**INTERDISCIPLINARY CULTURAL AND HUMANITIES REVIEW**

УДК 7

**Співзасновники:**
Інститут культурології національної академії мистецтв України
ТОВ «Наукові журнали»

**Рік заснування: 2022**

**Свідоцтво про державну реєстрацію**
**друкованого засобу масової інформації**
серії КВ 25120-15060 П від 07 червня 2022 р.

Interdisciplinary Cultural and Humanities Review : наук. журн. / [редкол.: Г. Чміль (голов. ред.) та ін.]. – Київ : Ін-т культ. нац. акад. мистец. України, 2023. – Т. 2, № 2. – 47 с.

**Видавець**:
ТОВ «Наукові журнали»
89600, вул. Єлизавети Чавдар, 1, м. Київ, Україна
Тел.: +380672240082
E-mail: info@interculture.com.ua
https://interculture.com.ua/

**INTERDISCIPLINARY CULTURAL AND HUMANITIES REVIEW**

UDC 7

**Co-founders:**
Institute for Cultural Research of the National Academy of Arts of Ukraine
LLC "Scientific Journals"

**Year of foundation: 2022**

**Certificate of state registration of the print media**
Series KV No. 25120-15060 P of June 07, 2022

Interdisciplinary Cultural and Humanities Review / Ed. by H. Chmil (Editor-in-Chief) et al. Kyiv: Institute for Cultural Research of the National Academy of Arts of Ukraine, 2023. Vol. 2, No. 2. 47 p.

**Publisher**:
LLC "Scientific Journals"
89600, 1 Yelyzaveta Chavdar Str., Kyiv, Ukraine
Tel.: +380672240082
E-mail: info@interculture.com.ua
https://interculture.com.ua/

# Редакційна колегія


**Головний редактор:**

| | |
|---|---|
| **Ганна Чміль** | доктор філософських наук, професор, академік Національної академії мистецтв України, Інститут культурології Національної академії мистецтв України, Україна |

**Заступник головного редактора:**

| | |
|---|---|
| **Олена Берегова** | доктор мистецтвознавства, професор, Інститут культурології Національної академії мистецтв України, Україна |

**Члени редакційної колегії:**

| | |
|---|---|
| **Олександр Безручко** | доктор мистецтвознавства, професор, Київський національний університет культури і мистецтв, Україна |
| **Сергій Виткалов** | доктор мистецтвознавства, професор, Київський національний університет культури і мистецтв, Україна |
| **Сергій Волков** | доктор культурології, професор, Київська муніципальна академія музики ім. Р. М. Глієра, Україна |
| **Руслана Демчук** | доктор культурології, професор, Національний університет «Києво-Могилянська академія», Україна |
| **Ольга Зав'ялова** | доктор мистецтвознавства, професор, Сумський державний педагогічний університет імені А. С. Макаренка, Україна |
| **Надія Корабльова** | доктор філософських наук, професор, Харківський національний університет імені В. Н. Каразіна, Україна |
| **Інна Кузнєцова** | доктор філософії, доцент, Інститут культурології Національної академії наук України, Україна |
| **Василь Шейко** | доктор історичних наук, професор, академік Національної академії мистецтв України, Харківська державна академії культури, Україна |
| **Ігор Юдкін-Ріпун** | доктор мистецтвознавства, старший науковий співробітник, Інститут культурології Національної академії мистецтв України, Україна |

# Editorial Board


## Editor-in-Chief:

| | |
|---|---|
| **Hanna Chmil** | Doctor of Philosophy, Professor, Academician of the National Academy of Arts of Ukraine, Institute for Cultural Research of the National Academy of Arts of Ukraine, Ukraine |

## Deputy Editor-in-Chief:

| | |
|---|---|
| **Olena Beregova (Berehova)** | Doctor of Art Studies, Professor, Institute for Cultural Research of the National Academy of Arts of Ukraine, Ukraine |

