

of characteristics of non-linearity, decentration, and nomadism by identity in the postmodern era.

Key words: identity, collective identity, communication, worldview, values, cultural identity, national identity, historical identity, society, identity crisis.

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CONCEPTUALIZATION OF THE SOCIO-CULTURAL PHENOMENON OF IDENTITY IN THE THEORIES OF RESEARCHERS OF THE XX-XXI CENTURIES

Oles DOVHANYK – PhD student of the Department of Cultural Studies
National University of Kyiv-Mohyla Academy

Purpose of the research. To provide a general description of approaches to understanding identity.

Research methodology. The study uses the following general scientific and specialized (cultural) methods and approaches: cultural-analytical; typological; chronological; comparative; systematic. They make it possible to identify common and distinctive conceptual features present in different approaches to understanding identity. The aforementioned methods facilitate the classification or differentiation of identity theories and make it possible to identify the interconnection between different scientific strategies for understanding identity.

Results. The study found that identity is a multi-level and multifunctional phenomenon. It was found that it is carried out on two interrelated levels – individual and collective. In psychological theories, the emphasis is on the formation and transformation of individual identity. In sociological and philosophical theories, the research focus is on identifying the characteristics of the emergence and spread of collective identity. It was revealed that identity is constructed and determined by the following sociocultural elements: mentality, traditions, symbols, rituals, morals, ideals, and norms. It has been found that in transitional societies, the issue of identity crisis is actualized, which consists in the modification of the current configuration of identities or their replacement by others. It has been found that national identity encompasses various aspects or components of different sociocultural identities, influencing the latter. It is determined that the productivity of identity is determined by its ability to respond to sociocultural challenges and processes. It is established that in the postmodern era, a conceptual rethinking of identity is taking place. It acquires the characteristics of multiplicity, variability, and decentering, which indicates a change in its substantive and conceptual understanding.

Novelty. This paper expands on the cultural analysis of theoretical approaches to studying and understanding identity. It offers an original classification of theories and approaches to understanding identity.

Key words: identity, collective identity, communication, worldview, values, cultural identity, national identity, historical identity, society, identity crisis.

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UKRAINIAN CINEMA BETWEEN THE PAST AND THE FUTURE: TRADITIONS, PRESERVATION, POPULARIZATION

Oleksandra POTOTSKA – Master Student «Culture studies»,
Taras Shevchenko National University of Kyiv,
<https://doi.org/10.35619/ucpmk.50.974>
potockaoleksandra@gmail.com

Margarita KOROBKO – Candidate of Philosophical Sciences,
Assistant Professor of the Ethics, Aesthetics and Culture studies Department,
Taras Shevchenko National University of Kyiv,
<https://orcid.org/0000-0003-4147-6286>
margarytakorobko@gmail.com

Background. Ukrainian cinema is an important means of preserving and popularizing national culture. The author analyze how Ukrainian cinema contributes to the formation of national identity.

Objective. The analyze of Ukrainian cinema as a means of reflecting, preserving, and transmitting cultural traditions, as well as the determination its role in shaping national identity and cultural dialogue.

Methods. The research is based on historical, cultural, comparative, and sociological methods. The historical approach allows us to trace the main stages of the development of Ukrainian cinema. The cultural analysis reveals how cinema reflects traditional symbols and ethnic characteristics. Comparative analysis allows us to correlate Ukrainian cinema with global trends, and the sociological method determines its impact on public consciousness.

Results. Ukrainian cinema has gone a huge path. The Soviet era brought both cultural achievements and harsh censorship, but individual artists like Sergei Parajanov preserved national identity. Today, Ukrainian cinema is actively reviving, gaining international recognition and demonstrating a wide range of genres.

Conclusions. Ukrainian cinema is an important tool for preserving and popularizing national cultural traditions. It reflects historical and social processes, shapes national identity, and is a significant part of world cinema. Further research in this area will

help to better understand the impact of cinema on public consciousness and its role in preserving national traditions.

