

ORIGINAL

Artistic and humanitarian approaches in shaping the contemporary cultural model

Enfoques artísticos y humanitarios en la configuración del modelo cultural contemporáneo

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ABSTRACT

Introduction: the article is dedicated to exploring the model of culture through the lens of contemporary artistic and humanitarian approaches within the current cultural discourse.

Objective: the text describes cultural models at various stages of humanity's diachronic development, defines the essence of meaning-making processes underlying the artistic-humanitarian approach to the culture model, and examines the relationship between components of the contemporary culture model.

Method: the study employed the method of analysis and synthesis, historical method, structural-functional method and method of generalisation. The article is original research of a theoretical nature, and its conclusions may be valuable for the implementation of cultural and language policy. The article analyses 25 bibliographic sources that form the methodological basis of the study.

Results: the research proves that the contemporary synchronous cultural model has three dimensions: cognitive, evaluative, and regulatory. Various approaches are used to analyse it, including descriptive, axiological, activity-based, psychoanalytic, civilizational, existential, artistic, and humanitarian, which includes semiotic and hermeneutic approaches. The humanitarian approach involves two levels of understanding: interpretation of texts and the construction of explanations and theories. In the context of the humanitarian approach to cultural models, it is important to have an orientation towards understanding another culture, way of life, or behaviour. When examining issues of cultural interaction, the contemporary cultural model is characterized by assimilation, colonization, modernization, cultural exchange, and partial assimilation.

Conclusions: thus, the culture model is viewed through the prism of five meaning-making processes: representation, identity, creativity, interpretation, and regulation, according to the artistic-humanitarian approach.

Keywords: Culture; Folk Art; Folklore Text; Model Of Culture; Oral Traditional Culture.

RESUMEN

Introducción: el artículo está dedicado a explorar el modelo de cultura a través de la lente de los enfoques artísticos y humanitarios contemporáneos dentro del discurso cultural actual.

Objetivo: el texto describe los modelos culturales en diversas etapas del desarrollo diacrónico de la humanidad, define la esencia de los procesos de creación de significado subyacentes al enfoque artístico-humanitario del modelo de cultura y examina la relación entre los componentes del modelo de cultura contemporáneo.

Método: el estudio empleó el método de análisis y síntesis, el método histórico, el método estructural-funcional y el método de generalización. The article is an original research of a theoretical nature, and its conclusions may be valuable for the implementation of cultural and language policy. The article analyses 25 bibliographic sources that form the methodological basis of the study.

Resultados: la investigación demuestra que el modelo cultural sincrónico contemporáneo tiene tres dimensiones: cognitiva, evaluativa y reguladora. Para analizarlo se utilizan diversos enfoques, como el descriptivo, el axiológico, el basado en la actividad, el psicoanalítico, el civilizacional, el existencial, el artístico y el humanitario, que incluye los enfoques semiótico y hermenéutico. El enfoque humanitario implica dos niveles de comprensión: la interpretación de los textos y la construcción de explicaciones y teorías. En el contexto del enfoque humanitario de los modelos culturales, es importante tener una orientación hacia la comprensión de otra cultura, modo de vida o comportamiento. Al examinar cuestiones de interacción cultural, el modelo cultural contemporáneo se caracteriza por la asimilación, la colonización, la modernización, el intercambio cultural y la asimilación parcial.

Conclusiones: así pues, el modelo cultural se contempla a través del prisma de cinco procesos de creación de significado: representación, identidad, creatividad, interpretación y regulación, según el enfoque artístico-humanitario.

Palabras clave: Modelo; Cultura; Cultura Tradicional Oral; Modelo De Cultura; Arte Popular; Texto Folclórico.

INTRODUCTION

The concept of culture is multidimensional and complex, making it a challenging subject to investigate. The artistic-humanitarian approach presents culture as a supercomplex multidimensional phenomenon, with the human being as its central creator. Therefore, the philosophical-anthropological approach to studying the contemporary culture model, as initiated by E. Tyler, is equally important. As members of a culture, we share implicit mental models of how the world is structured. These models help us filter information, classify it, and determine priorities. Cultural models are common to all members of a culture and are transmitted through family interaction, schooling, media, and interaction with other representatives of the culture or even carriers of other cultures.⁽¹⁾

To explore the contemporary culture model using modern artistic-humanitarian approaches, we must first describe its structural components. When analysing the universal components of culture, we will use units such as language, art, creativity, value systems, interpretation, identity, and more. The concept of “culture” has varying definitions, ranging from unambiguous to controversial. Some researchers view culture as a template of values, ideas, and symbolic systems that influence human behaviour, while others see it as a changing continuum of symbolized things and events.

