

THE PERSON AS THE PHENOMENON OF CULTURAL STUDIES

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INTRODUCTION

The transitional nature of the modern era, its value-semantic shifts and the need to develop a new strategy for the further development of mankind evoke the sustained interest of humanitarian thought in the problems of man in connection with the universal meanings of culture. This is due to the pace and quality of changes in all components of the culture itself, caused by the globalization of world processes, the profound transformations of modern socio-cultural systems, the exacerbation of the cultural and anthropological crisis, and the like. In this regard, modern cultural science requires an exit to new levels of understanding such complex phenomena as man and culture, in particular through the prism of trans-humanitarian strategies of cognition. After all, awareness of the role of man in the processes of humanization of culture claims the importance of a fundamental methodological constant in the study of contemporary sociocultural problems.

Cultural science refers to man as a subject, creator and product of culture, relying on theoretical and practical developments in many areas of scientific knowledge – philosophy and philosophical anthropology, classical and non-classical aesthetics, ethnology, culture-anthropology, psychology and ethno-psychology, art history, etc. cultural science attracts to its own subject field and creative practices aimed at the spiritual comprehension of man. In the methodological aspect, such a breadth of the disciplinary range requires a syncretic combination of different types of thinking inherent in cultural studies, namely, scientific, philosophical, artistic, poetry, and the like. Taking into account the complexity of the investigated phenomenon “man of culture”, the outlined interdisciplinary synthesis can be effectively used in the updated system of cultural coordinates.

Consequently, the formation of a cultural scientific paradigm at the end of the 20-th and the beginning of the 21-st century opened up new possibilities for understanding the human phenomenon and the fundamental bases of its existence in the space of culture. Such a statement of the problem is connected with the humanistic nature of cultural science, the idea of human interaction and culture, the polyphony of the culture itself and the priority of the values of human individuality. It is in the coordinates of the cultural paradigm that a person is the “project of a human person” that is produced by a certain culture

as the most acceptable embodiment of a person as a whole and acts as “a person of culture”. A cultural orientation in the sense of a “human culture” as a preferred personality culture is expressed in the fact that it becomes the only acceptable form of human existence in a culture in which the due is embodied not so much.

Thus, the concept of a “a person culture” of requires an understanding in the scientific space of theoretical Cultural Study as an interdisciplinary science, based on the integration of philosophical, philosophical-aesthetic, psychological, cultural-philosophical, art criticism discourses.

1. “A person of culture” as a universal of culture

The problem of universals is one of the most important and relevant in the field of modern humanities. This is evidenced by its active theoretical processing by modern representatives of philosophy, axiology, social philosophy, philosophy of culture, ethics, and cultural studies. The growth of cultural interest in the problem of universals is explained by the fact that their understanding takes place not so much in the ontological and epistemological, as in the value-semantic aspect. Consequently, the problem of universals appears as a problem of the meanings of human existence – the key values and vital meanings of the subject (society, community, person), which constitute the basic elements of culture and form constant models of spiritual life. Their main purpose is the accumulation, systematization of sociocultural experience, as a result of which a person of a certain culture experiences, interprets and values the world.

Taking this into account, they must prove that the concept of “culture man” in cultural interpretation can act as a universal of culture, since cultural analysis as a research method is essentially focused on the reconstruction of a universal picture of the world, the coordinates of which are precisely the “universal of culture”.

According to many modern scientists (S. Krymsky, V. Lychkovakh, T. Orlova, V. Stepin, and others), universals appear as original cultural invariants – the most common cultural forms in sociocultural practice (norms, patterns, stereotypes, consciousness and behavior), differing in relatively monotonous features among various nations. They are inherent in all cultures, accumulate socio-cultural experience and help a person to comprehend and experience the world, and also act as basic structures of human consciousness and are universal. In the process of the historical development of society, with the advent of new activities, behavior and communication, not only the meaning of universals can change, but their set, organized into an integral system. The main feature of the universals of culture is their inherent unity of the general and the concrete, common to all and variable, constant and variable.

As the deep structures of the socio-cultural existence of humankind, universals provide for a variety of interpretive and variable incarnations in numerous programs of the cultural behavior of various communities and individuals. At the same time, the variability itself can be as a group, social class, religious, regional or temporary, and individual.

