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## The collective cultural identity as a source of creation of the public ideal of Ukraine: The archetypal and axiological aspect

**Abstract.** The study explored the phenomenological value of understanding human and social existence within the modern socio-humanitarian paradigm, highlighting how digitalisation, cultural diversity, and socio-historical factors shape information access, social interaction, and the pursuit of a human-centered cultural ideal. The purpose of the article was to determine the role of cultural identity in the formation of a human environment that captures the experiences of all Others through the internalisation and externalisation of the extra-historical unconscious in the form of a “double coding” of associations of semantic dominants of the human-dimensional space of culture. The archetypal-axiological approach viewed collective identity, cultural code, and archetypes as key factors shaping Ukraine’s public ideal in its socio-cultural space. Cultural identification takes place in two stages: in the cultural and artistic communication of people within the framework of social solidarity; through shared historical experiences and archetypal values, the preservation of collective mental frameworks fosters integration, identity, and value-oriented actions for the common good. The article emphasised the existence of a dialectical unity of the processes of formation of collective cultural identity, the axiosphere of the public ideal and the formation of the public ideal of the socio-cultural space. The article analysed the archetypal construct “Home” – “Heart” – “Field” – “Temple” – “Hero” as an imaginary sphere of collective mentality in terms of its relationship with psychology, thinking and culture. These archetypes contain a strong emotional significance and the potential for associative creation of individual and collective mentality according to the ancient formula “future character of the early”. It is substantiated that the archetypal-axiological approach is innovative, since it has three vectors of application at the personal (subjective), transpersonal (objective) and interpersonal (intersubjective) levels. The results of the study can be put into practice through the introduction of independent cultural and artistic practices to form a system of moral and ethical responsibility and promote social integration of society, taking into account the performative nature of social reality

**Keywords:** axiosphere; archetype; creative personality; “double coding”; world design; socio-cultural space

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## INTRODUCTION

In the context of the crisis situation in the world, which generates fundamental changes in the global “agenda” of the first quarter of the 21<sup>st</sup> century, the relevance of in-depth scientific research in the humanities is growing to identify the sources and coordinates of social unity. The problems of the phenomenon of the public ideal, collective cultural identity, cultural code in the archetypal-axiological aspect are not specifically represented both in the Ukrainian and foreign cultural discourse, although their role in influencing the formation of the socio-cultural space was noted to a certain extent.

In accordance with the purpose of research and middle-level theory (the theory of “middle-range” as a sociological theorising aimed at integrating theory and empirical research, according to R. Merton), it is advisable to pay attention to subsequent publications. The article R. Heersmink (2023) devoted to considering the way to conceptualise the connection between cultural identity, collective memory and artefacts. The author argued that cultural identity materialises in a socio-cultural environment through the manifestation and construction of collective memories by integrating information from individual memory with information contained in artifacts or/and embodied in the minds of Others. Scientist E. Brezovec (2019) analysed the phenomenological interdependence of national and cultural identities, the main problem of knowledge of which the author saw in the fact that a person constructs an individual identity based on his own knowledge and beliefs that dominate him throughout his life, which dispels national identity. A valuable contribution to modern cultural knowledge are articles by modern Ukrainian researchers, in particular, N. Kryvda (2019), N. Averianova & T. Voropaieva (2020), O. Hrudka (2020).

The formation of cultural identity, personal and collective, depends on the objective processes of the socio-cultural space as a certain view of the form of interethnic communication in the aspects of citizenship, the surrounding universe and national interests, as an identity with the cultural heritage of society. Cultural heritage, both material and intangible, along with collective cultural identity, is closely tied to historical knowledge, memory, and the formation of human sociality – key components in constructing a sociocultural space and shaping its value-oriented guidelines and ideals of consolidation. The culture of this space, as a dynamic “system of systems”, is regulated by internal or external forces and functions as a self-regulating framework for collective community life. The dependence of forms and methods of management of this “system of systems” indicates the presence of special levels of its development (convention and/or institutional regulators) (Gerchanivska, 2022). Refining the theory of collective memory of M. Halbwax and analysing the emancipatory movements of the late 20<sup>th</sup> and first quarter of the 21<sup>st</sup> century against the background of ongoing globalisation and universalisation, Ukrainian cultural theorist N. Kryvda (2019) concluded, that in the socio-cultural