## Editorial Board Members:

| | |
|---|---|
| **Oleksandr Bezruchko** | Doctor of Study of Art, Professor, Kyiv National University of Culture and Arts, Ukraine |
| **Serhii Vitkalov** | Doctor of Culturology, Professor, Rivne State University for the Humanities, Ukraine |
| **Sergii Volkov** | Doctor of Culturology, Professor, R. Glier Kyiv Municipal Academy of Music, Ukraine |
| **Ruslana Demchuk** | Doctor of Culturology, Professor, National University of Kyiv-Mohyla Academy, Ukraine |
| **Olga Zavyalova** | Doctor of Art History, Professor, Sumy State Pedagogical University named after A.S. Makarenko, Ukraine |
| **Nadiia Korablova** | Doctor of Philosophy, Professor, V.N. Karazin Kharkiv National University, Ukraine |
| **Inna Kuznietsova** | PhD in Philosophy, Associate Professor, Institute of Cultural Studies of the National Academy of Sciences of Ukraine, Ukraine |
| **Vasyl Sheyko** | Doctor of Historical Sciences, Professor, Academician of the National Academy of Arts of Ukraine, Kharkiv State Academy of Culture, Ukraine |
| **Ihor Yudkin-Ripun** | Doctor of Art History, Senior Researcher, Institute of Cultural Studies of the National Academy of Arts of Ukraine, Ukraine |

# ЗМІСТ / CONTENTS

**Р. Досжан**
Ідея праці у філософії Абая Кунанбайули ..... 6

**R. Doszhan**
The idea of work in the philosophy of Abai Qunanbaiuly ..... 6

**В. В. Демещенко**
Особливості формування жанру в кіномистецтві XXI століття ..... 11

**V. Demeschenko**
Features of genre formation in film art of the 21st century ..... 11

**Є. М. Причепій**
Восьмичленні структури орнаментів на мисках та горщиках Трипілля ..... 20

**Ye. Prychepii**
Eight-membered ornament structures on Trypillia bowls and pots ..... 20

**Е. Лімай**
Історія розвитку стоїчного вчення в період античності ..... 32

**E. Limaj**
Development of the stoic teachings in antiquity ..... 32

**Ц. Чжао, О. Степанюк**
Детальний огляд розвитку та вивчення бойових мистецтв науковцями:
чим правда відрізняється від телевізійної картинки ..... 39

**J. Zhao, O. Stepaniuk**
Detailed review of development and study of martial arts by scientists:
How does the truth differ from a television image ..... 39

Vol. 2, No. 2
2023

INTERDISCIPLINARY **CULTURAL AND HUMANITIES** REVIEW

Journal homepage: https://interculture.com.ua/

UDC 82-1/29

DOI: 10.59214/2786-7110-2023-2-2-6-10

**Raikhan Doszhan***

PhD, Associate Professor
Kazakh National Academy of Choreography
020000, 9 Uly Dala Ave., Nur-Sultan, Republic of Kazakhstan
https://orcid.org/0000-0002-9505-900X

# The idea of work in the philosophy of Abai Qunanbaiuly

**Abstract.** Today, the issue of cultural and economic development of Kazakhstan is particularly acute. Competition in the tourism, investment, and agricultural sectors necessitates maintaining the country's image in the international arena, developing its domestic economy, and raising the level of culture. The ways to achieve these goals are contained in a variety of philosophical and artistic works, therefore, this paper considers some of them. The object of the study is the work of Abai Qunanbaiuly. The purpose of the study is to consider the philosophy of work in Abai's work as a tool for achieving well-being by the Kazakh people. The following methods were used: biographical, literary hermeneutics, elements of comparative analysis, cultural. This study examines the work and personality of Abai Qunanbaiuly relative to his era. The poet's thoughts on the value and significance of education are also analysed. Abai's thoughts on the idea of honest work addressed to his people are philosophically differentiated. The results of the study showed that, according to Abai, education and employment are necessary for the development of society. In turn, laziness and unemployment lead to lack of spirituality and economic decline. The practical value of the results obtained lies in the recommendations on the development of the economy of Kazakhstan, derived based on the analysis of the works of Abai Qunanbaiuly

**Keywords:** criticism of society; the concept of work; the value of education; Kazakh society, poetry

Article's History: Received: 15.06.2023; Revised: 1.11.2023; Accepted: 20.11.2023

## INTRODUCTION

The current economic situation in Kazakhstan depends on both the domestic policy of the president and the country's activities on the international stage. The task of Kazakhs today is to acquire education and contribute to their people using the acquired profession. This idea is guided by the philosophical doctrine examined in this paper. In Kazakh society, there were many talented thinkers who made a significant contribution to the cultural development of their people. Abai, who lived in the Kazakh steppe in the 19th century, significantly influenced the formation of Kazakh philosophy by developing the theme of industriousness in his works. The practical focus and relevance of his sayings also influenced the mentality of the people. The era in which Abai lived was a time of feudalism and Kazakh dependence on the Russian Tsar. Kazakhs were mainly involved in animal husbandry, so it is natural that his views on economy related to livestock and property (Valenza, 2018; Barlybayeva, 2020; Yeniasir *et al.,* 2020). A. Nysanbayev (2011) characterised this situation as follows: "Abai, from his adolescence, was in the midst of his era, and the socio-economic conditions of the present are vividly and accurately reflected in his socio-political views, artistic creativity, and real activities. Abai early felt his outstanding spiritual potential and did

