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Shynkaruk Lidia

Doctor of Economics, Professor,
Corresponding Member of the
National Academy of Sciences of Ukraine
ORCID 0000-0002-7434-1495
lidia_shyn@ukr.net

Danylova Tetyana

PhD in Philosophy, Associate Professor
of the Department of Philosophy,
National University of Life and
Environmental Sciences of Ukraine
ORCID 0000-0002-0297-9473
danilova_tv@ukr.net

Salata Halyna

PhD in History, Director of the College of
Kiev University of Culture
ORCID 0000-0002-2673-8463
salaty@bigmir.net

THE JOURNEY TO THE FAR EAST: TEA CEREMONY AS A PHENOMENON OF JAPANESE CULTURE

The purpose of the study. This paper aims at exploring the Japanese tea ceremony as a phenomenon of Japanese culture. **Methodology** of the study. The authors have used integrative anthropological approach, multidisciplinary analysis, comparative, cultural-historical, and descriptive methods. Practical methods of research, including personal participation in the tea ceremony of the Urasenke Tradition of cha no yu, were used. **The scientific novelty** of the study lies in the exploration of the Japanese tea ceremony as a component of Japanese culture, as well as in the analysis of its philosophical and aesthetic aspects. Nurturing simplicity and naturalness and being an institutionalized form of spiritual activity, cha no yu opens a window into the spiritual realm of our being and brings true peace into our souls. **Conclusions.** Tea is philosophy, which is a part of the Japanese spirit. Due to the Way of Tea, the meditative component and element of joyful rest came into life. The Way of Tea teaches people to be sincere and responsive. Thus, it is more than just a ceremony – it is the way of life.

Keywords: tea ceremony; cha no yu, Japan; Japanese culture; Zen; the Urasenke Tradition of cha no yu.

Шинкарук Лідія Василівна, доктор економічних наук, професор, член-кореспондент НАН України; Данилова Тетяна Вікторівна, кандидат філософських наук, доцент кафедри філософії Національного університету біоресурсів і природокористування України; Салата Галина Володимирівна, кандидат історичних наук, директор коледжу Київського університету культури

Подорож до Далекого Сходу: чайна церемонія як феномен японської культури

Мета дослідження. Стаття спрямована на дослідження японської чайної церемонії як феномену японської культури. **Методологія** дослідження. Для досягнення мети автори використовували інтегративний антропологічний підхід, мультидисциплінарний аналіз, порівняльний, культурно-історичний, описовий методи. У роботі використані практичні методи дослідження, серед яких особиста участь у чайній церемонії школи Урасенке. **Наукова новизна** дослідження полягає у комплексному висвітленні тя но ю як складової японської культури, а також в аналізі її філософсько-естетичних аспектів. Виховуючи простоту і природність і будучи інституціоналізованою формою духовної діяльності, тя но ю стає вікном до духовної сфери нашого буття і приносить справжній мир у наші душі. **Висновки.** Чай – це філософія, яка є частиною японського духу. Завдяки чаю до побуту увійшла медитативна складова і елемент радісного відпочинку. Шлях Чаю вчить людей бути душевними і чуйними. Отже, цей шлях є більшим, ніж просто церемонією, – він є життєвим шляхом.

Ключові слова: чайна церемонія; тя но ю; Японія; японська культура; дзен; Урасенке.

Шинкарук Лідія Васильєвна, доктор экономических наук, профессор, член-корреспондент НАН Украины; Данилова Татьяна Викторовна, кандидат философских наук, доцент кафедры философии Национального университета био-

ресурсов и природопользования Украины; **Салата Галина Владимировна**, кандидат исторических наук, директор колледжа Киевского университета культуры

Путешествие на Дальний Восток: чайная церемония как феномен японской культуры

Цель исследования. Статья исследует японскую чайную церемонию как феномен японской культуры. **Методология** исследования. Авторы использовали интегративный антропологический подход, мультидисциплинарный анализ, сравнительный, культурно-исторический, описательный методы. В работе использованы практические методы исследования, среди которых непосредственное участие в чайной церемонии школы Урасэнкэ. **Научная новизна** исследования заключается в освещении тя но ю как составляющей японской культуры, а также в анализе ее философско-эстетических аспектов. Воспитывая простоту и естественность и будучи институционализированной формой духовной деятельности, тя но ю выступает окном в духовную сферу нашего бытия и приносит настоящий мир в наши души. **Выводы.** Чай – это философия, которая является частью японского духа. Благодаря чаю в быт вошла медитативная составляющая и элемент радостного отдыха. Путь Чаю учит людей быть душевными и отзывчивыми. Таким образом, он является чем-то большим, чем просто церемонией, – он является жизненным путем.