situation of the first quarter of the 21<sup>st</sup> century, a new aspect of the influence of collective identity on the formation should be taken into account, formation and constancy of society, since its integrity and morality are determined by common memories. Memories are revealed as a symbols of collective identity and contain patterns of behaviour and moral and ethical guidelines for members of society. The researcher also noted that systemic socio-cultural destruction does not lead to the disappearance of social ties; instead, these ties weaken but continue to serve as a source and space for expressing authentic cultural symbolic meanings. They facilitate the development of “a sense of mutual care and loyalty” and foster public respect for diverse communities whose dynamic identities are shaped by varying cultural foundations within the context of the prevailing cultural background chronotope. Scientific studies of the modern Ukrainian cultural theorist O.V. Ovcharuk (2022) opened another an important direction for studying the processes of broadcasting common cultural information and rethinking traditions and rituals: the creative personality as a carrier of symbolic codes of national memory. It is the preservation of the processes of creative rethinking by the individual and society of cultural traditions of collective “loneliness” (according to V. Ageyeva) that testifies to their inevitability, and also creates additional opportunities for cultural research of the sources of the creation of the phenomenon of the public ideal.

Transformation of the socio-cultural space as a set of processes is an actual polyphenomenon of the socio-cultural space. Researcher A.O. Makarova (2020) suggested considering some processes of sociocultural activity as a model of value behavioural choice “archetype – value – symbol”. According to the author, traditional approaches to the socio-philosophical analysis of activity, in particular praxeological, in the world of modernism have exhausted their effectiveness in the modern world of “fluid irrationality”. It is also worth noting, that Ukrainian researchers paid great attention to the study of the national component of identity, the processes of identification, blurring and understanding of the homogeneity of Ukrainian national identity, the issues of its formation in the context of the hybrid war and Russian aggression against Ukraine. They also studied the issue of communication practices as a determining factor in influencing a person’s choice of value orientations and the formation of socio-cultural values of society. The study of anthropological problems of balancing personal and social, ethical, religious motives is the task of theoretical substantiation of the concept of collective cultural identity as a source of creating one of the foundations of social unity – the phenomenon of the public ideal of socio-cultural space, as well as the identification of its axiosphere through the “double coding” of extra-historical figurative-symbolic cultural complexes (archetypes), which through their compositional unity of all components structure and formulate the socio-cultural interaction and indestructibility of the community.

The task of the search was to identify the research program of scientific periodicals by analysing conceptualisations in annotations by the authors of articles published in English in the period 2018–2024 on the platform PhilPapers (2024).

For the first time in the field of cultural studies, basic complexes of the collective extra-conscious (archetypes) and their interpretive comprehension through “double coding” in cultural and artistic practices, which are experimental aesthetic activities, communication of a high level of abstraction and an algorithm of conscious communication of people, are applied.

## MATERIALS AND METHODS

As of the beginning of the 21<sup>st</sup> century, the agenda of topical issues was determined by the updated interdisciplinary status of socio-cultural activities, environment of individual and professional development in local communities, socio-cultural practices of the community. Why are we the way we are? How do we understand ourselves and the Alien? These are the essential questions about Ukrainian identity, the answers to which Ukrainian society is looking in real time, here and now. But cultural identity, its “immune system” is able to protect its creature core from the real or imaginary, existential, danger of the Alien (according to E. Bystrytsky). Historically, as descendants of numerous cultural ethnic groups that coexisted with the ancestors of Ukrainians on the territory of modern Ukraine, a vast cultural heritage potential was inherited, providing Ukrainians with ample grounds to consider themselves worthy of a cultural life at a civilisational level.

In the context of existentially threatening conditions for the integral existence of Ukrainian society in the circumstances of a non-conventional war against Ukraine, the problem arises of finding dimensions of the axiosphere of the public ideal, description of the processes of collective cultural identification, definition of “prototype” models of behavioural models and moral and ethical guidelines of members of society, ways of world view of the socio-cultural space of Ukraine in the first quarter of the 21<sup>st</sup> century. Therefore, the study of the sources of the phenomenon of the public ideal was based on a comprehensive methodological base that integrates a diverse toolkit and allows for a versatile cultural philosophical understanding and determine its role in the formation of the socio-cultural space of Ukraine in the first quarter of the 21<sup>st</sup> century. The collective cultural identity is considered as a source of creation of the phenomenon of “public ideal of socio-cultural space” from the point of view of archetypal-axiological, dialectic-analytical, structuralist, phenomenological, semiotic, psychological, anthropological activity approaches, the principle of system modelling is used, the methodology of online survey is applied (direct, individual, anonymous), conducted in 2022 and 2024, 74 responses were received. Application form questions: 1) choose the most important and close image: “Home”, “Field”, “Temple”, “Heart”, “Hero”; 2) express

associations with the images “Home”, “Field”, “Temple”, “Heart”, “Hero” and the concepts “Freedom” and “Will”. The leading methods have chosen archetypal-axiological approach as innovation and methodological combination of theses of archetypal, value and structuralist approaches. The study considered the phenomenon of the public ideal as a cultural concept of the socio-cultural chronotope of Ukraine of the late 20<sup>th</sup> – first quarter of the 21<sup>st</sup> century, the space of which is manifested and formed as a result of creative intentional interaction of carriers of knowledge, ideas and symbols, their general trivialisation through the “double coding” of meanings, values, norms in modern cultural and artistic practices.

