

SECTION 4. UKRAINIAN CULTURE

DOI <https://doi.org/10.30525/978-9934-26-488-7-6>

BASIC ARCHETYPES OF MODERN UKRAINIAN SOCIETY

Ostapchuk H. O.

*PhD in Philosophy, Associate Professor,
Associate Professor at the Department of Theology and Religious Studies
Educational and Research Institute of Philosophy and Educational Policy
of Dragomanov Ukrainian State University
Kyiv, Ukraine*

Rusakov S. S.

*PhD in Philosophy, Associate Professor,
Professor at the of Philosophical Anthropology, Philosophy
of Culture and Cultural Studies
Educational and Research Institute of Philosophy and Educational Policy
of Dragomanov Ukrainian State University
Kyiv, Ukraine*

In modern ethnocultural studies we often ask ourselves questions: how did the process of formation of the subjective principle take place, what regulated the social relations of a particular ethnic group, and what influenced the formation of the oldest worldview ideas? In searching for answers, we come to the analysis of certain proto-models, i.e. archetypes, which are the formative means of the national mentality, subconscious collective ideas that are embedded in the consciousness of the nation for centuries, and are passed down from generation to generation through experience, inherited biologically, embodied in certain images, symbols, myths. According to V. Shynkaruk, there are “nodal categories of the worldview”: man and the world, being and non-being, space and time, life and death, freedom and necessity, and others, which are traditionally considered philosophical, exist in human consciousness before the emergence of philosophy and function before the mastery of philosophy. From the very beginning, they are not categories of philosophy, but of culture, and historically existed in the mythological consciousness of the primitive tribal society [5, 32].

In the process of evolution, archetypes turn from universal, common to all mankind categories into national ones. The cultural background works thanks to the clip consciousness; we borrow another cultural space and

combine it with our own. According to C. Jung, we come to understand archetypes as “archaic mythological images” that are invariant for all times and cultures and that are not subject to discursive comprehension. The set of archetypes as the experience of past generations is the basis of spiritual life, where the conscious and unconscious interact and complement each other. Based on the scientist's opinion, we can appeal to the genetic cultural memory of all mankind. At certain moments, this memory is “sharpened,” and then there is a feeling of deep involvement in the cultural symbolism of all mankind. Therefore, an archetype is a kind of matrix, because it is not only a form of knowledge, but also sensuality. In other words, an archetype can be seen as a reaction to cultural phenomena and behavior: from physical foundations to spiritual manifestations. [6].

The archetype of C. Jung correlates with the idea of Plato's proto-images of cognition, with his eternal eidoses. S. Krymsky's thoughts on the Platonic principle of the superstructure of the universal over the individual are relevant. The emphasis in philosophical discourse is changing, and the foreground is no longer “the absoluteness of the world idea, God, or matter as a universal substance, but any absolutization is denied. From the point of view of this principle, the whole does not exclude the plurality of forms of its functioning, each of which can become an individual expression of the universal. Conversely, the individual is not a single thing, but the only thing that can embody the whole world, compressing it within the personality” [1, 64–65]. That is, in the contemporary cultural space new intellectual strategies create the conditions for the emergence of “representation of the universal in the individual” [1, 87]. S. Krymsky identifies the fundamental archetypes of the Ukrainian mentality, such as: the archetype of the Earth, which is the basis for antaeism – a sense of kinship with the native land; the archetype of personal freedom, which leads to the rejection of externally imposed authority; the archetype of the Mother as the personification of Ukraine, the desire to protect and defend it; the archetype of fate as determinative and stronger than reason and human activity; the archetype of ritualism, which serves as the basis for the dominance of beauty over everyday life; the archetype of educative nature, which focuses on the search for knowledge that will help to realize human potential.

Today, Ukraine is going through quite difficult times, and the issue of analyzing the archetypes of the Ukrainian nation and understanding the essence of the archetype itself in this context is relevant. What archetypes characterize the Ukrainian nation? According to S. Krymsky, this is primarily cardiocentrism, since all the arguments of the characters and heroes of Ukrainian history are based on the arguments of the heart. The heart in Ukrainian culture is the source of God's wisdom, the source of the national idea. This issue can be traced in *The Tale of Igor's Campaign*, in the

works of H. Skovoroda, P. Kulish, and P. Yurkevych. The next such structure is the idea of sophiism (initial wisdom); in the Ukrainian mentality, it is associated with the wisdom of things themselves, the wisdom of things being sophiism. The concept of sophiism is linked to the understanding of God as a personality in Orthodoxy, and things and the world are the text of God, the words of God by which all things were created. The world is the book of God, and the task is to understand these archetypes, to get closer to them. "Hence our very rare peculiarity (different from other nations). All nations adore the outside world and nature. In Ukraine it is different. The outside world and nature accompany a person, respond to his requests, his desires, his prayers" [2]. The archetype of the word is understood as a weapon, and the word is sanctified as a spiritual homeland. The morality of a person is determined by his or her attitude to the word, which is why the language issue is so acute for every citizen of the Ukrainian state today. Today, with bitter pain, we can ask a nonrhetorical question: "...what would our culture be like if we were going to it by the beaten path, if we were creating it all the time with our free hands?" [3, 93].

