

UDC 316.7 : 366.63 : 7.012.185 : 747
DOI: <https://doi.org/10.32461/2226-3209.3.2019.191749>

Donii Nataliia.

Doctor of Sciences (Philosophy), Professor,
Professor at the Academy of the State
Penitentiary Service
ORCID: 0000-0001-7933-887X
donyne@ukr.net

Nishchymna Svitlana.

Doctor of Sciences (Law), Professor,
Head of the Department at the
Academy of the State Penitentiary Service
ORCID: 0000-0001-7424-7688
svetan05@ukr.net

Khoynatska Liudmyla.

Candidate of Historical Sciences,
Associate Professor, Professor at the Institute of
Public Administration of Security of Ukraine,
Taras Shevchenko National University of Kyiv
ORCID: 0000-0001-7324-5461
l.khoynatska@gmail.com

ADVERTISEMENT AS AN INDICATOR OF ETHNIC MENTAL PECULIARITIES OF UKRAINIAN NATIONAL CULTURE

The purpose of the article is to present the advertisement phenomenon aimed at stimulating certain actions by presenting the elements that are the indicators of ethnic mental peculiarities of Ukrainian national culture to the recipients. **The methodology** consists of works by foreign and domestic authors covering philosophical, cultural and psychological aspects of advertising. Among the methods chosen for the disclosure of the stated topics, the support was made on the general methods of scientific knowledge: analysis, synthesis, generalization. **The scientific novelty** of the article is that it makes an analysis of Ukrainian advertising products as a combination of universal advertising genres and elements that are based on ethnic mental peculiarities and values. **Conclusion.** It was stated that the advertising genres existing in modern social and cultural space present a synthesis of universal and ethnic mental components to a recipient. The paradoxical nature of advertisement is considered to be its reason. This means that: despite the tendency to produce the values of popular culture, it by "rooting" into the national culture, an important element of which is a nucleus, is a means reflecting ethnic mental peculiarities of Ukrainian national culture.

Key words: mentality, ethnic mentality, nucleus, advertisement, genres of advertising products.

Доній Наталія Євгенівна, доктор філософських наук, професор, професор Академії Державної пенітенціарної служби; Ніщимна Світлана Олексіївна, доктор юридичних наук, професор, завідувач кафедри Академії Державної пенітенціарної служби; Хойнацька Людмила Михайлівна, кандидат історичних наук, доцент, професор Інституту Управління державної охорони України Київського національного університету імені Тараса Шевченка

Реклама як виразник етноментальних особливостей української національної культури

Мета дослідження полягає у представленні феномену реклами, орієнтованого на стимулювання певних дій шляхом презентації реципієнтам елементів, що є виразниками етноментальних особливостей української національної культури. **Методологію** дослідження становлять праці зарубіжних і вітчизняних авторів, що висвітлювали філософські, культурологічні та психологічні аспекти реклами. Серед методів, обраних для розкриття заявленої тематики, опора була зроблена на загальні методи наукового пізнання: аналіз, синтез, узагальнення. **Наукова новизна** статті розвертається в тому, що в ній зроблений аналіз української рекламної продукції як поєднання універсальних рекламних жанрів та елементів, основою яких визнається етноментальні особливості та цінності. **Висновок.** Констатовано, що представленні в сучасному соціокультурному просторі рекламні жанри презентують реципієнту синтез універсального та етноментального компонентів. Причиною цього визначено парадоксальну природу реклами: попри націленість на виробництво цінностей популярної культури, вона, «вкорінюючись» у національній культурі, важливим елементом якої визнається ядро, є засобом, що відображає етноментальні особливості української національної культури.

Ключові слова: ментальність, етноментальність, ядро, реклама, жанри рекламної продукції.