Key words: Ukrainian cinema, culture, national identity, cinema, film history, symbolism in films, aesthetics.

Relevance of the Research Topic. Ukrainian cinema serves as an important means of preserving and promoting cultural traditions that emphasize the uniqueness of national identity. In today's globalized world, where Western media often overshadow local cultures, the preservation of cultural heritage is becoming increasingly important. Ukrainian films – especially those inspired by folklore, historical events, and literary works – play a crucial role in deepening the understanding of national values and traditions both domestically and internationally.

The study of Ukrainian cinema as an expression of cultural traditions is particularly relevant in the context of globalization, which often leads to the homogenization of cultural identities. Cinema not only helps preserve national heritage but also adapts it to contemporary realities, ensuring its relevance for future generations. Moreover, Ukrainian cinema strengthens the country's image on the world stage. Films that showcase the richness and depth of Ukrainian culture have the potential to captivate international audiences and foster cultural exchange. Therefore, the study of this topic provides valuable insights into the role of cinema in maintaining and promoting national cultural traditions.

State of Scientific Research on the Topic. The challenges faced by contemporary Ukrainian cinema are widely addressed in academic research and online publications. M. Katsuba explores the influence of cinema on political consciousness [4]. D. Voronik studies contemporary trends in the depiction of heroic figures in Ukrainian films [3]. A. Shylova explores the Ukrainian films in the year 2024 [7].

Object of Study. Ukrainian cinema as an artistic phenomenon and a sociocultural phenomenon.

Subject of Study. The peculiarities of the representation of cultural traditions in the plots, symbolism, aesthetics, and genre forms of Ukrainian cinema, as well as their influence on public consciousness and the formation of the national image.

Purpose of the Study. The purpose of this article is to explore Ukrainian cinema as a means of representing, preserving, and transmitting cultural traditions, as well as to examine its significance in shaping national identity and promoting cultural dialogue.

Research Methods. In conducting this study, historical and cultural approaches were employed, along with comparative analysis and generalization. These methods allowed us to explore the value-based, ideological, and semantic impact of contemporary Ukrainian cinema on Ukrainian society, particularly in terms of forming national consciousness.

Main Content Presentation. «To not make films that foster Ukrainian national consciousness is like not giving our soldiers ammunition» [5]. This quote by Ukrainian director Oleksandr Denysenko is particularly relevant when considering the pressing issues of Ukrainian political life and contemporary Ukrainian cinema.

National consciousness is the awareness of a state, political, and civic territorial community (sobornist), spiritual unity, ethnic and historical ties, as well as psychological and cultural identity and uniqueness. Although this definition offers a broad interpretation of the concept, it remains incomplete.

Contemporary cinema, particularly in Ukraine, raises questions about the dual role of the director, especially in representing ethnic and cultural values. One approach that emerged in film studies in the mid-1950s recognizes the director as the true author of a film, where their unique vision and way of expressing the world through the language of cinema are central. Such an auteur seeks not only innovation in form, narrative complexity, and a deep understanding of imagery, but also the creation of original stories that reflect cultural heritage, ethnic identity, and values, using stylistic techniques that offer a fresh perspective on culture through film. In this way, the director becomes not just a technical executor but a cultural ambassador responsible for how culture, traditions, and ethnic characteristics are presented on screen.

The depiction of national identity and cultural codes is crucial in this context, as cinema often serves as a key tool in shaping collective memory. On one hand, the director can link history with the present, local traditions with the globalized world; on the other, they can explore the complexity and richness of ethnic aspects while preserving authenticity. A method that combines the individuality of the creative process with the collective nature of filmmaking allows for works that not only meet the demands of the time but also deeply engage with the cultural core of national identity.

However, the dual role of the director also requires a broader approach to creativity—one that accounts not only for the director's vision but also for the social, political, and economic influences on cinematic works. In post-Soviet countries, particularly Ukraine, where historical context and social changes play a significant role in cinema, the concept of authorship takes on new meaning. Cinema becomes not only a tool for representation but also for reevaluating cultural heritage, documenting ethnic identity, and fostering dialogue between past and present. This enables us to see how culture evolves in response to temporal changes, societal transformations, and national conflicts, and highlights new perspectives that emerge through cinematic exploration of these processes.