Culture is a subject of study for many disciplines, and as such, research is often interdisciplinary in nature. Furthermore, cultural studies distinguishes various approaches for analysing the culture model, including the foundational artistic-humanitarian approach. This highlights the relevance of our research.

According to Bennardo and de Munck,⁽²⁾ cultural models are primarily unconscious mental models. They also suggest that cultural models can be used as a means of studying culture as a phenomenon. Furthermore, cultural models can be classified by researchers into fundamental models, which are simpler and based on ontological spheres such as space, time, and relationships, and molecular models, which are more complex and may incorporate fundamental knowledge from other fields. Individual variations in the construction of cultural models are a result of their nature and how they interact with the context, a process known as ontogenesis. Cultural variability in communities can be attributed to the nature of cultural models, including their core and peripheral structure, and how they interact with different contexts, such as group or individual experiences.^(3,4)

According to researcher Xin Ma,⁽⁵⁾ the theory of cultural models is a crucial concept in cognitive linguistics and is also effective in education, as learners of all ages should develop intercultural awareness and an understanding of globalization. The scholar distinguishes between cognitive models and cultural models as two sides of the same coin. However, in her view, the cognitive model emphasizes the psychological nature of these cognitive formations and allows for interindividual differences, whereas the cultural model focuses on the unifying aspect of a specific group of people.

The concept of cultural models was introduced by American researcher Karandashev⁽⁶⁾ in the field of social sciences. The author describes cross-cultural, intercultural, and cultural approaches to studying emotional constructs, as well as a typology and diversity of possible cultural models of emotions. These models include conceptual and measurement equivalence, adequacy, and bias.

Scholars Henderson et al.⁽⁷⁾ have proposed a systematic framework for studying cultural models. They provide examples of ideal types of shared usage and variations of cultural models, including monocentric, multifocal,

and multicentric cultural models. In these studies, a pragmatic aspect is evident, as they essentially provide a roadmap for researchers interested in applying cultural modelling in their own work. Scholars have stated that the theory of cognitive culture and associated methods of cultural sphere analysis and cultural consensus analysis have revolutionised the study of cultural exchange and variations.^(8,9,10,11) However, the application of these methods is not yet widely studied and requires further analysis.

The aim of this article is to examine the cultural model from the perspective of humanitarian and artistic approaches, considering the mutual influences and paradigmatic relations within the cultural discourse.

This study aims to outline the semantic boundaries of the concepts of “cultural model”, “artistic approach to culture”, and “humanitarian approach to culture”. It also seeks to describe cultural models at different stages of the diachronic development of humanity, explore the relationship between the components of the modern model of culture. This study has the objective to identify and describe the meaning-making processes on which the artistic and humanitarian approach of our cultural and religious discourse is based. The research can be valuable for outlining the directions of cultural and language policy, for justifying the feasibility of creating a new discipline - humanitarian cultural studies, and for interpreting various texts through the prism of the artistic and humanitarian model of culture.

METHOD

The study is systematic theoretical research. The research strategy was to construct the components of the artistic and humanitarian model of culture on the basis of theoretical generalisations. The key words of the study are: artistic and humanitarian model of culture, cultural artefact, cultural identity. The methodological basis of the article consists of 25 bibliographic sources. The source of the research was various cultural models of different eras, from ancient to postmodern.

The study employed the method of analysis and synthesis to carry out a critical review of scientific literature and define the semantic boundaries of the concepts of “model of culture”, “artistic approach to culture”, and “humanitarian approach to culture”. Additionally, the historical method was used to study the diachronic development of the model of culture in the modern historical context.

The research applied the structural-functional method for analysing the structural components of the model of culture in the modern world and studying the types of interactions between these components. The method of generalisation was used for forming scientific and theoretical conclusions of scientific research and describing current trends in cultural discourse.

RESULTS

Theoretical knowledge must always be grounded in a specific theoretical model. In cultural studies, this model is typically the cultural model, which can vary depending on the approach and concept used to study cultural phenomena. The model is considered three-dimensional as it consists of three axes: cognitive, axiological, and regulatory (figure 1). Any cultural artifact is evaluated through the prism of its value for the society and time period.