Доний Наталья Евгеньевна, доктор философских наук, профессор, профессор Академии Государственной пенитенциарной службы; Нищимная Светлана Алексеевна, доктор юридических наук, профессор, заведующая кафедрой Академии Государственной пенитенциарной службы; Хойнацкая Людмила Михайловна, кандидат исторических наук, доцент, профессор Института Управления государственной охраны Украины Киевского национального университета имени Тараса Шевченко

Реклама как носитель этноментальных особенностей украинской национальной культуры

Цель исследования заключается в представлении феномена рекламы, ориентированного на стимулирование определенных действий путем презентации реципиентам элементов, являющихся носителями этноментальных особенностей украинской национальной культуры. **Методологию** исследования составляют труды зарубежных и отечественных авторов, освещавшие философские, культурологические и психологические аспекты рекламы. Среди методов, выбранных для раскрытия заявленной темы, опора была сделана на общие методы научного познания: анализ, синтез, обобщение. **Научная новизна** статьи разворачивается в том, что в ней сделан анализ украинской рекламной продукции как сочетания универсальных рекламных жанров и элементов, основой которых признаются этноментальные особенности и ценности. **Выводы.** Констатировано, что представленные в современном социокультурном пространстве рекламные жанры представляют реципиенту синтез универсального и этноментального компонентов. Причиной этого определена парадоксальная природа рекламы: несмотря на

нацеленность на производство ценностей популярной культуры, она, «укореняясь» в национальной культуре, важным элементом которой признается ядро, является средством, которое отражает этноментальные особенности украинской национальной культуры.

Ключевые слова: ментальность, этноментальность, ядро, реклама, жанры рекламной продукции.

The urgency of the paper. The modern culture is a bearer of not only universal (global) but also national (local) content, because “universal human culture exists only as a general significance aspect of national cultures” [4, 74]. That is a culture of XX-XXI centuries as a type of contemporary everyday cultural existence, dialectically contains the national (traditional) elements, and transnational, “universal” element, which is the common value element of different peoples. Therefore, in new conditions, popular culture should be explored both as a global and national phenomenon. An essential part of modern everyday cultural existence that should be explored taking into account mentioned principles, is the advertisement. Being a trans historic phenomenon it originates from the system of values of ethnic mentality and affects choosing recipients’ lifestyle by determining certain associations.

Actual scientific publications analysis. It should be noted that in Ukrainian humanitarian reflection of the beginning of the XXI century advertisement as a subject of careful attention is examined by the scholars from various fields, such as: economics, communicology, cultural studies, linguistics, art studies, psychology, political science, philosophy. Thus, in recent years, scientific researches on the advertising of such authors as N. Butenko, T. Lukianets, T. Overchenko, O. Olenina, D. Oltarzhevskiy, T. Prymak, O. Protsenko, I. Ryzhym, K. Rozhko, Ye. Romat, Yu. Shmyha and others, has been published in Ukraine. Advertisement as a social and cultural phenomenon also continues to be among the topics of thesis researches, showing the reveal of new sides for the researchers. For example, for the last two years, S. Zaria and B. Matviienko’s thesis, which reveals the cultural and aesthetic aspects of an advertising product were presented for defense.

Separately we focus on intelligence, where advertising semiotic essence is recognized to be the main object. It as a system of “sign forms ... embodies certain aesthetic ideas, leading shapes-meanings” [15, 73]. The world-class scholars who initiated and developed this trend are: R. Bart, Zh. Bodriar, U. Eko, S. Zhyzhhek, and others. Modern Ukrainian researchers who work in this direction are: V. Zhovtianska, A. Liashchenko, M. Pryshchenko, S. Pryshchenko, A. Sohorin, T. Smyrnova, K. Urvantsev, A. Chernyshov and others. It should be noted that despite a large number of papers devoted to studying various aspects of advertisement functioning, a number of issues that did not get adequate coverage in our opinion, and therefore need more thorough studying remain beyond researchers’ attention. Among such aspects is the fact that the development of advertisement in Ukraine, unlike western countries, bypassed the stage of orientation on the value of production and immediately focused on the value of consumption, choosing ethnic mental peculiarities of Ukrainian national culture.

The purpose of the article is to present the phenomenon of advertisement aimed at stimulating certain actions by presenting the elements that are the indicators of ethnic mental peculiarities of Ukrainian national culture to the recipients.

