ukrainian-language magazines appeared, including the theatrical weekly *New art*, the content of which included the ballet criticism. The magazine reflects some aspects of the emergence of theatre studies (within which ballet studies developed) in Ukraine, which went parallel with the formation of ballet criticism.

Rather conditionally, the content of publications of the *New art* related to ballet criticism can be divided into groups: theatrical theoretical and methodological (Ya. Mamontov and others); on the theoretical aspects of theatre, in particular, ballet criticism (I. Turkeltaub, K. Rafalskyi, M. Khrystovyi); ballet reviews, interviews, reports, chronicles (Yu. Zhihela, P. Kozytskyi, F. Malkov, H. Neivi).

In the *New art* conceptualized requirements for theatrical, including ballet, criticism: social (orientation to the ruling class of the proletariat), ideological and axiological (the transition from the propaganda of revolutionary and abstract, agitational to ideological and artistic values), anthropological (the formation of a physically and mentally new person).

The two groups can be distinguished among the ballet reviews: the first – non-ideological publications, mainly applying an aesthetic and artistic approach to reviewing; the second group consists of those who condemn experimentation (constructive, body-plastic, etc.), focusing on the formation of mono-ideological approaches.

In general, the *New art* played a significant role in shaping the critical discourse of ballet art in Ukraine in 1925–1928.

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**БАЛЕТНА КРИТИКА НА СТОРІНКАХ ЖУРНАЛУ
«НОВЕ МИСТЕЦТВО» (ХАРКІВ, 1925–1928)**

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Мета статті – проаналізувати і типологізувати балетну критику журналу «Нове мистецтво» (Харків, 1925–1928). Для досягнення мети було використано ряд принципів і методів: історичний підхід та аналітичний метод дозволили проаналізувати наукові і критичні статті у хронології, порівняльний метод – зіставити статті задля виокремлення спільних та відмінних ідей, концепцій; типологічний – класифікувати критичні публікації балетної тематики. Наукова новизна полягає в тому, що вперше було проаналізовано контент журналу «Нове мистецтво» (Харків, 1925–1928) крізь призму балетної критики. Висновки. В умовах поступового відходу від ідей Пролеткульту початку 20-х рр. ХХ ст. в СРСР, із повним запереченням академічних традицій класичного балету, в середині 1920-х рр. відбувся поворот до певної самостійності української культури, з'явилися україномовні часописи, серед яких театрознавчий щотижневик «Нове мистецтво», до контенту якого входила балетна критика. У журналі віддзеркалено деякі аспекти постановки театрознавства (в межах якого розвивалося балетознавство) в Україні, що йшло паралельно зі становленням балетної критики. Досить умовно контент публікацій «Нового мистецтва», пов'язаних із балетною критикою, можна розділити за групами: театрознавчий теоретико-методологічний (Я. Мамонтов та ін.); із теоретичних аспектів театральної, зокрема балетної критики (І. Туркельтауб, К. Рафальський, М. Христовий); балетні рецензії, інтерв'ю, відгуки, повідомлення, хроніки (Ю. Жігела, П. Козицький, Ф. Малков, Г. Нейві). У «Новому мистецтві» концептуалізовано вимоги до театральної, зокрема й балетної, критики: соціальні (орієнтація на панівний клас пролетаріату), ідеологічні та аксіологічні (перехід від пропагування революційно-абстрактних, агітаційних до ідеологічно-художніх цінностей), антропологічні (формування фізично, психічно, ментально нової людини). Серед балетних рецензій можна виокремити дві групи: перша – позаідеологічні публікації, що переважно застосовують естетико-художній підхід до рецензування; друга – ті, що засуджують експериментування (конструктивні, тілесно-пластичні та ін.), зорієнтовані на формування моноідеологічних підходів.

Ключові слова: балетна критика; журнал «Нове мистецтво»; балет; хореографія, танець.

**БАЛЕТНАЯ КРИТИКА НА СТРАНИЦАХ ЖУРНАЛА
«НОВОЕ ИСКУССТВО» (ХАРЬКОВ, 1925–1928)**

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Цель статьи – проанализировать и типологизировать балетную критику журнала «Новое искусство» (Харьков, 1925–1928). Для достижения цели были использованы ряд принципов и методов: исторический подход и аналитический метод позволили проанализировать научные и критические статьи в хронологической последовательности, сравнительный метод – сопоставить статьи для выделения общих и отличительных идей, концепций; типологический – классифицировать критические публикации балетной тематики. Научная новизна заключается в том, что впервые был проанализирован контент журнала «Новое искусство» (Харьков, 1925–1928) сквозь призму балетной критики. Выводы. В условиях постепенного отхода от идей Пролеткульта начала 20-х гг. XX в. в СССР, с полным отрицанием академических традиций классического балета, в середине 1920-х гг. произошел поворот к определенной самостоятельности украинской культуры, появились русскоязычные журналы, среди которых театроведческий еженедельник «Новое искусство», в контент которого входила балетная критика. В журнале отражены некоторые аспекты формирования театроведения (в рамках которого развивалось балетоведение) в Украине, которое шло параллельно со становлением балетной критики. Достаточно условно контент публикаций «Нового искусства», связанных с балетной критикой, можно разделить на группы: театроведческий теоретико-методологический (Я. Мамонтов и др.), по теоретическим аспектам театральной, в частности, балетной критики (И. Туркельтауб, К. Рафальский, М. Христов), балетные рецензии, интервью, отзывы, сообщения, хроники (Ю. Жигела, П. Козицкий, Ф. Малков, Г. Нейви). В «Новом искусстве» концептуализированы требования к театральной, в том числе и балетной, критике: социальные (ориентация на господствующий класс пролетариата), идеологические и аксиологические (переход от пропаганды революционно-абстрактных, агитационных к идеологически-художественным ценностям), антропологические (формирование физически, психически, ментально нового человека). Среди балетных рецензий можно выделить две группы: первая – внеидеологические публикации, преимущественно применяют эстетико-художественный подход к рецензированию; вторая – осуждающие экспериментирования (конструктивные, телесно-пластические и др.), ориентированные на формирование моно идеологических подходов.

Ключевые слова: балетная критика; журнал «Новое искусство»; балет; хореография; танец.

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HIGHLIGHTS ON THE THEORY AND PRACTICE OF CHROMATOLOGY AND ITS APPLICATION IN THE ART OF HAIRDRESSING

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The development of chromatology as a scientific basis for the art and design practices has been analysed in this article. The purpose of the article is to study chromatology as a complex of scientific knowledge that had been formed for thousands of years and today is a theoretical and practical basis for solving various creative tasks, including the art of hairdressing. The research methodology is based on the analysis of the formation and development of the science of colour as a phenomenon that contains essential information for science and art, including colour design. The historical and comparative, chronologic methods were applied to show the process of the formation and development of the science of colour; to organise and systematize heterogeneous materials – a systematic approach; to examine the contribution of the men of science and art to the development of chromatology – biographical; to compare the historical data – comparative. The scientific novelty of the study is to analyse the impact of the science of colour on the production and creative practice of colouristic hairstyle design. Conclusions. It was found that the science of colour as a scientific knowledge combines the disciplines of the natural sciences and humanities, which is the basis for the modern scientific approach to work with colour, taking into account its optical, colouring and other characteristics. The development of the science of colour has taken place over the centuries, covering the historical epochs of Antiquity, the Renaissance, Modern, Contemporary history, modernity. The contemporary chromatology is based on the combination of knowledge about physical (light) and psycho-physiological (vision, emotion) phenomena, which are reflected in physics, psychology, physiology, cultural studies, and art history. Design, including the art of hairdressing, referring to the results of interdisciplinary research, reflects the high level of modern comprehension of colour and its wide application in hairstyle.

Keywords: chromatology; colour; hairstyle design; art of hairdressing.

Introduction

Colour is one of the specific means of artistic and material culture. It affects the visual perception of the subject environment, creates a certain emotional and psychological state of a person, and systematizes the way he sees the world. People have been interested in the phenomenon of colour for centuries and this interest has been embodied in a number of scientific studies and theories, as well as in the development of the science of colour – chromatology. Ancient philosophers, the Renaissance artists, scientists, philosophers, poets, and artists of Modern and Contemporary history took part in its development. The result of these long-standing research works became the realisation of the possibility of the rational use of constructive, functional and aesthetic qualities of colour in the artistic and material spheres.

The current state of the colour science, in particular, its history, is reflected the works of E. Kirillov (1987), S. Lomov and S. Amanzholov (2018), which perform mainly educational purpose, reveal the general foundations of science, attach to the science the understanding of the aesthetic and semantic dominants of colour in modern practice.

In recent decades, there has been an increasing interest in colouring from the hairdressers, because this is an important part of the designer hairstyles creation. Thus, P. Yurchenko (2008), revealing various aspects of a hairstyle creation, paid attention to the characteristics of colour, namely, the main, complex and additional colour contrasts, their mixing, harmony, and emphasized the issues of colouring as the leading element of the hair-dyeing. The author also gave accent to the cultural aspect of modern hairdressing, which deals with the colouring of hair based on colourimetry, dependence of colour on the physical nature of light.

S. Lubianska (2010) also addressed the issues of colour harmony in the hairstyle design, noting the consistency of purposeful and conscious application in its design (pp. 108-132).

More systematic is the understanding of colour by the expert hairdresser A. Kuvvatov, who outlined in the number of works his own vision of identification of the colour type of a person, as well as the author's techniques of colouring the hair by its main types. So, in the third section of the publication "The art of colour" (Kuvvatov, 2009, pp. 20-144), the author referred to the issue of colour, tone, saturation, lightness, colour wheel, digital system, considered the influence of colour on a person, his colour type (spring, summer, autumn, winter), compositional possibilities of colour, colouring, etc. Despite the fact that the publication is aimed at providing guidelines for the expert hairdressers, there are also important instructions as to the form and mass of colour, indications for colouring; how to use hair colouring tools, materials and techniques. However, the materials published by A. Kuvvatov being relevant at the end of the 1990s – beginning of the 2000s, today should be updated to meet the modern needs of hairstyle design, since there have been proposals for new non-standard colour solutions in recent decades. Chromatology as a theory and practice of modern design, including hairdressing, requires the reviewing from the point of view of the history of formation and development.

Despite the fact that it is widely used in architecture, fine and decorative arts, and in design in general, the science of colour, being limited to a few studies, has not been sufficiently implemented in the art of hairdressing.

Purpose of the article

The purpose of the article is to study chromatology as a scientific discipline, which provides the work on colouring with theoretical and practical knowledge – a creative tool for the implementation of the design solutions. The research methodology includes the following methods: the historical, comparative and chronologic methods were applied to show the process of the formation and development of the science of colour; to regulate and systematize heterogeneous materials – a systematic approach; to examine the contribution of the men of science and art to the development of the science of colour – biographical; to compare historical data – comparative.