In this study, the term “cultural model” refers to the broadest and most universal configuration of values that shape the development, modification, or decline of a culture. The concept of “cultural model” was first introduced into academic discourse by A. L. Kroeber in 1917 and is considered to be similar in meaning to the concept of a cycle. Kroeber⁽¹²⁾ argued that cultural models can evolve, become outdated, or be restructured, which shapes the development of civilizations. Kroeber’s research focused on the Western cultural model, while also identifying Indian, Chinese, Arabic, and other models.

Culture is not fixed in structural types, as it constantly undergoes changes based on the development of society and prevailing relationships.⁽¹³⁾ Cultural studies distinguish between linear and cyclical types of development. Throughout the history of human civilization, there have been several main models of culture. The ancient model was mainly anthropocentric. The naturalistic model, introduced by French Enlightenment thinkers Rousseau and Voltaire, understood culture as one of the stages of the “natural” evolution of humans, reducing culture itself to material forms. In this model, the individual is considered to hold the highest position, and the concept of “culture” is essentially equated with personal development. The classical model, which was characteristic of the 19th century, is characterized by the liberation of the individual as a creative personality from the natural world and the influence of religion. In this model, the spiritual abilities of the individual are the source of culture. The classical model of culture is based on the principles of rationalism and humanism.⁽¹⁴⁾

The modernist model arose as a response to the crisis of the classical model, which posited that cultural reality is created by the culture of an individual, society, or ethnicity, and rational understanding is replaced by emotional experience. The postmodern model of culture, which is prevalent today, is based on the opposition between humans and the world. In this model, the world “resists” human transformation, is not subject to human influence and transformation, and does not fit into any theoretical schemes or boundaries.

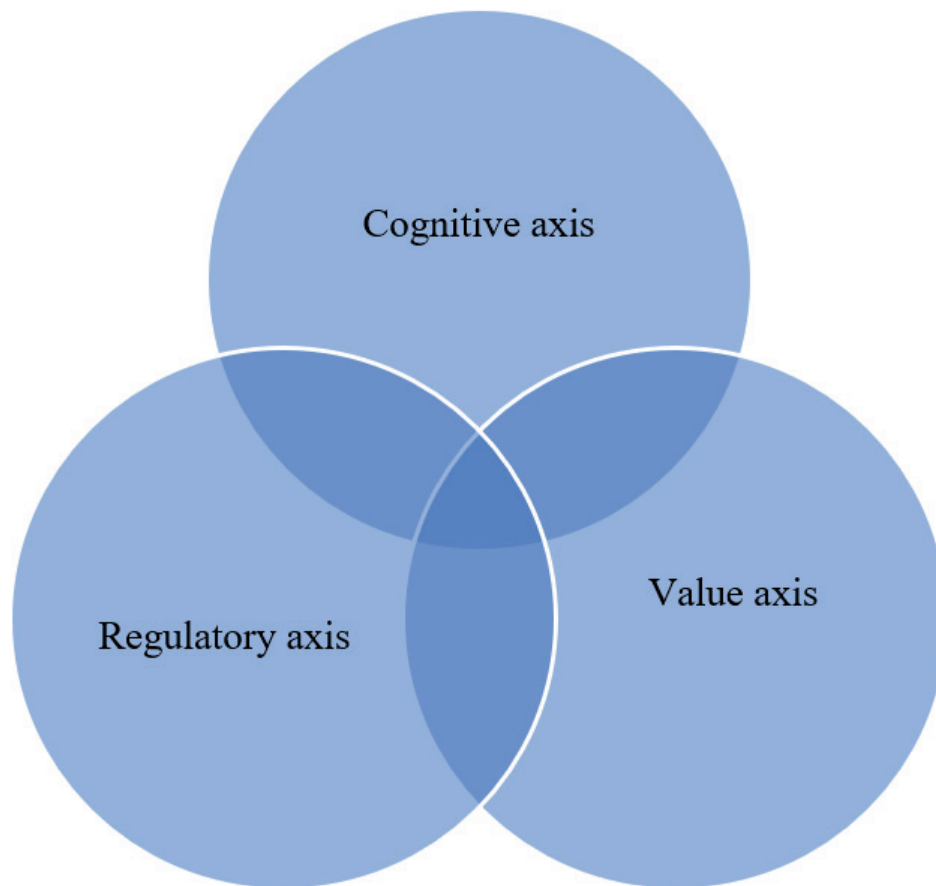


Figure 1. Three-dimensional model of culture

It is worth noting that different approaches are used to analyse the model of culture in contemporary research:

