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**In blessed memory of Yuriy Lvovych Afanasjev, Doctor of Philosophy, Professor,
Academician of the Academy of Sciences of Higher Education of Ukraine,
Excellence in Education of Ukraine**



In January 2017, Yuriy Afanasyev, a well-known Ukrainian scientist, Doctor of Philosophy, Professor, Academician of the Academy of Sciences of Higher Education of Ukraine, Excellence in Education of Ukraine, a scholar known in Ukraine and abroad, a public figure and a creative person, passed away prematurely.

For the teachers of culture studies and information activity chair as well as for the students of the specialties “Information, library and archive activity” and “Culture studies” of Mariupol State University he remains in the memory as a highly educated specialist in the field of culture studies, a brilliant teacher, a talented master of the word, a warm and sincere person.

Being an established scientist, Yuriy Lvovych made a lot of efforts to prepare highly skilled graduates and postgraduates of the department; he was a permanent member of the editorial board of the scientific “Journal of Mariupol state university. Series: Philosophy, culture studies, sociology”.

Not only the teachers and the students of the University, but also lots of citizens always liked his artistic and literary speeches, which he conducted not only in the walls of the university, but also in cultural institutions of Mariupol.

We are all stunned at this loss and express our deepest condolences to the family and relatives of the deceased and together grieve with them.

Eternal memory to you, Honourable Yuriy Lvovych!

The teachers of culture studies and information activity chair
and the students of the specialties “Information, library and archive activity”
and “Culture studies” of Mariupol State University

PHILOSOPHY

UDC 165.6(045)

O. Bedy

COLOUR SYMBOLISM IN THE CONTEXT OF HUMAN EXPERIENCE

The relevance of the article is due to the arch of modern philosophy, methodological ways of which meet the requirements of time and new realities of cultural development. The problem of our values in human experience is the principal question of philosophy of culture. In addition, the interpretation of the symbolism of colour is highly relevant to intercultural dialogue is highlighted.

In the phenomenology of M. Merleau-Ponty it is noted that the colour appears more than a function. The "specification view", presented in colour, indicates that already at the level of perception there is a focus of attention, which ensures the unity of new meanings. The perception "opens the window of meaning". Experience, attention, in turn, allow to interpret the process of perception, which is not reduced to "physiological functions of the body".

The body creates the conditions for the perception of objects and extraction of meanings from this process. Due to the organization of human body as interacting with the outside world (and not to the transformation of images of neurons), we see a single picture, looking at the world through two eyes. "The return of the body is not only a field of mutual influence of sensation and feeling, but also the foundation of expression".

The conclusions mentioned above find additional arguments in the concept of the human experience of R. Collinwood. The research paper identifies three levels of experience that correspond to the acts of feeling, imagination, and thinking.

The structure of acts of experience consists of three integral elements: content, feelings and expressions.

R. Collinwood emphasizes that our thought should, in some way, be treated individually-somatic as ontologically primary. Ontologically primary is the individual act of experience, and the experience level of thinking, which keeps in touch with physicality, emotionality and expressiveness of the action.

Pragmatists' universalization of the experience allowed the British thinker to combine physical and mental reality with consciousness through imagination and language.

The idea is clear to others when has its emotional-individual expression through imagination and language. Others prepared the in-experiences, the tradition, able to handle the idea together with the author, following her experience from the author's expression to the content.

For in-depth comprehension of the meaning of colour symbols it cannot be fully abstracted from the physical characteristics of colours. On the other hand, we should not neglect the peculiarities of the socio-cultural context, values, including the religious component of culture that forms a kind of backdrop perception of the symbols.

It is necessary to take into account the semantic meaning of colours accumulated in the historical development of mankind. They form an associative array of archetypes, a kind of "history of colour".

Every act of perception embodies an act of creations of meanings and its verbalization.

The subject of perception in this case is prejudiced by their own previous experience

and tradition of language.

Key words: *body, colour, experience, hermeneutics, meaning, perception, phenomenology, semantics, symbol.*

UDC 1(091)(477)+811.161.2

V. Spivak

**THE LANGUAGE OF PHILOSOPHY IN THE UKRAINIAN PREACHING OF
THE XVII CENTURY GIVEN ON THE EXAMPLE
OF ANTONIY RADIVILOVSKIY'S TEXTS**

The article studies the content and features of the use of philosophical terminology in the preaching heritage of Antony Radivilovskiy. The aim of the research is to consider the peculiarities of adaptation in the national and philosophical discourse as to Greek and Latin philosophical terminology in Antony Radivilovskiy's preaching heritage. The research methods have been chosen according to the purpose of the article. They are the methods of hermeneutics and of rational reconstruction as well as the methods of historical and philosophical analysis in its synchronically and diachronically aspects. The scientific novelty of the article is caused by the fact that the essence and the peculiarities of philosophical terminology in Antony Radivilovskiy's preaching heritage are considered for the first time. The possibility of the national philosophical language history on the material church sermons is proved the research by the author. The essence and the meaning of philosophical terminology that was used by preachers at their lessons are researched and interpreted for the first time. The conclusions of the research successively implement the aim of the problem.

It is shown that old Ukrainian philosophical terminology in the Baroque era was influenced by the classic "literary languages" languages (Latin, Greek, etc.) and actively interacted with theological and theology terminology, because the relationship of philosophy and religion during that period was fairly close. These circumstances are the evidence of immaturity or inferiority of contemporary Ukrainian philosophical tradition, as mentioned trends in full compliance with European intellectual processes. Indeed, according to contemporary academic and educational practice, classical languages were used as the main language of instruction of philosophical and theological disciplines and writing scientific papers and textbooks. As for the connection of philosophy and religion, for the European it is as characteristic as for the Ukrainian Baroque. It has been found out that the peculiarities of the philosophical terminology used in Baroque epoch have close ties with Latin and Greek traditions in teaching and organizing courses in philosophical disciplines. But "national" philosophical language assigned for the use by the public was formed on the basis of moral "lessons" that were strengthened with philosophical thoughts. This "popular" philosophical language became something like an accessory product of the Ukrainian church thinker of Baroque epoch who tried to implement their lessons into community. The essence that the preacher meant in any philosophical terms (substance, discourse, philosophy) or its translation mostly corresponds to its traditional definitions. So this philosophical language may be considered as a component of philosophical process in the Ukrainian religious culture of the Baroque epoch.