## RESULTS AND DISCUSSION

A critical rethinking of the Enlightenment project led to the establishment of cultural studies as a separate science, represented as cultural studies, the history of culture (French – *Nistoire culturelle*), and cultural studies (German – *Kulturwissenschaften*). A natural phenomenon in the development of social sciences was the emergence of a direction that gives priority to “cultural phenomena and cultural relations” (according to B. Terener), interprets collective values in the field of ethics, morality and emotions, and also studies the impact on the lives of individuals, groups and communities. If the world as a chronotope is based on a collective understanding, then its change includes a change in this understanding, an appeal to an interpretive actor who is a carrier of meanings, generates symbols, beliefs, ideals, and makes a choice as “homocognitas” (Tancher, 2019). The comprehension of such changes in the systemic vision of the socio-cultural space of the human world of the 20<sup>th</sup> – 21<sup>st</sup> centuries is found in the works of P. Bourdieu, I. Wallerstein, Yu. Gabermass, E. Giddens, S. Lash, M. Featherstone and others. Postmodern self-identity of the individual is an “unfinished project” (according to E. Giddens), which continues to develop and form. It is worth to imagine the triune cultural model “who we are”: “self-or personal identification – collective, local identification – collective, external identification”, within the framework of which the processes of creation of personality and society take place. “Identification with one group or another means the establishment of the boundaries by which the identities attributed to this group lose their properties... is the expression (le) of them – not in the sense that they really do not exist, but in the fact that the only real way of their existence is representation. Accordingly, they are... constructed, variable depending on the circumstances” (Hrytsak, 2006). It is logical to conclude, that there is also a definition of “who we are not”, and that people defend in comparison with others, having an idea of their own unique space of the public ideal, the inner layers of which are indicated by authentic cultural meanings and symbolic meanings, value beliefs, and their own public ideal of the socio-cultural space, embodied in cultural artefacts, in cultural and artistic practices. In these coordinates, a person perceives, experiences and develops

his identity in social relations created by people in the space of society or avoids their creation. The dynamic, flexible nature of the collective cultural identity determines the stability of the cultural tradition in society, determines its features and factors of the cultural definition of the individual. Thus, individual and collective cultural identities are interpenetrating and mutually influencing factors of the socio-cultural space. Considering the collective cultural identity of society as a resource for its development, which requires preservation, it is necessary to proceed from the optics of seeing ways to implement the conditions of valuable civilised coexistence of community members and a tolerant attitude to the culture of the Other, who is not chosen, because he chose, but pay attention to him, seek to understand the motivational and cultural significance of his action, as well as what the Other seeks and what should be expected from this type of people, taking into account their own guesses about the cultural norms that guide the Other (Shtompka, 2020). As noted by O.S. Afonina (2017), this creates an atmosphere of solidarity between the community and the culture of trust, contributes to the creative development of the individual, which decodes cultural codes and introduces them into the context of the sociocultural space through their own perception, understanding and interpretation of the semantics of sacred images by “code-language art”, that is, performs “double coding” of their own and collective socio-cultural space. It is believed that the cultural model of the post-modern “I am a person” contains various shades of subjective perception in the present and the idea of oneself in the future as incompatible world view discourses, therefore, in the social dimension it lacks common guidelines, public ideals, performative identities arise (Tancher, 2019). The application of the theory to the Ukrainian sociocultural context of the historical reality of Ukraine in the first quarter of the 21<sup>st</sup> century shows the opposite. Systemic sociocultural destruction, challenges and threats of an existential nature do not mean the complete disappearance of social ties; against the background of a decrease in their strength, creative resourcefulness is clearly preserved due to the ability of social space to self-organisation, spontaneity, soft traditionalism of cross-cultural identification practices, the actualisation of folk traditions in the post-modern parameters of the socio-cultural environment, socio-cultural rituals that make the “cultural unconscious explicit” (according to M. Foucault). Consequently, consideration of cultural identity issues both personal and collective, in the context of contrasting the sources of cultural meanings – mind and emotions, freedom and will, as well as conscious necessity, as well as the definition of public ideals through the prism of the dynamic unity of symbolic worlds, who have already lost their influence, and new ones that have not yet become dominant, but already also present in the space of the axiosphere of the subjects of the chronotope of culture contributes to the clarification as characteristics of the space of the public ideal of the “microhistory of the macroluman” (Hrytsak, 2006), as well

as the paradigmatic dimensions of the public ideal of the chronotope of community culture.