Statement of basic materials. Influence of globalization processes, characterized by significant value changes and transformation of national foundations of cultural life were characteristic features for the development of social space of Ukraine at the beginning of the XXI century. At the same time, as a contemporary Ukrainian academic S. Zaria noted, “forming national and cultural space is one of the important achievements of modern process of cultural development, without which further development of society in conditions of world’s cultural space globalization is impossible” [6, 9]. Thus, the reality actualized the problem concerning correlation of ethnic national identity with universalities, common to all mankind, which humanity is guided by, constructing the narrative “past-present-future”. It is well known that the peculiarities of the national culture determine the ethnic uniqueness of the figurative and mental reflection of the natural and social reality in the consciousness of the individual, as well as in the collective unconscious. This kind of culture includes all original and unique, created by the nation (language, symbols, norms, means of communication and activity, artistic and sensual reflection of the world, etc.), as well as that which has a universal dimension, because “besides the archetypal layer... culture has the areas of processing world experience, transnational values” [7, 87]. So, in fact, ethnic culture in the social space is “responsible” for saving and actualization of axiosphere of the nation and is the prism through which the mentality is expressed.

The mentality is a way of attitude, world perception, which is formed on the deep mental level of the individual or collective consciousness. It is manifested through a set of installations formed in the depths of a particular ethnic cultural under the influence of traditions, social institutions, living environment. It can be argued that the mentality in the conditions of integration of societies when in one territory concentrated in a single nation different ethnos, turns into ethnic mentality, which more precisely characterizes the peculiarities of the worldview of the titular ethnic group.

Ethnic mentality as a specific way of perceiving and understanding the ethnos of its inner world and external existential circumstances crystallizes under the influence of centuries-old cultural-historical, social, geopolitical, landscape, climatic and other factors. It is the ethnic mentality that is responsible for the successful, in terms of recipients’ reactions, creative process because it “draws it” and causes archetypal images, being originally present in them, although the author himself does not realize. One can say that the artist

intuitively captures the corresponding mental representations of his ethnos and embodies them in his writings. Without this, his artistic achievements could not have been "spreader" by his tribesmates, and the artist himself would remain "incomprehensible". Therefore, ethnic mentality acts as a context, a discourse in which it finds its specific embodiment a unique (ethnic-cultural) way of seeing the person of the meaning of the surrounding reality.

Functional space of ethnic mentality is rather colorful, but the most characteristic are the following manifestations: 1) makes it possible to distinguish between "their own ones" and "other (somebody else's)" by symbolism and semantics; 2) creates an atmosphere of emotional and sensory affinity among representatives of a certain ethnic group; 3) depending on the features of manifestation interprets universal norms and values; 4) unites people in higher forms of spiritual values - love, truth, beauty, creativity; 5) at the level of everyday world perception forms a single understanding of the beautiful, sublime, tragic, comic; 6) responding to inquiries, fills with positive emotions and experiences the spiritual space of the individual's life.

The essence of ethnic mentality is dissolved initially in a national character, then – in the mass consciousness, in public opinion, in the forms of value consciousness, reaching, finally, at the institutional level of spiritual production in the transformed form. Despite the numerous transformations, the axiosphere of ethnic mentality still does not disappear but continues to provide the ethnic specificity of the manifestation of its own elements. The explanation for this is that ethnic mentality is the core of every national culture, and "the core of such a culture for centuries remained unchanged, its main content was passed from generation to generation" [10, 4]. This "core" determines how society reacts to innovation, and, accordingly, provides adaptive mechanisms, the ability to adapt to changing conditions, material and spiritual life of the nation. The ethnic core of culture has rather high stability, as it is surrounded by a special protective belt consisting of a system of traditions and customs, social, behavioral, moral, aesthetic and intellectual reactions to all kinds of intercultural interaction, such as acculturation. The main function of this "protective belt" is making barriers to the potentially dangerous impact of the external cultural environment on the core of national culture in order to preserve its fundamental elements in a relatively stable form.

Relatively stability of the elements of cultural nucleus means that from time to time, the nucleus changes partly, answering the challenges of historical era when interacting with other cultures. In particular, in the context of the globalization of the world, there is always a dialogue of national cultures, different in their mental traits. However, we can speak about preserving of the main distinguishing features of a particular national culture. At the same time, one cannot ignore the fact that the ethnographers, cultural experts and specialists in historical psychology speak about, saying that in archetypal psychological characteristics of each ethnic group there are common features that unite different peoples. This is because the peculiarity of national identity is felt in the complex of all components that constitute ethnicity. However, a thorough analysis reveals that ethnic mentality, in general, is not something unique, but is only a peculiar and unique combination of common features for many peoples.

In general, it should be noted that the dynamics of culture is born in the counter movement of the old and the new, traditions and innovations. In fact, innovation in potency is a likely future tradition, and any tradition is a previous innovation. The unchanging, conservative ethnoculture, to which nothing new is introduced, can die out by exhausting itself.