Key words: *baroque, church sermon, history of philosophy, the language of philosophy, the Ukrainian philosophy.*

CULTURE STUDIES

UDC 79.07(477.62-2)"2014/2017"(045)

G. Batychko

MUSIC ACTIVITIES AS A FACTOR OF CULTURE DEVELOPMENT: REGIONAL ASPECT

The contradictory nature of cultural processes in the context of changing cultural paradigms leads to the emergence of new theoretical concepts that allow us to comprehend the essence of the cultural dynamics of transitional epochs. One of the viable concepts of contemporary culture studies is the theory of metamodernism (Timotheus Vermeulen and Robinvanden Akker), according to which the essence of cultural dynamics lies in "rocking" between numerous poles; that allows to implement a multitude of both collective and individual cultural scenarios. The achievement of the goal (individual or social) is based on the creative realization of the individual, which leads to an increase of the role of artistic culture as a factor in the harmonization of contradictory reality. In this sense, artistic events initiated by both official institutions and public organizations, sponsors and volunteers, professionals and amateurs, have a real impact on the formation of the cultural space of the region, determining its specificity.

An important factor in the development of the cultural space of the Azov region is its multicultural nature, due to the peculiarities of the settlement and development of the region. In the conditions of aggravation of the socio-political situation in 2014-2017, the "frontline status" of the city, multiculturalism, amplified by migration processes, gained a new meaning. Today, the city of Mariupol, being the cultural centre of the region, is a place where different artistic initiatives co-exist and unfold: festivals of classical and popular music, film festivals, folk holidays, concerts, professional and amateur art and photo exhibitions, traditional exhibitions (exhibition halls, art galleries). They coexist with the latest forms of presentation of works of art (art spaces, open-air installations, murals) in the city.

Monitoring of cultural and artistic events, based on the official reports of the Department of cultural and social development of Mariupol over the past three years, has shown an increase in the quantitative indicators (from 5000 to 8127 events) and qualitative changes as well (the differentiation of genres and forms). Based on the new organization of cultural space, the newest informal groups are formed, cultural projects are launched (art platform "TYU"), modern cultural spaces (a creative project for the development of youth "Khalabuda"). Strengthening of the differentiation of artistic events is a sign of intensifying the processes of cultural development that can become a catalyst for cultural dynamics, a factor of overcoming the periphery location of the regional cultural space thanks to increasing the activity of the urban community.

Key words: *metamodernism, regional cultural space, artistic events, cultural development, Azov region culture, Mariupol, art project, art platform.*

UDC 111.852.(4-15)''19''(045)

M. Brovko

THE PHENOMENON OF THE ACTIVITIES OF ARTS IN THE WESTERN EUROPEAN AESTHETICS

The present paper is aimed at understanding the essential parameters of both contemporary art in particular and the nature of art in general. The article leads to the clarification of their active-creative properties, which reflect fundamental dimensions. In the history of aesthetic thought we can encounter different conceptual approaches to this problem. The phenomenon of art activity in one form or another since the ancient times is analyzed. Particularly important, interesting and productive the research problem was in the twentieth century and, in particular, in the works of western European scholars.

A special place in this direction is the works of such diverse, but extremely interesting researchers as S. Freud, C. Jung and Ortega-i-Gasset. The article attempts to analyze difficult achievements of these outstanding individuals in European science. In the history of the development of arts there are very few philosophical, aesthetic, and cultural concepts that could argue with the theory of S. Freud in terms of their effect on the real artistic process. Freud, first of all basing on his own practice of a psychiatrist, came to the conclusion that the basis of all forms of the human activity, including arts, are the primitive instincts that make up a certain system of the subconscious. S. Freud's analysis of the psycho-aesthetic concept leads to the conclusions which show us very eloquently that his understanding of the activity of arts is limited to the sphere of arts itself, self-depressions and various identities of the one who perceives works of arts.

The Freudian concept of arts activity acquires a slightly different modification in C.G. Jung. In defining the undeniable active function of the subconscious in all spheres of human life and activity, including arts, Jung, however, tries to give the subconscious, in our opinion, a greater social and cultural significance, which goes far beyond the horizons of individual consciousness and individual action. At the same time, C. Jung's arts is capable of compensatory action only in the life of society, which is far from its true socio-cultural activity.

Deepening his idea, Ortega-i-Gasset tries to show an active role as a metaphor, as a kind of instrument of arts. And the metaphor, and other means, are directed, as it turns out, to one goal - to turn arts into a kind of game.

Key words: *arts activity, a work of art, collective subconscious, dehumanization of arts, metaphor activity, subconscious.*

UDC 008 : [2-39 : 72.03] (470)

R. Demchuk

MODIFICATIONS OF THE MYTHOLOGEME OF «TEMPLE-CITY» IN THE RUSSIAN VISION OF THE WORLD

The mythologeme of «Temple-City» was formulated in “The Revelation” by John the Apostle. The apocalyptic «Temple of the Future» has prototypes all over the world, that has recreated sacred space at different times and among different cultures. The most famous is Jerusalem in Palestine.

Studies of the organization and functioning of sacred spaces is engaged in the field of cultural studies – hierotopia. This article presents the hierotropic analysis of the Russian vision of the world, which is characterized by certain images, embodied in legends, religious buildings, topography of cities, etc.