The definition of the cultural essence of the phenomenon “a person of culture” can quite logically rely on the interpretation of the concept of “cultural universals” as categories reflecting the structural characteristics of the world that are most significant for humans, namely, nature, society, good, evil, life, death, love, beauty, freedom, faith, male, female and the like. In this regard, V. Stepin identified two large interrelated blocks of universals. The first category includes the categories that record the most complete, general characteristics of objects of human activity – these are universals of “space”, “time”, “movement”, “thing”, “relation”, “measure”, “content”, “causality”, “Accidents”, “necessary” and others. The second block includes categories reflecting the attitude of a person as a subject of activity in the structure of his communication, environment and the like. These include the categories: “man”, “society”, “consciousness”, “good”, “evil”, “beauty”, “faith”, “hope”, “conscience”, “justice”, “freedom” and others.

Universals of culture perform at least three interrelated functions in human life. First, they provide a kind of quantification and sorting of diverse, historically variable social experience. Thus, the concept of “a person of culture” can be assessed in accordance with the meanings of cultural universals and thus be included in the process of their transmission and transmission from generation to generation. Secondly, the universals of culture are the basic structure of human consciousness in each specific historical epoch. Thirdly, the relationship of universals forms a generalized picture of the human world, it is customary to call the worldview of the era¹ [1].

In the aspect of these provisions, it can be argued that “a person of culture” as a universal is directly connected with the phenomenon of consciousness, in particular cultural, as well as worldview as a form and special organization of human consciousness. Many philosophical scientists (E. Andros, E. Ilyenkov, P. Kopnin, V. Lektorsky, I. Nadolny, V. Shinkaruk and others) point out this connection in their research. In their opinion, the world view acts as an aggregate knowledge of the goods in the process of life activity of individuals, societies, nations, and systematizes in itself the results reflected in the cognitive activity of thinking in the meaning of life-long, essential characteristics. In addition, the worldview serves as the highest level

¹ Stepin, V., Guseinov, A., Semigin, G Ogurtsov. A. (Ed.). (2010) *New Philosophical Encyclopedia*. Moscow: Thought, p.23.

of human self-determination in relation to the world, and the worldview can be expressed in a rational-practical and emotional-sensual form, in the form of empirical and practical knowledge, a functioning logical, gnoseological thinking apparatus, through the choice of a certain image life, principles, norms, patterns, and ideals.

At the same time, an ideological attitude in culture manifests itself as a qualitative characteristic of the goals, means and results of cultural-transformative activity, providing a holistic essence for each cultural phenomenon. The phenomenon of culture in this context is the whole socio-historical reality as the actual reality of society. The versatility of the forms of manifestation of this reality reflects and specifies the features of the functioning and development of society in the dimensions of the disclosure of its essential forces. Given the above, the worldview in culture realizes itself as its internal form, which provides it with a subjective integrity and purposiveness, as well as continuity in the cultural process and its universal sense.

The interaction of various manifestations of human and cultural consciousness determines the way of understanding of the world as a conceptual awareness of the initial principles of the functioning of subject-subject relations, determined through the prism of the spiritual experience of society and the individual. Thus, the meanings of universals are assimilated by a person through an assessment of the past experience in its relation to the future (social and historical possibilities), as well as through the attitude and perception of the world, manifest the personal orientation of life-meaning orientations. At the level of mass and individual consciousness, the meanings of universals are concretized taking into account group and individual values, and opens wide opportunities for their interpretation. At the same time, the stereotypes of mass consciousness, which are specifically refracted by each individual, are complemented by values and social formations opposite in interests. As a result, the accumulation of the necessary cumulative knowledge takes place, forms many modifications inherent in the system of ideological attitudes of a certain culture and leads to continuity as signs of the development of historical forms of consciousness and self-consciousness, determines the level of generalization of ideological information and the method of its transmission.

Universals of culture as worldview structures function in the meaning of the social gene pool, the meanings of which, forming a categorical model of the world, manifest themselves in all spheres of culture. It is in culture that the interpenetration of objective truth and subjective meaning occurs, which is based on the value approach of the subject of culture to his social environment and the establishment of communication with other subjects. So, the ideal of a person is presented as the unity of the ideal and the real in the worldview, it

allows to experience the ideal as real, and the material as spiritual. Thus, highlighting the problem of the ideal on the basis of the doctrine of the universal, E. Ilyenkov formed the opinion that the universal should be realized in man as the ideal of man, the “truth of man”, where the harmonious combination of truth, goodness and beauty is the criteria for the maturity of real human relations. Therefore, for E. Ilyenkov, “Truth, Good, Beauty” is a Human with a capital letter² [2].

