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Smolina Olha
Doctor of Culture Studies, assistant professor,
Professor of the Department of Philosophy, Culture Studies and Information Activity of Volodymir Dahl Eastern Ukrainian National University
laprimavera555@gmail.com

POETICS OF CULTURE AS A CULTURAL STUDIES PROBLEM AREA

The purpose of the article is to clarify the meaning of the concept "poetics of culture" in the context of culture studies.The **methodology** is based on comparative-analytical, hermeneutical and semantic approaches. The **scientific novelty** of the work lies in the fact that the first time the basic structural components of the concept "poetics of culture" have been singled out. Among them there are the following: the cultural picture of the world, the "point of view"; the image of culture; temporal and topological representations; representation of the human person place in the world; the system of meaningful cultural meanings; the main means of expressiveness in the results of artistic human cognition of the world and himself. **Conclusions**: During the second half of the 20th century, the concept of "poetics"was carried out in scientific and theoretical studies from the category of philological concepts to the category of culture studies concepts. The concept of poetics is used both for the variety of cultural phenomena and for analysis of culture as a whole, which should be considered quite justified.

Keywords: poetics, poetics of culture, the category of cultural studies, the image of culture, poetry, mimesis.

Смоліна Ольга Олегівна, *доктор культурології, доцент, професор кафедри філософії, культурології та інформаційної діяльності Східноукраїнського національного університету ім. Володимира Даля*

Поетика культури як проблемна галузь культурологічних досліджень

Мета – з'ясувати зміст концепту "поетика культури" в контексті культурології. **Методологія** дослідження базується на компаративно-аналітичному, герменевтичному та семантичному підходах. **Наукова новизна** роботи полягає в тому, що вперше виділені основні структурні складові концепту "поетика культури". Серед них: культурна картина світу, "точка зору"; образ культури; темпорально-топологічні уявлення; уявлення про місце людини в світі; система значущих культурних смислів; основні засоби виразності в результатах художнього пізнання людиною світу і самої себе. **Висновки**. Встановлено, що протягом другої половини XX століття в науково-теоретичних дослідженнях здійснився перехід поняття "поетика" з розряду філологічних понять до розряду культурологічних концептів, що активно застосовуються. Поняття поетики вживається як для аналізу найрізноманітніших культурних явищ, так і по відношенню до культури загалом, що слід визнати цілком обґрунтованим.

Ключові слова: поетика, поетика культури, категорія культурології, образ культури, поезис, мімезис.

Смолина Ольга Олеговна, *доктор культурологии, доцент, профессор кафедры философии, культурологии и информационной деятельности Восточноукраинского национального университета им. Владимира Даля*

Поэтика культуры как проблемная область культурологических исследований

Цель работы – выяснить смысл концепта "поэтика культуры" в контексте культурологии. **Методология** исследования базируется на компаративно-аналитическом, герменевтическом и семантическом подходах. **Научная новизна** работы заключается в том, что впервые выделены основные структурные составляющие концепта "поэтика культуры". Среди них:культурная картина мира, "точка зрения"; образ культуры; темпорально-топологические представления; представление о месте человека в мире;системазначимых культурных смыслов;основные средства выразительности в результатах художественного познания человеком мира и самого себя. **Выводы**. Установлено, что на протяжении второй половины XX века в научно-теоретических исследованиях осуществился переход понятия "поэтика" из разряда филологических понятий в разряд активно применяемых культурологических концептов. Понятие поэтики применяется как для анализа самых разных культурных явлений, так и по отношению к культуре в целом, что следует признать вполне обоснованным.

Ключевые слова: поэтика, поэтика культуры, категория культурологии, образ культуры, поэзис, мимезис.

Topicality. Traditionally, "poetics" is defined as a branch of the literary theory, a system of scientific methods of analyzing a literary work structure and form. The term "poetics" is sometimes transferred to the object of study itself, for example, there is "Shakespeare's poetics", "Pushkin's poetics" etc. In this case, poetics acts, on the one hand, as a science, but on the other – as an object of study of this science. Poetics is also viewed as a branch of general aesthetics and thus, poetics is applied not only to the sphere of literature, but also to art in general. In this case, poetics is associated with the study of the artistic work language, including non-verbal languages. The concept of "poetics" is often found in modern cultural studies. At the same time, it is used implicitly, without defining its essence and meaning in this context.