Understanding the current process of forming national identity allows for an analysis of the factors influencing it. At the beginning of the 21st century, the Ukrainian community was significantly affected by at least two major

factors: first, globalization, which influences all areas of social life and culture; second, the continuous impact of Russian culture. This influence was evident not only in the presence of a Russian-speaking environment and the popularity of Russian media but also in the promotion of an imperial ideology regarding Ukrainian history and culture.

Globalization, to some extent, facilitated the adoption of democratic European principles in Ukrainian society, which was a positive development. However, it also blurred the boundaries of national identity. The influence of Russian culture is far more complex. Rooted in the traditions of imperial Soviet culture, its toxic effect begins with the very approach to the concept of «Ukrainian national consciousness». What the European community views as a nation's right to self-development, Russian propaganda – both today and during the Soviet era – portrays as nationalism or «Ukrainian nationalism», with negative connotations, often linking it solely to radical political ideologies [6; 223]. This ideological baggage surrounding Ukrainian national consciousness resonates with a segment of the Ukrainian population raised in the Ukrainian Soviet Socialist Republic and is actively supported by certain political parties.

Following the full-scale invasion by Russian occupying forces on February 24, 2024, the situation changed somewhat: the public display of any Russian content was banned in Ukraine. The Law of Ukraine «On the Prohibition of Propaganda of the Russian Nazi Totalitarian Regime, the Armed Aggression of the Russian Federation as a Terrorist State Against Ukraine, and the Symbols of the Military Invasion of the Russian Nazi Totalitarian Regime in Ukraine», dated May 22, 2022, was adopted. Despite the war, scandals, and underfunding, Ukrainian cinema continues to be produced and is becoming increasingly popular among young people [7].

Thus, the development of national consciousness remains a key priority not only for the younger generation but for all of Ukrainian society. Cinema continues to be one of the most effective tools in addressing this issue, and there are several reasons for this:

- Cinema is an integral part of every person's life, unlike, for instance, theatre or the internet.
- Cinema evokes emotions, a desire to share, to discuss, to defend one's opinion. A vivid example of this is the «battles» that unfold on cinephile forums.
- Cinema often features a main (or secondary) character through whom certain ideas and life principles are conveyed, eliciting admiration or disdain, the desire to emulate or reject them.
- Through visual effects, staged tricks, excitement, and music, cinema creates an almost parallel reality in which the viewer immerses themselves for 2–3 hours, experiencing events alongside the film's characters.

The study of symbolic aspects of Ukrainian cinema began in the mid-20th century when political and social changes significantly influenced Ukrainian culture. During this period, Ukrainian cultural foundations emerged on the international stage, actively promoting national culture, including cinema. A key task of these centers was to identify symbolic «nodes» in the visual language of cinema that could serve as representations of national identity and cultural processes. The search for symbols was closely linked to the political and cultural climate of the time, when under Soviet totalitarianism, forms of cultural expression were often subjected to censorship and modification, and «official» narratives dominated the cinematic landscape. Research during this period aimed to uncover the deeper meaning of Ukrainian national symbols and examine how they intersected with cultural and political realities through the language of cinema. Early research focused on how imagery in Ukrainian films either preserved or altered Ukrainian identity. National archetypes such as symbols of family, homeland, freedom, and the natural environment became crucial elements in the process of restoring historical memory suppressed by political forces. A key element of these studies was identifying symbolic «nodes» in metaphors and symbols woven into the visual language of films. These «nodes» could be expressed through images of nature, landscapes, colors, costumes, sounds, and even through gestures and physical traits of characters. Together, they form a complex symbolic space where a network of interrelations emerges on screen, allowing the film to convey cultural and social messages. With the development of semiotic theories, the role of symbolism and identity in Ukrainian cinema gained even greater significance. The introduction of new analytical methods for examining cinematic texts enabled researchers to delve deeper into the meaning of symbols and signs used in films. Semiotics helped reveal how cinema as a medium can «decode» cultural codes tied to historical and social contexts [9].