At the present stage, the problem of universals is actualized from the standpoint of the ideas of universalism – the modern global intellectual movement, the meta-philosophical teaching on the unity of Nature and Man, on the universal solution of global environmental and socio-cultural problems of modern civilization. Universalism as a reaction to the postmodern crisis is perceived by the world scientific community as a promising way of human survival in the plurals post-informational world of the 20th – early 21-st century.

Universalism to the equality of rights of cultures, paying tribute to the diversity of cultural, ethical, aesthetic values (multiverse, synergistic culture). Comprehension of the ideas of universalism from the standpoint of the universalistic perspective of the development of civilization arises from one of the options for the historical development of mankind, extrapolation of the Renaissance ideal of a “universal person”, socio-cultural integrity and essential properties to the society of the future.

Therefore, in the measurements of the cultural-conceptualization of the “a person of culture” phenomenon, relying on the concept of universalism with its ideological attitude to the search for basic – fundamental bases of human existence common to all types of cultures, as well as an ideological platform about the existence of eternal, common (universal) for all mankind significant values, it can be argued that the concept of “a person of culture” in the space-time continuum of any cultural-historical epoch appears as a universal of culture, faces as the idea of the board, pour the image of man on the basis of the developed culture of universal meanings, values, norms and ideals.

This is precisely the value-semantic interpretation of a person due to the fact that the values of Good, Beauty, Truth, despite their many different interpretations, remain fundamental, and understandable, both for different cultures and for the preservation of the existence of humanity, to find ways to prevent global catastrophe. That is why the triad “Man-Mankind-Humanity” became the basis for understanding man in the concept of “new humanism”, the core of which is the approval of priorities of common human interests and values³ [3].

² Ilyenkov, E. (1991) *Philosophy and culture*. Moscow: Politizdat, p. 98.

³ Pecces, A. (1991) Human qualities. *World of Philosophy: a book for reading*. Ch. 2: Man. Society Culture. Moscow: Politizdat, 35.

At the same time, this phenomenon appears as an important world outlook, arises as a result of the generation of complex sign systems and leads to the development of certain patterns – perfect human images in their value-semantic dimension. It helps a person to navigate in the world of moral values, to choose a life position, contributes to strengthening its spiritual and emotional forces necessary for self-realization.

2. The methodological potential the concept of “a person of culture”

Universals as categorical structures and forms of rational thinking not only provide for the systematization of human experience, but also define human perception of the world and its understanding. This allows us to consider them as a kind of theoretical construct, in particular, a model that personifies the most typical features of any phenomenon. In its understanding, the concept of “a person of culture” can be interpreted. In the context of culturological knowledge, this helps to expand its methodological possibilities in recognizing the meanings of culture, and makes it possible to find new modifications in the sphere of cultural knowledge.

Among the theoretical constructs should highlight the concept of “model” (from the Latin. “modulus” – measure, pattern, norm), is widely used in the scientific literature. Most often, it is understood as a certain symbolic image of an object – conditional or mental. Along with that, a model means a specially created or specially selected object reproduces its significant characteristics.

In general, the experience of theoretical processing of the concept of “model” and modeling as a general scientific method of cognition suggests that the model as a scheme for explaining any phenomenon and modeling as an analytical and prognostic factor have always been closely watched by philosophy, thereby forming the classical tradition of philosophy. However, as a theoretical construct of the concept “model”, it was also actively used in the field of sociology. At the same time, the attention of sociological science is focused precisely on the model of human nature, on its model characteristics (needs, talents, inclinations, etc.). As a modern sociologist A. Ruchka notes, “the current socio-humanitarian sciences in their research and educational programs are always based on a certain interpretation of human nature. The implementation of state policy in various public spheres, to be successful, also cannot ignore the question of what is the essence of modern man, what features are inherent in it, what are the basic meanings of his life, what is he orienting to, what does he strive for”⁴ [4].