It is worth noting the topic of research in two aspects. First, mutual social expectations are a complex cultural phenomenon. However, the starting point for creating a public ideal is a person who feels the need for interaction and spiritual unity with other people, and this includes it in social relations and the common aspirations of ideal relations in a system of socio-cultural interaction that is relational. Relational sociocultural system is a complex of personal and social relations, only some of which can be formalised. Thus, it contains unstable expectations, changing ideas of people about each other and about the environment, caused by the variability of social cultural standards and based on the constant need for ideological guidelines that can ensure the certainty of a person in everyday life. In it, a person feels the need for a group association, which is perceived and lived directly through participation in sociocultural practices. Such practices reproduce a collective cultural identity, translate an established value system into the “cultural context” of a real socio-cultural space, which has a socio-structural nature (Warner, 1975). Each interpretation, practice as contact-interaction takes place in the field of “action system” (group, community, society, etc.), is a social component of the “cultural context”. There are also structural contexts that habituate people to each other (moral aspect), to the outside world (technical aspect) and produce a common vision that coincides with the features of the cultural code, the decoding of the structure and their figurative and symbolic embodiment in the “cultural context”. For example, W.L. Warner (1975) was the first to analyse the traditions and practices of burial and expressed the belief that the burial place as a collective representation reproduces and expresses the structure of the community of the living, being its symbolic copy, a cultural text. This cult plays an important role in the organisation, cultural identification and integration of people of different religious denominations, ethnic and class groups into a single space of sacred integrity. This cultural practice, according to this author, brings a person to another level of being, where there is cultural memory, cultural heritage and historical continuity of the cultural chronotope, which are not subject to decay. Also, it is necessary to take into account the arguments of W.L. Warner (1975), since Ukrainian society in the 20s of the 21<sup>st</sup> century is faced with the urgent need to live in a state of grief (as a joint experience and expression of sadness, heartache and grief over loss) and grief (as a process of individual emotional experience of states of denial, anger, depression, acceptance through traumatic experience), which involves a significant part of society (cultural philosophical understanding of the phenomenon of individual and collective experience of grief of losses of the present as an archaic ritual of mourning the dead by Ukrainian society is extremely important and requires a separate in-depth study). Thus, the stability of cultural codes, symbolic systems, as well as values and norms, the cultural



narrative of the social ideal as a conceptual framework of the cultural context, which arise (manifest and formalised) as a result of the experience of joint experience of reality as a subjective reality, are reproduced in the structure of the socio-cultural space and change it.

Secondly, public ideals are historically predetermined, and therefore relative. The situation of increasing bifurcation through the challenges and threats of the first quarter of the 21<sup>st</sup> century changed the latent nature of the development of collective cultural identification processes and led to the reordering of the ideological positions of Ukrainians, revealed the plasticity and dynamism of the characteristics of individual and collective identity, thereby anticipating the beginning of the formation of Ukrainian society as an integrity through the acceptance by people of their belonging and possession of significantly different semantic complexes, through the priority for the individual and society of their own way of creating and projecting the world of "time-space". Only the heritage of historical and discursive connotations and the state cultural policy of the past preserves the triggers of the "Stockholm syndrome" (according to N. Beyerut) and the negative "identification with the aggressor" (according to A. Freud), the romanticisation of the past, when devalued historical memory does not prevent a person from losing illusions of both the past and the future to feel comfortable in a changing present (Sadovenko, 2019). However, the critical cultural potential of the modern chronotope arises, where the gap between the past and the future acquires an absolute and self-sufficient semantic status as a response to the moment of bifurcation, and where historically deceptive ideals dissolve. Therefore, people in the community are not "thrown" into this world (according to J. Butler and J.-P. Sartre), they are present in it through a sense of need for self-realisation, in the sense of activity and individual existence, and the individual is necessarily looking for super-personal value orientations. After all, given the finiteness of a person's existence, it needs a sense of transcendence and a moral justification for his life (Muliarchuk, 2019), which are the defining intentional modes of his existence.