The study of historical symbolism in cinematic language also included analyzing how these symbols evolve in response to cultural changes, reflecting new political and social realities. Ukrainian cinema, particularly in the post-Soviet era, has become an important domain for expressing national identity through the reinterpretation of old symbols. Themes such as the struggle for independence, ethnic identity, and the crisis of cultural memory have become central to cinematic images explored in this field.

The role of semiotic processes in cinema is particularly important, as they reveal how specific images and symbols reproduce Ukrainian identity. Under the influence of historical and political conditions, Ukrainian cinema was forced to find ways to express national culture within the constraints of Soviet totalitarianism. As a result, the symbols used in films often carried dual meanings: on the one hand, they represented elements of national tradition; on the other, they had to conform to the broader framework of Soviet culture.

During this period, research often focused on the relationship between historical events and cinematic

imagery, emphasizing how films reflected historical archetypes, folk myths, and folklore-critical elements in constructing national identity. The symbolic imagery in the works of Ukrainian filmmakers allowed them to combine traditional cultural elements with new artistic forms, creating a unique cultural code that embodied the Ukrainian spirit and its continuous struggle for identity.

Over time, with the development of academic methods of film analysis, it became possible to study in greater detail how cinematic language conveys more complex semiotic systems. Cinematic images and symbols evolved beyond the simple reflection of historical events or cultural realities; they became tools for creating new narratives that address contemporary issues and questions related to national identity.

B. Berest views Ukrainian cinema as a complex and multifaceted process that involves not only the development of technology and stylistic trends but also a deep engagement with cultural and historical contexts. An important aspect of this concept is the exploration of symbolic connotations that help uncover the deeper meanings and significance of films. In particular, the historical approach to cinema, which sees it as a product of gradual evolution and the formation of national consciousness, cannot be fully realized without examining the «internal» historical narratives embedded in the films themselves. These narratives not only reflect events and facts but also offer a deeper exploration of Ukrainian culture and mentality, where symbols and images borrowed from literature and folklore play a key role. These elements not only reconstruct history but also cultivate national identity, allowing viewers to feel a connection between the present and the past through specific symbols, metaphors, and archetypes that fill the screen [2].

An essential aspect of Berest's research is the focus on literary and folkloric imagery, which has become an integral part of cinematic language. These images are transformed in film into powerful symbols that not only interpret cultural heritage but also help create new forms of expressing Ukrainian identity. For example, in the works of directors such as P. Chardynin, G. Tassin, L. Kurbas, F. Lopatyinsky, I. Kavaleridze, A. Kordum, I. Savchenko, and T. Levchuk, we find vivid examples of the use of traditional Ukrainian images in a modern context, where folkloric motifs and literary traditions are combined with innovative cinematic techniques.

In the films of L. Kurbas and B. Lopatyinsky, for instance, one can find references to folk legends and myths that reflect collective memory and folk wisdom, expressed through stylistic and compositional forms of cinema. In the works of I. Kavaleridze and I. Savchenko, special attention is given to the recreation of elements of folk theater and rituals, which have become symbols of national stability and identity. Viewing these works through the lens of symbolic connotation allows us not only to explore these images on a surface level but also to uncover the deep cultural connections that link the past and present in Ukrainian cinema.

In several international studies, the concept of figurative symbolism in cinema is examined as part of a broader academic context, focusing on how visual elements and symbols contribute to the formation of national narratives and identities amid social and political changes. One such study is Carlo Celli's article «Ukrainian Dualism: National Identity in World Cinema», where he offers a detailed analysis of how Soviet cinema in the second half of the 20th century used «symbolic cores» to construct the image of Ukrainians. These symbols were crucial components of the artistic language that conveyed a particular vision of national identity within the context of Soviet ideology. Celli also emphasizes that even when Ukrainians were portrayed positively, their image was often confined to the Soviet model of socialist heroism, which limited the depth of national identity and distorted historical reality through the lens of Soviet ideals [8].