The image of the cathedral of Basil the Blessed, which is dominant in the Red Square in Moscow, was designed by overlaying images of the Orthodox Church and the main Kul-Sharif mosque from the city of Kazan, captured by Ivan the Terrible. In this way the tsar demonstrated the overcome of Islam. So did Mehmed the Conqueror – he transformed the church of Sophia of Constantinople into a mosque. Consequently, such hierotropic behaviour is paradigmatic.

Resurrection monastery in Moscow was built by Patriarch Nikon as a topographical copy of Jerusalem and was called the New Jerusalem. Due to this project, Patriarch Nikon was subjected to devastating criticism coming from other patriarchs, because they were opposed to such a literal interpretation of a sacred space, and from the side of opponents of Patriarch Nikon – old-believers.

The Old Believers considered the New Solomonian monastery on the island to be the New Jerusalem in the middle of the White Sea, because they interpreted the New Jerusalem as the kingdom of the faithful, but not architectural, incarnation on earth. They condemned Emperor Peter the Great for constructing the city of St. Petersburg as a realization of the Paradise. Moreover, the community believed Patriarch Nikon and Emperor Peter to be antichrists.

As opposed to the imperious architectural ambitions was the legendary of the city of Kitezh, which supposedly drowned into Lake Svitloyar in order to be saved over the time of Mongol-Tatar invasion. Only true believers can hear the bells of its numerous churches from under the water. This invisible city was opposed to the Resurrection Monastery of Nikon and Saint Petersburg as a heavenly place.

However, we note that the Russian vision of the world was syncretic. The name of Svitloyar Lake originates from the cult of the pagan god Yaril, whose rituals are associated with spring equinox (pagan Maslyana). The pagan rituals of Yaril, located directly on the Svitloyar riverfront were characterized by irresistible sexuality, which corresponded to the rebirth and fertility. After Christianization, the sacred lake changed its religious priorities and became a space of sacred Temple-City, which is going to reveal its secrets in the future.

Lots of Russian writers, artists and playwrights were inspired by the image of Kitezh. It was interpreted as a happy kingdom, which would surely appear when Kitezh was materialized. Moreover, the poets-symbolists of the revolutionary era identified Kitezh with the image of a bright communist future. Thus, the leading intent of the Russian vision was the path of looking for a fairytale Kingdom incarnated on the earth. Consequently, immaturity and infantilism are the leading characteristics of the so-called “Russian soul”, which is reflected in the national vision of the world.

Key words: *image of the world, mythologeme, Russia, sacred space, temple.*

UDC 130.2(045)

A. Doroga

THE CULTURAL ASPECT OF THE EVOLUTION OF HISTORICAL CONSCIOUSNESS

The article includes a retrospective of the transformation of historical consciousness from the perspective of combining social and cultural analysts. The author analyzed the problems of the contemporary stage of development of historical consciousness.

An important achievement of the medieval version of historicism is a departure from the mythologized cyclic scheme of historical evolution, a history of vector direction, the replacement of mythological history.

The main characteristic of the historical consciousness of the Renaissance was the discovery of the historicity of time – not as a set of discrete points of abstract time and motion but as an attribute of matter. Time was a reflection of the dynamics of the historical development.

The philosophical changes of the Renaissance contributed to the formation of a new type of thinking, where the focus stood not in the ratio of “man – God” and the relation “man – nature”. The story itself at that time had not yet acquired the status of a science. The process, traditionally interpreted as “the transformation of history into science” took place in the XVI–XVII centuries.

The naturalistic historicism of the XVII century formed the basis for theoretical searches for a new picture of human history in the age of Enlightenment. The most significant achievement of the theory of Education is the development of the idea of progress as a progressive ascent from the lower forms of socio-historical existence to the higher, the mainstreaming of the subject of the historical process, giving the history the status of a science.

A characteristic feature of the German classical philosophy is the recognition of substantial history. Continuing the educational tradition, Kant and Hegel, the fundamental basis of the historical process, postulated the mind, the rational ordering of history. Hegel's universal principles of movement and development, realizing itself through internal contradictions, were used by Karl Marx to material systems.

To free history from the theological and metaphysical influences, to create a positive science about society a goal group of researchers led by Auguste Comte, the founder of sociology and the author of one of the widely known versions of the philosophy of history was set.

The representatives of the so-called Prussian school, playing the idea of building a new cultural synthesis, focused their attention on the actual political and constitutional history. The most prominent representative of the new direction was the German historian J.G. Droysen. Droysen considers the historical method as the development of arts of understanding and interpretation of the voluntary actions of the historical figures and the historical processes. The attention of Droysen was mainly aimed at the sector of the national history. It is quite obvious for his penchant for factual and experiential details. The dialectic of the world history, Droysen, creates a continuous growth of common historical meaning in the historical process of the relay exposed for each other peoples. The dialectic refers to the intuitive way “of being, that arises”.

V. Dilthey carried out the analysis of this particular act of understanding that allows the historian to interpret all forms of cultural creativity as a manifestation form of the basis of ideology. The historical-philosophical theory of Dilthey found its further development in the

development of the methodology of historical knowledge of the representatives of the Baden school of neo-kantianism W. Windelband and H. Rickert.

The critical philosophy of history of Dilthey and the representatives of the Baden school of neo-kantianism laid the foundation for further theoretical developments of the methodology of knowledge in the field of historical science (G. Collingwood).

In the fundamental ontology Heidegger, in a circle of categorical definitions of history, made the historical concept of human nature.

In postmodernism self-sufficient process came in the place of a single historical process.

New cultural history focuses on the discursive aspect of social experience in the broadest sense. The reorientation of social and cultural history, “social history of culture to cultural history of social”.

The author outlined the prospect of a new cultural synthesis and a new intellectual history, which study the problem of historical memory, historical imagination and the development of the concept of a basic level of historical consciousness. Also we traced the development of a cultural component of historical consciousness in the context of its historical transformations, identifying the heuristic possibilities of cultural understanding of history.