Ключевые слова: чайная церемония; тя но ю; Япония; японская культура; дзен; Урасэнкэ.

Introduction. Nowadays, Japanese culture and its spiritual treasures are attracting the attention of the rationalist West. The impossibility of decoding the cultural code within the frame of classical logic requires another mode of interaction with the world, which was brilliantly illustrated by E. Fromm in his book "To Have Or To Be". Comparing the 19th century English poet A. Tennyson and 17th century Japanese haiku master M. Basho, E. Fromm notes: "Tennyson, it appears, needs to possess the flower (*to take action* – italics ours) in order to understand people and nature, and by his having it, the flower is destroyed. What Basho wants is to see, and not only to look at the flower, but to be at one (*just to be* – italics ours), to "one" himself with it - and to let it live" [8, 15]. Such a mode of comprehension of reality requires rejection of the classical rationalist paradigm and transition to subject-object identification. Among the phenomena of Japanese culture, a tea ceremony occupies a special place; however, the philosophical, aesthetic, and ethical meaning of it is often lost. The custom of drinking tea, which is known as cha no yu, or chado, in Japan and tea ceremony in the West, includes all activities related to this process, as well as a particular state of mind/spirit that arises from combination of all these factors [19].

For the inhabitants of the Land of the Rising Sun, harmonious relationship between human and nature is an extremely important aspect of human existence in the world. It can be expressed in the conduct of the tea ritual. Cha no yu has got a new, powerful impetus for its development in Japanese culture. Tired of the daily turmoil, the Japanese for a moment "fall out" of the usual rhythm of life and return to a harmonious environment that reproduces beautiful natural forms full of serenity [2]. The tea ceremony, according to Suzuki, cultivates a certain mental atmosphere, inner field of consciousness contributing to the comprehension of world harmony [19]. The ritual aspect seen as overriding by the Westerners is not the most important thing [4; 15]. In fact, it acts as a principle that turns Chaos into Cosmos. Cha no yu is an art with a very deep sub-text (meaning).

Literature review. The mystery of cha no yu has attracted researchers for a long time. The key points and ideas for understanding the phenomenon of cha no yu were developed by the outstanding Japanese buddhologist, philosopher, and psychologist D.T. Suzuki [19]. The Grand Master of the Urasenke Tradition of cha no yu Sen Sōshitsu XV (Sen Genshitsu) in his book "The Japanese Way of Tea: From Its Origins in China to Sen Rikyu" revealed the unique Way of Tea through the lens of social, historical, philosophical, and aesthetic approaches [14]. A comprehensive analysis of the tea ceremony as a cultural practice of the whole nation was carried out by K. Surak in her book "Making Tea, making Japan: Cultural Nationalism in Practice" [18]. Contemporary tea masters Seno Tanaka and Sendo Tanaka explained the specifics of the tea ceremony and analyzed its interconnection with Zen Buddhism [20].

The purpose of the study. This paper aims at exploring the Japanese tea ceremony as a phenomenon of Japanese culture.

Methodology of the study. The authors have used integrative anthropological approach, multidisciplinary analysis, comparative, cultural-historical, and descriptive methods. Practical methods of research, including personal participation in the tea ceremony of the Urasenke Tradition of cha no yu, were used.