Main research material

Colour, which plays a dominant role in the human's perception of information and feelings, is considered in the various aspects: functional, physiological, psychological, constructive, and aesthetical. In design, such properties of colour are embodied in the practice of the creation of the external and internal environment, landscape, clothing, accessories, hairstyles, since the colour solution of any object of design is its organic part. The development of fashion, the diversity of its stylistic trends and image solutions encourages modern designers and image makers to search for full-fledged proposals regarding the modern consumer demand for a design-product, including the beauty industry and hairdressing. In the latter case, it is the possibility to invent an image with a change in hair colour or the introduction of several colours at the same time to form an image. The modern chemical industry can offer a significant colour range of dyes to solve these issues. Therefore, the design of hairstyle comes up with the idea of hair colouring, the invention of original techniques and technologies of this process, as well as suggestions of various colour solutions. This aspect of hairdressing is combined with the other knowledge, such as psychology, physiology, hygiene, aesthetics, art history. Special attention is required to study and systematize the range of issues in colour science – the science of the nature of light and colour. The essential meaning of its mastering belongs to the history of the colour studying, which gives an idea of the spread of this knowledge to the various spheres of human activity, including hairdressing. At the present stage, colour in the design of hairstyle takes a special place.

According to the German researcher G. Zeugner (1974), the study of colour has undergone several stages of its development. Summarising this process, the researcher claims that the first stage was characterized by the lack of a scientific approach, the second – the development of the scientific knowledge in various “private areas”, which resulted in the third stage – the creation of scientific systems.

It is also worth noting that while the study of the qualities of colour and the use of this knowledge in practice has traditionally had a significant output in the work of architects and artists, colour, which is also one of the leading means of image making in hairdressing, remained almost unexplored. The purpose of this article is to prove that in its origins and formation, the study of colour has the same basis and the same paths as the general development of chromatology in other areas of creative work.

As a specific type of knowledge, the science of colour has a fairly significant history. The first addresses to the issues related to the analysis of colour, its study, had the character of philosophical investigations, and the first attempts to understand the colour as a phenomenon can be found in the works of ancient philosophers – the materialist Democritus (5th–4th century BC), the mathematician Euclid (4th century BC), the materialist Aristotle (4th century BC), the idealist Plato (5th century BC), which reflect the understanding of the essence of colour based on the analysis of the nature of vision, comparisons of the qualities of black and white, contrasts of light and darkness (Rowe, 1972).

Some ideas of the ancient era about colour passed into the Middle Ages, but the nature of the colour origin remained unknown (Osmankina, 2006).

The foundation of the science of colour was laid by the English physicist Isaac Newton, who relied on the principles of natural science and in the 17th century transferred the subjective perception of brightness and colour to the objective language of numbers, measures and physical law. While studying the sunlight, he discovered that a beam of light passing through a glass lens is refracted, and the image of the rainbow colours is displayed on the surface. The appearance of the spectrum, which was known even before Newton, was explained by the fact that glass seemed to affect white light by changing its colour. He explained the nature of white light as a complex combination of different rays that are refracted differently in glass. The prism decomposes white light into simple components that are mixed to form a white colour. If you select any colour ray from the rainbow spectrum of a prism, such as blue, and pass it through another prism, the colour remains unchanged, and no new decomposition occurs. Something permanent, highlighted by the decomposition of a ray of light into simple colours, the eye does not feel and cannot distinguish a complex colour from a simple one. Newton proved that the refraction of colours in a prism is the spatial distribution of simple colours, which corresponds to a certain number – the index of refraction. Using mathematical and physical methods, Newton (1954) arranged spectral colours in the form of a circle of seven parts for the first time.

Newton's innovative work was the subject of much controversy. One of the opponents of his theory was the German poet Johann Goethe, who wrote the work "Theory of Colours" (1810) (Goethe, 2019).

The idea of J. Goethe's work was that he considered all phenomena related to colour from the point of view of its influence on a person. At the same time, Goethe distinguished the psychological and physiological aspects of this influence, the "sensual and moral effect of colours" took a leading place in his work, and he, for the first time, systematically considered the influence of var-

ious colour schemes on the psycho-emotional state of a person. Goethe believed that colour can cause emotions, and being derived from light, colour – light – emotion are in a causal relationship and are the links of the same chain. Looking at the objects through the prism, Goethe noticed the coloured stripes appearing on the verge of light and dark, and spectral colours – as a contrast between light and darkness. The presence of two opposite poles was considered a characteristic of colours and their manifestations. He compared yellow and its adjacent colours to light, and blue and its adjacent colours – to darkness. He also discovered that when a prism is distanced from an object, the yellow stripe splits into yellow and red, and the blue stripe splits into blue and violet, that is why Goethe considered red to be an amplifier of yellow, and violet – of blue. He observed it in nature. He considered yellow and red colours – warm and active, blue and violet – passive.

The appearance of an additional colour as the next after a long observation of the one, Goethe explained as the natural reaction of the visual organs to the received stimulus. But if there is an additional colour in the field of vision, the eye will rest: with the help of additional colours the balance is achieved, which Goethe considered to be a harmony. He created a colour wheel, where arranged the colours according to his theory of their origin. Depending on the location, he defined the aesthetic effect of colour combinations: the combination of opposite colours as harmonious, the combination of distant ones as distinctive, the combination of neighbouring ones – as inharmonious.

Goethe's criticism of Newton's work was a mistake, which is laid in the difference of their scientific principles and approaches. The law of colours discovered by Newton on the basis of experiments were alien to him, since he considered the subject as a philosopher and artist.

The ideas of the psychological impact of colour and colour harmony put forward by Goethe generated great interest among artists. Goethe's contemporary, painter Philipp Otto Runge, was fascinated by his ideas, continued to study colour. He proposed a system of colours arrangement not on a plane, but in a three-dimensional spherical colour model with meridians and parallels, resembling a globe. One of the poles was marked with white colour, the other – with black, and the pure tones of colour ran along the line of the equator. On the meridians, pure colours "passed" a gradual mixing with white and black, which inside the sphere led to their "bleaching" or "darkening", saturation. As an artist, he was interested in low-saturated colours, with an admixture of gray, which was important for the colour perspective (Parramón, 1989).

O. Runge's system of colours arrangement was later improved, but the principle of their location in a three-dimensional system was objectively correct, so it was used by his followers.

In the 18th century, important experiments with colour, in particular experiments with colour rays, were carried out by the English physicist Thomas Young, the founder of the wave theory of light. He recreated light based on red, blue and green colours, and then – the theory of three-component colour vision. Young argued that colour could not be explained only by the physical properties of light, their perception also depends on the eye features, which

has three different receivers with different sensitivity to certain parts of the spectrum (Buimistru, 2010).

In the 19th century, based on the three-component theory of colour vision by T. Young, the Scottish scientist James Maxwell formed an additive theory of colour formation. According to this theory, all colours can be obtained from red, blue and green rays, and the colour of an object is determined by the degree of surface absorption and reflection of the radiation from different spectral zones. The scheme proposed by Maxwell is a triangle where the three primary colours, which are radiated and located in the corners. White colour appeared on the basis of mixing of the three primary rays. Maxwell's electromagnetic theory of light summarized the theoretical conclusions and practical experiments of many physicists, thanks to which a colour image based on the photographic method was obtained for the first time and a colourimeter was created (Longair, 2008). Despite a number of important discoveries, until the middle of the 19th century, scientific views and theories remained unconnected knowledge. Artists referred to the practice of mixing pigments, which had visual results, and physicists referred to Newton's theory and considered white as the sum of all colours. The solution to the contradictions was the discovery of German physicist and physiologist Hermann Helmholtz, who found that when light rays of different colours are superimposed, their overall surface is always lighter than individual rays. In other words, the sum of all spectral colours is white light. The same results were obtained by adding two spectral colours, namely the pairs of yellow-blue and red-green. He called the process of assembling multicoloured streams of light an additive mixing. H. Helmholtz also found that a mixture of red and blue pigments absorbs some of the light falling on the surface. He called the process of reducing the light flux as a subtraction, and the mixing of pigments – subtractive mixing. These positions formed the basis for scientific justification of the results of various types of mixing. Colour tone, saturation and brightness are three components of colour characteristics proposed by Helmholtz. The scientist also proved the relationship of light and heat radiation and their belonging to the group of electromagnetic phenomena.

As a physiologist H. Helmholtz (1910) considered a number of physiological questions related to colour. The appearance of an after-image, as well as the feeling of gray instead of bright red after a long perception, he explained as the fatigue of the retina.

An important contribution to the development of colour science in the 19th century was made by the German physiologist and physicist Ewald Goering (Maklakov, 2016). He differentiated the doctrine of colour into physical, physiological and psychological areas. E. Goering believed that colour sensations are caused by substances in the visual apparatus that give the impression of an additional colour: yellow – blue, red – green, black – white. Instead of three colours, E. Goering accepted four initial colours, with black and white not being perceived as colours. According to Goering's theory, the result of dissimilation is the appearance of a sense of yellow and red, and the result of the restoration (assimilation) of this substance – green and blue colours. In addition, E. Goering studied and analysed the visual perception of memory and colour constan-

cy, considered the processes of adaptation and the role of personal experience in evaluating the colour of objects when lighting changes.

Physical optics also became the basis of scientific experiments of Russian academician Sergey Vavilov (2006), who later, in the twentieth century, continued to study the nature of light and colour, in particular the phenomenon of luminescence. Author of more than 150 popular science works, S. Vavilov (2006) relied on the works of prominent thinkers and scientists – R. Descartes, I. Newton, G. Berkeley, J. Goethe, which gives them considerable scientific richness of the content.

The scientific systematization of colours is associated with the name of the professor of physics and chemistry at the Leipzig University, winner of the Nobel Prize in 1909, Wilhelm Ostwald. The founder of modern colourimetry, the theory of colour systematization, he developed a method for purposeful use of colour in any field where it is required. The position of colours based on the complementarity in a circle divided into 24 segments was determined by precise measurements of the ratio of the colour impression and the wavelength obtained by mixing two different colour streams of additional colours. Proposed by Ostwald's colour body in the form of a double cone became the development of Runge's spherical colour model. Ostwald also introduced the name of "absolute colours" for all pure colours and rejected the concept of basic and derived colours. Runge sought to show all colours as a simple geometric shape. Ostwald identified three features of colour perception, with the help of which any colour can be characterized: V – for absolute (pure) colour, W – for white colour, S – for black colour. The ratio of these values was represented as an equilateral triangle, which is a longitudinal section of the Ostwald's colour body. By taking the values V – W – S, he changed the understanding of colour perception through tone, saturation, and brightness. The colour cone makes it possible to achieve a harmonious colour solution from the simple combinations. The researcher considered the order of colours in the proposed spatial system, their geometric and mathematical relations to be the basis of harmony. In his opinion, equal intervals within colour circle or double colour cone give harmonious colour combinations (Khramov, 1983).

At the same time, personal experience and practical use of colour by some artists caused disagreement with the W. Ostwald's ideas about harmony. As practitioners, they had slightly different results, such as the fact that the harmony of colour combinations depends on various factors, including those that are not represented in the colour circle.

In the second half of the 19th century, German physicist and meteorologist Wilhelm Bezold made a research about colours, based on the proposed colour system in the form of a cone, and the consideration of the issues of colour was addressed to the creative practice in decorative arts and painting (Prokopovych, 2016). Having based on the works of his predecessors – scientists I. Newton, J. Goethe, H. Helmholtz, J. Maxwell, he also took into account the practical experience of artists, with which he was familiar thanks to his relative, the outstanding art critic Gustav Bezold. W. Bezold's merit was an attempt to develop rules of colour harmony through the distribution of colours in decorative rows,

including the creation of colour triads based on three basic colours – red, yellow and blue. W. Bezold's scientific ideas significantly advanced colour science.