Key words: *historical consciousness, historical memory, history, methodology of historical knowledge, postmodernism.*

UDC 008:316.422(477)

S. Kutsak

THE STRATEGY OF CULTURAL AND LEISURE PROGRAMS DEVELOPMENT IN THE CONTEXT OF THE TRANSFORMATION OF LEISURE ACTIVITIES: PROBLEMS AND PERSPECTIVES

In the modern world there are processes of fundamental transformation of the person's life world. As a result of the scientific and technological revolution, the structure of production is changing, the production and consumption are being identified, the productive and free time is being merged. These processes entail a radical change in the structure and nature of leisure. A leisure is transformed into an end-to-end element of productive, educational and everyday activities of a person, a source of social capital formation and consolidation of societies, and a way of building one's identity and confirming the status of a person.

That is why from the second half of the last century to this day the phenomenon of leisure is the subject of profound rethinking and analysis not only in scientific literature, but also in the state practice of the leading countries of the world. Today, it is considered as a basic component and at the same time as an indicator of public welfare in the context of global shifts in the communicative, informational and techno-industrial structure of societies. As a result, the purposeful modelling and creation of cultural and leisure programs, which are relevant and challenged from the standpoint of the current socio-political, socio-economic, and cultural tasks facing the society, have become a significant component of state cultural policy.

The leisure activity as a whole and cultural-leisure programs as its' part are considered as an important component and an indicator of social welfare. The state bodies and scientific

institutions of the leading countries of the world provide organizational, scientific-methodical and statistical support of such activity, develop reference indicators, carry out representative sociological and statistical measures and obtain the qualitative informational content. The information, which is acquired by this way, contributes to the formation of conditions for the creation of innovative cultural and leisure programs and increases the efficiency and positive impact of cultural and leisure activities on solving actual social problems. Therefore, borrowing and introducing such practices today are extremely relevant for Ukraine and its organization is of state significance.

Key words: *cultural and leisure programs, leisure services, leisure transformations, public welfare, state cultural policy in the sphere of leisure.*

UDC 379.8+008:004

Ye. Malyuk

VIDEOGAMES ON «RADIO-86RK» AND «SPECIALIST» COMPUTERS: CULTURAL CONTEXT

The article analyses the features of video games intended for Radio-86RK and Specialist home computers, from which the history of video games for home systems in the USSR began. Radio amateurs assembled these computers on their own until large-scale production was launched some time later after the circuit diagrams of these computers were published in radio amateur magazines “Radio” and “Modelist-konstruktor”.

Almost all game projects created in the early days of the gaming industry in the USSR, unlike those in the rest of the world, were found to pay hardly any attention to the narrative, focusing on gameplay instead. There were no interactive fictions or role-playing games among the games for Radio-86RK and Specialist. Mostly puzzles, electronic versions of board games, shoot-'em-ups, and labyrinths like Lode Runner were available.

Most games were the clones of the well-known titles from outside the Eastern block; however, some originals were also there. Among these games was the first Soviet game based on movie named “Kin-dza-dza”. This article describes the difference between procedural rhetoric of early videogames and rhetoric of movies.

The contribution of Ukrainian developers to the emerging of gaming industry is determined in the article. Specifically, home computer Specialist was developed in Ukraine by engineer Volkov. Some of the earliest Ukrainian video games were also developed – Space Games by anonymous developers from Lviv (1987) and Saboteur (1989) by anonymous developers from Kharkiv. One of the most ambitious games for Specialist “Team-13” (1993) was made by developers from Simferopol.

The conclusions are drawn about the specifics of games created by radio amateurs in the USSR at those times. The importance of the existence of game developer communities is emphasized. Since the developers of video games were primarily radio amateurs and not the professional game developers, the technical implementation was dominated by the desire to create original gameplay. The content of the videogames was very primitive because amateur developers were focused on popular at that time game mechanics and underestimated abilities of the videogames as media.

The lack of role-playing games among the projects can be explained by the fact that unlike American technical experts, the culture of tabletop role-playing games in the USSR was underdeveloped.

Key words: gaming communities, indie games, Radio-86RK, radio amateurs, soviet game industry, Specialist, videogames.

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L. Mykulanynets

THE TRANSFORMATION OF THE ROLE OF ARTIST IN THE POSTMODERN EPOCH

Historical transformation and cognition of artist's nature in various epochs – from ancient times till modern period - has been analysed in the article. There has been discovered that understanding different epochs, including postmodern, leads us to questions, which are connected with cognition of personality functions, especially artistic ones, as a mover of historical, sociocultural processes. The role of individuality in human life becomes the subject of scientific researches by R. Danylkhanova, L. Grynyn, Kh. Celvin, S. Sydorenko. However, this subject matter, especially in national scientific thought, is of less interest and requires further study.

Leading anthropocentric culturological ideas and their influence on understanding personality in the 20th century have been considered. Also the main functions of an artist in the postmodern epoch have been elucidated. As a result of research the author concluded that the problem of an artist and his role in the history was interesting for theoreticians from ancient world till now. In the process of human development understanding of artist's being has been transforming – from quite busy individual, actions of which were subordinated to higher power – fate, God (ancient world, middle ages and baroque) to the person whose actions were motivated by rational or emotional component of his being (classical period, romanticism).

The 20th century illustrates the change in philosophers and culturologists' views on artistic personality cognition and his historical mission. Modern epoch actively introduces free artist's regulations in social life and the main authority is personal world view. However, nowadays there have been formed the right of an artist to define, which aesthetic concept to profess, in which historical epoch to live and which world to create. Besides innovative modernistic ideas, there are traditional views on creative personality, which were established previously.

The role of an artist in the postmodern epoch is quite complex and ambiguous (as "products" of activity). It depends on creation of absurd existence atmosphere, disclosure of independent personality, combination of various genres, currents and trends, elucidation of non-combined methods of human existence, theatricality of surrounding reality, etc. On the one hand, an artist is given great opportunities with freedom of expression and his imagination is not constrained by some laws or restrictions. On the other hand, in any other epoch he wasn't so disenfranchised and impersonal, needless to society as in the postmodern period.