Therefore, it is advisable to explore the chronotope of the beginning of the 21<sup>st</sup> century, to consider and describe the phenomena of the socio-cultural space through the special optics of the "duality of encoding" its culture by a person (according to C. Jenks), the peculiarities of how people perceive the world, experience the world and form a representation of the mentality. Transgressive personal and collective understanding of the contexts of the actual socio-cultural space as the experience of the meaningful and the unspoken at the same time initiates the "double coding" of cultural information in the perspective, which "permeates the world, completing itself in the afterlife, where a person transfers himself to a certain absolute... in any case changing himself" (Blanchot, 2007). The findings also correlate with the approaches of C. Jenks in architecture, V. Isera in literature, the "siege of reality", and the

interpretative model of the culture of F. Jamison, according to which experience becomes alive and material.

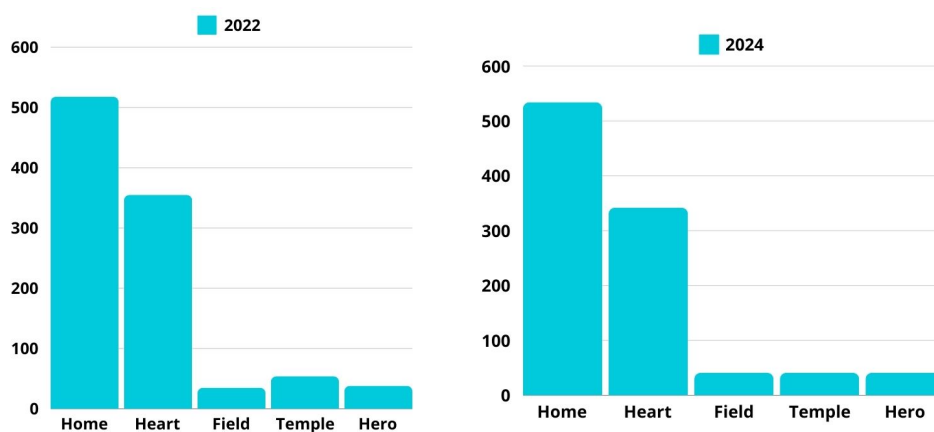
Transgression bridges the gap between internal and external, bodily and discursive. This creates an opportunity to raise the collective mentality of society to a new level, when "cultural identity... is no longer considered as a free drift in variable cultural worlds" (Kryvda & Storozhuk, 2018), but is determined by the objective figurative-symbolic and value criteria of the public ideal as a conscious need for active inclusion, the action of collective mentality (from lat. *mens (mentis)* – a way of thinking, mindset, system of beliefs, representations and views of an individual or group) (Chornomaz, 2017). As noted by R.V. Demchuk (2018), the collective mentality and cultural identity in their phenomenal interdependence appear as acts of "cultural thinking" and "cultural creation". As a conclusion, the process of creating dominant cultural information, the new potential of collective value energy embedded in the axiosphere of the public ideal, as well as the unstable, creative nature of understanding the objectified reality with personal and collective consciousness are the leading cultural and thought acts. According to the stage of creative thinking, these acts use "psychological tools of labour" (according to L. Vygotsky), "the dominant of creativity is fueled", subjectivity is reprogrammed, an algorithm for the return of self and the implementation of a positive program of cultural liberation is introduced (Sadovenko, 2019). Thus, a new cultural narrative is created by a separate community of people, who create themselves as creatively thinking and acting individuals and society. In the optics of semiotic approach and narrative analysis, public ideal representations are perceived as dominant cultural narratives, determined by the existence of axio-complexes of collective mentality (act of self-awareness), self-actualised at the time of threats to collective cultural identity and reconstructed in collective mentality (act of self-expression) as an expression of national dignity and spiritual unity.

One of the methodological foundations of reconceptualisation of the concept of cultural semantic field is the category of archetype. According to the preliminary observations of M. Sobolevska (2010), the construction of the socio-cultural space of Ukraine in the first quarter of the 21<sup>st</sup> century is at the same time pre-modern traditionalism, modern, and postmodern actions of social theatre, which interpenetrate and influence the local spaces of Ukraine. It is difficult to translate into the language of "geography or nationalism" transcendental, non-historical for Ukrainian concept of identity. Having begun the movement towards a national homeland, Ukrainian had a non-local identity and "a sense of belonging to a larger community.... were marked not so much by the breadth of the represented space... as by the way of that representation: geographically weakly signified, it had transcendental significance" (Hrytsak, 2006). The application of the cultural structuralist approach allows to enrich the debating tradition of the "soul of culture" or the "lyrical principle" of O. Spengler