⁴ Hand, A. (2011) The nature of man as a subject of theoretical and sociological discourse. *Methodological problems of cultural anthropology and ethnocultural studies: SB. sciences works*. Kiev: In-t cult. NAM of Ukraine, pp. 23.

Therefore, such theoretical constructs as “telematics man” (G. Chmil, N. Korableva), “post-man” (K. Hales), “proto-man” (M. Epstein), “Homo creator” are typical human models” (A. Handle) and other. From the standpoint of modern humanitarian knowledge, human understanding in the process of cultural evolution allows one to construct” cultural models “of man corresponding to different cultural and historical eras and accumulate typical human features of ancient, medieval, Renaissance, human of the Modern Age and n This creates the opportunity to reach the level of generalization regarding what types of culture certain ideal types/constructs or ideals-images of a person are determined to be in demand. Analysis of these models of a person as appropriate images of culture allows you to reconstruct the knowledge gained into the source of predicted changes in culture and in man.

To this end, in a historical context, it seems logical to refer to one of the fundamental concepts formed within the framework of the social sciences methodology – the “ideal type” introduced by Max Weber, an eminent sociologist, economist, historian, and political philosopher. On the one hand, the emergence of the term “ideal type” was a reflection of the process of creating the methodology of the social sciences and is associated with the interpretation of sociology as an “understanding science”. On the other hand, the process of its conceptualization has demonstrated the ontological principle of the functioning of scientific concepts in the historical development of both the whole science and the sciences of culture in particular. As the researcher notes, permanently establishing the “true” meaning of historical judgments leads to formulation only in relation to certain concepts, or – if it is necessary to give conceptual content unambiguity – conviction becomes an abstract ideal type and thus becomes a theoretical, respectively, “one-sided” point of view. In this struggle, the progress of research in the sciences of culture. Its result is the constant process of transforming those concepts through which the comprehension of reality takes place.

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Based on the fact that social reality appears to be meaningful, the scientist carries out a subjective reconstruction of the meaning of the object being studied through typing procedures, creating the ideal type of one or another aspect of social reality. Given this, the ideal type arises as a mental image that unites certain connections and processes of historical life in space, devoid of internal contradictions. Weber argued that the ideal type taken in its "conceptual purity" cannot be found in empirical reality. In its content, this construction has the character of a utopia, obtained through the mental strengthening of certain elements of reality. “Her relationship with empirically given facts of real life matters in that if abstract connections represented in a construction or processes turn out to be really meaningful to a certain extent, we can sing and put them with an ideal type, show and explain the peculiarities of these connections with a pragmatic goal. Such a method can be heuristic, and even necessary to determine the value of a phenomenon”⁵ [5].

Therefore, the ideal type is a deliberate simplification and idealization of a complex variety of social phenomena, carried out by the researcher with the aim of systematizing the empirical material for further comparison and study. However, according to the scientist, the task of historical research is to determine in each individual case how close to reality such a mental image is or is far from it. With careful application of this concept, it specifically contributes to the achievement of the goal and clarity of the study. It is constructed through the unilateral amplification of one or several points of view and the combination of the majority of diffusely and discretely existing single phenomena, which correspond to those one-sidedly separated points of view and form a single mental image.

From the point of view of identifying the heuristic potential of an ideal type, Weber notes the possibility of reflecting in it the truly important and unique features of culture, which are distinguished from reality and combined in an ideal image. After all, the interest in those phenomena is always associated with their “cultural significance”, arising as a result of attributing them to the most diverse value ideas. That is why “as there are various“ points of view ”from which we can consider cultural phenomena as significant for us, one can be guided by very different principles of selecting relationships that are to be used to create the ideal type of a certain culture,” proves the researcher”⁶ [5].

⁵ Weber, M. (2006) *Selected: Protestant Ethics and the Spirit of Capitalism*. Moscow: ROSSPEN, 2006, p. 388.

⁶ *Ibid.*, p. 390.

And although, in contrast to the ideal, the ideal type does not have the character of a proper “sample”, it is still the ideal limit concept, a means of understanding specific cultural phenomena in their relationship and causation: “Such concepts are constructions; in them we build, using the category of objective opportunity, connections, our reality-oriented, scientifically disciplined fantasy considers in its judgment as adequate”⁷ [5].