Taking into account that advertising products today are a reflection of social value sense, we consider it to be an appropriate example to demonstrate the fact that its authors repel from the features of ethnic mentality, presenting their works to the recipients [4, 87]. B. Matviichuk argues in favor of this idea: "If literature and art often appeal to the consciousness, referring to a particular social group, then folk art and advertisement, which are pseudo-anonymous (almost folk art), are directed primarily to the unconsciousness and sensory perception of reality" [9, 169].

It should be noted that the ethnic mentality of Ukrainian people as well as any other variant of the form, represents an archetypal cultural matrix. Here, "ethnic-archetypes, acting as universal archaic structures of the psyche, in the process of historical concretization are enriched with additional content, pushing the horizons of the ethnic-consciousness" [11, 109].

D. Chyzhevskiy, describing the most important signs of Ukrainian ethnomentality, noted that the unconditional feature of the mentality of Ukrainian is emotionality and sentimentalism, sensitivity and lyricism, which are most clearly manifested in the aesthetic of life and rituality. Next are individualism and the desire for freedom, and even more disturbance and mobility (more psychical than external) [13, 19]. Contemplative introspection of Ukrainian ethnomentality is manifested in the holistic perception of the world, semi-mystical thinking, dreaminess, orientation towards tradition, the rejection of external pressure, the pursuit of self-improvement and individualism.

Emotionality characteristic of Ukrainians is an extra-rational logic of images and feelings, excessive (sentimental) sensuality, certain impulsiveness, a tendency toward mythopoetic world outlook, a tendency to suggest other feelings and emotional states. O. Kulchytskyi, the author of this trait of the Ukrainian archetype of the Mother Earth, kind, gentle, fertile black soil that influences subconscious structures of the psyche of Ukrainians, has been the most original and convincing argument of emotionality as features of the Ukrainian mentality, awakening the emotional sensibility of these structures as heat, affection, and the opposite [8, 52]. Cordocentrism, emotionality, romance, femininity, which in their turn are transformed into a "principle of" an-

throposm" as a manifestation of affinity with their native land" [1, 88]. All the considered features of Ukrainian ethnic mentality are actively reproduced in ethnonational characteristics of the national popular culture and specifically in the advertisement. The reason for this is that modern advertising products are most adapted to the dynamics of modern life and the ethno-national cultural substrate. For example, any product advertising campaign will be successful if you focus on the high emotionality of the Ukrainian, which stimulates imagination, enhanced activity of the imagination, and which will rely on metaphorical expression. The lasting role is played by the aesthetic laws of the development of synesthesia, which lead to associative situations. For example, a statement about the softness and tenderness of touch or an advertising slogan like "Soft as a mom" in the perception of ordinary Ukrainians will be accompanied by the appearance of positive emotional associations concerning childhood. The recipient of the advertisement will feel the smell of his mother's bread, or it will seem that he was touched the most delicate mom's hands.

Taking it into account, the most efficient way to consider the features of ethnic mentality is the example of advertising products. When creating commercials, producers must provide in a few minutes the necessary information, which would continue to affect even after the end of its perception, affecting the unconscious level of the human psyche. Moreover, this is only possible in the case of addressing the specifics of ethnomentality with its specificity of world empathy and a system of values concentrated in the verbal-semantic level of an advertisement. One of the explanations for this axiological and linguistic connection is the provision that the language images of the world (L. Withenstein, P. Matskiv) as a semantic framework formed by all the totality of existing languages, where each national language transmits information in different way, thus revealing ethnic national specific characteristics that are recorded due to differences in the hierarchy of values at the semantic level.

Genre variety of modern advertisements is quite diverse, dynamic and, at the same time, traditional. The more or less successful use and reproduction of the ethnonational system of values and stereotypes of Ukrainian ethnic mentality is precisely the successful guarantee that "Ukrainian creators of advertising, using ethno-national cultural experience and intuition, sometimes create interesting patterns, which, in fact, find a response in the souls of modern Ukrainians" [3, 561]. This is a condition for the creation of promotional products, which, in order to be successful, should keep in the versatility of the genre to "breathe ethno-archetypes" (V. Lychkovakh). Most of the commercials are a synthesis of genres, and it is difficult to attribute them to a particular genre, so we have identified them conditionally.