**Suggested Citation**:

Doszhan, R. (2023). The idea of work in the philosophy of Abai Qunanbaiuly. *Interdisciplinary Cultural and Humanities Review,* 2(2), 6-10. doi: 10.59214/2786-7110-2023-2-2-6-10

*Corresponding author

Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/)

not err in his high task". In previous works, Zh. Moldabekov (2009), R. Sookias *et al.* (2018), C. Kerven *et al.* (2021) considered Abai's creativity from literary and philosophical perspectives.

Abai was a social critic of Kazakh society. Most of his works are devoted to criticising the society in which he lived. The ability to see the shortcomings of society is also an art. His consistent and just criticism is an expression of the author's active position, and the call to eliminate shortcomings and lead the population to historical progress is not only contemplation but also action. All these qualities were in Abai (Caffee, 2018). He does not condemn the rich, the poor, or the district in particular; instead, he criticises the negative aspects and ignorance of the Kazakh people as a whole. He did not hate his people but wanted to correct their mistakes through criticism: "Қайран елім, қазағы қайран жұртым" – "деп толғаған болатын" (Moldabekov, 2009). Abai was a talented person, but he lived in accordance with his time. Nevertheless, it can be assumed that if he had been directed toward the path of science from childhood, instilled with knowledge, sent to study in the Russian Empire or other countries, and then given the opportunity to refine the acquired knowledge, he would have become an outstanding scholar. Firstly, Abai had a tendency towards scientific thinking and a creative approach to problem-solving, which gives reason to consider him talented. Secondly, he came from a relatively affluent family, having the appropriate material conditions for travel and education in other states.

It is also worth noting that Abai's academic education was not positively influenced by his surrounding environment. In those times, curiosity was not a widespread trait among the population. The centres of learning were limited to religiously oriented madrasas in cities such as Bukhara and Samarkand. The knowledge obtained in these institutions was considered of great value: "I sent my son to the madrasa for him to study, not for positions or fame" (Moldabekov, 2009). For instance, I. Feher (2020) preferred academic education, while Abai was familiar with the works of poets and writers from the East, Kazakhstan, and the Russian Empire. In this regard, Kazakh researcher Zh. Moldabekov (2009) characterises his general worldview as follows: "Jürek ünında, parasatty sözında, süiıspenşılık ümıtında; qarsylasynan asyp tüsetın bılımdarlyq, sezımtaldyq, erıktılık ikemdılıgında; qazaqty qor qylatyn keselderden saqtandyratyn talap, mahabbat, ūğym siaqty ruhtyñ eñ myqty qainar közında, quat aimağynda; tūtastyq pen tynyştyqty turalaityn, tatulyqty tärbieleitın toqtamynda; şyğys pen batys mädenietın üilestıretın şeberlıgında".

Abai primarily wrote poetry, subsequently giving rise to "Abaidyń qara sözderi" (Kunanbayev, 2012). His critical judgments are strongly philosophical. Abai was not an ascetic, but a considerable part of his life was devoted to solitary contemplation. Abai stood far above the masses in his consciousness and worldview, aiming to guide his fellow countrymen on a noble, progressive path. There was no second wise adviser and generally well-balanced, enlightened person like Abai, and he was troubled by this fact: "I was one against a thousand, don't blame me". Admittedly, it cannot be said that there was no one in the Kazakh steppe who could engage in a discussion with him. It is also known that he had a spiritual dialogue with wise individuals like Mashhur Zhusup and was acquainted with Kazakh poets of that era and their works. The scientific originality of this study lies in the fact that it, for the first time, analyses the poet's ideas in a cultural and economic context. The purpose of the study is to consider the philosophy of work in Abai's work as a tool for achieving well-being by the Kazakh people.

### *Criticism of the negative qualities of the Kazakh society in the "Abaidyń qara sözderi"*

Abai's works do not exhibit distinct religiosity, fanaticism, or ideology. However, he cannot be labelled as either an atheist or a deist; rather, he is considered a son of the Kazakh people adhering to the traditional Muslim religion (Alsabekov *et al.,* 2018). From his perspective, the population should be armed not only with religious but also academic knowledge. Abai's awareness of the importance of the educational institution and the value of knowledge primarily developed in the humanitarian field. His teachings evolved in the realm of social sciences: philosophy, psychology, literature, poetry, history, and others. In his works, Abai critically addresses Kazakh society, noting that it significantly lags behind other civilised nations in terms of education and labour. He posed the question: "Is there a possibility for Kazakhs to equal other developed, civilized, advanced nations of the world? Can they eliminate their shortcomings, negative qualities?" He answered that if the Kazakhs do not fundamentally change their lives, their attitude toward the world and themselves, it will be difficult for them to join the ranks of the world's advanced nations (Kunanbayev, 2012).