In the twentieth century, art context of the science of colour have been significantly adjusted due to the phenomenon of colour in the works of Johannes Itten (Itten, 2004), Swiss designer, painter and theorist of the Weimar Bauhaus school, his idea significantly changed the approach to the understanding of colour in the artist's creative practice. Together with the new attitude to art education in general, J. Itten (Itten, 2004) sought to develop students' skills of fluency in usage of form and colour as an universal means of creativity. Written on the basis of the lecture course, the work was called "the Art of Colour", where the scientist unveiled the idea of a "colour sphere", which had already had 12 colours. It changed the idea of its possibilities, which affected the work of many artists, architects and designers of the 20th – 21st centuries.

J. Itten (2004) created a kind of colour constructor, which included a colour sphere, colour circle, and colour star. Due to research, he also documented and proved the relationship between colour and shape. Colour analysis and colour construction became an auxiliary source for creating harmonious colour combinations. This is how J. Itten's method has found a wide application in design.

In the twentieth century, the problem of colour became one of the priorities in the creative practice of Wassily Kandinsky – an outstanding painter, a well-known abstract theorist. W. Kandinsky (2018), who considered colour as one of the elements of artistic language, studied the features of its psychological impact on a person. The main provisions of the colour theory he outlined in the writings about art and in the educational course, which he taught in Bauhaus.

Considering the colour, W. Kandinsky (2018) addressed the categories of paint and form, proclaiming that form can exist independently, whereas colour cannot be infinite; hence, form affects colour. He believed that one form could enhance colour, another could suppress it. Kandinsky distinguished four properties of colour: warm or cold tones, each of which can be dark or light. According to his theory, each colour is endowed with an internal movement directed towards the viewer (eccentric movement), or away from it (concentric movement). Kandinsky (2018) saw an organic connection between the elements of painting – line, point, plane and their colour manifestations. Kandinsky's teachings about colour were completed in the pedagogical system, which is used nowadays.

German researcher G. Zeugner (1974) expressed ideas similar to the ideas of Kandinsky. Studying the colour palette, he claimed that colours lose intensity of vision perception on the following scale: yellow on black, white on blue, black on orange, orange on black, black on white, white on red, red on yellow, green on white, orange on white, red on green. G. Zeugner (1974) analysed the development of the doctrine of colour in its historical stages, the influence of colour on a person as a pattern corresponding to its psychological characteristics, studied a number of types of colour harmonies, and proved the importance of colour standardization for practical work. Almost no attention is paid to the issues of colour creation and colour perception, depending on certain lighting conditions and textures.

Theoretical generalizations of all available information about colour in the twentieth century were summed up by a French scientist G. Agoston (1987). He addressed the issues of colour perception, its measurements, technical and practical use of colour science terminology, methods for determining colour in the standard colourimetric system of the International Commission on Illumination (CIE), and CIE graphics.

The original scientific version of colour was suggested by A. Zaitcev (1986). He reviewed the history of colour studies, changes in the views on the subject in different historical periods. Based on the fact, that scientists with the presence of means of measuring the wavelengths, however, were unable to analyse the aesthetic nature of colour, because had no methods of scientific research, through which it was possible to determine the emotional and aesthetic properties of colour in works of art, he came to the conclusion that these contradictions draw the line between artistic and scientific exploration of colour.

A. Zaitcev proves that the choice of means of artistic expression (colour contrast, nuance, type of colour harmony) is influenced by the perception and subjective interpretation of the artist, which is an abstraction of colour combinations of reality. The perception of colour by a person is influenced by a number of factors of socio-psychological, cultural, and individual physiological characteristics. The author presented the colour harmony as a consistency of colour shades, derived from consonance, balance, proportionality. According to the author, an isolated combination of colours can be both harmonious and in-harmonious, but in the structure of the work of art with a corresponding image content, any colour combinations can be interesting and expressive.

Attention should be paid to the author's statements about approaches to the study of colour harmony. A. Zaitcev (1986) argues that the study of its principles should begin with the general laws of the combination of abstract colours, taking into account their location in the colour wheel.

Taking into account that the author considers the use of colour harmonies in painting, the issue of colour use in design requires similar studying.

History of the science of colour, fundamentals of chromatology, colour in the artificial environment were studied in the works of L. Mironova (2005). Traditionally referring to the reconstruction of a complete picture of the origin of the science of colour, the author revealed its current state on a cultural basis, addressing the problem of colour and colour as a universal experience of combining many factors and an aesthetic problem.

Modern design applies the general principles of colour science. The theory of colour, based on the knowledge of the laws of its functioning, the principles of colours mixing and creating harmony, the visual impact of colours and colour combinations on a person, is able not only to determine the role of colour by its characteristics, but also provide it with a meaningful sense. An example of the application of colour science in the design of the hair-dressing work is the system of colouring "Axiom", proposed by a master of international class A. Kuvvatov (2009) from the beginning of 2000s Executive Director of the Studio and Art Director of Keune company, and later Director of the Studio Revlon Professional (2004–2006) and Art Director of ESTEL

Professional company (2006–2007), he conducted a full testing of this system. “Axiom” is characterized by a wide palette of colours, which, in addition to traditional hair colouring, provides versatile approaches to scientific calculations of colour science. In particular, a special attention was given to the features of using achromatic and chromatic colours, tones, saturation, analysis of colour temperature and colour density, the use of the digital system in accordance with the parameters of the human colour type by the characteristics accepted in hairdressing: “spring”, “summer”, “autumn”, “winter”. Using concrete examples, he demonstrated the compositional features of colour in the ratio of the main and additional elements of colour. Discovered by A. Kuvvatov (2009) the rules of shape and mass of colour, colour and composition, are, in particular, applied in the face correction. Also, in the process of working with the colour system “Axiom”, new tools, techniques of hair colouring were tested.

Thus, a retrospective analysis of the development of colour science, systematization and arrangement of its achievements allow us to apply them in the modern design practices, in particular, the creation of hairstyles.

Conclusions

Chromatology, as a specific type of knowledge, has a rather significant history. Colour as a phenomenon has been the subject of research since the ancient era. The influence of the colour on human mind and mental life was the subject of speculations by Greek philosophers, in particular Plato and Aristotle. Since the Renaissance, numerous experiments on the issue of colour were carried out by artists, including the outstanding artist and scientist Leonardo da Vinci. With the development of the natural sciences, in particular physics and optics, colour has been the subject of research by many scientists. An outstanding physicist and mathematician I. Newton made important discoveries as far back as in the 17th – the first quarter of the 18th century. The great poet and scientist J. Goethe sought to reveal the “moral and sensual” effect of colour. In our time, chromatology is a science that combines knowledge of nature study, psychology, sociology, philosophy and art history. The first addresses to the issues related to colour had the nature of philosophical research, then later its study moved to the fundamental sciences – physics and optics, and then – in the process of its understanding by the humanities, in particular, art history and psychology.

Modern knowledge of colour is based on the discovery of the interrelations of such phenomena as light, vision, and emotion. The modern colour science has the focus on quite different tools, methods and approaches to phenomena that combine issues of philosophy, physics, psychology, physiology and art history, creating a platform for an interdisciplinary approach to the issue.

The conducted research, which refers to the analysis of colour science in the aspect of hairdressing for the first time, forms an idea of the level of modern scientific understanding of this issue in the mentioned area in general and specifically in the design of hairstyles.

The promising aspects of such research can be the use of specific colours and colour combinations to form creative hairstyles and, at the same time, new image solutions.

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ДЕЯКІ ПИТАННЯ ТЕОРІЇ І ПРАКТИКИ КОЛЬОРОЗНАВСТВА ТА ЙОГО ЗАСТОСУВАННЯ У ПЕРУКАРСЬКОМУ МИСТЕЦТВІ

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У статті проаналізовано розвиток кольорознавства як наукової основи мистецьких та дизайнерських практик. Метою роботи є дослідження кольорознавства як комплексу наукових знань, які сформувалися впродовж тисячоліть і нині є теоретичним та практичним підґрунтям для рішення різноманітних творчих завдань, у тому числі в перукарському мистецтві. Методологія дослідження полягає в аналізі формування та розвитку кольорознавства як явища, що вміщує суттєву інформацію для науки та творчості, в тому числі колористичному дизайні. Для відстеження становлення, формування, розвитку кольорознавства застосовано історико-порівняльний та хронологічний методи, для впорядкування та систематизації різнорідних матеріалів – системний підхід, для вивчення внеску в розвиток кольорознавства діячів науки та мистецтва – біографічний, для порівняння історичних даних – компаративний. Наукова новизна дослідження полягає в аналізі впливу кольорознавства на виробничу та творчу практику колористичного дизайну зачіски. Висновки. З'ясовано, що кольорознавство як наукове знання поєднує дисципліни природничого та гуманітарного кола, що є підґрунтям для сучасного наукового підходу до роботи із кольором з урахуванням його оптичних, барвникових та інших властивостей. Розвиток кольорознавства відбувався впродовж століть, що охоплює історичні епохи античності, Відродження, Нової, Новітньої історії, сучасності. Модерне кольорознавство ґрунтується на поєднанні знань про фізичні (світло) та психофізіологічні (зір, емоція) явища, що знайшло відображення у фізиці, психології, фізіології, культурології, мистецтвознавстві. Дизайн, у тому числі перукарське мистецтво, звернувшись до результатів міждисциплінарних досліджень, відображає високий рівень сучасного осмислення кольору та його широке застосування у зачісці.

Ключові слова: кольорознавство; колір; дизайн зачіски; перукарське мистецтво.

НЕКОТОРЫЕ ВОПРОСЫ ТЕОРИИ И ПРАКТИКИ ЦВЕТОВЕДЕНИЯ И ЕГО ПРИМЕНЕНИЕ В ПАРИКМАХЕРСКОМ ИСКУССТВЕ

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В статье проведен анализ развития цветоведения как научной основы практики искусства и дизайна. Целью работы является исследование цветоведения как комплекса научных знаний, сформированных на протяжении тысячелетий, а ныне – теоретической и практической подосновы для решения разнообразных творческих задач, в том числе в парикмахерском искусстве. Методология исследования состоит в анализе формирования и развития цветоведения как явления, несущего существенную информацию для науки и творчества, в том числе колористического дизайна. Для отслеживания становления, формирования, развития цветоведения использованы историко-сравнительный и хронологический методы, для упорядочения и систематизации разнородных материалов – системный подход, для изучения вклада в развитие цветоведения деятелей науки и искусства – биографический, для сравнения исторических данных – компаративный. Научная новизна исследования состоит в анализе влияния цветоведения на производственную и творческую практику колористического дизайна прически. Выводы. Выяснено, что цветоведение как научное знание объединяет дисциплины природоведческой и гуманитарной сфер, что является подосновой для современного научного подхода к работе с цветом с учетом его оптических, цветовых и других свойств. Развитие цветоведения проходило в течение столетий, охватив эпохи античности, Возрождения, Новой, Новейшей истории, современности. Современное цветоведение базируется на сочетании знаний о физических (свет) и психофизиологических (зрение, эмоция) явлениях, что нашло отражение в физике, психологии, физиологии, культурологии, искусствоведении. Дизайн, в том числе парикмахерское искусство, обращаясь к результатам междисциплинарных исследований, отражает высокий уровень современного осмысления цвета и его широкое применение в прическе.

Ключевые слова: цветоведение; цвет; дизайн прически; парикмахерское искусство.