The first genre is an advertising thriller that is oriented at the use of the instincts of fear and aggressiveness. In the realization of the instinct of fear, advertising companies are most thriving, which most actively exploits the architectonics of fairy tales and produces a huge number of horror video clips and films [4, 146]. With all its diversity, the main subjects of advertising thriller are: natural disasters (earthquakes, tsunami, Bermuda triangle); alarmistic catastrophe (shipwreck, plane crash, fire); terrible monsters (these include gigantic gorillas, aggressive sharks, spooky spiders and cockroaches occupying human dwelling, whipped nuts, rushing around the streets of cities, etc.); supernatural forces (we are talking about devils, housewives, impure force, phenomena of resettlement of the soul, telekinesis, necrophilia, aliens).

Analyzing this genre of promotional products, it should be noted that Ukrainian demonology provides a vast field for fantasy and the creation of artistic images in advertising. Indeed, it is in this genre that the carnival-laugh nature of the Ukrainian motive of the game with dark power manifests itself. The main thing for such a game is "the profanation of dark mysterious sacrality" [7, 87], so this game is full of the elements of humor that have national specifics.

The next genre is the genre of eccentric comedy. It is the best represented by one of the advertising campaigns of "Nasha Riaba" with the slogan "You Eat, Eat!". It is so-called, ironic-feminine view of family life and a man by the eyes of a man, a creator of an advertising campaign [4, 146]. It should be noted that this genre has a rather promising future for the developers of advertisement because for today the Ukrainians have a "crisis of seriousness", that is, the need for consumption for entertainment. It is also important that the humor in advertisement has a greater impact in promoting a product than boring, vague phrases. So, in our opinion, well planned and creative advertising campaigns made in this genre will be in higher demand. This genre of historical anecdote is most clearly represented in the cycle of historical sketches of "Lviv beer" with stories-tales about the Prince of Lviv.

In advertising products, an important role plays an unconscious psychological load – a characteristic that reflects the mythological attitude in consumers' thinking. This, in its turn, gives an opportunity to distinguish separately the mythical and folklore genre. L.L. Herashchenko in the paper "Mythology of Advertising" (2006) speaks rather detailed about it. It should be noted that converting mythological and closely related fairy tales and characters is a characteristic feature of advertising discourse.

Advertising "fairy tale" produces patterns for behavior that are beneficial for producers and advertisers, but are often far from real human needs. So, there is a certain negative moment of the spread of such a genre. In modern conditions postfolklore, depending on the audience to which it is calculated, "acquires different levels of quality – from high-artistic interpretations that reveal and enrich its contents, to the adaptation to profane consciousness. In the sphere of masculinity, folklore cliches spread to a wider audience, but lose historical and archaic depth, transformed in essence into meaningless forms" [11, 121].

Modern promotional products oriented on the folklore basis reflect the intonations of the excited state of the traditional “walking for a blue sea, for a better life”, the transcendence of the border, abandonment without return, the aspiration to the great and infinite. The well-known trademark “Chumak”, based on these intonations, artistically represents the following autochthon symbols. The Milky Way is a temporary home that moves in space, a ship of the steppe, an amazing archetype of Ukrainian ethnic culture, followed by many legends, songs, thoughts, memories. It is a symbol of the infinity of life in an infinite space of distant horizons, and at the same time, it is a symbol of the variability of life without the confidence of a happy return home. The totem-cult image of the bull (the tour, the ox), which was worshiped by Tripoli, is an archetypal image of the eternal attraction to earth and labor and, at the same time, competition for freedom. Chumak, who manages the cart, traveling in the steppe, represents the image of the “ideal” hero. Already K.H. Jung noted that from ancient times the symbolic image of the hero asked for a person a vivid example for finding his vital identity [14, 170].

Each ethno-national culture has its archetypal image of an “ideal hero”. For the Ukrainian national spirit, this symbol is the image of the Cossack – a freedom-loving individualist and defender of spiritual values, living on the verge of a “lower” world of domination of chaos. The Cossack riding on the horse as an embodiment of the Baroque spirit of “mental adventurism”, existential quest, with the increased lust of life and an exaggerated sense of its transience, with the constant need for changes, shifts, movements, readiness for the unexpected, with naive simplicity and complex sensual-intellectual elegance, with his habit of camouflaging under conditions of danger, with his belief in supernatural forces – all this is the artistic embodiment of ethnic menalistic structures formed during the historical development of Ukraine.