Conscious and methodologically verified use of the ideal type in social reality studies allows, according to Weber, to separate the problem of the freedom of social sciences from value judgments. The science of culture, society and history, says Weber, must be free from value judgments, just like natural science. Such a requirement does not mean that a scientist should completely abandon his own assessments, tastes, they simply should not interfere with the limits of his scientific judgments. Clearly formulated ideally-typical constructions, free from evaluative components, contain “purely logical perfection” and are a heuristic tool and should not be understood as ethical, political, and other ideals (the principle of “attitude to value”). “The constant blending of the scientific interpretation of facts and value judgments remains the most common, but also the most harmful feature of research in our science. But the absence of convictions and scientific objectivity are by no means identical”⁸[6].

Since the ideal type cannot be clearly defined, because it consists of many features that do not always correspond with each other, this unites it with the ideal, the nature of which is also constructed. Thus, both the ideal type and the ideal of a person have the character of a correct utopia. Separating the two acts – attributing to value and, in fact, assessing, as opposed to treating values and their hierarchy as supra-historical, Weber is inclined to interpret value as an installation of a particular epoch, as a characteristic direction for it. Given this, the ideal type is the interest era, expressed as a theoretical construct. So, the ideal type does not appear with empirical reality, but is constructed as a theoretical scheme.

Thus, the concept of the “ideal types” of M. Weber is productive in terms of the possibility of its use for building a hypothesis and developing the culturological essence of the concept “man of culture”. After all, the experience of human life in a particular situation is built into the construction of an “ideal type” in such a way that it is this ideal type that becomes a component of the consciousness of the individual. As a result, the process of “operating” with values and meanings coincides with social reality itself. Consequently, the concept of “culture man” acquires the value of a theoretical model, the content

⁷ Weber, M. (2006) *Selected: Protestant Ethics and the Spirit of Capitalism*. Moscow: ROSSPEN, 2006, p. 395.

⁸ Weber, M. (1990). *Critical Studies in the Field of the Logic of the Sciences of Culture*. Moscow: Progress, 1990, p. 468.

of which is revealed from different cognitive positions – gnoseological, logical, cognitive, however, it pertains to the perceptual picture of the world centered by the subject. This allows you to use the concept of "culture man" as a theoretical construct that serves as a means of transmitting certain cultural codes and cultural values. In addition, he is an important methodical tool to justify the due. Thus, the concept of the "ideal types" of M. Weber is productive in terms of the possibility of its use for building a hypothesis and developing the culturological essence of the concept "man of culture". After all, the experience of human life in a particular situation is built into the construction of an "ideal type" in such a way that it is this ideal type that becomes a component of the consciousness of the individual. As a result, the process of "operating" with values and meanings coincides with social reality itself. Consequently, the concept of "culture man" acquires the value of a theoretical model, the content of which is revealed from different cognitive positions – gnoseological, logical, cognitive, however, it pertains to the perceptual picture of the world centered by the subject. This allows you to use the concept of "culture man" as a theoretical construct that serves as a means of transmitting certain cultural codes and cultural values. In addition, he is an important methodical tool to justify the due.

Based on the concept of culture as V. Vernadsky and his teachings about the energy of living matter on the planet, the algorithm of the influence of "human culture" as a theoretical model acquires certainty [7]. Indeed, during a crisis, due to the expansion of the circle of like-minded people, a kind of social coherence arises that is able to provide a resonance of the system. This may lead to the emergence of a new social order, new directions of spiritual quest, adjustment of semantic orientations, etc. and thus increases the likelihood of a particular model materializing with an almost limitless space of options. Thus, ideas encrypted in theoretical form are capable of shaping the future, objectifying it in various cultural practices.

3. "A person of culture" as an image in the postmodern visual practices

At the beginning of the 21-st century, all the humanities are in a state of change in their paradigm. This paradigm is a visual "vision of an object" in the space of culture. This indicates that the way of visualization of any objects of living matter – from the cell to the Universe – is a promising way of scientific and technical development of all spheres of human life.

In turn, the postmodern era is accompanied by a transformation of social reality, consciousness, corresponding to the type of philosophizing. This creates the conditions for the plurality of axiologies and ideological paradigms, determines coexistence in the single socio-cultural field of alternative ideas about a person. Postmodernism rejects the metaphysical linear paradigm, leads to the unification of the ways and forms of historical development, offers the

idea of multiplicity as a source of news. Therefore, the universal principle of the organization of the cultural space of the postmodern becomes plurality, collage. Refusing the idea of forced causality, postmodernism, as a type of philosophizing, interprets transformation processes as self-organizing, and considers man as a system that develops itself.