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PRESENTATION ACTIVITIES OF THE LVIV LITERARY AND ART ASSOCIATIONS AT THE BEGINNING OF THE 1920s

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The purpose of the article is to reveal the peculiarities of the presentation activities of the Ukrainian centres of Lviv in the early 1920s, to promote understanding of the Ukrainian cultural life of this city. Periodical publications of that period were used for the analysis. The defining methodological principle of this study has been the principle of historicism, which allowed us to determine the meaning, place and consequences of the presentation activities as a new form of communication of creative associations. A systematic approach made it possible to determine the interaction of creative groups in Galicia in the 1920s, and methods of analysis and synthesis were used to study the creation of conditions for effective communication with the audience in order to restore cultural life. The scientific novelty of the article lies in the fact that specific literary and artistic events and their significance for successful creative activity have been comprehensively studied. The presentation activities became possible due to the constant demand for creative innovations, which had been increasing in Galicia since the National Liberation Competitions.

Conclusions. It has been demonstrated that the presentation activity in the 1920s became a new and for that time sensational form of communication with the supporters of the creative associations, and was aimed at the recovery of the cultural life of Galicia. At the same time, the presentations mostly corresponded to the social and cultural requirements and brought great success to their organizers because they receive extended reviews in the press, as well as due to the ability of the "Mytusa" group to concentrate around themselves not only the Ukrainian literary forces of Galicia, but also emigration formed in Poland, Czecho-Slovakia, Germany, Austria in the 1920s. It has been shown that the initiators of cultural events – the groups "Mytusa" and "Bohemia", the authors of the magazine "Budiak" – managed to maintain connections by gaining the support of others, instilling their thoughts and forms of behaviour and to offer to the public the avant-garde ideology and world view through the imposition on the supporters the desired ideas and behaviour during the literary events and through their own adherence to these ideas. Thus, creative presentation occupies a prominent place in modern art. Thanks to it, the mass movement

for “new ways”, which developed in the interwar period, was directed to the traditions and realities of the Ukrainian life.

Keywords: presentation; the 1920s; Galicia; Lviv; creative search; literary group “Mytusa”; magazine “Budiak”; literary and art society “Bohemia”; idea; world view; socio-cultural requirements.

Introduction

Socio-cultural practices of art institutions and associations, regardless of the time, place and number of its participants, as a rule, tend to focus on the world as a complex system that combines various actions of an individual and a group. Therefore, any organization (regardless of its scale) that claims to maintain its independent existence, builds clear and simple relationships in the socio-cultural space.

One of the forms of organizing the communication between art institutions in order to promote the creative work is the presentation, which, due to its effectiveness, becomes increasingly important and relevant in modern society. However, in the first decades of the twentieth century, the way the results of creative work were presented to the audience got so progressive that it provided a guaranteed success. It was a presentation as a new form of communication that mostly corresponded to social and cultural requirements and was used in the 1920s by representatives of literary and artistic associations of Galicia. It became effective in a creative communication, and made more active the Lviv's cultural life after the First World War and became popular not only in Galicia, but also in Dnieper Ukraine.

At the same time, many important facts, which point to the increased creative activity in Galicia in the 1920s, have not been sufficiently studied yet and introduced into a wide scientific circulation, which determines the relevance of the topic of the article.

The literary and artistic life of the Ukrainian intelligentsia of the first post-war years has repeatedly been the focus of attention of researchers of Ukrainian modernism and avant-garde, who analysed certain aspects of the activities – literary, publishing, journalistic – of such creative associations as “Mytusa”, “Budiak”, “Bohemia”.

In particular, L. Snitsarchuk (2009), considering the regularities of the formation of the Ukrainian information space in Galicia, calculated that 779 periodicals were published. At the same time, “one-third of which were characterized by irregularity and short duration of publication and, significantly, the “laxity” of the content, which is primarily associated with the inherent for Ukrainians eternal search for values, spirituality, high truths” (p. 27). Despite this, the author noted the increasing number of the Ukrainian print media, which is connected with the ability of the Ukrainian creative workers to mobilize and conduct an important national business in extremely unfavourable conditions, adapt to censorship requirements and respond quickly (p. 50). The researcher has also studied the formation, development and functioning of the Ukrainian satirical and humorous press of Galicia during the interwar period (Snitsarchuk, 2001).

Studying the literary group “Mytusa”, T. Salyha (1997) in his work “Imperative” claimed that the Ukrainian publishing products with dozens of original and translated books of local authors and authors from Dnieper Ukraine played an important role in the literary life of Ukraine, and “cultural and art centres have awakened national consciousness in Galicia” (p. 99), and the literary group “Mytusa” creatively legitimized symbolism and contributed to all-Ukrainian surge of a new wave of symbolism (p. 107).

L. Syrota (1998) in her research examines the creative work and significance of the “Mytusa” group in the Western Ukrainian literary process of the 1920s, emphasizing that the “Mytusa” poets were looking for forms that could force the reality of that time.

I. Prokopchuk (2010), studying the avant-garde art of the 1920s – early 1930s, argued that Ukrainian periodicals did not stand aside from the issues of the avant-garde development, new architecture, actively participating in the Pan-European process. At the same time, Ukrainian artists through the print media had the opportunity to get acquainted with and critically comprehend the rational, positive and negative aspects of the concepts of the art of that period, as well as the works of leading domestic and foreign artists (p. 24).

Ukrainian-Polish relations of the first post-war years were studied by Yu. Savchyn (2014), who on the basis of various genre publications of the magazine “Budiak”, highlighted the most relevant aspects of the relationship between Ukrainians and Poles who found themselves in the status of warring parties. At the same time, the author emphasizes that “using satire and humour, the authors strongly criticized, and sometimes ridiculed, condemned the realities of social and political life, the state policy of Poland towards Ukrainians” (p. 43).

However, unfortunately, there are not enough all-embracing studies in which these associations would be the subject of a comprehensive detailed analysis and would be introduced into the Ukrainian cultural context.

Purpose of the article

The purpose of the article is to reveal the peculiarities of the presentation activities of the Ukrainian centres of Lviv in the early 1920s, to promote understanding of the Ukrainian cultural life of this city. Periodical publications of that period were used for the analysis.

The defining methodological principle of this study has been the principle of historicism, which allowed us to determine the meaning, place and consequences of the presentation activities as a new form of communication of creative associations. A systematic approach made it possible to determine the interaction of creative groups in Galicia in the 1920s, and methods of analysis and synthesis were used to study the creation of conditions for effective communication with the audience in order to restore cultural life.

The scientific novelty of the article lies in the fact that specific literary and artistic events and their significance for successful creative activity have been comprehensively studied. The presentation activities became possible due to

the constant demand for creative innovations, which had been increasing in Galicia since the National Liberation Competitions.

Main research material

Subjects of the sociocultural space have often been used and continue to use various communication tools to promote their activities. An important aspect of this process is the ability to present your creative product in a high-quality way and communicate it to the public in time by means of media or by your own efforts. The practice of introducing subjects to each other is called presentation.

According to the Ukrainian researchers, there is no generally accepted definition of the concept of presentation. Yu. Polikarpova (2012) noted that “in the works of foreign experts, it is used mainly to indicate a message containing a new idea, its explanations, fresh information, demonstrates material for further discussion and perception” (p. 159). Ukrainian researchers O. Tarnopolskyi and Yu. Avsiukevych offer the most complete definition: “presentation – a professionally prepared monologue statement, combined with a specific task and situational conditions, which is based on the results of analytical research of a particular problem, has a clear logical and compositional design and is aimed at effectively informing, motivating or persuading a certain audience, taking into account its main cultural and socio-demographic characteristics” (Tarnopolskyi & Avsiukevych, 2007). In other words, a presentation is not only the disclosure of certain information in an interactive form, but also an effective dialogue with the audience, a way of presenting the material, influencing the audience and getting feedback.

Using the technology of presentation, a creative person presents to the other side an actual and innovative idea as a “part of himself” – his skills, intellectual abilities, product with the prospect of their further development. Thus, it assigns the role of action to the presentation activity, which opens and establishes contact with the viewer or reader, which is necessary for a person to influence the external environment or to interact with it.

If it is impossible to imagine the members of the modern society without the presentational competence, then in the first decades of the twentieth century, presentations of the results of creative work to the audience, public personal communication with readers, creative responsibility for the results – works, slogans – were so innovative and sensational that they provided 100 % success to their organizers. Young representatives of literary and artistic associations, due to their ability to work in a team, successfully build relationships with other people, attract recognized authorities within the field of literature, art or politics, effectively communicate with their environment not only in a written form (publication of a printed periodical, collections), but also orally, choosing an adequate method of creative communication in accordance with the sociocultural requirements of the 1920s in Galicia. Let’s take a closer look at the types of personal and collective presentation activities of that time.

The most well-known creative association of Lviv in the early 1920s was a literary group “Mytusa”. Its representatives held several high-profile liter-

ary and artistic meetings, which received good press coverage. In particular, on November 27, 1921, the first meeting of Lviv poets with the public took place on the stage of the theatre “Ukrayinska Besida” (“Zi studentskoho zhyttia. Halychyna”, 1922; “Lviv. Vechir Molodoho Mystetstva”, 1921). The purpose of this gathering was to renew the modernist search in Galicia. The intention of Lviv poets was realized through the introduction of the ideas of the Kyiv group “Muzahet”, whose supporters they were, and of their own works to the audience. Thus, it was visually (by personal performances) demonstrated not only the vitality of modernistic ideas in Galicia, but also the emphasis on the prospects of this direction. In addition to Vasyl Bobynskyi, Oles Babii, Roman Kupchynskyi, Yurii Shkrumeliak from “Mytusa” group, Roman Holiiian, Stepan Charnetskyi, Halyna Orlivna, Antin Pavliuk, Klym Polishchuk, Mykhailo Serdytskyi, Lev Lepkyi (“Zi studentskoho zhyttia”, 1921) were also involved in the organization of the event.

The presentation began with opening remarks by Klym Polishchuk, in which he noted the formation of the qualitatively new trends in the art. In his opinion, futurism was a striking manifestation of the “young art” of the 1920s. Having named the representative of futurism in Galicia – Lev Lepkyi – and also focused attention on the innovative work of V. Bobynskyi, O. Babii and R. Kupchynskyi, K. Polishchuk pointed out another feature of the avant-garde of that time – “a competition to return to the primitive.” His discourse on Ukrainian modern art was accompanied by criticism of the development of pre-war modernism. The sharp statements by K. Polishchuk reporter of the magazine “Ways of art” conveyed as follows: “...attacked the pre-war luminaries of our young poetry: Oles, Chuprynka – the stars have already extinguished against the descending sun of futurism” (“Lviv. Vechir Molodoho Mystetstva”, 1921, p. 146). K. Polishchuk’s criticizing attitude to the previous literary works, the growing role of futurism in the national culture significantly revealed the desire of “Mytusa” group for ideological and stylistic changes.