1. Descriptive, in which culture is seen as the integrity of knowledge, art, customs, laws, traditions and habits learned by a person as a representative of society.
2. The axiological approach considers culture as a system of values, as a unity of aesthetic, ethical and intellectual components.
3. The activity approach focuses on culture as a specific way of activity of an individual or society, nation as a whole.
4. The psychoanalytic approach, founded in the philosophical theories of Freud and Jung, is based on the idea that the unconscious is the core of all cultural phenomena.
5. The civilisational approach is centered on the thesis that there is no single culture, but rather a multiplicity of unique cultural paradigms (worlds).
6. The existential approach is based on the opposition between culture and civilisation.
7. The artistic approach to the model of culture focuses on the aesthetic component and the view of art as a sphere of cultural manifestation.
8. The humanitarian approach includes semiotic and hermeneutic approaches.

The hermeneutic approach considers culture as a set of texts that require interpretation, while the semiotic approach interprets culture as a collection of signs that form respective cultural languages as means of intercultural communication. Our research focuses on the artistic-humanitarian approach to studying the cultural model.

A significant aspect of the humanitarian approach is the presence of two planes of understanding: interpretation (interpretation of texts) and the construction of explanations and theories. One of the most important features of the humanitarian approach to forming the contemporary cultural model is the multiplicity of perspectives on the same cultural artifact, the multiplicity of readings of texts presented in culture. The diversity of culture, including cultural phenomena, entails a plurality of incompatible theoretical explanations present in the humanities, as well as the dialogical nature of its knowledge and judgments.⁽¹⁵⁾ Therefore, under such an approach, the monopoly of one theoretical platform is unacceptable. Each cultural position should have the right to its manifestation. Another feature of the humanitarian approach to forming the contemporary

cultural model is the close connection with the immediate life of culture, which is why new “eternal problems and questions” continually arise.⁽¹⁶⁾ The humanitarian approach, like humanitarian cognition, contains three interconnected aspects:

1. Interpretation of texts.
2. Construction of ideal objects.
3. Development of theories.

The opposition between natural science and humanitarian approaches in our civilization is based on the confrontation between two models of culture: humanitarian and technical. Representatives of the technical culture view the world as something that can be understood because it obeys the laws of nature, and once understood, it can be controlled by humans. This cultural model is based on rational relations with everything that surrounds a person. Specialists in genetic engineering, futurists, and politicians are inspired by these ideas, which promise continuous scientific and technological progress and prosperity for humanity. In modern civilization, the technical model of culture is leading and dominant.^(17,18) However, the humanitarian model of culture does not accept scientific-engineering determinism, either in general or regarding human life or society. According to this model, humans and nature are viewed as spiritual creations that cannot be subjected to technical models of culture. Humans are considered living subjects that require understanding and with whom one can converse, hence the dominant role of language.⁽¹⁹⁾ They should not be manipulated or transformed into a means. In contemporary culture’s humanitarian-oriented model, humans value their past, and communication with others is not only a social-psychological phenomenon but also the essence of their life. Recent cultural studies’ analysis indicates that the transition from studying culture empirically to studying it theoretically is regulated through semiotic and typological concepts.⁽²⁰⁾ These concepts rely, in particular, on Yu. Lotman’s semiotic concept and the structuralist concept of C. Lévi-Strauss, which describe culture through archetypes, deep social relations, and schematic cultural consciousness. These archetypes are interpreted as symbolic linguistic schemes at the phenomenological level of culture.

The cultural model’s humanitarian approach represents a specific form of an anthropocentric paradigm that aligns with humanitarian criteria and evaluations. This approach prioritises the unique and integral personality, while upholding the principles of equality, justice, and humanity as norms of coexistence. It aims to maximise the disclosure of creative potential and form a cultural worldview through exploration, discoveries, and inventions. Additionally, it seeks to understand global problems of humanity, including the historical drama of people and ideas. This approach emphasises a subject-subject relationship between creators of cultural artefacts and consumers (interpreters).