However, such representations are realized in the culture of the 20th – early 21st centuries on the basis of visual experience, formed in the communicative space of visual reality. The visualization path is the path of creative development. In this way, cultural science can make an invaluable contribution, along with philosophy. It is precisely her achievements in understanding the visual phenomenon that make it possible to expand the theoretical possibilities of various spheres of humanitarian knowledge from the standpoint of expanding their creative and practical components. In this regard, requires a conceptual understanding and cultural interpretation of the concept of “a person of culture”, which acquires new meanings and meanings in the visual space of modern culture.

In this understanding of the problem, the concept of image, which is widely used by various types of knowledge, acquires key meaning. Thus, in philosophy, the image is one of the basic concepts that designate the form of the existence of the material in the ideal, complex generalization of the objective in the subjective. An image in psychology is a mental (mental) image formed in the human mind of an object perceived by him in the environment. Image in sociology – the order, method, organization, way of life, well-established, typical for historically specific social relations forms of individual, group activity of people, characterizing the features of their communication, behavior and thinking in various fields. An image in computer science is a reproduction of an object, information about it or its description, structurally similar, but not identical in them.

With the advent of cultural knowledge, a new dimension of the image problem appears, in particular through an understanding of its nature in the cultural space of postmodern, in the context of the structures of everyday life and cultural practices. However, this process is based on a long history of its philosophical and scientific understanding. During this time, the image has acquired many facets, turned into a promising object of scientific analysis. In modern philosophy, psychology, art criticism, the image received the status of a conceptual and methodological paradigm, which is used to study the human psyche, patterns of its behavior in society, ways of identifying art through various art practices.

At the same time, the image appears as a cultural-creative, subjective reflection of the surrounding reality. Since man exists in two worlds, the natural and the artificial, the creative transformation of both worlds is a vital condition

for its existence. Each of the worlds is transformed by its own means – physical or mental. Thus, the appearance of an image in an ideal expression can mean the creative activity of consciousness as the ideal appears as a special language of understanding the world and a way of its creative reorganization. It is also a special form of knowledge; it is on this path that the whole essence of the artistic and creative transformation of the world as a whole must be sought.

Thus, analyzing the cognitive sphere, D. Dubrovsky notes that “the images that are created as a result of the reflection of the world by man create in their sum what is commonly called the “inner world” of a person. They motivate the activity and perform the function of self-regulation, but at the same time they develop it”⁹ [8]. This indicates the subject-object function of the image, its direct connection with the cognitive-behavioral structure of the personality. Leontiev argues that a person finds an ideal life plan only in the course of familiarizing with historically developed forms of social life, only together with the social plan of existence, together with culture. In this sense, ideality is nothing but an aspect, dimension and definiteness of culture¹⁰ [9].

Scientists point to the natural, evolutionary process of creative exploration of the world, presented in images. So, B. Ananiev notes that the nature of the ideal development of the external world is based on the reality of the world itself. In the process of idealizing development, the surrounding material world crystallizes in its essence, purified from insignificant connections, constitutes the picture of the world, reality, reflects and modifies reality. It is an ideal synthesis that represents a high probability of transformation of the external world and is the highest manifestation of its development, its knowledge, serves as a condition and basis for the development of an ideal person”¹¹ [10].

This regard, it can be noted that images as ideal phenomena may well be a measure of the transformation of the synthesis of the material and the ideal in the evolutionary development of the surrounding world. Moreover, scientists consider this synthesis “the beginning of the human psyche” in the logic of ideas, the mechanism of the formation of “ideality”, and the formation of mental images as an immanent feature of the laws of highly organized movement of matter. Ideal images have another sign function – the creation of an artificial world that optimizes a person’s being and his relationship with him. Self-awareness by his images is the result of the previous evolution of the idealization of the external world. Thus, ideal images are a mental structure, generated by man.

⁹ Dubrovsky, D. (2002) *The problem of the ideal*. Moscow: Canon, p. 206.

¹⁰ Leontiev, O.(1986) On the psychology of the image. *Bulletin of the Moscow State University*. Series 14: Psychology. 1986. Vol. 3, p. 73.