Having seen the approval of K. Polishchuk’s views by those who attended the event, its organizers made no changes into pre-arranged programme of the evening. The purpose of this meeting was to introduce the innovative work of the Kyiv group “Muzahet” and young Lviv writers who wanted to further develop the experiments of Kyiv group. The idea of the exhaustion of the modernistic line of O. Oles, M. Voronyi and H. Chuprynka and other famous authors and the need for further development of symbolism V. Bobynskyi, R. Kupchynskyi, A. Voloshchak tried to confirm by reciting the works of the Dnieper writers – P. Tychyna, V. Yaroshenko, O. Slisarenko, Ya. Savchenko, M. Semenko, A. Pavliuk (Doroshenko, 1962, p. 315). The young and promising poet Mykhailo Serdytskyi also spoke at the event. (“Lviv. Vechir Molodoho Mystetstva”, 1921, p. 147). He read the poems “Mother and child”, “Thoughts fly like a swift swallow”, “Rifle body”, which were included in his military collection of poems. R. Holiiian, S. Charnetskyi and M. Voronyi also communicated with the audience at this event. The first part of the literary evening includes: K. Polishchuk’s speech, the reading of poems by writers from Dnieper Ukraine and emigrant poets who did not associate themselves with the group “Mytusa”.

In the second part of the evening, the representatives of the literary group “Mytusa” recited their works. V. Bobynskyi, whose poems came as a surprise to the listeners, was the first to inform about the literary group. In the magazine “Postup” we find the following assessment of his poems: “... the headlines and the opening lines with very original comparisons and perfectly developed form immediately attracted all the attention of listeners” (“Lviv. Vechir Molodoho Mystetstva”, 1921, p. 146). The poet read the poems “Silver poplars”, “Kamo?”, “My sadness” from the collection “My sadness”, which was to be published at the turn of 1921–1922 (“Zi studentskoho zhyttia”, 1922, p. 53).

Oles Babii, at that time known as a feuilletonist of the newspaper “Dilo”, continued the evening’s programme with his poems “Youth, don’t leave me”, “The enemy army is coming” (another name for this poetry is “The enemy is coming”), “Hosanna”. Blind poet Andrii (Antin) Voloshchak, Mykhailo Serdytskyi, Halyna Orlivna, Klym Polishchuk complemented the performances of the group “Mytusa” by reading their own poetry and prose works. The author of the article in the magazine “Postup” did not mention which of their poems they had read. R. Kupchynskyi and Yu. Shkrumeliak ended the presentation programme by reading several new poems. Yu. Shkrumeliak read poetry from the collection “Cosmic depth”, “Sonnet to the moon”, “Storm”, “Sunset”, and R. Kupchynskyi presented his own collection of poems “Village”, reciting several poems from it – miniature sketches “Heat”, “Wind”, “Bad weather”, “The Indian summer”, etc.

According to the magazines of that time – “Postup” (Lviv) and “Shliakhy Mystetstva” (Kharkiv) – the evening was a success (“Lviv. Vechir Molodoho Mystetstva”, 1921, p. 147). Positive reviews in periodicals showed the significant public interest in the stylistic and philosophical search of Galician writers and writers from Dnieper Ukraine. In particular, this interest is evidenced by the fact that the First Evening of Young Art, as this meeting was called, gathered a significant number of the Ukrainian intellectuals of Lviv and thus, proved the existence of the appropriate conditions for the deployment of the active presentation activities by creative associations. The essence of the ideological and artistic position of the participants of “Mytusa” group was not to follow the examples of famous authors, draw inspiration from artistic experiments, which are understood as a support of freedom of creative search.

At the end of 1921, there were a few more literary presentations that did not receive extended reviews, since they were all similar in programme. References to these events are found in the reviews of the magazine “Mytusa” by M. Voronyi, B. Lepkyi and L. Biletskyi (Biletskyi, 1922; Voronyi, 1922). In particular, M. Voronyi (1922) wrote: “This aesthetic and artistic phenomenon itself, by the fact of its appearance, has a special value and weight for the arbiters of elegance” (p. 2). This comment – an appreciation of the activities of “Mytusa” – showed that all presentations were successful due to the existing demand, or need, for innovative creativity, and were a successful organizational step to maintain a long-term interest in the literary group.

In 1922 the presentation activity of the “Mytusa” was expanded. In addition to recitations, they present their ideological and artistic experiments in the form of performance. In particular, on March 26, 1922, a “Spring evening” was

organised in Lviv for the disabled Sich Riflemen, which was attended by writers V. Bobynskyi, R. Kupchynskyi, O. Babii, L. Lepkyi, graphic artist P. Kovzhun, actors of the Lviv theatre “Ukrayinska Besida”, public figures (“Persnyi “Vesnianyi vechir”, 1922). The programme of this event brought together artists from different fields of art and its various directions. In addition to V. Bobynskyi, R. Kupchynskyi, O. Babii, who developed symbolism, L. Lepkyi – a representative of Galician futurism – spoke to the public. At the gathering, he presented his one act farce “Le-Le in spring-early spring, or the Birthday of the Futurist” (“Persnyi “Vesnianyi vechir”, 1922). The scenery for the works of V. Bobynskyi, R. Kupchynskyi, O. Babii and for the L. Lepkyi’s play was made by P. Kovzhun. As Ye. Malaniuk wrote, “Kovzhun – is now a fashionable tailor for poets” (Malaniuk, 1923). Designing the collections of poems of the “Mytusa” representatives for public creative presentations, and “Mytusa” magazine, P. Kovzhun, using national imagery in the innovative way, by means of posters, graphics, fancy decorations emphasized the ideological and aesthetic orientation of the meetings with the admirers of their work, and meaningful particularity of their print editions.

On April 1, 1922, on the stage of the Lviv theatre “Ukrayinska Besida”, young poets organised another presentation – “Evening of a Song and a Word” (“Novynky”, 1922). V. Bobynskyi and O. Babii, representatives of the “Mytusa” group, also took part in the event. And though it was not possible to find out who else participated in the evening, what was its programme, the attention of the reporter of the Galician newspaper “Hromadskyi Vistnyk” to these two figures is a proof of high appreciation of their work.

During 1921-1922, the famous symbolist writer Mykola Voronyi often visited Lviv (Lysty M. Voronoho do I. Kalynovycha, 1921-1922). On March 28, 1922, V. Bobynskyi and O. Babii arranged a concert and a literary evening on the occasion of the 50th anniversary of the poet and the 25th anniversary of his creative activity (Opovistky, 1922). Mykola Voronyi, who was at that time in Volyn region, was invited to the event. Songs based on the lyrics of the famous poet and his poetic works were performed.

In May 1922, the “Mytusa” group organised another presentation – “Evening of Poetry”, which became the last for them (Biletskyi, 1922). This was an event attended by the most active representatives of “Mytusa” – V. Bobynskyi, R. Kupchynskyi, O. Babii, Yu. Shkrumeliak, L. Lepkyi. Each of them read new works at the meeting. V. Bobynskyi – poems ‘Hornet’ and ‘Farewell’, R. Kupchynskyi – poetry ‘Fable’, O. Babii – ‘Quieter’ and ‘Prayer of the Strong’, Yu. Shkrumeliak – satires, and L. Lepkyi presented his new jokey play ‘Child of Spring’. P. Kovzhun again was the author of the scenery at this literary and artistic presentation. Mykola Voronyi also participated in the presentation, he read his poems ‘Invincible Force’ and ‘A Fly’.

Leonid Biletskyi, at that time well-known literary critic-emigrant, positively commented on the works read by the representatives of the “Mytusa” group. He was the first to notice the public’s indifference as to their creative search, and he wrote about this in his review. His conclusion was made on the basis of a small number of spectators in the hall. If at the beginning of the movement for

“new ways” in literature and art (autumn of 1921), there were many supporters of avant-garde search (remember the “Evening of Young Art” and the variety of names in the magazine “Mytusa”), then over time, the interest in them waned, because the audience did not get in a full measure of what the poets constantly declared throughout the autumn and spring of 1921 and 1922: “from symbolism – to new ways”. In particular, they spoke a lot about the innovation of Muzaget search of P. Tychyna; attention was focused on the importance of rethinking of national traditions, the idea of further development of symbolism up to the creation of a qualitatively new literary and artistic direction was proclaimed; futurism, which became one of the declared “new ways”, the idea of primitivism as a step towards avant-garde were glorified. Most of the theses were poorly confirmed in practice.

In general, the literary group “Mytusa” combined a variety of creative practices which did not contradict to the common goal – “on new ways”. The group’s mutual ideological and aesthetic platform contributed to the realisation of the goal: to create, as P. Tychyna did, a new example of the use of national imagery and rhythmic, a new synthesis of traditions and avant-garde trends, and to approve the idea of a continuous return of an artist to folk sources, to which everyone had their own way. S. Yefremov (1995) wrote about P. Tychyna as of a new reference point for the Ukrainian intelligentsia of Galicia in the 1920s: “the creativity of P. Tychyna put a certain line in our writing... the writers had to rebuild their lyre in accordance with the tone set by P. Tychyna” (p. 625).

Another reason for the success of presentations was that the literary group “Mytusa” managed to concentrate around themselves not only the Ukrainian literary forces of Galicia, but also emigration, which was formed in Poland, Czecho-Slovakia, Germany, Austria in the 1920s. Galicians M. Matiiv-Melnyk, V. Sofroniv-Levytskyi, Ye. Yavorovskyi, A. Voloshchak, M. Serdytskyi, R. Holiian, S. Charnetskyi, L. Lepkyi grouped around “Mytusa”, took an active part in its events and were published in its magazine. Mykhailo Ostroverkha from Podillia region did not mind joining “Mytusa”. He got interested in the Lviv group, which he described as “sparkled”, “made avant-garde steps in literature” (Ostroverkha, 1957, p. 59). K. Polishchuk, A. Pavliuk, H. Orlivna, F. Dudko, P. Kovzhun were the backbone of emigrants of “Mytusa” group. They participated in the presentations, and their works were published in the group’s magazine.

In the early 1920s, when cultural life was just being revived after the liberation competitions, this group and its magazine became almost the only platform for demonstrations of artistic and aesthetic ideas and poetic experiments of young artists. Lviv’s wide publishing opportunities, interests and support of the public attracted them. “Mytusa”, with its activity, publicity and numerous supporters, directed public sentiments, national pathos to the new figurative and strophic experiments, understanding of the aesthetics of the past as a real novelty, inseparable from traditions, the approval of the national identity of modern literature and art.

The “Mytusa” group was focused on the idea of a single Ukrainian modern space, unity of the artistic process and its completeness, its individualization on the national basis. It presented an artistic concept that allowed artists with

different world views to coexist. Their performances demonstrated the value of art works in close connection with the public. Therefore, meetings were organised with unprecedented speed. Their regularity and emphasis on active interaction with the audience helped to overcome pessimism and world view stereotypes.

It was a presentation as a new form of communication with supporters and visualization of search that accelerated interest in Lviv search and added resonance to their events. Thanks to the wide public presentation activities, “Mytusa” managed to activate the Lviv post-war cultural life, became popular not only in Galicia, but also in the Dnieper Ukraine and in the emigration. This is illustrated by the reviews even in the Kharkiv press, as well as by the authorship of reviews – these were well-known critics and poets from Lviv and emigration.