The whole range of issues, which are connected with the transformation of understanding and the role of artistic personality in the postmodern epoch are not covered in the given publication. We consider the perspective to deep study the functions of an artist in the each through the analysis of anthropological studies of leading theorists of a concrete period from historical, culturological, systemic, sociocultural and other scientific approaches. The question of important awareness of artistic personality in the 21st century needs a thorough study, when philosophy and culture are on the verge of discovery of a new

stylistic direction.

Key words: *creative personality, culture, historical epoch, postmodern period.*

UDC 070.431.1:654.19(477)

M. Nagorniak

CLICHES AND STAMPS IN THE RADIO NEWS (ON MATERIALS OF INFORMATION NEWS OF THE 1-ST NATIONAL RADIO CHANEL)

This scientific research is devoted to a very actual topic of media of each station nowadays. This is the urgent need to produce high-quality news content. Unfortunately, the example of the 1st channel of the National Radio shows that after a substantial aggravation of political life in Ukraine, the permanent focusing on its dramatically-tragic component, the presence of strict time limits, the difficulties in self-organization of art workers, and other factors are impossible to exert efforts of the journalists on the preparation of quality news. At the same time this certainly cannot justify for the appearance of a weak informational product. However, such conditions competent summery of facts are usually replaced by the use of clichés and stamps, which impoverish the semantic content of the news.

The article aims at identifying and analyzing the nature of the excessive use of clichés and stamps in the texts of news of the 1st Channel of the National Radio. This method was used to study and generalize the experience newsroom of the 1st National Radio channel, through which it became possible to deepen into semantic, structural, linguistic and stylistic peculiarities of news in terms of the feasibility of introducing into clichés and stamps. The descriptive method applied to the characterization of the nature of news features their structural construction. The comparative method allowed us to compare the news, which used clichés and stamps within the news, in which these elements were absent, and on this basis to work out the best option submitting new information. Among the results we established: clichés and stamps are an organic part of the news, due to neglect information broadcasting standards; an increased frequency of use of clichés and stamps are the result of insufficient preliminary work of a leading editor. We identified and analyzed numerous linguistic clichés and stamps in the news on the military theme, which are given unacceptably according to the canons of news broadcasting. As the clichés and stamps are almost the norm of preparation and presentation of news bulletins, it is an extremely urgent issue of news production of quality products. It was established that the use of clichés and stamps in the news on the radio is often caused by personal factors. The important role is played by journalists' stereotypical thinking because most of them perceived a kind of journalism written form of media, the work of which until recently was to line up on a regulated political basis. Considerable importance has the fact that presenters, editors, reporters cannot imagine how it is for their particular listener. They prepare the news not for everyday use by ordinary people. This routine journalistic work is based on the principle of "news for the news". As a result of this approach we see clichés and stamps test in the news almost impossible.

In this regard, the program directors of stations should pay close attention to this issue. Quality news, devoid of clichés and stamps are the business card of radio.

Key words: *cliché, information news, news, news release, stamp.*

UDC 7.08:316.77(045)

M. Pashkevich

PERFORMANCE COMMUNICATION: ORIGINS AND TRANSFORMATIONS

The article deals with performances, their variants and features. The historical development of the art of performance in Ukrainian culture and its transformation from a purely artistic genre to the quality of a modern communicative instrument is explored. Today, the usual reproduction and presentation are not enough for the effective perception of a certain idea by a modern viewer, therefore performance becomes a unique means of social communication. It creates extraordinary mechanisms of interaction, which are now successfully implemented in various spheres of social life: political and advertising technologies, events, and PR events.

The aim of the article is to research performance as an art phenomenon, its varieties and features. The author analyzes the historical development of the art of performance in Ukrainian culture and its transformation from a purely artistic genre to a modern communicative instrument.

The role of action in contemporary art is effective due to the fact that information becomes the main product and the media – the main means of manipulating the consciousness of the consumer of information.

The audience wants information that will be presented in an interesting, bright and understandable format. And as a result, representatives of this audience are beginning to broadcast this information, but even more, to do it in a simplified thesis. Due to above, the effective development of manifestations of performance communication is a feature of modern culture.

Among the first domestic performers one should mention the Kievan Fyodor Tetyanich. The author described his means of influencing the public by the word “freupulya”, which became his nickname. Tetyanych was one of the pioneers of the performing genre in Ukrainian art. In the 80s years of the 20th century there was a rise of “actionism” in Odessa. Leonid Wojciech, a group of artists “Peppers”, a group of artists - Inspection “Medical hermeneutics”. In the 90s years of the 20th century, the geography of Ukrainian performances expanded – Kharkiv and Odessa joined Kyiv. Photographers Boris Mikhailov, Sergei Bratkov and Sergiy Solunsky joined the “Rapid Reaction Group”.

Visual actions can be divided into four types: the first ones that relate to the body art and the object of the artist is his own body; the second - individual mono actions with certain objects and elements of the environment; the third - collective action; and the fourth - the actions conducted by the audience without the apparent presence of the artist. The main feature of the performance is innovation, although there is a transformation of the old content to a new quality. This art of action is created by the artist directly in front of the viewer. If, under the term “action”, we mean a single action, which has a close connection with social performances, and usually has a social colour or an expression in the form of act, a gesture, a feature of the performance is regulation, the presence of elements of drama, the presence of a game moment, a script, an epatage.

Key words: *action, happenings, performance, performance communication.*

UDC 130.2(045)

Ju. Sabadash

**THE EVOLUTION OF HUMANISTIC VIEWS
(CONSIDERING THE DEFINITION OF THE NOTION «HUMANISM»)**

The article presents the formation and the development of the Italian model of the humanism. It defines that the mastering of the humanistic problems demands first of all the definition of the notion “humanism” and the consideration of the evolution of the humanistic views. The author highlights that the idea of the humanism along old history of centuries was considered in different ways, though, in spite of all modifications, the basic sense of humanism is the recognition of a person to be the highest value that remains unchangeable.