¹¹ Ananiev, B. (1996). *Psychology and problems of human knowledge*. Moscow, p. 261.

There are other views on the interpretation of the image. Thus, K. Abulkhanova-Slavskaya believes that images are signs, not a reflection of objects, it is something like a displayed object, does not require material similarity in the elements, but only functional correspondence in the structure”¹² [11]. Leontyev notes that an image is not a static set of sensations, but a sign, “hieroglyph”, constructed by the mind from sensations, to designate specific conditions¹³ [9]. According to R. Polborn, the image is not an exact “copy” of the inner essence of man. He is always a stereotype, but a stereotype, elected to present him-self as desired. Therefore, it is functionally designed to hide itself from others. Thus, the image personifies certain volitional imperatives, these intentions are presented in imaginary form as its characteristic features, attractive for its carrier and for the realization of those actions that these imperatives aim at. The main function of figurative thinking is to tune the practical construction of the image: a person, things, social life, etc.¹⁴ [12].

So, in the period of development of the information paradigm of social progress, modern researchers interpret an image as an information bank, in which sociocultural information is generated, which is transmitted historically – from generation to generation. In addition, in the conditions of the modern post-informational era, visual thinking acquires its “second wind”, because in the future it will be developed under the conditions of information technology. Scientists also identify areas in which visual thinking is most in demand – production, science, education, art, and artistic creation. This will intensify the actualization of visual thinking in the creative fields, since the content of artistic and creative activity involves the creation of visual images, and with them the creation of an image of a “person of culture”.

At the same time, researchers indicate that the strength of a visual image depends on the strength of information connections. After all, imaginative thinking is the front edge of the entire human psyche. It is precisely because of the ideal images that the struggle against external informational pressure of the psyche for the survival and adaptation of the individual to the information civilization will occur. In this regard, it should be noted the opinion of Ukrainian cultural scientists – Y. Bogutsky and V. Sheyko that both information and civilization are cultural and historical worlds that float on the image of the world formed by people – “the spiritual universe of culture”¹⁵ [13].

¹² Abulkhanova-Slavskaya, K. (1996) *Activities and psychology of personality*. Moscow: Science, p. 135.

¹³ Leontiev, O. (1986) On the psychology of the image. *Bulletin of the Moscow State University*. Series 14: Psychology. 1986. Vol. 3, p. 73.

¹⁴ Polborn, R. (2003). *The image and anticipation: study method grant/* Moscow: Moscow psychological and social institute; Flint, p. 67.

¹⁵ Shaiko, V., Bogutsky, Yu. (2005). *Formation of the bases of cultural studies in the age of civilization globalization (second half of the XIX – early XXI century.)*. Kyiv: Genesis, p. 79.

Thus, the visual image has a target character, it depends on the general ability of the psyche to display. Visual image strategies as its mechanisms are determined by the general social picture of the world, its individual vision, which is reflected in the subjective semantics of the non-rational mechanisms of creating an image-concept.

So, in an era of the Postmodern, with the creation of new – visual, virtual, communicative and other types of reality, the expansion of information media, a new chronoscopes of culture is being formed. This opens up possibilities for constructing both the person himself and her image in the space of cultural consciousness. It's essential feature is imagery. This allows, through various forms of artistic creativity and cultural practices, to create a “different reality” as a relation to what is actually available from the standpoint of socially desirable and individual.

Such a reality today is visual and virtual reality, arises as a product of cultural consciousness. In modern conditions, cultural consciousness is positioned in the images of cultural creativity, in which traditional systems of methods and means of shaping are actively complemented by modern visual, communicative and art practices (design, fashion, advertising, image-making, etc.). The dominance of the figurative method of reflection, characterized by the priority of the visual over the verbal, the subconscious over the conscious, creates the basis for the transformations of modern cultural practices in the projections of visual, information, and communication technologies.

Therefore, in the postmodern era, the process of visual creation of a “human culture” is a non-stop process in which both real and imaginary characters are involved. Thanks to the Internet, computer games, various art culture practitioners, a virtual space is created in which you can create any image of yourself. Reproducing it in his life circumstances, a person tries to be either recognizable, or seeks to “hide” his nature. Creating his own image, man determines himself, however, at every moment of being again objectifies being changed, rather than diminishing it.