with a hierarchical synthesis of the concepts of K. Jung, K. Jaspers, M. Epstein: structure-archetype as Myth, Logos, Symbol, inherited through the real collective extracurricular, which has an acquired imaginary character and world view value (Sadovenko, 2019). Kenotope as a cognitive-creative structure that illuminates a new world view paradigm of socio-cultural space, constructed in the conditions of a certain type of historical experience and the experience of society of its own cultural chronotope. The universal generality of the archetype coexists in time with the specifics of the historical type of socio-cultural space and “sprouts” into the kenotope, universalises the axiological content of the new shared experience and embeds it in the context of the sociocultural space, creates a vision of the future.

The archetypal-axiological approach allows us to understand the figurative-symbolic practice of general thought activity, as such that *a priori* has no precedents in the collective unconscious, and the *a posteriori* in its value-symbolic meaning is assigned to the future. Thus, archetypal, typical and kenotopic “ideal” symbolic images “in the gap between the extra-historical constants of archetypes and historically labile forms of textual activity” (Sadovenko, 2019) form the content of the axiosphere of the phenomena of sociocultural space, the social ideal, construct a social world view and are modes of culture. Adapted from an online survey conducted in 2022 and 2024 (direct, individual, anonymous), the dominant archetypal complexes among the national archetypes “House” – “Heart” – “Field” – “Temple” – “Hero” were identified and the associations that cause these archetypes

in the respondents through the allegorical symbols of the holy environment, its special feeling (the archetype of the “House”). Also, through the symbols of individuality and sources of humanity (according to P. Yurkevich), the microcosm, the expression of the “inner person” as a symbol of God (according to H. Skovoroda), the path to the ideal and harmony with nature (according to T. Shevchenko), the sources of hope and intuition (according to P. Kulish) (the archetype of the “Heart”) were defined. Attention was also drawn to the symbol of the sources of existence and life’s topos (the archetype “Field”), the symbol of sanctuaries (the archetype “Temple”), the symbol of “double coding” – the courageous desire to save and improve the world and the constant search for the battlefield with the enemy, provoking a reaction that transforms the situation (the archetype “Hero”) (online survey questions: 1) the most important and closest image to you: “Home”, “Field”, “Temple”, “Heart”, “Hero”; 2) my associations: the image of “Home” is..., the image of “Hero” is...). The archetypes “Home” and “Heart” remained the actual dominant images in the structure of the space of collective unconscious experience in 2024: due to the increasing importance of security and stability, the value of the archetype “Home” increased (2022 – 51.8%, 2024 – 53.4%), the value indicator of the archetype “Heart” has a slight deviation (2022 – 35.5%, 2024 – 34.2%). Trends in the choice of archetypes “Field”, “Temple”, “Hero” are of interest, and require extensive research: “Field” 3.5% – 4.1%, “Temple” 5.4% – 4.1%, “Hero” 3.8% – 4.1% (Fig. 1). Added value of the experience:  $\frac{1}{4}$  of the total 2022 respondents completed an online survey in 2024.



**Figure 1.** Relevance of national archetypes (2022 and 2024)

**Source:** created by the authors

In the optics of the archetypal-axiological approach, the collective mentality, which preserves the traditional spirituality of the ethnic group, its integrity and uniqueness, is the basis of cultural identification and the subject, and the individual becomes the object of the cultural and mental plan. And since this approach preserves the logic of the immutability of values, that is, there are no “good-bad” estimates, and illuminates the connection archetype – value – symbol, the proposed technique of “double coding”

proves the change of the role of the individual to the object, since the task of its activity is to observe its own mental “behaviour” and values, to associate them with acceptable or not acceptable to itself. Associations associated with national archetypes were expressed by survey participants in a direct way, anonymously. The responses demonstrated different levels of abstraction, degrees of personal inclusion (impersonal form and self-association) and leading types of respondents thinking (Table 1).