The author stresses that in the modern European philosophy there exist numerous approaches to the problem of the person that makes the notion “humanism” multidimensional, and the term “humanism” is used in narrow and wide interpretations: in a narrow one, it is the ideology of the Renaissance period, circular freethinking, and in a wide one, it is a trend in the circular thinking, the feature of which is the defence of the dignity of the person, his/her freedom and right for thorough and harmonic development.

The article fixes that modern humanistic ideas are presented by different studies and conceptions. Only during independence years of Ukraine the question of humanism was raised in works by O. Alexandrova, S. Bezkluba, V. Bataeva, A. Dorogoyi, V. Evimenko, M. Kushnaryova, L. Levchuk, O. Onishenko, V. Panchenko, V. Pazenko, V. Romenetz, N. Hamitova.

The author defines that for Italian Renaissance of the XIV-XVth centuries there was typical interest for antique heritage, which was mixed with the process of national revival and strengthening of the democratic forms of social life. Humanism of that period worked out a fundamentally new understanding of a person, considering the sense of his/her being in cognition and creative activity. The origin of the humanistic movement in Italy is connected with Florence and the founder of this movement was D. Alighieri, whose poetic works and philosophic and politic treaties became the source of many humanistic ideas. The first humanist is considered to be F. Petrarca, who was the first to formulate the ideas and principles of humanism. He is named one of the first humanists and the way of life (his life interests and necessities were fully subdued to the studies of literature, history and philosophy). Many followers of F. Petrarca (G. Bocaccio, C. Salutati, L. Bruni, G.P. Bracciolini, G. Manetti, L.B. Alberti etc.) in literature, in art and in philosophy proceeded the development of the ideas of humanism deepening them. Negating the principles of the Middle Age dogmatics, they renovated their modern theory of art due to the working out notional and categorical units and stimulated the attention of the artists to the mastering of new artistic problems.

Key words: *culture, culture-forming process, humanism, humanistic introduction, the Renaissance.*

UDC 392(477)(045)

A. Tkach

**FAMILY RITES OF THE UKRAINIANS:
THE STATE OF THE STUDY**

The article describes family rites of the Ukrainian people, analyzes the theoretical approaches to the essence of the concepts of the “rites”, “traditions”, “customs” and “rituals” and determines the means of spreading Ukrainian family traditions. The author carried out a detailed analysis of a scientific research of a Ukrainian family ritual.

Ukraine is probably one of the European powers, which is rich in national rites and traditions, whose brightness and colourfulness affect the human imagination. Ritual actions accumulated in their beliefs and traditions not only Christianity, which includes the millennial history, but also a more ancient belief – paganism. Hundreds of peoples who came from all over the world and settled on the territory of Ukraine left their marks in the rites, traditions and rituals.

Ukrainian family’s ritual was studied by historians, ethnologists, philosophers, musicologists, folklorists from different points of view. The use of seemingly unusual, non-traditional methods of study is sometimes capable of producing quite productive results.

The aim of the article is to generalize theoretical approaches to Ukrainian family rituals, customs, traditions and rituals and analysis of scientific researches.

Modern scholars in their writings indicate different approaches to a thorough reflection of the development of ceremonies, traditions, customs and rituals. Ritualism reveals the inner meaning of events by forming the corresponding feelings, views, sentiments under the influence of natural factors, pagan and Christian beliefs.

The term “ritual” is often compared to the terms “tradition” or “custom”. But the concept of a “rite” is not appropriate to combine with the notion of a “custom”, which has a wider meaning.

The ritual by A. Ponomarev is a collection of traditional conditional actions, which in figuratively symbolic form express the established connections of people with nature and among themselves; the set of rites related to the celebration of significant events, mainly of religious content, is a ritual; solemn celebration of significant events, which includes entertainment elements and some ceremonial actions, is a holiday.

Key words: *burial-memorial ceremonies, customs, family ritual, peoples, rite, rituals, symbols, traditions, weddings.*

UDC 7.079

Ye. Fedorova

THE CONCEPT “FESTIVAL” AND ITS ART ASPECTS

The festival, now described as a cultural and artistic phenomenon, is a part of modern social life. It affects the development of art and artistic life, promotes the creative activity of people - both individually and collectively. Festival is a spectacle to its direct participants and guests, including foreign ones, and for viewers. Regularly organized entertainments, mass cultural events, festivals, as seen by observers, become international holidays. During the period of national revival the celebration emphasizes values, such as traditions, works of folk art, cultural heritage as codes of history of the peoples of the nation. National holidays in

the form of modern festivals have outlined national features, are manifested in art genres and forms that carry the traditions, ceremonies, rituals, meaning “spirit of the people who celebrate”.

Usually it was considered that a festival has cultural aspects, derived from holidays and celebrations. The inherited element of a festival is its sublime traditional atmosphere. However, the festival, which refers to the characteristic manifestations of artistic life, can be viewed in terms of art history. The analysis of this concept proves that unlike the holiday, the festival is themed and relevant by a specific focus that distinguishes it from other similar entertainments. The festival is now held at different levels, depending on the scale and geography, it gives reason to distinguish them as global, international, national, nationwide, regional, and district. The festival is a unique mechanism of formation and regulation of aesthetic tastes, beliefs, and ideals. Summarizing, we can conclude that the festival is a kind of a national holiday that is historical and nowadays it belongs to the spectacle that is an important mechanism of transmission of cultural traditions from generation to generation. As the phenomenon, the festival has all the elements: festive, atmosphere, frequency, and traditional themes.

The study describes the art component of the concept of “festival”, its specificity that distinguishes the festival from other cultural events and phenomena. Such cultural events as a forum, a congress, a conference, a symposium tend to discuss scientific issues; as they lack elements of conviviality that distinguish them from the festival; exhibition depending on the scale may involve a cultural festival, or, conversely, to be part of it. Entertainments, such as a concert or a performance, are associated with a holiday and belong to narrow and a championship and a competition often are their companions.