Theoretical basis and results. The unique art of the tea ceremony is inextricably linked with Japan. Cha no yu means literally hot water for tea. The deep immersion into cha no yu is one of the ways of understanding the Japanese worldview. Getting away from the hustle and bustle of daily life, the participants of the ceremony are immersed into a specific atmosphere of unity with all other participants and the world. The tradition of tea drinking conducted in the established way came to Japan from China – the motherland of tea. Tea as divine leaves was already mentioned in 2700 BC. The special tradition of tea drinking had established in China in the period of Tang Dynasty (618 - 907) that was apparently related to the spreading of Zen Buddhism [3]. Tea was imported from China to Japan in the 9th century. Aesthetics of cha no yu, its refined ritual obeys the canons of Zen Buddhism. The Japanese tea ceremony reached its heyday in the 16th century, when the Grand Master Sen no Rikyū turned it into art.

Tea houses (tea rooms) - chashitsu - and the very act of preparing and serving tea reflect the main ideas of Zen. A house surrounded by a small garden, stone path, ancient lantern, tsukubai full of clear water, low doors create a premonition of something magical preparing guests for a new state of consciousness. A small twilight room, sounds of water, surprisingly simple utensils - a copper kettle, wooden spoon for tea, rough ceramic cup - fascinate the participants of the ceremony contributing greatly to their special mood.

“The poetics of simplicity and naturalness is especially characteristic of Zen art. Even in the simplest materials artists discern the distinctive charm of textures and natural tones. These features of Zen art manifest themselves in the ascetic design of a dry garden, in the simplicity of a teahouse interior, in the naturalness of the materials and utensils used there, in the unobtrusive relationship between tone structures in a monochrome painting, in the emphasis on simple forms and natural colors characteristic of Zen ceramics. Here, simplicity usually means the absence of artificiality and a striving to reveal the natural functionality of materials. After all, a ceramic bowl of natural, simple form serves its purpose better and is more pleasing to the eye” [5, 173]. An essential component of the chashitsu interior is tokonoma redolent with the minimalist art of Zen. Tokonoma is a raised alcove decorated with a traditional Japanese engraving, an artistic or calligraphic scroll, ikebana, bonsai.

The main purpose of cha no yu is to achieve inner harmony. Tea ceremony organically combines contemplation of nature and art objects, respectful communication and immersion into own thoughts. Sen no Rikyū opposed any manifestation of luxury considering the art of tea to be one of many Buddha ways: the tea ceremony carried out in an atmosphere of simplicity created a special spirit in accordance with Zen principles.

The tea ceremony teaches us to see beauty in everyday life. If flame and rage in a human soul generate certain gestures, then there are gestures that can effect this soul calming it. Certain movements and procedures of the tea ceremony soothe the soul leading it to a harmonious state of unity with the ubiquitous beauty of the nature. The Japanese people do not oppose themselves to the environment, but feel as a part of an integrated, holistic system. Their role is to maintain the balance of the system and to be in harmony with nature. Rejecting the idea of active reorganization of the world inherent in the Western mentality, the Japanese tend to perceive Human - Nature unity, recognize nature's hidden rhythms, natural changes of the seasons. They try to identify the uniqueness and beauty of each moment. Humans do not create something that already exists, they only admire this Beauty. Nature has always been the highest manifestation of truth and beauty in Japan. The Japanese culture has its own set of rituals when it comes to admiring nature. Art and literature glorify each of the four seasons. Japanese poetic attitude to nature remains an important feature of the Japanese culture. Still now, tea ceremony, as well as ikebana, bonsai, rock gardens, haiku, sumi-e are the important components of the Japanese spiritual life.

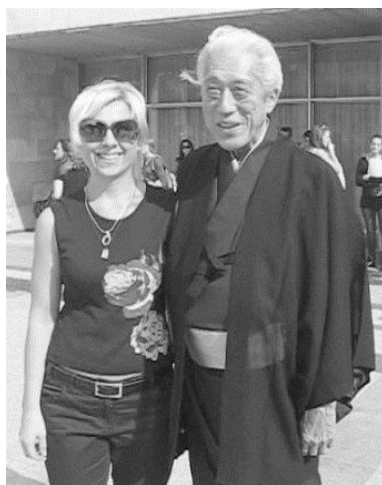
The famous Japanese buddhologist D. Suzuki argues that for understanding diverse Japanese cultural life, including a passionate love for the nature, it is necessary to comprehend the mysteries of Zen Buddhism. Zen Buddhism had an enormous influence on artistic, intellectual, and political life of the Far East. To some extent, Zen contributed to the formation of the Japanese character expressing it at the same time. Zen is a typical Japanese form of Buddhism. Zen teaches us to respect and love nature, to live its life. Zen claims that nature is in us and we are in nature [19].