The archetype is a classic component of national culture, culture is one of the factors of the social process of each nation, and therefore, in today's Ukrainian social challenges, it is important to modernize these proto-models, integrate them with the help of digital technologies. The question legitimately arises: how to modernize this component, how to read it correctly today, or how to get closer to it? After all, the closer you get to its essence, the more it gives new facets, and it is important to feel how the archetype manifests itself in your own psyche, in national issues. The goal of the individual, and the nation as a whole, is self-sufficiency, self-preservation; not to hide one's own shadow, but to accept it as a part of oneself. The archetype is a pure scheme, a pure structure that is filled in, and if at some point the hero scheme is activated in us, we can find those events in our own lives, in the life of the nation, where we will be heroes. And if the victim schema is activated, the victim will dominate. Our task on a conscious level is not to have contact with an archaic form, but to understand what drives us, which schemes are the main ones, and to control them.

In today's realities, one of the conditions for Ukraine's existence and survival is understanding its own mental foundations and the practical use of a variety of mythosymbols. There are two ways of reading archetypes today:

- 1). We parasitize on someone else's culture, use and adapt its signs, introduce them into our cultural space, for example, the Hollywood image of Superman. It should be noted that this image contributes to the education of certain family values from childhood, it is not inhumane.

- 2). To develop our own symbols, as an alternative, to show the importance of those that are united on our own cultural basis. Examples

include the modern adaptation of the animated film *Mavka* based on L. Ukrainka's play *The Forest Song*, or the epic fantasy based on Ukrainian mythology, *Cue and the Frosty Horde*. Ukrainian modern history of the twenty-first century has more than enough examples of the manifestation of these mental structures, realized by the decade-long experience of fighting for the country's independence.

The programs of the Ministry of Culture and Information Policy of Ukraine, which include the integration of mental foundations into the information space, are relevant today. The key areas of these programs are:

- Focus on younger children through schools with the help of textbooks, social media, and e-sports. The main task is to cooperate with the Ministry of Education and Science of Ukraine, the Ministry of Youth and Sports of Ukraine. It is appropriate to turn to the archetype of the child in the understanding of C. Jung: before the beginning of a new life, they moves to Self, and from it Ego emerges. And here, archetypes are important as manifestations of the unconscious, what is hidden from our consciousness in myths, fairy tales, legends, and folklore.

- Focus on the Armed Forces of Ukraine, the forces that are currently determining the country's development, fighting for its independence through education, popularization of Ukrainian history and culture. The archetype of the Ukrainian warrior accumulates the forces that guide us to activity, give us vitality, strength and resourcefulness.

- Focus on religious communities, since today, based on elements of ancient religions, new religious movements with a variety of worldviews have developed. Such a worldview is a reaction to the erosion of national identity in the modern world order, a kind of refuge in a mythical world from the cruel reality. On the other hand, hundreds of chaplains today cooperate with the military and provide essential psychological support, and religion acts as a socialization factor [4].

Thus, archetypes permeate the entire spiritual life of every nation and at the level of the subconscious influence the worldview and world understanding, provide communication between generations, and determine further vectors of social development.

References:

1. Кримський С. Б. Архетипи української ментальності. Проблеми теорії ментальності. К. : Наукова думка, 2006. 405 с.
2. Кримський С. Нації виходять з кризи завдяки культурі, релігії, ідеї державності та національних інтересів. URL: https://ji_magazine.lviv.ua/2016/KrymskyjNacii_vyhodyat_iz_kryzy (дата звернення 26.09.2024).

3. Огієнко І. Історія української культури: коротка історія культурного життя українського народу. Київ : «Абрис», 1991 272 с.

4. Про українські архетипи. Інтерв'ю з Артемом Біденком / Чарівний світ.UA. URL: <https://www.youtube.com/watch?v=7P> (дата звернення 27.09.2024).

5. Шинкарук В. І. Світогляд і духовна культура: (Питання історичного генезису). *Філософська думка*. 1978. № 2. С. 27–37.

6. Юнг К. Г. Архетипи і колективне несвідоме / перекл. з нім. К. Котюк ; наук. ред. укр. Вид. О. Фешовець. Львів : Астролябія, 2013. 588 с.

DOI <https://doi.org/10.30525/978-9934-26-488-7-7>

MAIN CIRCUMSTANCES AND THEIR STAGEMENT IN THE MODERN ENVIRONMENT

ГОЛОВНІ ОБРЯДИ ОБЖИНОК ТА ЇХ ІНСЦЕНІЗАЦІЯ В СУЧАСНОМУ СЕРЕДОВИЩІ

Petrenko G. G.

*Teacher of Folklore and Folk Singing
Kyiv Children's Art School № 3*

Петренко Г. Г.

*викладач фольклору
та народного співу
Київська дитяча школа мистецтв № 3*

Ryabokon O. V.

*Honored Worker of Culture
of Ukraine,
Director
Kyiv Children's Art School № 3*

Рябокоть О. В.

*Заслужений працівник культури
України,
директор*

Zhukova T. M.

*Deputy Director
Kyiv Children's Art School № 3
Kyiv, Ukraine
Київська дитяча школа
мистецтв № 3*

Жукова Т. М.

*заступник директора
Київська дитяча школа мистецтв № 3
м. Київ, Україна*

Говорячи про традиційні свята України, неможливо оминати обжинків – старовинного народного звичаю святкування закінчення жнив, що був покликаний забезпечити майбутній багатий урожай. Варто зазначити, що із середини 20 ст. внаслідок технічного прогресу,