As an example, we consider the festival of hairdressing belonging to a specific cultural event with its own theme: it is associated with the fashion industry, image, and design. Participation in the festival of hairdressing masters-professionals aims to present achievements to track the emergence of new techniques and technologies, to identify trends and areas of possible trends.

Key words: *cultural events, festivals, festival of hairdressing, holidays.*

UDC 791.2215(73):343.123.12

S. Yablokov

CLICHÉS IN AMERICAN DETECTIVE TELEVISION SERIES

The television of the 21st century is increasingly becoming an environment of hybrid cultural forms. We can observe blurring of the boundaries between television genres, modern media space is becoming more and more complex in its structure and saturated in its content.

Media products are becoming more and more susceptible to the environment in which they «originate», and their complexity and saturation are due to the complexity of modern media space. Information is transformed into expensive goods, and the media play the role of stimulating the consumption of this product. Multimedia discourses, being audiovisual by nature, are very emotional; thanks to them, the irrational, sensory components of the audience’s consciousness are more often involved in communication. Nowadays, audiovisuality becomes a significant attribute of modern mass culture, opening up spaces for the implementation of manipulative strategies and acting as a hidden effect on the human subconscious.

The article deals with the influence of media space and media products on the

consciousness and subconscious of a person, the role of media products in the life of the viewer, «quality» – «poor quality» of a particular media product.

TV series becomes a dominant form of television media production, since the production of the series is relatively inexpensive compared to the release of a feature film.

Television series is one of the most complex in its structure, since it is at the intersection of three areas: cinema, theatrical art and television. At the same time, it continues to exist, in spite of the large number of viewers moving from watching TV to virtual computer space, as a highly required media product in the field of mass culture, as it continues to provide TV channels with high rating positions that underlies the commercial activities of TV channels.

TV series is not just a movie piece and one of the genres of mass culture, it is a phenomenon that holds a strong position both in its content and in its functional component.

It has a focus on the viewer, the end user of this media product, it is one of the most influential tools of audiovisual action on the minds of the viewers; it has a significant, including negative, effect on its target audience. Often the series even helps the viewer determine his/her ideological orientations in real life. The purpose of the series is the confirmation of «basic illusions». People's perception of the world is associated with certain patterns and patterns of behaviour. Despite the fact that reality does not always coincide with these patterns, it does not affect what they are. Thus, the basic illusions are the same patterns of behaviour, but in dramatic development.

The author of the article analyzes the reasons for the popularity of the TV series. The article also reveals the most common clichés of audiovisual discourses in American detective TV series, which are most frequently encountered. The author defines the reasons for the presence of clichés in the content of such a media product as an American detective television series.

Key words: *American detective television series, audiovisual discourse, cliché, media product, media space.*

SOCIOLOGY

UDC 316.334:373.5.018.5

N. Gordienko

EVALUATING THE EFFECTIVENESS OF EDUCATIONAL WORK WITH PUPILS OF BOARDING SCHOOLS AND THEIR READINESS FOR LIFE BY THE TEACHERS (ON THE RESULTS OF SOCIOLOGICAL SURVEY)

The article presents the results of the analysis of the sociological survey among the teachers of boarding schools on the problems of the effectiveness of educational work with pupils of boarding schools and their readiness for life. The survey also found that the teachers express their confidence that educational work with pupils and their further social adaptation and socialization are successful enough. But general agreement of the respondents for positive assessment of activities of boarding schools does not match with the answers on the specific questions about the key aspects of educational work. 35,6% of teachers accept the need to low the requirements for different types of tests because most of the pupils are unable to assimilate knowledge and skills. 22,3% of respondents consider that pupils of boarding schools make not completely objective assessment of their own possibilities and capacities for adult life after graduating. Only 48,2% of teachers express their confidence in pupils' abilities and intellectual development.

Based on the results of the sociological survey, teachers of boarding schools consider that the development of personal characteristics of their pupils do not fully correspond to their successful socialization and independence in the after-school life. The teachers claim that the lack of such personality traits as responsibility, self-confidence, self-dependence, insistence, initiative is the reason of difficult socialization of the boarding school graduates and leads to the formation of the external locus of control, paternalistic and consumer lifestyle. The purpose of educational work with pupils in the boarding schools is the development of mentioned positive personal qualities. And the priority of educational work should be given to practical-oriented methods instead of conversations and moralizing because practical training affords pupils the opportunity to have direct experience with problem solving. According to the teachers' opinion, there is a variety of positive characteristics and features of boarding schools. One of them is a strong sense of community and, as a consequence – communicability of pupils. Another positive feature of boarding schools is the possibility for teachers to monitor the life path of their pupils after graduating the educational establishment (47,4% – more than five years, 39,5% – up to five years). In addition, respondents express their hope that most of boarding schools graduates will get into the institutions of higher education instead of technical and vocational training schools.

Key words: *boarding schools, boarding schools teachers, boarding schools pupils, boarding schools reform.*

UDC 316.28:316.723

B. Slyuschynskyy

INFLUENCE OF THE POPULATION ETHNIC-NATIONAL COMPOSITION OF UKRAINIAN AZOV REGION ON THE FORMATION OF VALUABLE ORIENTATIONS OF THE MODERN REGION COMMUNITY

The article considers ethnic structure and ethnic-religious group formed on the territory of Ukrainian Azov. The author examines the factors that influenced the current state of religion in the region, ethno-cultural relations and search for identity. The author proves that as a result of these actions there takes place the process of structuring the mass consciousness of society.