The constant striving for simplification is similar for Zen and the tea ceremony. Zen eliminates all unnecessary in its knowledge of the higher reality and the tea ceremony – in life. The tea ceremony symbolizes simplification, first of all, in the form of chashitsu and a garden around it, which seem to be a part of Nature, and not an artifact. When the form turns into a symbol, it creates an artistic ceremony. It goes without saying that the principle of the ceremony is a perfect reflection of the original idea that lies at its core, that is, the idea of getting rid of everything unnecessary. “Thus prepared the guest will silently approach the sanctuary, and, if a samurai, will leave his sword on the rack beneath the eaves, the tea-room being preeminently the house of peace. Then he will bend low and creep into the room through a small door not more than three feet in height. This proceeding was incumbent on all guests, – high and low alike, – and was intended to inculcate humility. The order of precedence having been mutually agreed upon while resting in the machiai, the guests one by one will enter noiselessly and take their seats, first making obeisance to the picture or flower arrangement on the tokonoma. The host will not enter the room until all the guests have seated themselves and quiet reigns with nothing to break the silence save the note of the boiling water in the iron kettle. The kettle sings well, for pieces of iron are so arranged in the bottom as to produce a peculiar melody in which one may hear the echoes of a cataract muffled by clouds, of a distant sea breaking among the rocks, a rainstorm sweeping through a bamboo forest, or of the sighing of pines on some faraway hill” [11, 84-85].

The heart of the tea ceremony is the Japanese striving for “wabi” – simplicity and naturalness. The purpose of wabi is to give a sense of the true purity of Buddha's nature. The participants of the tea drinking ritual purify not only their bodies, they purify their souls from earthly dust. Cha no yu is closely associated with the wabi-sabi aesthetics. Wabi-sabi is a special Japanese term that reflects a sense of beauty. This notion defines the essence of many Japanese traditional arts. Wabi are aesthetic, moral norms and rules that emphasize plain, simple type of beauty and meditative, tranquil perception of the reality. Wabi is associated with rustic simplicity, freshness, and serenity. Sabi is beauty or serenity that appears with age. People perceive wabi-sabi through inner contemplation, meditation, simple life, and unity with the nature [9; 12]. “Wabi means to be true to itself. A master lives quietly in his unpretentious hut, a friend comes in unexpectedly, tea is served, a fresh spray of flowers is arranged, and the visitor enjoys a peaceful afternoon charmed with his conversation and entertainment. Is this not the tea rite in its reality?” [19, 287].

Such perception of the world rejects any kind of “nature – culture” dichotomy. Cultural practices express the relationship between humans and nature through the lens of the wabi-sabi aesthetics. The aes-

theticization of nature is a key point of the Japanese worldview. Japanese attitude to the nature is based on a peculiar worldview deeply rooted in Shinto with its spiritualization of natural and even man-made objects. Numerous Shinto myths and legends reflect the typical natural conditions in Japan. The spirit of Shinto pan-aestheticism merging with Buddhist, Taoist, and Confucian ideas became an integral part of syncretic aesthetics of Zen Buddhism. Classical forms and artistic practice of the way of tea elaborated by the Great Master Sen no Rikyū was greatly influenced by Zen and Taoism. Sen no Rikyū “took over Taoist theories of psychological equilibrium, the calming of the passions, cosmic universality, and spiritual perfection as well as the teaching that a wise person must bridle his passions and plunge into a state of “inactivity” (*wu wei*)... Sen no Rikyū strengthened the role of *wabi* aesthetics and bestowed a restrained Zen undertone on the components of the tea ceremony, even though elements of a Taoist worldview and Confucian ethics remained hidden in it. Everything – from the garden, the house, the world of “dewy ground” surrounding it, i.e., of garden space surrounding the house, the exterior and interior of the house, the works of art in the *tokonoma*, the inventory, and the utensils with a clearly defined functional meaning to the sequence of rituals thought out in the most minute detail – was subordinated to one goal, the intuitive experience and veneration of beauty. By taking place in the presence of beauty, this simple ritual was supposed to eliminate differences of wealth and social rank and help the people participating in it, under conditions of minimal comfort, feel the importance of intimate spiritual communion” [5, 180-181].