The research objective is to elucidate the meaning of the concept "poetics of culture" in the context of cultural studies.

Main part. It is customary to single out a number of types of poetics. Thus, general poetics systematizes the repertoire of expression means of art works – sound (poetry), linguistic (stylistics) and figurative (topic). Special poetics studies interaction of these means, when creating an "image of the world" and an "image of the author". Historical poetics studies evolution of individual artistic methods and expression means.

Summarizing the given definitions and views of poetics, we can distinguish the following most significant features of it:

• poetics is associated not only with poetry, but with literature in its broad sense;

• poetics is also the object of itself;

• poetics is also viewed as a branch of general aesthetics and thus, poetics is applied s not only to the sphere of literature, but also to art in general;

• poetics considers the structure, form, technique and "artfulness" of a literary (artistic) work, as well as an "image of the world" and an "image of the author";

• poetics is associated with widely understood rhetoric as the expressive power of languages of any type.

It is correct to conclude that there are prerequisites for an extensive interpretation of the concept "poetics": it goes beyond literature, rhetoric and aesthetics, extending to language expression of any type, and considers its structure, imagery, worldview, world-structuring and world-orientation aspects. It is also obvious that in this context, poetics as a phenomenon and as a theory converges with cultural studies considering similar aspects of the world and a human.

Works on poetics, which have become classic by A.A. Potebnya [10], D.S. Likhachev "Poetics of Old Russian Literature" [5] and S.S. Averintsev "Poetics of Early Byzantine Literature" [1] are written primarily as an analysis of literary material. D.S. Likhachev studies "the artistic specifics of Old Russian Literature", "artistic methods of Old Russian Literature" [5], S.S. Averintsev – "the basic creative principles of Early Byzantine Literature" [1, 1], "working settings of early Byzantine writers" [1, 2].

At the same time, in these works, literature is considered and analyzed not separately, but in the broad context of artistic and cultural phenomena. So, D.S. Likhachev, studying "poetics of literature as a system of the whole," affirms the connection of literature with other arts, society and cultural development [5]. And the conclusions made by D.S. Likhachev based on this study can be fully called pertaining not only to literature or art history, but also to cultural studies.

Also in his work of S.S. Averintsev writes: "The specific attitude towards a word inherent in early Byzantine poets and prose writers is placed in the context of social and cultural history; it is analyzed as an expression of a certain view of the world and the place of a human in the world"[1, 1]. The author sees two aspects in the problem of poetics: history and a human – a human and a word. In his opinion, analysis of the verbal creativity specifics should be carried out through a human, his/herself-awareness within history, his/her conjectures about his/her place in the universe, carried out in connection with the integral system of views and needs, etc. [1, 7].

Later the use of the term "poetics" was developed: it was applied to material of various types of arts and architecture, to artistic phenomena in general and was actively used in art criticism and architectural studies.

A.A. Potebnya saw similar characteristics in a word and art [10, 190], considered a word as an artwork [10, 196], while he perceived the poetry of language in its symbolism [10, 174].

Modern authors, for example, A.A. Puchkov defines poetics as following: "if aesthetics is the science of expressive forms in general, then poetics is the science of the artistic aspect in some expressive form" [11, 9]. A.G. Rappaport emphasizes a predominantly technical aspect in poetics [12].

E.M. Meletinsky in his work "Poetics of Myth" [7] notes that we cannot speak of the particularly artistic methods, means of expressiveness and style (that is, the objects of poetics in its traditional philological meaning) in relation to myth. "However, it is a characteristic of myths to transform general concepts in a sensually specific form, that is, imagery itself <...>" [7].