The performances of those who grouped around the printing organ of Galician futurism – the magazine “Budiak” were also popular. Their events were another attempt to actualize the ideas of avant-garde in the public discourse of Galicia in the early 1920s. Participants of the literary events organised by the editorial board considered their activity as an act for the dissemination of futurist experiments into the masses, and were always open to wide representation and discussion (“Vechir plachu Budiaka”, 1922; “I-yi chainyi vechir Budiaka”, 1921). The announcement of one of such literary gathering stated that on Sunday, January 15, in the cafe “Republika”, the magazine “Budiak” arranges a Big Malanka night of “merry” futurists (“Velykyi Po-Malanchyn Vechir Smikhu”, 1922). And here is the text of another announcement: “On the general claim of our citizenship, the editorial board of the satirical and humorous magazine “Budiak” organises the second Big Malanka Night of Laughter on Sunday, January 22, 1922, in the hall of “Republika”. Apart from the announcement, there were a lot of interesting additions. The victory of futurism. “Express” collects showers of applause. In the interpretation of the latest futurist.[ic] music composition: “The Cry of the Stomach”. (Only for people with a lot of nerve). Admission by invitation only...” (“Na zahalne domahannia”, 1922). On March 12, 1922, on the First “Crying Night”, “in the paroxysm of melancholy as black as the African night “Love of goat and grandmother” participated musicians (bandura players), futurist poets, humorists (“Vechir plachu”, 1922). As we can see, the organizers of these musical and theatrical presentations were not afraid to bring their provocative and scandalous works to the stage and turned the evenings of poetry and art into bright staged events. The number of events as well as the number of spectators was a proof of success. It is known that these events were attended by famous artists, including actors M. Krushelnyskyi and P. Davydovych (“Pozir!”, 1922, “Chainyi vechir”, 1922).

In contrast to the group “Mytusa”, “Budiak” created a lot of poetic manifestos, which demonstrated their unity, agreement of opinion, purposefulness for innovation. In particular, they wrote about “our friendship in our circle, ... brotherhood, ... love, ... each of us is ready for anything” (“Tost”, 1921), at the gatherings they made accent on the goal of creativity: “modern troubadour is coming, // Let everything banal perish!..” (Tarnohradskyi, 1921), on the new emotions and the participants: “There is an emotion, there are new people – well, the

nerves calm down” (Shvung, 1921), focused on laughter and condemned pessimism: “and for the sad bad time // we carry laughter, hearty laughter!” (“Nashe viruiu”, 1921). “Hearty laughter”, “sincere humor that light singing will carry, // at least for a short time – for a minute // forget the troubles of our days!” (“Spivomovkam”, 1921) were considered as a manifestation of creative work, which is not limited by any boundaries. In the L. Lepkyi’s poem “Ditty” it is noted about “hearty laughter”, “sincere humour” as “a sound of freedom” (“Spivomovkam”, 1921). In another L. Lepkyi’s poem “In honour of Mykola Voronyi (on the occasion of the 50th anniversary)”, it is said about another idea that united the group: “a strong spirit of rank”, which will bring freedom (Lepkyi, 1922). Not less important for the understanding of the ideological and aesthetic unity of the authors of the magazine “Budiak” – L. Lepkyi, K. Polishchuk, R. Kupchynskiy, D. Krenzhalskiy, R. Teodorovych, R. Holiian, S. Romanivna and others – and the theme of their presentations was the idea that a man with all his advantages and disadvantages should arouse the interest of the artist, and this full comprehension of a man is revealed at best in Budiak’s numerous anecdotes and humorous writings read out at the gathering-presentations.

The active artistic and social position of the authors of the “Budiak” magazine (they are also regular participants of the events) radically changed the literary and artistic environment of Lviv after the war. The general public welcomed the futurists immediately, since they attracted the interest of the people with new artistic and aesthetic values, bringing the creativity closer to social problems. Appeal to the genres of smile and anecdotes, creating new and parodying old genres of the 19th century helped to overcome the influence of authoritative writers.

Organizational activities, high verbal activity of the literary and artistic community, and the fact that the majority of participants had a formed attitude to the avant-garde and experiments as a necessary condition for the development of the Ukrainian culture led to the improvement of the presentation practice. We believe that the revival of the cultural sphere (an increase in the number of original works, organizational changes in the process of communication with the public, the arrival of a new generation of gifted artists, etc.) in the best way indicated the spiritual recovery in the post-war Galicia.

Despite the organizational, ideological, aesthetic and stylistic innovations, success with the public, the critics negatively evaluated the literary gatherings of “Budiak”. In particular, its participants were unfairly accused of lack of taste, meaninglessness, their one-act plays were equated with street humour, cynical satire, and it was generally noted that the creative work of futurists is “unhealthy symptom”, “moral rot” (“Vesnianyi vechir plachu”, 1922).

In the early 1920s, presentations of the Lviv society “Bohemia” were also influential. They were conducted by the artists who had an experience in the organization of the public performances – R. Kupchynskiy, O. Babii, L. Lepkyi, M. Holubets, I. Rudnytskyi, P. Kovzhun, as well as the famous literary critic M. Rudnytskyi, who informatively, briefly and reasonably presented new results of the avant-garde search of little-known Ukrainian poets, satirists, actors and musicians of Galicia (“Bohema”, 1923). In addition, the literary and artistic so-

ciety “Bohemia” acquainted the general public with the latest achievements of the European modernism, developed cultural cooperation through the joint art projects. “The idea of all-Ukrainian activism”, which O. Babii proclaimed at the Evening with B. Lepkyi’s event in 1923 (Kedryn, 1923) revealed not only the creative position of “Bohemia”, but also the spiritual hopes of that time in general. Like the “Mytusa” group, “Bohemia” felt “nostalgia for the patent on “a real, recognized poet” (Bobynskyi, 1990, p. 451). Bohdan Lepkyi became such a poet. The night of author’s poetry can also be considered a presentation of a creative work, since, in addition to the organizers and guests who read out the poems of B. Lepkyi, the writer himself, to whom this meeting was dedicated, attended the gathering (“Vechir, posviachenyi tvorchosti Bohdana Lepkoho”, 1923).

The new group, like the literary group “Mytusa”, did not narrow the search by the manifestation of a certain world view or imagery. Nor did it limit the aesthetic search to a futuristic experiment on the edge of literature and other art forms. For the group, it was important to increase the participation of talented young people and representatives of the older generation in the cultural life. Society “Bohemia” publicly revealed its path of ideological and stylistic evolution – from Mytusa’s return to national origins and to the creation of a new bohemian, elite literature that stood above the reality. They, like their predecessors, through public presentations, managed to attract and gather many people around them in a short time – representatives of art, science, education, and politics.

The themes of the literary presentations of 1923 – “Malanka’s Evening” (January, 17) (“Malanchyn Vechir u Lvovi”, 1923), “Bohemia Night” (January, 22) (Zhontik, 1923), “Masquerade Ball “Bohemia” (February, 10) (Chmelyk, 1923), “A night of Bohdan Lepkyi” (March, 3) – were different, but the method of their preparation and carrying out was almost identical. A creative group of initiative active participants was identified, their task was to develop a scenario, provide announcements, make an invitation, arrange a room, invite guests, etc. The first condition for the success of their work is – the novelty, brightness and credibility of information, including the names of the events. The desired result (full house) was achieved by various methods: emotional appeals of moderators, staging of fragments of artistic works, recitation of poems and prose passages, guest performances, masquerade costumes of participants, inspection of the scenery.

With the help of purposeful and rational events for the representatives of various spheres of art, the promotional activities of “Bohemia” became even larger in organization, more universal in terms of the number of participants, more optimistic, and did not lose its leadership features in the cultural life of Galicia. Musician M. Haivoronskyi, actors V. Durdykivna, R. Kryshchalskyi and P. Pshenychka, singers M. Svirska, S. Fedortsivna, politicians V. Doroshenko, D. Dontsov, scientists I. Krypiakivych, V. Shchurat, M. Korduba, artists P. Kovzhun, P. Kholodnyi, R. Lisovskyi, Yu. Mahalevskyi, L. Perfetskyi, sculptor O. Arkhynenko, etc. took part in the events (“Maskarad “Bohemy”, 1923).

It should be noted that not all literary associations of that time organised presentations of their own search. For example, the literary and artistic society “Sontsetsvit” (Tarniv, 1921–1922), to which belonged M. Obidnyi, Yu. Lypa,

Ye. Ivanenko, M. Kovalskiy, B. Lysianskyi, N. Livytska, P. Tenianko, held a literary evening dedicated to the work of A. Dante, the work of M. Voronyi (both in the spring of 1922), published two collections – the almanac “Sontsetsvit” and a collection about A. Dante, which demonstrated their organizational unity, less appeal to the national themes and images, the understanding of their meaning for the contemporaries (V. P, 1921).

Conclusions

Thus, the presentation activity as a new form of communication with the supporters of the creative associations in the 1920s was aimed at the recovery of the cultural life of Galicia and emigration and accelerated the interest in Lviv search. The most famous creative associations of Lviv were: the literary group “Mytusa”, artists, who were grouped around the publication of Galician futurism – the magazine “Budiak”, and the Lviv society “Bohemia”. At the same time, the appeal of “Mytusa” to search for the new ways caused a continuous chain reaction: every year new literary associations appeared, albeit short-lived, but extremely active and numerous by the number of participants. They consolidated the fragmented literary and artistic forces with the help of: print organ (magazines “Mytusa” and “Budiak”), an innovative creative position and even literary event-presentations demonstrated the general retreat from realism towards an innovative view of the world and art.

It has been proved that presentations as a new and for that time sensational form of communication mostly corresponded to the social and cultural requirements and brought great success to their organizers because they receive extended reviews in the press, as well as due to the ability of the “Mytusa” group to concentrate around themselves not only the Ukrainian literary forces of Galicia, but also emigration formed in Poland, Czecho-Slovakia, Germany, Austria in the 1920s.

The initiators of cultural events – the groups “Mytusa” and “Bohemia”, the authors of the magazine “Budiak” – managed to maintain connections by gaining the support of others, instilling their thoughts and forms of behaviour and to offer to the public the avant-garde ideology and world view through the imposition on the supporters the desired ideas and behaviour during the literary events and through their own adherence to these ideas.

Thus, creative presentation occupies a prominent place in modern art. Thanks to it, the mass movement for “new ways”, which developed in the interwar period, was directed to the traditions and realities of the Ukrainian life.

It should be emphasized that the experience of the submitted research is the part of the essence and forms of the representation of the Ukrainian culture in the world, which require further study.

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ПРЕЗЕНТАЦІЙНА ДІЯЛЬНІСТЬ ЛІТЕРАТУРНИХ І МИСТЕЦЬКИХ ОБ'ЄДНАНЬ ЛЬВОВА ПОЧАТКУ 1920-х РОКІВ

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Метою статті є розкриття особливостей презентаційної діяльності українських осередків Львова початку 1920-х рр., поглиблення знань про українське культурне життя цього міста. Для аналізу залучено матеріали періодичних видань того часу. Методологія дослідження. Визначальним методологічним принципом у дослідженні став принцип історизму, який дозволив визначити значення, місце і наслідки презентаційної діяльності як нової форми спілкування творчих об'єднань. Системний підхід дав можливість визначити взаємодію творчих груп Галичини 1920-х рр., а методи аналізу та синтезу використовувалися для дослідження створення умов для ефективної комунікації з аудиторією з метою відновлення культурного життя. Наукова новизна полягає в тому, що комплексно досліджено конкретні літературно-мистецькі події та їх значення для успішної творчої діяльності. Презентаційна активність стала можливою завдяки постійному попиту на творчі інновації, який регулярно зростав у Галичині з часів національно-визвольних змагань.