Ukrainian cinema stands at a significant crossroads, balancing the weight of historical traditions with aspirations for the future. This dynamic link between past and future is vital to understanding how Ukrainian cinema can preserve its cultural heritage while introducing innovations to address contemporary challenges and reach global audiences.

The foundations of Ukrainian cinema are deeply rooted in the country's rich cultural history, which includes folklore, national identity, and the struggle for independence. These elements are woven into the fabric of Ukrainian films, which often reflect the nation's complex relationship with its past, particularly during Soviet rule and the post-Soviet transition. Historically, cinema has served as a means of preserving national memory, telling stories that both restore and reshape collective identity. Many early Ukrainian filmmakers, such as Serhiy Paradzhanov and Oleksandr Dovzhenko, used cinema as a tool to explore and preserve Ukrainian folklore, landscapes, and historical events [1; 148]. These traditions continue today as contemporary filmmakers address themes of national resilience, the importance of family, homeland, and freedom.

Ukrainian cinema serves as a vessel for cultural continuity, ensuring the transmission of stories of hardship, resistance, and cultural pride from generation to generation. Preserving this cinematic heritage is crucial not only for maintaining cultural integrity but also for strengthening the sense of national unity and identity in the face of external influences and internal political challenges. Institutions, archives, and film festivals dedicated to Ukrainian cinema play a central role in these efforts, preserving historical films and making them accessible to future generations, enabling them to understand and appreciate their cultural roots.

While tradition and preservation are fundamental, the future of Ukrainian cinema also lies in its ability to adapt, innovate, and gain recognition on the global stage. The international success of films such as *Winter on Fire* and *The Guide* underscores the potential of Ukrainian cinema to engage with global audiences, telling universal stories through a unique national perspective. The challenge for Ukrainian filmmakers is to find a balance between staying true to their cultural heritage and employing contemporary storytelling techniques that appeal to an international audience.

The promotion of Ukrainian cinema is crucial for both national pride and economic growth. Through the use of new technologies, innovative styles, and diverse genres, Ukrainian cinema has the potential to secure a rightful place in the global film industry. This includes promoting Ukrainian films at international film festivals, which helps showcase the talents of Ukrainian filmmakers and draw global attention to their work. Collaboration with international film producers and distributors can also increase the visibility of Ukrainian films worldwide.

The future of Ukrainian cinema is promising, but it will depend on how well it can preserve its traditions while embracing new storytelling forms, technologies, and global reach. The key to success will be innovation without compromising the rich cultural heritage that defines Ukrainian cinema. As Ukrainian filmmakers continue to explore complex themes of national identity, independence, and memory, they must also find ways to make these narratives accessible and relevant in an increasingly interconnected and rapidly changing world.

By nurturing a new generation of filmmakers, equipping them with the tools to create and share their work, and supporting the preservation of historical cinema, Ukraine can ensure the longevity of its cinematic heritage. In this way, Ukrainian cinema will not only honor its past but also pave the way for future generations who will carry the torch of cultural expression, creating a lasting impact both at home and abroad.

Conclusions. The study of Ukrainian cinema highlights its complex nature as a significant cultural phenomenon reflecting historical, social, and national aspects of society. The research examines the historical roots, evolution, and importance of cinema in shaping national identity, offering a deeper understanding of the role of Ukrainian cinema in the global context. Ukrainian cinema is an essential part of national culture, shaped by historical events, social transformations, and cultural traditions. Its development reflects the multifaceted nature of national identity, encompassing ethnic values, national symbols, and cultural heritage. The work of Ukrainian filmmakers, particularly Serhiy Paradzhanov, exemplifies the successful integration of national themes into the global cultural landscape. Ukrainian cinema is a powerful tool for cultural dialogue and the strengthening of national identity.