Img.1 Sen Sōshitsu XV (Sen Genshitsu) – fifteenth-generation Grand Master of the Urasenke Tradition of cha no yu (The author’s photo archive)

There are three historical households known collectively as san-Senke which count their founder as Sen no Rikyū: Omotesenke, Urasenke, and Mushakōjisenke. Probably, the biggest one is Urasenke. The current head of the Urasenke Foundation is Iemoto Zabōsai Genmoku Sōshitsu. Being active in promoting worldwide appreciation and deep understanding of the Way of Tea, Urasenke masters reveal the spirit of cha no yu symbolized by such principles as Wa, Kei, Sei, Jaku [21].

Wa (Harmony) is aimed at retaining a harmonious relationship with the nature and with the other people. It is about balancing Yin and Yang in terms of Taoism. This harmony leads a host and a guest to an understanding of the transience of all that exists and the unchanging in the changing.

Kei (Respect; Reverence) is a feeling of gratitude extended to other people, to life, to inanimate objects. Sei (Purity) means cleanliness and orderliness in physical and spiritual sense: host purifies heart and mind being concentrated on cleaning tea utensils. “Purity, the third “principle”, is no doubt Shinto; the hand-washing and mouth-rinsing remind us of ablution. But when it goes beyond mere superficiality and acquires a deeper sense it touches upon Taoism... The purification of the heart is Buddhist” [19, 306].

Jaku (Tranquility) can be attained through the practice of Wa, Kei, and Sei. Jaku is the dynamic force that creates a meditative state of mind. “This is where Zen Buddhism enters and turns the whole situation into an intimate relationship with the larger sphere of reality. The tearoom is a sense organ for the teaman to express himself. He makes everything in it vibrate with his subjectivity. The man and the room become one, and each speaks to the other. Those who walk into the room will at once realize it. Here is the art of tea” [19, 307]. The scientific novelty of the study lies in the exploration of the Japanese tea ceremony as a component of Japanese culture, as well as in the analysis of its philosophical and aesthetic aspects. Nurturing simplicity and naturalness and being an institutionalized form of spiritual activity, cha no yu opens a window into the spiritual realm of our being and brings true peace into our souls.

Conclusions. Sen Sōshitsu XV (Sen Genshitsu) – fifteenth-generation Grand Master of the Urasenke Tradition of cha no yu – emphasizes that tea is philosophy, which is a part of the Japanese spirit. Tea and the Chinese Confucian tradition formed a whole philosophical trend. Due to the Way of Tea, the meditative

component and element of joyful rest came into life. People have a moment when they can relax and look at the flowers, the moon in the sky, be in touch with their own thoughts and feelings. According to Sen Sōshitsu XV, cha no yu eliminates discrimination, and everyone becomes equal. The Way of Tea teaches people to be sincere and responsive. Thus, it is more than just a ceremony – it is the way of life [1; 6]. The salvation of the modern humans in the world full of conflicts lies in the awareness of the spiritual unity of humankind, which is the highest manifestation of the spiritual unity of the universe [7; 16]. This may be possible by following the spirit of cha no yu and its principles Wa, Kei, Sei, Jaku.

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Шуст Наталія Борисівна

доктор соціологічних наук, професор,
професор кафедри цивільного права і процесу
Національного авіаційного університету
ORCID 0000-0001-8491-160X
shustn@ukr.net

Філик Наталія Володимирівна

кандидат юридичних наук, доцент,
професор кафедри цивільного права і процесу
Національного авіаційного університету
ORCID 0000-0002-3838-7306
Filyk.n@ukr.net

