

**Cultural Studies in the Ukrainian Humanities**  
**(Evidence-Based on the Researches of the 2010-2020s)**

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**Abstract**

The article is aimed to investigate the theoretical developments of Ukrainian cultural studies over the last decade. The intensive development of the methodological foundations of cultural knowledge requires the analysis of the currently investigated issues as well as both the fixation of already examined questions and the circumscription of new issues of the cultural studies forming in the further research process. During 2010-2020 the scientists investigated principles of cultural analysis to distinguish "cultural studies" from other "structural elements" of the humanities such as socio-political knowledge, philosophy, aesthetics, history and theory of religion, art history. In particular, the specific areas in which cultural studies intercross with other humanities are under consideration. The research hypothesis that the foundations of cultural analysis are the methodological basis for distinguishing cultural studies among other structural elements of humanities is proofed based on the researches of the Ukrainian scholars in cultural studies.

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## **INTRODUCTION**

The development of cultural studies during the decade continued the trends that were laid with all the period when cultural knowledge took its place in the structure of humanism – (from lat. *Humanitas* – humanity, education) – a set of sciences that deal with history, culture, literature, language, and art. Humanities represent the range of the sciences that study the considered phenomena and has clearly expressed historical and national character following the specifics of the civilizational processes in the territory which a particular nation inhabits. Thus, the subject of the present paper is the Ukrainian humanities and the trends of its development mainly the place of cultural studies in it over the last decade.

The tendencies of the development of the Ukrainian humanities reflected in all its components to some extent, and cultural studies considered methodological issues as a new science to find its place in the research area, first of all. During the 2000 – 2010 years, the works of such authors as S. Bezklubenko, O. Bondarenko, M. Brovko, P. Gerchanivska, L. Gubernskiy, K. Kisluk, Yu. Legenkiy, V. Lichkovah, M. Savelieva, I. Yudkina established the methodological basis for Ukrainian cultural studies as a part of the Ukrainian humanities and the theoretical foundations that determine the specificity of cultural analysis of the historical and cultural processes and phenomena.

To research the historical and cultural processes and phenomena applying the methodology of the cultural studies allows to disclose the researched problem fully in a particular historical period. The rationality of this position is confirmed in the works of such authors as: Yu. Sabadash "Umberto Eco: Humanism of Cultural-Forming Ideas" (2012), A. Onishchenko "Cultural Potential of Epistolary: the European Experience of the Second Half of the XIXth – First Half of the XXth century" (2017) and S. Kholodinska "Mikhailo Semenko: Cultural Researches in the Sphere of Ukrainian Futurism" (2018). The authors focus their attention on specific personalities, and on those

historical and cultural situations that facilitated the creativity of artists and scientists or, inhibited it.

### **Materials and Methods**

The fundamental basis of this study is an overview of the unique bibliography, which includes historical and cultural literature on the research of humanities in Ukraine and abroad. Based on the study of the classic literature and new researches carried out during 2010-2020, the logic and the trends of Ukrainian cultural studies analyzed.

The research is carried out using general scientific methods, first of all, the general scientific principles of objectivity and historicism analysis and synthesis, comparison and classification, systematization.

The research hypothesis is that the foundations of cultural analysis are the methodological basis for distinguishing cultural studies, among other structural elements of humanities. To verify the research hypothesis, content-analysis was used to investigate how cultural analysis is considered in the works of the modern Ukrainian researches in the field of cultural studies.

## **RESULTS AND DISCUSSION**

### **The Historian-chronological Approach in Cultural Studies**

The establishment of new methodology in Ukrainian humanities in the field of culture and history is based upon the works of Yu. Sabadash, A. Onishchenko and S. Kholodinska.

The necessity to follow the historical context is the first methodological peculiarity of the cultural analysis. According to A. Onishchenko and S. Kholodinska, the epistolary heritage of E. Zola, F. Nietzsche, S. Freud, C. Jung, V. van Gogh, F. Kafka, M. Ravel and other personalities of European culture had to follow the socio-political, ideological, artistic and everyday context of their time: e.g. before becoming the founder of

expressionistic painting, van Gogh was forced, at least to some extent, to adapt to the impressionistic manner of drawing, but also to overcome the limitations, conservative tastes of the majority of his compatriots, whose worldview was based on the religion, and the Bible was considered the only book worthy of attention. O. Onishchenko investigates the letters of Gogh, in which the artist described the enhancement of his views on the nature and possibilities of art. Van Gogh wrote in the letter in June, 1879: "I do not know a better definition for the word art than "L'art C'est l'homme ajoute à la nature" ("Art is man plus nature") (Van Gogh, 1966).