**Table 1.** Associative statements of respondents

|                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Home</b>    | Family, love, children, safety, land, support, comfort, grandchildren, fortress, suitcase, slug shell, Ukraine, foundation, new breath, energy liberation, well-being                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| <b>Heart</b>   | Love, life, spirituality, trust, intuition, acceptance, goodness, the driving force when you cannot refuse to help.<br>Movement, fire, flame, emotions, level of educated soul, humanity, dream, love, kindness, sincerity, a wide range of pleasant experiences, emotions, provider                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| <b>Field</b>   | Herbs, freedom and serenity, boundlessness, my society, city, spiritual moral rest, unity with nature, poppies, wheat field, infinite possibilities, work, harvest, space of life, battle, innovation, beauty, Motherland, society, purity                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Temple</b>  | Strict rules, mystery, family home, faith, religion, dogma, state of mind, peace, tranquility, human body, architecture, cultural heritage, protection, energy, space of spiritual life, traditions, restoration of strength, happiness, service, spiritual man, higher power, moral values, goals, dispute, money.<br>Personality, algorithm, purity, something immortalised, silence, peace, light, architecture, religion, place of prayer, acoustics, art, music, organ, singing; the temple is similar to a neural network in which lines-paths of random people intersect<br>Strength, protection, victory, self-confidence, salvation, honesty, care, decency, consistency, invincibility, responsibility, Cossack, warrior, Ghost of Kyiv. |
| <b>Hero</b>    | Sacrifice, responsibility, courageous personality with impulsive thinking, one who acts nobly and brings good to the world, action, initiation, awareness of purpose, courage, love, Action, Initiation, Awareness of purpose, Courage, Love.<br>Psychologically mature person, full of wisdom, awareness and silence.<br>Role model, can do what I can't, there is a desire to be equal.<br>Every day is not without a good deed.<br>A person who is able to lead a crowd has high spiritual qualities, for which the advantage is the life of society.<br>A warrior helping to cross the destroyed Romanivsky bridge in Irpen to a woman with children                                                                                           |
| <b>Victim</b>  | Suffering, tears, humiliation, cross, a person without history and self-identification, Ukraine to 24.02.2022 a small offended child, justification of his procrastination, not wanting to take responsibility, lack of will, that, fear, way of testing, hero, action.<br>Dignity, Awareness of the meaning of life, Love for people.<br>The need to be pitied, although you can fix everything, but you find explanations for yourself all the time so as not to do this; when you think for everyone, you do for everyone, you don't think about yourself. A person who consciously obeys circumstances makes a conscious choice of his own actions not in favour of himself                                                                    |
| <b>Will</b>    | Freedom of the soul and body, control of actions, desire and ability to act consciously, spirit, strength, self-organisation, manifestation of self-improvement, desire for action, self-control, provider, character and principles, meaning of life, ability to self-expression, self-control, independence, wings, air, sky, boundlessness, law, tranquility, free choice,<br>Ukrainian spirit, Ukraine, true, sails, comfort, awareness of the goal, endurance, faith, great value, freedom of choice, courage, responsibility, striving and trying, movement to the goal, life                                                                                                                                                                |
| <b>Freedom</b> | Own choice, life, independence, dignity, loneliness, free, breath of life, Dignity, the ability to do what you want, within the framework of established norms of morality, the rules of society, the value that determines the possibilities and range of choice, creativity, the state, what Ukrainians strive for                                                                                                                                                                                                                                                                                                                                                                                                                               |

**Source:** created by the authors

Studies of associations traced by respondents revealed separate directions of reasoning: firstly, the ability to consider archetypal images as communicative, social, since associative statements are expressions of the ancient way of human communication – emotions; secondly, the ability to consider archetypes as components of forms of social relations and phenomena of socio-cultural space – operational and motivational structures of cultural action in the community; thirdly, the ability to “enter” the “time-space” of the community, linking the spheres of the present, past and future according to the antique formula of the “future character of the early” and leaving the person with the opportunity in the moment of the present to be the creator of the meanings and symbols of one’s own and (su)common imaginary reality: “Home” – Relatives, “Field” – Remembrance poppy, “Temple” – Hope, “Heart” – Love, “Hero” – Symbol, “Victim” – Future, “Will” – Trust yourself, “Freedom” – Creative state.

Consequently, archetypes are able to activate the process of perception of socio-cultural reality by a person, influence the deep mechanisms of his psyche, take on the role of determinants as structured forms of experience, and algorithms of human mental activity. The archetype is a form that absorbs collective and individual experience and forms a single Image. Actualisation of national archetypes in the collective mental space through the appropriation of the symbolic experience of the past in the present as a “flexible traditional-innovative philosophical signature, not incorporated into the brain apparatus, but compiled as a result of a generalisation of socio-cultural experience” (Sadovenko, 2019). The actual cultural symbols that associate the material of conscious and non-conscious functioning of human values of Ukrainians as the broadest rubrics of nature, society, thinking, presupposition of the realisation of images and ideas and prototypes of their implementation, prove the

existence of actual grounds for the cultural archetypal-axiological identification of the chronotope and cultural comprehension of the phenomenon “public ideal of the socio-cultural space of Ukraine of the first quarter of the 21<sup>st</sup> century”.