In Ukrainian Azov, except Orthodoxy, Catholicism, Islam, believers played a significant role. In the Donetsk region old believers of Kursk, Voronezh and Mogilev provinces established Olkhovatka settlement in 1720. According to the National Census of 1897 in Slavyanoserbsky, Mariupol and Bahmutskiy regions there were 7370 believers. By the early 20th century of 3 thousand Vilhivky population 2614 people were old believers. In addition, in the Ekaterinoslav province there lived representatives of other movements of orthodox persuasion - bespopovtsy (28 in 2 villages of the region of Mariupol), spiritual Christians (dukhobors, molokans, (new Israelites) novoizrayiltyany).

The aim is to study the influence of the ethnic composition of the region, its influence on the formation of ethnic values and attitudes of contemporary Ukrainian population of Azov. To achieve it you need to solve the following problems:

- 1. to study ethno-national and ethno-confessional composition of the Ukrainian Azov in historical perspective;*
- 2. to identify patterns of interaction between people of different nationalities and religions in the modern Ukrainian Azov region, influencing the values and attitudes of the population of the region.*

It can be argued that:

- the value orientation and guidance have their own specifics;
- modern globalization processes, on the one hand, generate features of homogeneity, and on the other - they not only deprive the community of different living conditions prevailing in the region, but lead to articulation of the specific features of local-regional communities;

- social transformation that is now taking place in the world in general and in Ukraine in particular means that certain moral, aesthetic, religious, educational, pragmatic and other values may make a generalized basis for legitimate behaviour in a democratic society without considering that it is impossible to carry out effective management. All this is connected with the process of structuring modern mass consciousness that is happening in society.

Key words: *ethnic culture, etnoconfessions, identity, structuring values.*

UDC 316.612

O. Tashkinova

**THE FORMATION OF SOCIO-PROFESSIONAL SUBJECTIVITY AS A
SPECIAL COMPETENCE OF FUTURE SPECIALISTS IN SOCIAL WORK**

The emergence of social work in modern Ukraine requires increased attention to the process of professionalization of specialists in social work. Social work is a complex form of social and professional activity, which requires not only a variety of knowledge, but also specific personality, moral and ethical qualities and practical skills. The professionalism of specialists in social work is regarded as a high degree of mastering a profession characterized by skills, competence and socio-professional subjectivity. Socio-professional subjectivity is not sufficiently studied, but it is an important category of sociology of social work.

Man in the process of development develops, conquers the position of being the subject of specific activities, subject of relationship. However, it seems necessary to separate subjectivity as a certain level of development of a person as a subject of certain spheres of activity. Proceeding from this, we can formulate the notion of socio-professional subjectivity.

Under socio-professional subjectivity it is necessary to understand the systemic quality of the subject of professional activity, which is characterized by the ability to special social and professional activity, autonomy, responsibility, ability to create, transform, expedient to act, etc., to constantly develop their subject properties in the process of professionalization, expanding their personal and professional capabilities. This is a qualitative characteristic of professionalism of the individual.

The specifics of social work, as a profession, implies the presence of certain personal and professional qualities in a specialist in this profile. Socio-professional subjectivity of a social worker is a functional entity in the structure of the individual, which prompts certain professional functions to be performed on the basis of subject activity, which is set by socio-professional values, norms and patterns of behaviour. Consequently, socio-professional subjectivity is a high level of development of the subject of social work in professional activities, which involves the activity of a specialist in the direction of solving socially significant tasks by means of professional social work. As a result of professionalization, a social worker takes an active position and determines the nature of his own effectiveness of the subject in the field of professional social work.

It is the higher education that serves as the main field of formation of social and professional subjectivity of specialists in social work through the development, professional determination and consolidation of social and professional rules and norms, roles and statuses of future specialists, bringing them to a system capable of acting in the interests of satisfying certain social And social needs.

Key words: professionalization, social, socially vulnerable groups, social work, socio-professional subjectivity.

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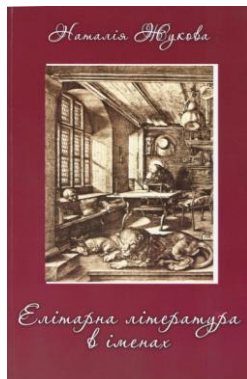
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BOOK SHELF



Zhukova Natalia. Elite literature in names: monograph / Natalia Zhukova. - K .: Institute of Cultural Studies of the National Academy of Sciences of Ukraine, 2016. - 304 p.

The monograph reproduces the logic of the formation of elite literature. Based on the principles of the international approach, as well as on the biographical method, the monograph material is personified and presented on the background of the practice of a number of European writers (T. Gottier, J. Bataille, B. Vian, N. Sarroth, A. Robbie-Grier, G. Norminton, K. Alvtegan, D. Fonkinos, M. Barbier, H. Murakami) whose creative work conceptualizes the problem of elitism.



Grigorovich Ya.D. Applied Cultural Studies: textbook for students of specialty "Culture Studies" for higher educational institutions / Ya.D. Grigorovich, A. I. Smolik. – Mn.: Adukatsia i vyhovanne, 2005. – 216 p.: ill.

The problems of theory and methodology of institutional interrelationship of subjects of culture, forms and technologies of formation of person's culture are examined. The fundamentals of cultural policy become a principle and a goal. The functions of socio-cultural institutions, forms of learning of culture by individual and social groups are analyzed.



History of Italy (from antiquity to the present): Teaching manual / Authors: V.S. Volonits, Yu.M. Nikolchenko, S.P. Pakhomenko, Yu.S. Sabadash; Chief Editor - prof. Yu.S. Sabadash. - 2nd edition, supplemented. - Mariupol: LLC "PPNS", 2017. - 232 p.

The textbook provides a brief overview of the historical events in Italy from ancient times to the present. The historical existence on Italian land is presented in the context of socio-political changes and economic development in its interrelations with the pan-European civilization processes.

The authors showed the complex, unambiguously interpreted path of the people of Italy to independence and statehood, without leaving dramatic and magnificent pages in its biography.

The publication will be useful not only for students and teachers of higher education institutions, but also for anyone interested in the history of Italy.

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