Ukrainian researcher O. Onishchenko emphasizes that "in previous letters van Gogh compared the art only with the nature and only at the end of the 1870s he began to give arguments about the art and the man, whose personality the artist gradually "narrowed" to the social and professional characteristics. The letters of the artist are full with the concepts of "workers", "miners" or, even "peasants" (Onishchenko, 2017). Later these workers, miners, peasants became the main characters of the classic works of van Gogh. According to O. Onishchenko, the qualitative nature of the cultural approach that creates a cultural context in the process of considering the creativity or activity of a person. Another Ukrainian researcher, L. Gubernskiy, in his researches, confirms "the cultural essence of man" and "the man-made essence of culture" (Gubernskiy, 2018). Besides, the "man-making essence of culture" approach was conceptualized by P. Gerchanivska in the monograph "Culture in the Paradigms of the XX – XXI centuries" (Gubernskiy, 2017). The researcher represented a man as a "basic concept of modern cultural studies" (Gerchanivska, 2011), regarding cultural studies as a science, rather than as the sphere of human activity.

S. Kholodinska also highlighted the connection between a particular historical and cultural period while carrying out the cultural analysis of the works of Mikhailo Semenko. Mikhailo Semenko was the founder of the Ukrainian futurism. He was a contemporary of World War I, the 1917 revolution, the civil war, and he became one of the victims of Stalin's repressions in the late 1930s. S. Kholodinska carried out a cultural analysis, because "The time period which is highlighted in the monograph requires the usage of a scientific approach with a conscious emphasis on the theoretical possibilities of cultural

science, which is capable of combining and generalizing organically various aspects of humanitarian knowledge" (Kholodinska, 2018).

S. Kholodinska tries to present a lifeway of the founder of the Ukrainian futurism based on his intellectual surrounding. The researcher uses the "biographical method" efficient use of which was evidenced by such researcher as Vernudina, L. Dablo, T. Dobina, S. Trymbach, M. Shashok. Based the work of those authors who reconstructed the history of the Ukrainian avant-garde in general, and futurism, in particular, S. Kholodinska presents the role of each of them in the futuristic movement: V. Aleshko, N. Bazhan, V. Ellan-Blakitniy, A. Poltoratskiy, G. Shkurpiy, Yu. Shpola.

The researcher's approach established the methodology of the cultural analysis, combined the fundamental characteristics of cultural studies: "inter-science" or "interdisciplinarity" – both of these concepts are used in modern cultural studies as synonyms; topicality and theoretical prospectiveness of the issue referred to the notion "regional studies" (or Ukrainian variant of term "regionics" or "regionology") (Kholodinska, 2018). The concept of "inter-science" or "interdisciplinarity" is presented in the concept of cultural studies for a long time and from 2010 to 2020 the researches widely used this concept.

### **The Regional Approach in Cultural Studies**

The term "regional studies" (in Ukrainian cultural studies - "regionics" or "regionology") was introduced into Ukrainian humanities by V. Lichkovah, who used it to popularize art traditions and trends of development of national creativity and national crafts existed in Chernigiv region to describe it as a specific and distinctive region in the history and contemporary functioning of Ukrainian culture. Having established the idea of a regional approach to the identification of the art phenomena in the logic of modern Ukrainian culture, V. Lychkovah and H. Faizullina presented their scientific research in the monograph "Ethno-cultural Studies: Representation of Ethnic Culture in Art and Fiction (the XX – the beginning of the XXI century)" (2018).

V. Lichkivah and H. Faizullina started to use the notion of "ethnocultural" to consider the certain phenomena or processes as a "component of the philosophy and aesthetics of ethnoculture", while "artistic ethnocultural studies considered to be one of the means of

inculturation, the formation of national and cultural identity" (Lichkivah & Faizullina, 2018). At the same time, the researches authors worked under the idea of the regional approach under the name "cultural regionics in art projects" or "cultural regionology in art projects" trying to combine this approach with ethnocultural one (Lichkivah & Faizullina, 2018).

Other Ukrainian scientists also investigate the phenomenon of the regional approach (cultural regionics or cultural regionology). So, since 2011 V. Tuzov has used the concept "Kyivshina – Kyiv region" while reconstructing the cultural processes of the late XIX – early XX century onto Ukrainian territory. The scientist has specified "Kyiv region", according to the specific features, implementation, distribution, perception of vanguard ideas and works (Tuzov, 2001).