Many examples of visual advertisement use this particular connotation from the “glorious historical past” of Ukraine, linking their plotlines primarily with the prince's era and the Cossacks, especially when it comes to advertising the goods the main consumers of which are traditionally men, such as spirits or cigarettes. The reason for the popularity of “Cossack” image is that the “good Cossack” is a positive auto-stereotype of the Ukrainian “real man”.

Among the advertising genres separately there is one genre, the creators of which almost do not focus on ethno-national specificity of cultures of different countries of the world. It is a “genre of soft porn” [4, 149-150], where the main thing is the image of a fatally seductive woman. At the heart of this direction of advertising lies the universal archetypal image of a woman. The archetype of such “beauty” is a consequence of the peculiarities of patriarchal thinking. Z. Froid was sure that a woman, unlike a man, is a sensual, tempting creature that, instead of moral and intellectual growth, envies a man all her life, thus becoming limited in her qualities. At the same time, she is a perfect symbol that unites evil and libido – a sexual attraction. Contrary to Z. Froid, S. Bovuar, describing the versatility of manifestations of female essence, noted: “In her [a woman] civilization, an era, her culture concentrates... She dictates fashion, reigns in salons, directs public opinion and reflects it. The crowd is a woman. Popularity, glory is a woman” [2, 199]. So today, on the day when there is an intensification of satisfaction of bodily needs and desires heated by advertising, cinema and mass media, the female body is recognized as the “main aesthetic object” (Dzh. Apdaik), as the condition of a successful sale of the goods. The female body is not hidden but rather shown, becoming a complex symbolic system, the meaning of which the recipient learns to decipher, understand and appreciate. And precisely because of the female body and its characteristic “seductive” creators of advertising are trying to achieve maximum efficient impact on a consumer.

Incidentally, it is not always detailed that it is about women or the female body in this genre, but there are always the elements of this image (red color, the presence of representatives of some kind of cats, etc.). You can observe a fairly large number of advertising campaigns, where words like “temptation”, “desire”, “love” and “demonstration” are usually played out, even if there is a certain wave of protest against gender discrimination in the advertisement, tempting female behavior often with predatory elements. Advertising products of this genre can be counted for quite a long time. Advertisement of “Nescafe” coffee with the temptation to taste, and the chocolate brand “Korona” with the slogan “Taste of desire”, “Kyivski perepichky”, backpacks GIN and others can be associated with this genre.

The scientific novelty develops in the fact that the analysis of Ukrainian advertising products, the range of influence of which extends practically to all spheres of social space, as a synthesis of universal advertising genres and elements, the basis of which is considered to be ethnic specific features and values, was made in the article. This makes it possible to speak about the advertisement as an indicator and attribute of a new Ukrainian national culture.

Conclusions. So, we can state that the advertising genres existing in modern social and cultural space present a synthesis of universal and ethnic mental components to a recipient. The paradoxical nature of advertisement is considered to be its reason. This means that: despite the tendency to produce the values of popular culture, it by “rooting” into the national culture, an important element of which is a nucleus, is a means reflecting ethnic mental peculiarities of Ukrainian national culture.

References

1. Bychko, A. (1996). Cultural Matrix of Ukrainian Mentality. Small Encyclopedia of Ethno-State Studies. Kyiv: Dovira-Heneza. [in Ukrainian].
2. Bovuar, S. (1994) The second gender: Per. fr. V 2 t. Kyiv: Osnovy [in Ukrainian].