### CONCLUSIONS

The ambivalent relationship between the aspect of the public ideal, which promotes co-authorship among citizens of equal dignity and inclusion in the common cause of the social system for the realisation of the common good, and the archetypal and axiological nature of collective cultural identity highlights a complex dynamic. It exists between the unstable and evolving nature of collective identity and the stability of the fundamental forms of the collective subconscious, forming a cultural basis for conditions crucial to societal existence, bridging act and potency, reality and possibility. Cultural identity, its “immune system”, is able to protect its creative nucleus from the real or visions danger of the Other. Applying archetypal-axiological, phenomenological, and structuralist approaches reveals collective cultural identity as a key source of the public ideal, rooted in the collective unconscious and serving as a driver of social development. Its gabitulisation, institutionalisation and legitimisation are the morphogenesis of the world view universality of the Ukrainian cultural chronotope. Consequently, the formation of the public ideal of the socio-cultural space is the transition of the potentially existing (that is,

actually non-existent) into the truly existing for the mental space of society as a medium for the formation and functioning of the meanings, ideals, values, stereotypes of people whose transformations are associated with the existence and integrity of the development of society. “Double coding” in axiological and moral models within cultural practices supports the preservation of collective memory, societal integrity, and the cultural foundations of Ukraine’s socio-cultural world view, sustaining both its present and future. The archetypal and axiological approach enables the study of collective identity as a cornerstone of Ukrainian culture, shaping individual meanings through national values and the public ideal of the socio-cultural space. Since the collective cultural identity is a cognitive-research matrix of revealing the mutual influences of national archetypes, individual and collective mentalities on the formation of the axiosphere of the socio-cultural space of the first quarter of the 21<sup>st</sup> century, this makes it possible to outline a further scientific perspective of research in the aspect of the representational type of human culture of the 21<sup>st</sup> century as a carrier of ideals and value-semantic dominations of the environment.

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### CONFLICT OF INTEREST

None.

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## Колективна культурна ідентичність як джерело творення суспільного ідеалу України: архетипно-аксіологічний аспект

**Анотація.** У дослідженні розглянуто феноменологічну цінність розуміння людського та соціального існування в межах сучасної соціогуманітарної парадигми, акцентовано на тому, як цифровізація, культурне розмаїття та соціально-історичні чинники формують доступ до інформації, соціальну взаємодію та прагнення до антропоцентричного культурного ідеалу. Мета статті полягала у визначенні ролі культурної ідентичності у формуванні людського середовища, що відображає досвід усіх Інших через інтерналізацію та екстерналізацію позаісторичного несвідомого у вигляді «подвійного кодування» асоціацій семантичних домінант людиноорієнтованого простору культури. Архетипно-аксіологічний підхід розглядав колективну ідентичність, культурний код та архетипи як ключові фактори, що формують громадський ідеал України в її соціокультурному просторі. Культурна ідентифікація відбувається у два етапи: через культурно-мистецьку комунікацію людей у межах соціальної солідарності; через спільний історичний досвід та архетипні цінності, які зберігають колективні ментальні основи, сприяючи інтеграції, ідентичності та ціннісно орієнтованим діям для спільного блага. У статті наголошено на діалектичній єдності процесів формування колективної культурної ідентичності, аксіосфери громадського ідеалу та становлення громадського ідеалу соціокультурного простору. Проаналізовано архетипну конструкцію «Дім» – «Серце» – «Поле» – «Храм» – «Герой» як уявну сферу колективної ментальності, з огляду на її зв'язок із психологією, мисленням та культурою. Ці архетипи мають сильне емоційне значення та потенціал асоціативного творення індивідуальної та колективної ментальності, згідно з давньою формулою «майбутнє у характері раннього». Обґрунтовано, що архетипно-аксіологічний підхід є інноваційним, оскільки має три вектори застосування: на особистісному (суб'єктивному), трансперсональному (об'єктивному) та міжособистісному (інтерсуб'єктивному) рівнях. Результати дослідження можуть бути впроваджені на практиці через застосування незалежних культурних і мистецьких практик для формування системи морально-етичної відповідальності та сприяння соціальній інтеграції суспільства з урахуванням перформативного характеру соціальної реальності

**Ключові слова:** аксіосфера; архетип; творча особистість; «подвійне кодування»; дизайн світу; соціокультурний простір