B.A Uspensky in the work "Poetics of Composition" [16] researches the problem of "points of view" of a work of art, understood as part of its structure. This problem is related to the study of temporal and topological representations [16, 102]. The author considers the concept "point of view", including its ideological and psychological interpretation, implying it as "a visual position" [16, 11] and "a common system of ideological world perception" [16, 22].

The concept "poetics" is widely used in the works of modern foreign researchers. For example, Adam Krims suggests using the term "poetics of music" instead of the usual "music theory". He understands the latter particularly as the design of the model of intra-musical relations and analysis of its specific parts. In his opinion, the use of the term "poetics of music" will allow to treat music more broadly, in comparison with aesthetics, styles, genres, etc. [19].

Anthony K. Webster uses the concepts "ethno-poetics" and "cultural poetics" as synonyms. He understands them as repetitive patterns of linguistic forms, the social role of metaphors, poetry and poetics as social practices. The author believes that the question of poetics should be in the center of attention of an anthropologist and a linguist [20].

In general, diverse interpretations of the concept "poetics" can be reduced to two main positions:

1. Poetics is understood as praxis, in other words, the essence and meaning of the poetic phenomenon are reduced to its practical and structural (in some ways even utilitarian) meaning.

2. Poetics is interpreted as an ontological category, as an extra-rational (and often as a sacred) phenomenon"[14, 39].

The second one, the expanded understanding of poetics has become widespread in many contemporary works, which confirms the tendency, established in humanitarian studies, not only to clarify, but also to expand the meanings of traditional definitions. As D.S. Likhachev has told that "aesthetic principles can be extended beyond the boundaries of arts" [5].

Today, there is a reason to talk about transition of the originally literary concept "poetics" into the category of cultural concepts. Its presence can be found in various fields of applied and theoretical cultural studies and in application to a variety of cultural phenomena. R. Bart believes that the methodology used for analysis of natural languages has become a model for other humanities in connection with the discovery of the same laws of structural organization of both "conscious" and "unconscious" components of the human personality and creativity on their basis [2, 20].

In modern cultural studies, the concept "poetics" can be found in the following combinations (and fixed the following meanings embedded in it): "poetics of power" (as basic ideologems, forms of their manifestation, images of power that characterize a certain cultural model and have a semiotic design in it) [8], "geopoetics" (as cultural self-determination of the territory, internal structuring and representation of its cultural uniqueness to the surrounding world) [18]. In addition, there is "gender poetics" (as a gender identity, embodied in a special picture of the world, the author's special point of view) [9], "repressive poetics" (an image as a means of addressing different cultural codes, a means of forming mass consciousness stereotypes), "poetics of the rite" (as a formal description of the nonverbal text functional structure) [13],

"poetics of Petersburg" (poetics of the urban culture as a special semiotic space) [15]. And there is also "poetics of iron", "poetics of the unexpected", "poetics of the borderline", etc.

The term "poetics" is interpreted today as rising to the Greek word ποίησις, poesis– creativity, creation, activity. "Therefore, poetics in its etymology has the privilege of interpreting any type of creativity, not only verbal... Being an object of creativity means falling under a special kind of arbitrariness, influence of the creative will. Poetics studies such influences. However, it identifies those of them, which are always aimed at a certain image formation <...> "[11, 13].

V.S. Bibler uses the notion of the image, "image of culture" in his reflections on the creativity of M.M. Bakhtin. He uses the concepts "poetics of culture" and "image of culture" as interchangeable, "in parallel with the detached "wording" text, here I will place another version of generalized reflections on the initial assumptions of Bakhtin's poetics of culture. The variant that is freer with respect to Bakhtin's own texts, which outlines "ambivalence" of Bakhtin's "image of culture"[3].

Recently, several theses on the subject of poeticsof culture have been defended with awarding the scientific degree of Doctor of Cultural Studies on specialty "Theory and History of Culture". So, in the thesis of T.A. Dyakova "Historical and Cultural Semantics and Poetics of Landscape" the following elementary components of poetics of the cultural text can be singled out: a figurative organization, a cultural picture of the world, types of the world perception (giving an idea of the inner world of a human) and a palette of cultural meanings of the phenomenon. The author studies"evaluation of all structural parts of the cultural picture of the world", which is obtained "by fixing the conceptosphere (the definition of D.S Likhachev, which means totality of the nation's concepts) by secondary, sign systems" [4].