Висновки. Встановлено, що презентаційна діяльність у 1920-х рр. стала новою та сенсаційною на той час формою спілкування з прихильниками творчих об'єднань та була спрямована на піднесення культурного життя Галичини. При цьому презентації найбільш відповідали суспільно-культурним вимогам та приносили величезний успіх їх організаторам тому, що про них були написані розширені відгуки у пресі, а також завдяки умінню митусівців сконцентрувати навколо себе не тільки українські літературні сили Галичини, а й еміграції, що формувалася в Польщі, Чехо-Словаччині,

Німеччині, Австрії у 1920-ті рр. Доведено, що ініціатори мистецьких заходів – групи «Митуса» і «Богема», автори журналу «Будяк» зуміли встановити зв'язки шляхом залучення інших на свою сторону, прищеплення їм своїх думок і форм поведінки та запропонувати в загальне користування авангардистську ідеологію і світогляд через нав'язування прихильникам бажаних ідей і форм поведінки під час творчих вечорів та через власну послідовність цим ідеям. Таким чином, творча презентація посідає чільне місце у модерному мистецтві. Завдяки їй масовий рух за «нові шляхи», що розгорнувся у міжвоєнний період, був спрямований до традицій і реалій українського життя.

Ключові слова: презентація; 1920-ті рр.; Галичина; Львів; творчі пошуки; літературна група «Митуса»; журнал «Будяк»; літературно-мистецьке товариство «Богема»; ідея; світогляд; суспільно-культурні вимоги.

ПРЕЗЕНТАЦИОННАЯ ДЕЯТЕЛЬНОСТЬ ЛИТЕРАТУРНЫХ И ХУДОЖЕСТВЕННЫХ ОБЪЕДИНЕНИЙ ЛЬВОВА НАЧАЛА 1920-х ГОДОВ

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Целью статьи является раскрытие особенностей презентационной деятельности украинских организаций Львова начала 1920-х гг., углубление знаний об украинской культурной жизни этого города. Для анализа привлечены материалы периодических изданий того времени. Методология исследования. Определяющим методологическим принципом в исследовании стал принцип историзма, который позволил определить значение, место и последствия презентационной деятельности как новой формы общения творческих объединений. Системный подход позволил определить взаимодействие творческих групп Галичины 1920-х гг., а методы анализа и синтеза использовались для исследования создания условий для эффективной коммуникации с аудиторией с целью восстановления культурной жизни. Научная новизна заключается в том, что комплексно исследованы конкретные литературно-художественные события и их значение для успешной творческой деятельности. Презентационная активность стала возможной благодаря постоянному спросу на творческие инновации, который регулярно рос в Галиции со времен национально-освободительной борьбы.

Выводы. Установлено, что презентационная деятельность в 1920-х гг. стала новой и сенсационной в то время формой общения со сторонниками творческих объединений и была направлена на подъем культурной жизни Галичины. При этом презентации наиболее соответствовали общественно-культурным требованиям и приносили огромный успех их организаторам, поскольку о них были написаны расширенные отзывы в прессе, а также благодаря умению митусовцев сконцентрировать вокруг себя не только украинские литературные силы Галичины, но и эмиграцию, которая

формировалась в Польше, Чехо-Словакии, Германии, Австрии в 1920-е гг. Доказано, что инициаторы культурных мероприятий – группы «Митуса» и «Богема», авторы журнала «Чертополох» сумели установить связи путем привлечения других на свою сторону, привития им своих мыслей и форм поведения и предложить в общее пользование авангардистскую идеологию и мировоззрение через навязывание сторонникам желаемых идей и форм поведения во время творческих вечеров и через собственную последовательность этим идеям. Таким образом, творческая презентация занимает видное место в модерном искусстве. Благодаря ей массовое движение за «новые пути», развернувшееся в межвоенный период, было направлено к традициям и реалиям украинской жизни.

Ключевые слова: презентация; 1920-е гг.; Галичина; Львов; творческие поиски; литературная группа «Митуса»; журнал «Чертополох»; литературно-художественное общество «Богема»; идея; мировоззрение; общественно-культурные требования.

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LEGAL REGULATION OF TELEVISION PROGRAMME FORMAT AS A MEDIA PRODUCT

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The purpose of the article is to analyse the making and development of legal regulation for television format as a unique media product, as well as the means of its copyright protection. The article uses general scientific and special research methods as the method of theoretical generalisation, the method of analogies and the method of comparative analysis. Referring to the comparative and historical-typological methods, this article is an analysis of the means of legal safeguard, within the framework of intellectual property rights, of television programme format with the corresponding features and functions. The scientific novelty lies in the fact that we have analysed the definitions of the television format concept and studied the state of legal regulation in the world and Ukraine. Conclusions. Thus, in modern foreign and domestic scientific use, there are several definitions for the format of a television programme. Still, this term does not have legislation framework, which negatively affects the legal regulation. However, the legal ambiguity of the definition of “format” gives rise to numerous debates, which can be divided into several categories: the first one sorts out TV format as an idea or a concept, which, according to the legislation of many countries of the world, is not subject to legal protection; to the second one – in the form of a list of specific rules, which are divided into invariable elements of the programme; to the third one – the affinity of the television programme format and literary works; to the fourth one – the conclusions of the Format Recognition and Protection Association (FRAPA), which provided 20 practical pieces of advice how to protect the format. It should be noted that the legal issues of the TV format are assigned to the norms of national legislation, and this is not in every instance effective. At the same time, the modern national legislation provides legal protection for works that are expressed in a physical form and are original and does not extends to any ideas, theories, principles, methods, procedures, processes, systems, methods, concepts, discoveries, even if they are expressed, described, explained, illustrated in work. However, the television programme format cannot be represented only as a copyright object. In our opinion, based on international judicial practice, it is quite logical to provide the television programme with copyright protection and to sign a non-disclosure agreement

on any information related to the work on the TV format. This step is an efficient mean and field-proven.

Keywords: format; format of a television programme; format of a TV programme; TV format; copyright object.

Introduction

The accelerated development of media technologies is based on globalisation, which opens new opportunities and directions and, at the same time, makes new demands. Therefore, the modern formats of media space are changed due to the factors that determine its dynamics, further structuring, increasing the importance of legal regulation in the creation of new types of television products.

Determining what a television programme format is, it is crucial to arrange the framework of categories and concepts, which allows predicting clearly not only the expected economic attractiveness of the mentioned product but also all the means of its legal protection, taking into account its features.

Thus, the relevance of the chosen topic is determined by the necessity to study the state of legal regulation of the television programme format and the means of its copyright protection.

Purpose of the article

The purpose of the article is to analyse the making and development of legal regulation for television programme format as a unique media product, as well as the means of its copyright protection.

The article uses general scientific and special research methods: the method of theoretical generalisation, the method of analogies and the method of comparative analysis. Referring to the comparative and historical-typological methods, this article is an analysis of the means of legal safeguard, within the framework of intellectual property rights, of television programme format with the corresponding features and functions.

Main research material

The study of the state of legal regulation and the means of its copyright protection is impossible without defining the concept of the television programme format. Moreover, the ambiguity in the definition of television formats requires an analysis of the essential characteristics of this concept, which will allow separating it from other similar ideas.

Today, there are many definitions of what a television format is. A. V. Chuzhykov (2013) defines the format as a television product that has its identification uniqueness (p. 218). The researcher represents the format from the standpoint of its commercialisation component and notes that it is a creative, information and psychological model of consumption adapted for a specific country. The success of the format depends on taking into account the audience prefer-

ences and the possibility of further exploitation of the artistic images created on the screen. The experts from the Institute of Interactive Television (ITV Institute) believe that the format is a particular structure of the programme, the style that dominates in it (Gurian, 2002). I. M. Kemarskaia's definition is more detailed, who refers to the format as a system of agreements with a viewer of each specific programme, that what makes it unique, not like others and similar to itself (Kemarskaia, 2009, p. 40).

These characteristics, of course, emphasise the main features of the television format, but at the same time, are incomplete. The experts of TV Formats company were the closest to the understanding of the mentioned TV product, who noted that there are no strict, fixed rules for determining the TV format ("Format creation", n.d.). The experts consider that to get closer to the understanding of the format of this or that programme, and it is necessary to provide a detailed description, which may contain some elements: the title, target audience, predictable place in the broadcast network, timing, brief description, operating procedure, budget, design features, commercial components and more.

The word "format" (from the Latin *formo* – to give form) was used in the printing industry since about the 18th century and referred to the size of the printed edition or sheet. The Oxford Dictionary of English Etymology gives a similar meaning: "generally accepted, established structure of the book, which is characterised primarily by the size of the printed sheet" (Onions, 2004, p. 371). It should be noted that concerning printed products, the format is a concept that reflects the standards of the printing industry.

Since the early 1950s, the concept "format" has entered into the radio sphere, where it was used to define a set of musical directions at first. Since the 1970s it has been used to determine the principles of radio station programming.

With the emergence of television, the concept of "format" has become widely used in this sphere. Initially, it was used to indicate only the quantitative characteristics of the television process, more precisely – the programme timing. Already at the beginning of the 21st century, owing to the active development of the process of differentiation and specialisation of broadcasting, the concept of "format" is enriched with new meanings relating not only to merely external technical parameters, but also conceptual, informative properties. David Altheide gave this extended conceptual interpretation in his work *Media Logic* in 1979. The researcher defines the format as a specific framework or perspective that is used to represent or interpret certain phenomena. He also notes that the format is primary concerning the event, as it is namely the event that is constructed according to the format, not vice versa (Altheide & Snow, 1979, p. 75).

One of the first researchers of the format, Albert Moran, stressed that the very question of a clear definition of the scope of this concept is not a good idea since the format is a free term that covers a wide range of issues that can be included in the license agreement. The concept of this notion should be revealed not through the question "what is it?", but through the understanding of what it allows or facilitates; it is an economic and cultural technology of exchange, the sense of which is not in the principles, but in the technology or the effect that is created (Moran, 2004, p. 6).

From the above mentioned, it becomes clear that the formats are one of the most complex objects in the media market. The rights to use them are sold and bought for a large amount of money. At the same time, “format law” has not been created yet. Such international legal documents as the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention (Geneva Act), do not establish the concept of television format or another similar one. Accordingly, the issue of legal regulation of the TV format is entrusted to the rules of national legislation. In 2004, on the basis of the court decision in the case concerning the TV programme “Big brother” (Brazil), it was stated that the TV format is a much broader concept that covers not only the central idea of the programme but also a large group of technical, artistic, economic and business information (Fedorova, 2014, p. 30).

The legal ambiguity of the definition of “format” gives rise to numerous debates, since many researchers consider that the TV format is an idea or a concept that, according to the legislation of many countries of the world, is not subject to legal protection. According to Paragraph 3 of Art. 8 of the Law of Ukraine “On Copyright and Related Rights” the legal protection extends only to the form of expression of work. It does not apply to any ideas, theories, principles, methods, procedures, processes, systems, means, concepts or discoveries, even if they are expressed, described, explained or illustrated in work (Verkhovna Rada Ukrainy, 1993).