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УКРАЇНСЬКЕ КІНО МІЖ МИНУЛИМ І МАЙБУТНІМ : ТРАДИЦІЇ, ЗБЕРЕЖЕННЯ, ПОПУЛЯРИЗАЦІЯ

Олександра Потоцька – магістр спеціальності «Культурологія»,

Київський національний університет ім. Т. Шевченка, Київ

Маргарита Коробко – кандидат філософських наук,

асистент кафедри етики, естетики та культурології,

Київський національний університет ім. Т. Шевченка, Київ

Український кінематограф є важливим засобом збереження та популяризації національної культури. Дослідження базується на історичному, культурологічному, порівняльному та соціологічному методах. Історичний підхід дає змогу простежити основні етапи розвитку українського кінематографа. Культурологічний аналіз виявляє як кіно відображає традиційні символи та етнічні особливості. Порівняльний аналіз дозволяє співвіднести українське кіно зі світовими тенденціями, а соціологічний метод визначає його вплив на суспільну свідомість. Український кінематограф пройшов значний шлях. Радянська епоха принесла водночас культурні досягнення та жорстку цензуру, але окремі митці, як С. Параджанов, зберегли національну самобутність. Сьогодні українське кіно активно відроджується, отримує міжнародне визнання та демонструє широкий жанровий спектр. Українське кіно є важливим інструментом збереження та популяризації національних культурних традицій. Воно відображає історичні та соціальні процеси, формує національну ідентичність і є значущою частиною світового кінематографа. Подальші дослідження у цій сфері допоможуть краще зрозуміти вплив кіно на суспільну свідомість і його роль у збереженні національних традицій.

Ключові слова: українське кіно, культура, національна ідентичність, кінематограф, історія кіно, символізм в кіно, естетика.

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КОНЦЕПЦІЯ НАЦІОНАЛЬНОГО В АЛЬТЕРНАТИВАХ ВИРОБНИЧО-ПРОГРЕСІСТСЬКОГО ТА КУЛЬТУРНО-ІСТОРИЧНОГО ПІДХОДІВ

В'ячеслав ЛУК'ЯНЕНКО – здобувач освітньо-наукового ступеня кафедри теорії та історії культури,

Національна музична академія України ім. П. Чайковського, Київ, Україна

<https://orcid.org/0000-0002-6519-1253>

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vyacheslav.lukyanenko@gmail.com

Досліджено національне в мистецтві з огляду на альтернативне прогресистське розуміння національної сутності стосовно мистецької значущості творів, які виконані представниками націй, що не становили економічно-політичного лідерства у світі, а їх творчі відкриття явно компенсували в національній свідомості здобутки сукупної національної самоідентифікації. Визначено, що національне, яке за підходами до цієї проблематики усвідомлюється, насамперед, як явище «національного характеру», має очевидні привілеї перед виробничо-економічним прогресизмом, вказуючи на суттєвість і навіть провідне положення в бутті нації ідеальних культурних індексів. З'ясовано, що художня культура функціонує як носій пам'яті поколінь – кодифікованого досвіду спільноти, що акумулюється у творах мистецтва та відтворюється в критичні історичні моменти. Зазначена компенсативність ідеальних культурних надбань щодо економічно-виробничих чинників заради повноти історичного вираження нації яскраво проявилася в мистецькій сфері на межі ХХ–ХХІ ст.

Ключові слова: національне, продуктивно-прогресивний методологічний підхід, культурно-історичний метод, ідеальні та матеріальні культурні надбання, мистецькі методи творення, пам'ять поколінь, комеморація.

Актуальність теми визначена умовами сьогоденної України, де проблема національної визначеності постає на всіх рівнях політично-соціального та психологічно-творчого буття, побутово-діяльнісної активності. Аксиоматичними вважаються два положення щодо розв'язання зазначеної проблеми: 1) «вельми складний організм, що фактично перебуває в нескінченній інаміці»), спільність сихологічних знак, які постають під загальною назвою "національний характер"» [5]. Водночас зауважимо, що до останнього часу