M.I. Shipelsky in his doctoral thesis "Poetics of Easel Landscape. Cultural Analysis" justifies application of the concept of "poetics" by the holistic approach, the desire to give "an essential characteristic of fine art"[17]. The author raises the notion of poetics to the level of the category of cultural studies: "such "reading"of this concept is confirmed by its connection with such sciences as philosophy, linguistics, semiotics, psychology, etc. Its categorical and conceptual apparatus has not been fully developed yet. However, it can be argued that this is a category of cultural knowledge and a mechanism of methodological synthesis <...>"[17]. Applicable to the subject of his own research, M.I. Shipelsky interprets poetics "as a branch of fine art, engaged in the study of the artistic text deep structures in their systemic and historical patterns" [17].

The status of the general scientific category is given to poetics by I.A. Mankevich in the monograph "Poetics of the Ordinary: Experience of Cultural Interpretation" [6]. The author writes, "Under conditions of the rapid culturalization of humanitarian knowledge and the total textualization of the everyday life realities, the term"poetics"has acquired the status of a general scientific category. Any fact of culture, regardless of its origin – verbal / nonverbal – being "read" as its text, inevitably "overgrows" by its own poetics"[6, 9].

Thus, the tendency, already traced in works on poetics of a literary nature, reveals logical and creative development in contemporary cultural studies. The purpose of studying of the cultural text poetics of both literary and (wider) non-literary reality is the principles and characteristics of culture as a whole (in its synchronous or diachronous representation). This fact transfers such kind of poetics research into the space of cultural studies. They are, in fact, poetics studies of culture.

As A.A. Puchkov aptly noticed that cultural studies themselves can be interpreted as poetics of culture from the etymological point of view: "The closest root of cultural studies is "the word about culture ", that is, nothing else but poetics of culture (italics by A.A. Puchkov), philologization and philosophizing of using words"[11, 8].

Based on the above given sources analysis, it is possible to single out the main structural components of the concept "poetics of culture". Among them there are:

- the cultural picture of the world, "point of view";
- the image of culture, its imagery as semantic richness of "the inner" and its reflection in "external" cultural manifestations;
- temporal and topological representations;
- the idea of the place of a human in the world (in the universe);
- the system of value orientations, the palette of important cultural meanings;
- the main means of expressiveness, methods and principles in the results of a person's artistic cognition of the world and oneself.

The essence of poetics (poetry) is creation, creativity, opposing to mimesis as copying and imitation [12].

Scientific Novelty and Conclusions. Thus, this article has established that the concept "poetics" transited from the category of philological concepts to the category of actively practiced cultural concepts in scientific and theoretical studies during the second half of the twentieth century. From the point of view of poetics in contemporary studies the most varying phenomena of culture in terms of scope and degree of specificity are considered. The concept of poetics is also applied to culture as a whole, which should be recognized as completely organic and justified.

The concept and phenomenon of poetics traditionally and logically includes the cultural context. Those elements that characterize poetics of a literary or other artistic work and architecture – the chronotope, the cultural picture of the world, semantics, the image of a human, the artistic methods, imagery (artistic image) – are also present in culture as a whole. In any culture these elements (elements of poetics) are the most representative.Therefore, we can speak about poetics of culture and research it in the cultural studies context using interdisciplinary methods.

Based on the analysis of numerous contemporary cultural studies, the main structural components of the concept "poetics of culture" are singled out. Among them there are: the cultural picture of the world, "point of view"; the image of culture, its imagery as semantic richness of "the inner" and its reflection in "external" cultural manifestations; temporal and topological representations; representation of the place of a human in the world (in the universe); a system of value orientations, a palette of important cultural meanings; the main means of expressiveness, methods and principles in the results of a person's artistic cognition of the world and oneself.

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