Some researchers try to present the conception of the programme in the form of a list of specific rules. The authors of this approach distinguish fixed (invariable) and variable elements of the programme (Oren & Shahaf, 2012, p. 16). Albert Moran said a few words about it. He considers that the TV format is a set of invariable elements of the programme, outside of which the variable elements of the individual episode are produced (Moran, 2004, p. 7). Thus, this principle of division of format elements is an interesting suggestion. But, at the same time, it is worth agreeing with A Shtefan (2016), who considers that this approach reveals the essence of the subject under study only partially (p. 50). The researcher notes that the basis of the TV format is not the concept itself, but the finished product in the form of a television programme. A. Shtefan (2016) notes that the TV format is an explicit instruction that reveals the technology of television programme production, and not just its idea (p. 51). Of course, an idea or a concept can be considered as its integral elements, but its essence is not reduced to them. It should be noted that the researcher suggests not to limit the protection of the format only employing copyright. The TV format includes, in addition to the script, such components as phonograms, trademarks, various objects of patent rights (industrial designs), information of a financial, production, organisational and other nature, which is a trade secret. Taking that into consideration, the Ukrainian legislation provides a wide range of opportunities for the legal protection of all significant components of the TV format (Shtefan, 2016, p. 57).

Many researchers attribute the format of a television programme to literary works. Therefore, at first sight, it is quite logical to provide it with legal protection as a copyright object. But, at the same time, it should be noted that

this is not an ordinary kind of literary art. As Robin Meadow notices, the format differs from a literary work in its purpose, since it cannot be performed (like a play, for example) or read as an ordinary literary work. The primary use of the format, in researchers' opinion, is to ensure the integration of invariable and variable elements and the formation of an exciting programme on this basis, close to forming addiction in them. The researcher proposes criteria with the help of which you can determine the protectability of the television programme format: novelty and completeness of the work (Meadow, 1970, p. 1192). Robin Meadow (1970) emphasised the similarity of formats and literary works, which is a strong argument for the legal protection of TV programme formats as copyright objects (p. 1171).

N. Fedorova (2014) distinguishes the following elements of the TV format: first, a unique combination of elements that together form an integral programme; secondly, a specific general idea, which is expressed in a physical form; thirdly, the TV programme format is a particular template for reproduction both in different episodes of a particular series of programmes and in various realisations of the format (in other programmes); fourthly, it is intended for multiple achievements in various ways (p. 31). This list is complete and allows determining the main directions of providing legal protection of the TV programme format. The modern national legislation provides legal protection for works that are expressed in a physical form and are original (O. A. Pidopryhora & O. O. Pidopryhora, 1998, p. 6). But at the same time, the immediate subject of protection is namely the form of the work, not its content, which also raises many questions that return to the idea or concept of TV format again. The ways for solving this problem are suggested by experts from the Format Recognition and Protection Association (FRAPA). The organisation website provides 20 practical pieces of advice on how to protect the format ("Practical advice to protect", n.d.). The experts suggest documenting each stage of work on the format in detail. First of all, its detailed description should be written down. Today there is a similar practice, which consists of the use of the so-called "format bible" or "format bible generator". This document details information on the title, its script, logo, description of the studio settings, costumes, style of behaviour of presenters and other characteristics of the programme. But, taking into consideration the peculiarities of national legal systems, this step is not always effective. As an example, the case under claim by the Spanish company Gestmusic Endemol against Channel One (Russia), which appealed to the Moscow City Arbitration Court (case No. A40-84902 / 2014), should be considered (Grigorev, 2015). It demanded to stop broadcasting the programme "Exactly the same" ("Toch-v-toch") for it copied the original format of the show "Your face sounds familiar" entirely, the exclusive rights to which belong to the claimant, and thus violates them.

Substantiating its claims, the claimant referred to the so-called "production bible" of the programme format, which contains the description of the original Spanish TV show. Channel One insisted in court that the "Exactly the same" programme was a project of their production, the script for which was written by actor Oleksandr Oleshko. At the same time, the representatives of the channel did not deny the similarity of the concepts of TV programmes. Still,

they noted that Russian legislation does not provide for such copyright object as the format (Grigorev, 2015).

The court dismissed the complaint, resolving that the format “production bible” is only a description of the conception of the Spanish television programme, which already exists, as well as the principles and methods of its creation, which cannot be considered protected under paragraph 5 of Article 1259 CC RF, since they are not part of its form, but represent elements of its content. Such means, methods, ideas and sequences of actions do not belong to the creative process, but only describe the technology of production. Therefore, they cannot be considered the copyright object. Taking into consideration those mentioned above, it is worth agreeing with the position of both national and foreign experts, who emphasise that one of the most effective means in the fight against format copying is the care of television companies for their reputation, which has a direct impact on their position in the global media market (Shtefan, 2016, p. 58).

FRAPA’s experts also advise registering marks for goods and services that will allow fixing the title, its design, certain design elements or other important visual components of the created format. It is clear that in the process of creating any new product, the measures for its confidentiality should be taken. That is why an agreement on non-disclosure of any information related to the work on the TV format should be signed. There are also recommendations for the signing of the non-disclosure agreements with a potential buyer of TV products. This step is an efficient mean and field-proven.

Conclusions

Thus, in modern foreign and domestic scientific use, there are several definitions for the format of a television programme. Still, this term does not have legislation framework, which negatively affects the legal regulation.

The legal ambiguity of the definition of “format” gives rise to numerous debates, which can be divided into several categories: the first one includes TV format as an idea or a concept, which, according to the legislation of many countries of the world, is not subject to legal protection; to the second one – in the form of a list of specific rules, which are divided into invariable (content, visual, musical, technical, which together reflect the general idea) and variable programme elements, formed based on constants, make a unique combination; to the third one – the affinity of the of television programme format and literary works; to the fourth one – the conclusions of the Format Recognition and Protection Association (FRAPA), which provided 20 practical pieces of advice on how to protect the format: the title, its script, logo, description of the studio settings, costumes, style of behaviour of presenters and other characteristics of the programme. FRAPA’s experts also advise registering marks for goods and services that will allow fixing the title, its design, certain design elements or other important visual components of the created format.

However, taking into consideration the peculiarities of national legal systems, since the issue of legal regulation of the TV format is entrusted to the rules of national legislation, this step is not always effective.

The modern national legislation provides legal protection for works that are expressed in a physical form and are original and does not extend to any ideas, theories, principles, methods, procedures, processes, systems, methods, concepts, discoveries, even if they are expressed, described, explained, illustrated in a work. However, the television programme format cannot be represented only as a copyright object, since it contains elements that are subject to legal protection as an object of related rights, know-how, trade secrets, some objects of design rights. Also, on the basis of international judicial practice, it is necessary to attribute this concept to the intellectual property rights, which is a complex object, significant components of which have the means of legal protection by the rules of Ukrainian law.

In our opinion, it is quite logical to provide the television programme format with copyright protection and to sign an agreement on non-disclosure of any information related to the work on the TV format.

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ПРАВОВЕ РЕГУЛЮВАННЯ ФОРМАТУ ТЕЛЕВІЗІЙНОЇ ПЕРЕДАЧІ ЯК МЕДІАПРОДУКТУ

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Мета статті – проаналізувати процес становлення та розвитку правового регулювання формату телевізійної передачі як особливого медіапродукту, а також можливості його правової охорони нормами права інтелектуальної власності. У статті було використано загальнонаукові та спеціальні методи дослідження, зокрема: метод теоретичного узагальнення, метод аналогій та метод компаративного аналізу. Звертаючись до порівняльного та історико-типологічного методів, зазначена стаття являє собою аналіз можливостей правової охорони, в межах права інтелектуальної власності, формату телевізійної передачі з відповідними властивостями та функціями. Наукова новизна полягає в тому, що проаналізовано визначення поняття «телевізійний формат» і досліджено його стан правового регулювання в світі та Україні. Висновки. Отже, в сучасній зарубіжній та вітчизняній науковій думці існує кілька визначень формату телевізійної передачі, але законодавчого закріплення зазначеного поняття не має, що негативно позначається на правовому регулюванні. Однак правова невизначеність дефініції «формат» породжує численні дискусії, які можемо поділити на кілька категорій: до першої віднесемо телеформат як ідею або концепцію, що, згідно із законодавством багатьох країн світу, не підлягає правовій охороні; до другої – у вигляді списку певних правил, що поділяються на незмінні та змінні елементи програми; до третьої – спорідненість формату телевізійної передачі та літературних творів; до четвертої – висновки FRAPA, яка надала 20 порад, що дозволять захистити формат. Наголосимо, що питання правового регулювання телеформату покладено на норми національного законодавства, а зазначений крок не завжди є ефективним. При цьому сучасне вітчизняне законодавство надає правову охорону творам, що виражені в об'єктивній формі та є оригінальними, і не поширюється на будь-які ідеї, теорії, принципи, методи, процедури, процеси, системи, способи, концепції, відкриття, навіть якщо вони виражені, описані, пояснені, проілюстровані у творі. Однак формат телевізійної передачі неможливо представити виключно як об'єкт авторського права. На наш

погляд, виходячи зі світової судової практики, цілком логічно надавати формату телевізійної передачі правову охорону як об'єкту права інтелектуальної власності та підписувати угоду щодо нерозголошення будь-якої інформації, що пов'язана з роботою над телеформатом. Зазначений крок є дієвим засобом, що перевірений тривалою практикою.

Ключові слова: формат; формат телевізійної передачі; формат телепередачі; телеформат; об'єкт права інтелектуальної власності.

ПРАВОВОЕ РЕГУЛИРОВАНИЕ ФОРМАТА ТЕЛЕВИЗИОННОЙ ПЕРЕДАЧИ КАК МЕДИАПРОДУКТА

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Цель статьи – проанализировать процесс становления и развития правового регулирования формата телевизионной передачи как особого медиапродукта, а также возможности его правовой охраны нормами права интеллектуальной собственности. В статье были использованы общенаучные и специальные методы исследования, в частности: метод теоретического обобщения, метод аналогий и метод сравнительного анализа. Обращаясь к сравнительному и историко-типологическому методам, указанная статья представляет собой анализ возможностей правовой охраны, в пределах права интеллектуальной собственности, формата телевизионной передачи с соответствующими свойствами и функциями. Научная новизна заключается в том, что проанализировано определение понятия телевизионный формат и исследовано состояние его правового регулирования в мире и Украине. Выводы. Итак, в современной зарубежной и отечественной научной мысли существует несколько определений формата телевизионной передачи, но законодательного закрепления указанное понятие не имеет, что негативно сказывается на правовом регулировании. Однако правовая неопределенность дефиниции «формат» порождает многочисленные дискуссии, которые можем разделить на несколько категорий: к первой отнесем телеформат как идею или концепцию, которая, согласно законодательству многих стран мира, не подлежит правовой охране; ко второй – в виде списка определенных правил, которые делятся на постоянные и переменные элементы программы; к третьей – родство формата телевизионной передачи и литературных произведений; к четвертой – выводы FRAPA, которая предоставила 20 советов, позволяющих защитить формат.

Отметим, что вопрос правового регулирования телеформата возложен на нормы национального законодательства, а этот шаг не всегда является эффективным. При этом современное отечественное законодательство предоставляет правовую охрану произведениям, выраженным в объективной форме и являются оригинальными, и не распространяется на идеи, теории, принципы, методы, процедуры, процессы, системы, способы, концепции, открытия, даже если они выражены, описаны, объяснены,

проиллюстрированы в произведении. Однако формат телевизионной передачи невозможно представить исключительно как объект авторского права.

На наш взгляд, исходя из мировой судебной практики, вполне логично предоставлять формату телевизионной передачи правовую охрану как объекту права интеллектуальной собственности и подписывать соглашение о неразглашении любой информации, связанной с работой над телеформатом. Этот шаг является действенным средством, проверенным длительной практикой.

Ключевые слова: формат; формат телевизионной передачи; формат телепередачи; телеформат; объект права интеллектуальной собственности.

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