The humanitarian approach views culture as something that has already occurred. However, cultural studies can investigate cultural crises, decay or demise, transformational processes, and the formation of new cultures. When approaching such tasks, a cultural scholar must combine methods of cognition from both the humanities and natural sciences.⁽²¹⁾ In the context of the humanitarian approach to the cultural model, it is important to orient oneself towards understanding other cultures, ways of life, and behaviours. The contemporary cultural model is characterized by assimilation, colonization, modernization, cultural exchange, and partial assimilation, all of which interact with each other. In the case of assimilation, an individual abandons their culture and adopts the values of another culture.⁽²²⁾ Partial assimilation may occur due to insufficient flexibility, personality rigidity, or resistance from the cultural environment the individual wishes to join. Partial assimilation refers to the adoption of norms and requirements from another cultural environment in one aspect of life, while maintaining adherence to the norms of one’s own traditional culture in areas such as family, leisure, and religion.⁽²³⁾

The artistic-humanitarian approach considers the cultural model through the prism of five meaningful processes: representation, identity, creativity, interpretation, and regulation (figure 2).

The following is a detailed consideration of the components of the theoretical model of culture:

- 1) Representation refers to the form of a cultural artifact and the meanings encoded within it. This process is discursive and constructed through a particular symbolic system.
- 2) Identity is a process based on the combination of cultural practices, marked by similarity or difference in the dichotomy of “self” and “other”.
- 3) Creativity is the process of producing cultural artefacts that fit into specific artistic associations and meanings.
- 4) Interpretation is the process of decoding the meanings embedded in cultural artefacts by their creators. Consumers of cultural products are considered co-creators of these meanings, approving or rejecting the cultural text according to their cultural models and axiological systems.
- 5) Regulation involves a system of control over rules, policies, or laws. The dichotomy of “acceptable - unacceptable” in the relevant cultural context influences the formation and dynamics of this context as a value-laden discourse of contemporary culture. The scientific novelty lies in justifying the artistic-humanitarian approach to constructing a modern model of culture. Modern individuals constantly interact

with the text, encoding or decoding it.