The orientation of the postmodern on cultural polycentrism, communication, dialogue, creates an orientation to the plurality of axiologies and ideological paradigms, thereby determining the coexistence of alternative ideas about the “man of culture” as an open system with a multiplicity of meanings and codes in a single socio-cultural field. On the one hand, the basis for this is the presumption of the multi-vector development of the universe. On the other – transformations that occur within the framework of modern civilization and provide for the growth of the capabilities of the individual. The tendency to individualize modern civilization becomes a prerequisite for the real humanization of society and demonstrates the increasing importance of the activities of the individual and, accordingly, its freedom and responsibility.

Therefore, the modernist ideal of necessity changes the ideal of chance in the world of chaotic realities, opening up space for a wide range of modifications in ideas about the ideal of man. However, the idea of this phenomenon is realized in the culture of the beginning of the 21st century on the basis of visual experience, formed in the communicative space of visual reality.

As a result of “visual rotation”, the image becomes one of the forms of visual reality, the function of which is to provide phenomena of meaningfulness and significance. This function of the production of senses realizes itself through the mechanisms of interpretation, while preserving the schematic definition of those values within which such an understanding can occur. At the same time, the image appears in the way of self-expression of the subject in the culture, but such that allows you to concentrate on his creative potentialities and provide the latter with more clarity. This happens in a specific way – through the search for oneself in the “Other”. As a result of “visual rotation”, the image becomes one of the forms of visual reality, the function of which is to provide phenomena of meaningfulness and significance. This function of the production of senses realizes itself through the mechanisms of interpretation, while preserving the schematic definition of those values within which such an understanding can occur. At the same time, the image appears in the way of self-expression of the subject in the culture, but such that allows you to concentrate on his creative potentialities and provide the latter with more clarity. This happens in a specific way – through the search for oneself in the “Other”.

CONCLUSIONS

The formation of a cultural science scientific paradigm in the humanitarian space of the twentieth century revealed new perspectives in the study of anthropological problems. Thus, in the coordinates of the cultural paradigm, a person appears as a “project of a human person”, which is produced by a certain culture as the most acceptable embodiment of a person as a whole and acts as “a person of culture”.

The concept presented in the work reveals the essence of the culturological interpretation of the concept “a person of culture”. It indicates a concept defined as a universal of culture, personifies the idea of a perfect image of a person based on universal meanings, values, norms, developed by a certain type of culture. The next interpretation approach is to understand the concept of “a person of culture” as a theoretical model, the content of which is revealed depending on the methodological foundations that dominate at a certain cultural stage in the development of scientific paradigms. Under the conditions of postmodern culture, the concept of “a person of culture” can be interpreted as an image, the objectification of which occurs in different types of arts (literary, visual, theater, music, cinema, etc.), creative practices (art practices, fashion,

design, image making etc.). He is the image of a man of culture, in which both the real and the proper manifest themselves.

The concept includes three conceptual components – the universal of culture, the model (theoretical, artistic), the image – serves as the methodological basis for the cultural interpretation of a person as a cultural phenomenon. The first component allows you to interpret the space of any type of culture in the dimensions of its value-semantic picture of the world, through the semantics of the cultural universals. The second component reveals the process of the formation of “a person of culture” from the standpoint of theoretical and artistic modeling. The third one makes it possible to trace the transformation of a person’s ideal through his artistic and creative-practical interpretations. The unity of these components makes it possible to uncover “a person of culture” phenomenon from the standpoint of its value-semantic content, educational process and objectification mechanism.

SUMMARY

The article deals In the coordinates of the cultural paradigm, a person appears as “a person of culture”. A concept has been formulated that reveals the essence of the interpretation of Cultural Studies of the concept “a person of culture”. It is noted that in the space-time continuum of any cultural-historical epoch this concept acts as a universal of culture. In the methodological dimension, “a person of culture” acquires the value of a theoretical model, the content of which is revealed from different cognitive positions – gnoseological, logical, cognitive. Under the conditions of the postmodern visual reality, a man of culture as a phenomenon manifests itself through image – a universal sign of information exchange, a synthesized visual code that is capable of transmitting important ideological and value attitudes of a certain cultural era through artistic and creative forms and cultural practices. The unity of these components allows us to interpret this phenomenon of the positions of the universality of its content, the process of education and the mechanism of objectification.

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