Ukrainian researcher L. Dabło reconstructed theoretical ideas of Dmytro Ovsyanniko-Kulikovskiy (1853-1920) in her thesis "Scientific and Theoretical Heritage of Dmytro Ovsyanniko-Kulikovskiy: cultural aspect" (2018). His personality, various spheres of creative activity (scientific, pedagogical and journalistic) based upon the traditions of "Slobozhanshchina in Kharkiv region", which, according to L. Dabło "correlated, with the cultural space that determined the direction of his scientific research, and moral and humanistic life position" in the daily activities of the outstanding scientist (Dabło, 2018). On this stage, the regional studies as a part of cultural analysis needs further investigation. The thesis S. Vytkałova "Polissya as a unique location of cultural and artistic processes in Ukraine in the second half of the XX – beginning of the XXI century" (2018) confirm this assessment. The problem of the regional studies ("regionics" or "regionology" in Ukrainian terminology) as a part of cultural analysis was actualized in her research.

### **The Conceptual and Categorical Apparatus in Cultural Studies**

To specify the results obtained by the Ukrainian scientists in the sphere of cultural studies during the 2010s, it necessary to note that the relevant problem for them was the problem of the conceptual and categorical system to investigate all stages of formation and development of cultural studies. It is quite natural that at the beginning of its formation, cultural studies used the conceptual and categorical apparatus of related humanities,

gradually establishing the proper notions and categories. Practically it is possible to specify the cornerstone notions and formal logical structures worked out during the 2010s: "cultural creativity", "cultural creator", "the problematic field of cultural studies", "cultural area", "cultural creation" and "cultural studies". There were several new notions in the context of cultural studies: "ethnic cultural studies", "aesthetic sphere", "ethnic futurism" in the monograph of V. Lichkovah and G. Faizullina.

The notion of "cultural industry" (O. Pavlova) was introduced into theoretical use of Ukrainian scientists in 2017. The notions: "cultural", "creative industries" (I. Parkhomenko) were adapted in the Ukrainian cultural studies. These notions are constantly used "in the Western European scientific discourse and governmental and institutional practices of the UK and the European Union". These notions correlate with the notion of "artistic practices", which is used to describe the specificity of Ukrainian cultural education.

Ukrainian researcher O. Pavlova has examined the content of the notion "cultural industry", starting from the notion "industrialization of culture". She has shown how culture is transformed within the technicalization (construction of railways, which reduces the distance between the centres of culture, and the chemical industry, through which new colours appear, the invention of photography), on the one hand, and, on the other hand, "artistic creativity is significantly transformed as a skill in terms of the technicalization of image production" (Pavlova, 2017).

Another Ukrainian scientist A. Kravchenko in his monograph of A. Kravchenko "Cultural Policy of Ukraine in the Paradigms of Modernity: Theoretical and Methodological Aspects of Cultural Interpretation" (2011) is considering the notion of "multiculturalism", which has acquired not only theoretical value but also publicistic. The researcher uses it in a broader meaning as a "cultural and political strategy" (Kravchenko, 2011). The other notions also are used in a broader meaning in the Ukrainian humanities: value, emotions, method, experience, synthesis, experiment, interpretation. They are undoubtedly either already used or will be used in the process of cultural analysis of specific problems. Thus, the work on correlation of the meanings is necessary to be continued.

### **The Place of Cultural Studies in the Humanities**

While systematizing the research process onto this problem, we focus attention on the problem of correlation of certain structural elements, the unity of which contributed to the formation of cultural studies in Ukrainian humanities. The first attempt to systemize notions and conceptions for cultural studies in Ukraine was done in 2007 by M. Brovko, who tried to determine the place of cultural studies in the system of humanities. However, there is still a problem to investigate the internal interaction between such elements: "cultural studies – history", "cultural studies – philosophy", "cultural studies – aesthetics", "cultural studies – psychology".

It is necessary to pay attention to the following facts. Firstly, a comparative analysis of the humanities to identify the potential of each of them is used by the Ukrainian scientists in different areas, including and regardless of cultural studies. Our statement is confirmed by the material of the work "Aesthetics" (2010), the content of which includes the subsection "Aesthetics in the structure of interdisciplinary connections". The specificity of the interaction of aesthetics with such sciences as philosophy, ethics and art history is revealed in this unit. In addition, the analysis of general problems has certain traditions, which is represented in aesthetics and psychology. T. Emelyanova, O. Polishchuk and V. Chernets also have studied the aspect of this problem.

Secondly, in the modern Ukrainian humanities, the correlation between "cultural studies – art" is mostly revealed. The details of this correlation are highlighted in the Proceedings of the International scientific and creative conference "Art Education in the Cultural Domain in Ukraine of the XXI Century" (Kyiv – Odesa, 2015) and in the researches of some cultural studies scholars, namely: O. Babak, T. Kohan, A. Ovcharuk, L. Sbitneva and K. Stanislavska.

Thirdly, based on the positive results obtained by authors as mentioned above in identifying the specificity of the interaction "cultural studies – art", in the course of 2019-2020 for the Ukrainian scholars in culture studies it became preferable to outline the problem of creativity in its broad sense and cultural aspect of the problem within specific features of art.