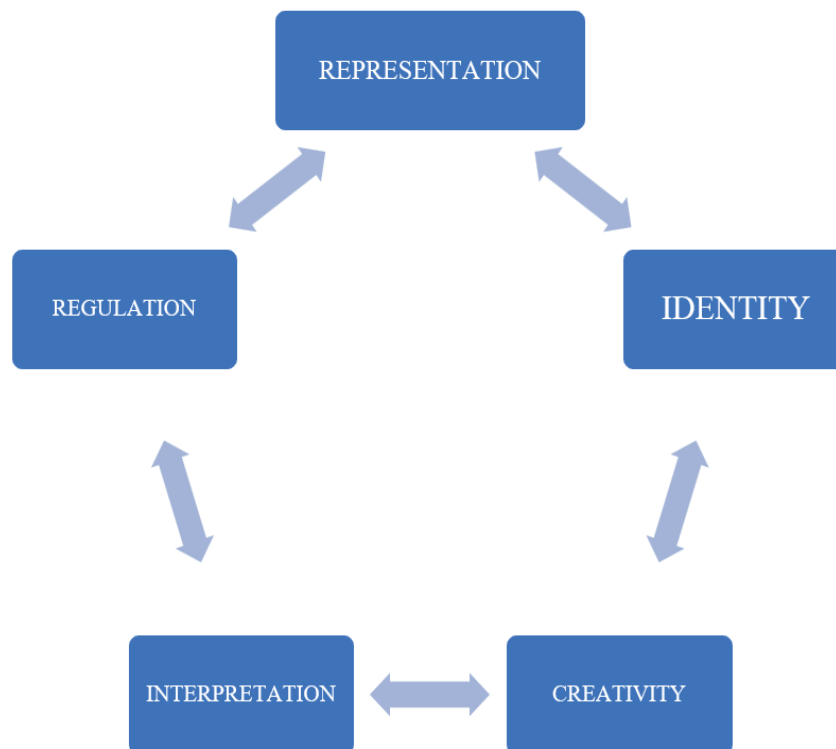


Figure 2. Model of culture in the artistic and humanitarian approach

Contemporary European culture values creativity, making it appropriate to apply an artistic approach to the current cultural model. While creativity is often attributed to the achievements of civilization, there is a tendency for civilization's development to become destructive to its own foundation. This is because creativity is disappearing from areas where it has traditionally been expressed. Science is becoming an industry of knowledge, where large laboratories suppress the creative impulse of genius. Similarly, the mass culture industry has turned artistic creativity into a business. European culture has marginalized creativity, despite its high position in the hierarchy of values. The education system aims to develop individuals' ability to think creatively, as modern life often requires innovative solutions and flexible thinking. However, it is not only the process of creativity that is important, but also its outcome - the artistic work. Despite this, there is no definitive language to describe this complex process, as it is primarily an ontological act that alters being. Any cultural artifact represents a connection between the worldview of its creator, way of life, customs, and language. It is important to note that this connection is inseparable.

DISCUSSION

Within the field of cultural studies, it is appropriate to distinguish a separate direction known as humanitarian cultural studies. This approach is based on humanistic and value-laden aspects and is fundamental, according to Fischer and Poortinga.⁽²⁴⁾ Humanitarian cultural studies are closely related to humanities disciplines such as linguistics, semiotics, anthropology, art history, and philosophy. It is a metascience due to the breadth of its research subject.⁽²⁵⁾

Its methodology constructs cultural models and principles of culturological analysis, as well as interprets and evaluates cultural texts. The term "text" should be interpreted broadly to include literary works, philosophical or journalistic writings, works of art, models of behaviour, social-political strategies, mechanisms for generating certain cultural phenomena, national images, and worldviews. Therefore, interpreting cultural texts requires a multidisciplinary approach, such as comparative-historical or typological, structural-semiotic, and morphological analysis. Humanitarian cultural studies, within the context of the postmodern paradigm, consider culture as a complex multidimensional hypertext. All methods and principles developed by the humanities should be applied to analyse it.

Modern cultural models can be visualised through the arts, including literature, music, and theatre. However, the digitalisation of society significantly affects and modifies cultural models, as culture adapts

to technological change. Therefore, the key challenge is to explore the balance between artistic cultural identity expressed through art and globalisation. Artificial intelligence has a significant impact on artistic and humanitarian narratives, as well as social networks through which cultural messages can be disseminated. However, in this context, the question of the originality and authenticity of the text as a product of a particular culture is very acute. The availability of global media platforms raises concerns about cultural homogenisation and the preservation of diverse traditions.

Humanitarian approaches to the cultural model are extremely important in cultural exchange and the imposition of cultural codes, so it is crucial to shape cultural policy through key institutions that should regulate the boundaries of acceptability and unacceptability. The intersection of such key lines as artistic freedom, humanitarian ethics and technological progress will determine the trajectory of contemporary culture in the coming decades.

The culture model based on an artistic-humanitarian approach is a multi-level phenomenon that employs a complex of basic, paradigmatic, and instrumental scientific approaches. These include systemic, structural, logical, synergistic, historical, culturological, axiological, civilizational, anthropological, ontological, comparative, hermeneutic, and phenomenological approaches.

CONCLUSION

At the synchronous level, the cultural model comprises three dimensions: cognitive, axiological, and regulatory. Culture is not fixed and constantly undergoes changes based on societal development and prevailing relationships. Therefore, cultural models can develop linearly or cyclically. At the present stage, the theoretical model of culture consists of representation, identity, creativity, interpretation and regulation. This model is based on the dichotomy of 'acceptable - unacceptable', which in the relevant cultural context influences the formation and dynamics of this cultural context as a value discourse of modern culture.

The artistic-humanitarian model of culture does not accept scientific-engineering determinism. According to this model, technical models of culture cannot be applied to humans and nature, as they are considered spiritual creations. Humans are living subjects who create cultural artefacts. Within the field of cultural studies, it is appropriate to distinguish metascience - humanitarian cultural studies as a separate area of knowledge. This field intersects with several humanities disciplines, including linguistics and semiotics, anthropology, art history, and philosophy. Its specific subject of study is the text of culture (metatext), and it employs its own methodology as a tool for interpreting and evaluating these metatexts.

As a prospect for further research, we suggest investigating various cultural models based on worldviews (e.g. European, Asian), ethnic groups (e.g. Ukrainian, German), or social groups (e.g. adolescent cultural model, corporate cultural model).

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