ІННОВАЦІЇ В ОСВІТІ: СОЦІОКУЛЬТУРНИЙ ВИМІР

Мета роботи полягає в актуалізації та систематизації соціокультурної парадигми освіти як однієї з найбільш важливих чинників та умов формування особистості в соціумі. Важливим є те, щоб освіта була якісною та відповідала певному рівню розвитку суспільства, його базовим культурним цінностям. Також освіта повинна відігравати ключову роль у встановленні фактів, на основі яких проводяться громадські дебати та ухвалюються важливі урядові рішення. **Методологією** дослідження є сукупність методів і прийомів наукового пізнання, що дає можливість досліджувати процес розвитку та особливості інновацій в освіті. Соціологічний метод, який був використаний у дослідженні, надає реальну соціокультурну парадигму проблеми. З допомогою системно-логічного методу, який було використано під час дослідження, здійснено аналіз аналітичних матеріалів та визначено понятійний апарат. **Наукова новизна.** Розгляд інновацій та інноваційних процесів в освіті як соціокультурний феномен, який базується на культурних традиціях з урахуванням досягнень суспільства в цілому та освіти й науки зокрема. В контексті цих трансформацій, які вже відбуваються в Україні і які ще будуть, існує необхідність в інтеграції освітньої галузі в міжнародне співтовариство, в міжнародні проекти та співпраця із міжнародними організаціями. **Висновки.** З метою формування суспільства стійкого розвитку необхідно розвивати політику, яка заохочує заклади вищої освіти мати свою соціальну відповідальність, підтримувати їх у цьому та сприяти більш згуртованому та інклюзивному суспільству через покращення міжкультурного розуміння, громадянської участі та етичної свідомості, а також забезпечувати справедливий доступ до вищої освіти. Крім того, вдосконалення системи управління освітньою галуззю переважно здійснюється через введення інновацій, а саме з інновацій і складаються справжні зміни в соціумі. Інакше кажучи, інновації є «клітинками» керованого розвитку цілеспрямованих змін.

Ключові слова: соціокультурний вимір; стійкий розвиток; інновації; освіта; вища освіта; соціальна відповідальність; міжкультурне розуміння; громадянська участь; цілеспрямовані зміни.

Шуст Наталія Борисівна, доктор соціологічних наук, професор, професор кафедри громадянського права і процесу, Національний авіаційний університет; Філик Наталія Володимирівна, кандидат юридичних наук, доцент, професор кафедри громадянського права і процесу, Національний авіаційний університет

Інновації в освіті: соціокультурне вимір

Цель работы состоит в актуализации и систематизации социокультурной парадигмы образования как одного из наиболее важных факторов и условий формирования личности в социуме. Важным представляется то, чтобы образование было качественным и отвечало определенному уровню развития общества, его базовым культурным ценностям. Также образование должно играть основную роль в восстановлении фактов, на основе которых проводятся общественные дебаты и принимаются важные правительственные решения. **Методологией** исследования есть совокупность методов и приемов научного познания, которые дают возможность исследовать процесс развития и особенность инноваций в образовании. Социологический метод, который был использован в исследовании, предоставляет реальную социокультурную парадигму проблемы. При помощи системно-логического метода осуществлено анализ аналитических материалов и определено понятийный аппарат. **Научная новизна.** Рассмотрение инноваций и инновационных процессов в образовании как социокультурный феномен, который базируется на культурных традициях с учетом достижений общества в целом и образования, науки, в частности. В контексте этих трансформаций, которые уже осуществляются в Украине, и которые еще будут, существует необходимость в интеграции образовательной сферы в международное сообщество, в международные проекты и сотрудничество с международными организациями. **Выводы.** С целью формирования общества устойчивого развития необходимо развить политику, которая заинтересовывает учебные заведения выполнять свою социальную ответственность, поддерживать их в этом, а также способствует более консолидированному и инклюзивному обществу путем укрепления межкультурного понимания, общественного участия и этнического сознания, а также обеспечения справедливого доступа к высшему образованию. Более того, усовершенствование системы управления образовательной сферой в большей мере осуществляется через введение инноваций, именно из инноваций и формируются реальные изменения в социуме. Другими словами, инновации являются «клеточками» управляемого развития целенаправленных изменений.

Ключевые слова: социокультурное измерение; устойчивое развитие; инновации; образование; высшее образование; социальная ответственность; межкультурное понимание; гражданское участие; целенаправленные изменения.