The problem of creativity in the Ukrainian humanities is traditionally investigated via the psychological aspect. The famous Ukrainian psychologist Vladimir Romanets (1926-1998), who was the author of the monograph "Psychology of creativity" (1971), started to investigate various aspects of the phenomenon of "creativity" and its modifications as a scientific, artistic, technical and inventive ones. Other Ukrainian scientists followed this tradition. Besides the general outline of the problem of creativity, there are several researchers in which the authors detailed the logics of the creative process, actualizing its stages, offered their vision of the nature of artistic thinking or aesthetic and art models of imagination, empathy, and intuition.

### **The Problem of Creativity in the Context of Culturological Analysis**

At present, there are not too so many examples in which creativity is considered in the context of cultural analysis. To illustrate this statement, the theses of T. Dobina "Creative Heritage of Boris Lyatoshinskiy in the Context of Ukrainian Culture Creation (the 1920-1960s)" (2018) can be mentioned. It should be emphasized that almost all works of B. Lyatoshinskiy (1895-1968) are researched based on the cultural factors: interdisciplinarity, personalization, biographical method, cultural and anthropological approach. B. Lyatoshinskiy was an outstanding Ukrainian composer, experimenter, conductor, teacher and public figure. T. Dobina researched the intellectual heritage of B. Lyatoshinskiy as a teacher and as a pupil. Ukrainian researcher has defined several factors that affect the changes of B. Lyatoshinskiy's personality in his cultural surrounding, followed the dynamics of formation and development of his creative personality" (Dobina, 2018).

T. Dobina uses the following methodological principle in her thesis: she applies cultural studies to investigate the problem of creativity, therefore it is worth highlighting that the most clearly the researcher presents the phenomenon of "creative personality", transforming it into the different aspects of the process of creative vision as well as the stages of its implementation. Based on certain facts about B. Lyatoshinskiy's life she has examined "the process of growth and strengthening his creative potential as the composer,

his extreme sensitivity to specific historical events and the gradual development as a very responsible attitude to creativity" (Dobina, 2018).

As for the cultural aspect of specific features of art, the cultural studies in this regard are based on the works of N. Semenko, N. Voroniy, P. Tychina, I. Trush, and B. Lyatoshynsky. The results of the cultural analysis clearly outlined the issue of synthesis (N. Dzenkova, T. Kalitenko, L. Kondratyuk, N. Pronyak-Vozna, S. Kholodinska), synesthesia (V. Bohuk, O. Dudar, L. Malovitska, Yu. Pochinok), interpretation (N. Zhukov, O. Kolesnik). During 2010-2020 these ideas, given by the abovementioned scientists, also contributed to the development of the cultural analysis and cultural studies of the art in the context of culture, as well as to the identification of aesthetic and artistic values in the "artistic practices".

## **CONCLUSIONS**

Returning to the hypothesis posed at the beginning of this study, it is now possible to state main trends in cultural studies in Ukrainian scientific discourse during the last decade.

The first trend concerns the issues, which outlines cultural history. In this respect, it is possible to consider numerous publications of L. Dovga who established a value system of the Ukrainian culture of the XVII century and her contribution into the editing of the works of Innokentiy Gizel (2009-2011). The doctoral thesis of V. Spivak "Philosophical Views by Anthony Radivilovskiy in the Context of Ukrainian Spiritual Culture of the XVII century" (2019) is also referred to the usage of the method of cultural story. It should be emphasized that the monograph of B. Radzievskiy "Theory and History of Subcultures: the Sketches onto Subcultures" (2013) highlights controversial, but a critical in the logics of the Ukrainian cultural studies, the material on the history of subcultures in Ukraine, "the Christian subculture as a leading component of the culture of Kiyvskaya Rus" and subcultures of "the poor" and "the rich": historical and contemporary aspects.

The second and the third trends include the works, the authors of which are engaged in the problems of leisure activities and tourism as decisive factors of cultural achievements and values of a particular region, and the expansion of cultural practices that can perform

many functions. These problems are presented in the historical and cultural context. For example, I. Petrova and L. Bozhko in their monograph "Tourism as a Social and Cultural Phenomenon: History and Modernity (mid-XIX – early XXI centuries)" (2017) showed the impact of tourism on the life of the society both in global and civilizational dimensions as well as in regional one, taking as an example Kharkiv region.

This study has shown the theoretical developments of Ukrainian cultural studies over the last decade as well as highlighted the importance of generalization and systematization of these theoretical trends. The foundations of cultural analysis are the methodological basis for distinguishing cultural studies among other structural elements of humanities in Ukrainian humanitarian science.

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