3. Hrytsenko, O. (1998). Advertising Essays by the Ukrainian popular culture / Ed. O. Gritsenko. Kyiv: UTSKD, pp. 549-563. [in Ukrainian].
4. Doniy, N.YE. (2007). The Value Dynamics of the Mass Culture. Candidate's thesis. Kyiv: KNU im. T. Shevchenka [in Ukrainian].
5. Dubov, I. (1993). The phenomenon of mentality: a psychological analysis. Questions of psychology, 5, pp. 20-30. [in Russian].
6. Zarya, S.V. (2018). The Artistic and Spectacular Television Advertising in the National-cultural Space of Ukraine of the XXI century. Candidate's thesis. Kyiv: Natsional'noyi akademiyi kerivnykh kadrov kul'tury i mystetstv [in Ukrainian].
7. Kryms'kyi, S. (1998). Archetypes of Ukrainian culture. Visnyk NAN Ukrayiny, 7-8, pp. 74-87 [in Ukrainian].
8. Kulchytskii, O. (1992). Perception of a Ukrainian. Ukrainian soul. Kyiv: Feniks, pp. 48-65. [in Ukrainian].
9. Matviychuk, B.S. (2017). Culture-productive Potential of an Advertising: Aesthetical Dimensions. Extended abstract of candidate's thesis. Kyiv: Natsional'noyi akademiyi kerivnykh kadrov kul'tury i mystetstv. [in Ukrainian].
10. Mironov, V. (1996). Science and the "Crisis of Culture" (or the protracted carnival?). Vestn.Mosk.un-ty. Ser.7. Philosophy, 4, pp. 3-14. [in Russian].
11. Orlova, T.I. (2002). Aesthetics of synthesis: categories, universals, paradigms. Kyiv: Abrys [in Ukrainian].
12. Raynov, B. (1979). Mass Culture: Trans. Bolg. Moscow: Progress [in Russian].
13. Chyzhevskyy, D. (1983). Essays on the history of philosophy in Ukraine. Ed.2-nd. Munich: Ukr.Vilnyy un-t [in Ukrainian].
14. Yung, K. (1995). Psychological types, SPb: Yuventa, Moscow, Progress-Univers. [in Russian].
15. Yakovlev, O.V. (2015). Semiotics as Research Methodology of Cultural Space of Ukraine. Visnyk Natsional'noyi akademiyi kerivnykh kadrov kul'tury i mystetstv, 2, pp. 71-75. [in Ukrainian].

Література

1. Бичко, А. Культурна матриця української ментальності. Мала енциклопедія етнодержавознавства. Київ, Довіра-Генега, 1996. С.88.
2. Бовуар, С. Друга стаття: Пер. з фр. В 2-х т. Київ, Основи, 1994. 90 с.
3. Гриценко, О. Реклама. Нариси української популярної культури; ред. О. Гриценко. Київ, УЦКД, 1998. С.549-563.
4. Доній, Н.Є. Ціннісна динаміка масової культури: дис. ... канд. філос. наук: 09.00.08. Київ, КНУ ім. Т. Шевченка, 2007. 194 с.
5. Дубов, И. Феномен менталитета: психологический анализ. Вопросы психологии. 1993. № 5. С.20-30.
6. Заря, С.В. Мистецько-видовищна телевізійна реклама в національно-культурному просторі України початку XXI століття: дис. ... канд. мистецтвознавства: 26.00.01. Київ, Національної академії керівних кадрів культури і мистецтв, 2018. 23 с.
7. Кримський, С. Архетипи української культури. Вісник НАН України. 1998. № 7-8. С.74-87.
8. Кульчицький, О. Світовідчуження українця. Українська душа. Київ, Фенікс, 1992. С.48-65.
9. Матвійчук, Б.С. Культуротворчий потенціал реклами: естетичні виміри: автореф. дис ... канд. культурології наук: 26.00.01. Київ, Нац. акад. керівних кадрів культури і мистецтв, 2017. 22 с.
10. Миронов, В. Наука и «кризис культуры» (или затянувшийся карнавал?). Vestn.Mosk.un-ta. Ser.7. Философия. 1996. № 4. С.3-14.
11. Орлова, Т.И. Эстетика синтеза: категории, универсалии, парадигмы. Київ, Абрис, 2002. 160 с.
12. Райнов, Б. Массовая культура; [пер.с болг.]. Москва, Прогресс, 1979. 448 с.
13. Чижевський, Д. Нариси з історії філософії на Україні. Вид.2-е. Мюнхен, Укр.Вільний ун-т, 1983. 175 с.
14. Юнг, К.Г. Психологические типы; пер.с нем. С. Лорие; под общ.ред. В. Зеленского. Санкт-Петербург, Ювента; Москва, Прогресс-Универс, 1995. 715 с.
15. Яковлев, О.В. Семіотика як методологія дослідження культурного простору України. Вісник Національної академії керівних кадрів культури і мистецтв. 2015. № 2. С.71-75.

Стаття надійшла до редакції 21.04.2019 р.