Criticising the consciousness of the Kazakhs, Abai reveals their well-established old habits that prevent the people from changing, developing, and moving towards progress ("Abaidyń qara sözderi") (Kunanbayev, 2012). Among these negative traits, he particularly condemned laziness and lack of courage. Abai considered laziness the most dreadful of human flaws because, instead of building a worthy life, developing their abilities, and gaining respect among other nations through diligent work and active engagement, Kazakhs prefer idleness and leisure. He believes that from this vice also arise frivolity and a superficial approach to matters ("Fourth Word"). Abai notes that there are many people in Kazakh society who do not work conscientiously and possess all these undesirable qualities. They are occupied with activities that do not bring true success but instead indulge in futile and empty pursuits. Abai attempts to uncover and explain the behaviour of such individuals (Bakas *et al.,* 2020). In the philosopher's opinion, such senseless actions lack logic. Unfortunately, there are few people who, having mobilised their abilities, want to achieve success through their work, that is, to live an honest life, to strive for the good, for true human affairs, according to Abai. Everyone wants to achieve success and fame in ways contrary to human life principles ("The Twenty-sixth Word"). Abai was always troubled by thoughts of how to rectify society and overcome its existing contradictions (Alsabekov, 2018; Fayard, 2021).

The philosophy of labour and condemnation of idleness are also evident in Abai's poems. Quite often, he attributes the poverty of the Kazakhs not only to laziness

but also to other negative qualities. In the poem "Oh, my Kazakhs! My poor people..." Abai puts forward the idea of the unity of the people as a necessary condition for overall economic development: "I do not hope for your correction, / If the people do not take their fate into their own hands". He considers disunity and dishonour as the causes of the decline of Kazakh lands in this area: "No unity, no honour, discord everywhere. / There are fewer herds, more mistakes in the steppes" (Kunanbayev, 2012).

In the poem "The dishonourable beast is greedier", Abai also addresses his people, urging them not to indulge the lords who, in the absence of high moral qualities, enrich themselves through nepotism and fraud: "The dishonourable, greedier than a beast, / Dirty in words and deeds – / Such is the hero of our days / ruling over you, Kazakh". He condemns laziness and idleness in the spirit of the philosophy of labour: "His dream is without labour / To become rich and important. / Lying on his side at home, / Wandering from feast to feast / And on free food, / Like cattle, accumulating fat". At the end of the work, there is a call to free the Kazakh people from those who parasitise on it: "It's time to finally / Nail scoundrels to the post!" Similar ideas are traced in other poems of the poet: "Finally, I became a volost..." "The bat lives and guards its cattle", "Justice will weigh everything on the scales", "The ruler is happy with the authorities" (Kunanbayev, 2012), and others.

In Abai's opinion, full employment contributes to economic prosperity (Kudaibergenova, 2018). Many try to live the "easy way" through flattery, corruption, nepotism, etc., as they are not used to having a steady job with a stable income. And as long as there are people with this type of employment in society, it will develop very slowly or degrade. In turn, a high level of employment creates suitable conditions for achieving social and economic well-being. Due to their activity, the Kazakhs will be able to live like other advanced nations. In several of his works, the poet calls for work and criticises indifference to it, laziness, and negligence, which consume society, lead to stagnation, and ultimately result in social stagnation. "No work, no labour, Kazakhs are poor, seeking sustenance, not wandering..." – Abai laments unemployment and inaction. Characterising the formation of a social group that once believed that cattle should be obtained through deceit, terror, and theft, the poet said: "Cunning, intimidation, and cattle theft do not add but kill quickly... Wealth gotten without labour will not bring profit... Snow melts quickly" – he warns against easy acquisition. Abai teaches not to be lazy but to earn an honest living.

"Jalǵa júr, ja't jerǵe ket, mal tawıp kel, Malayń bolsa sıılamay tura almas el. Qarwıńıń basıńda qayrat qılmay, Qańǵıp ötqen ömir dıń bári de – jel..." – states the poet (Oskembay, 2018). Abai saw that laziness is not only socially harmful but also has a detrimental effect on spirituality. In the third Word, he said, "Every lazy person is cowardly and weak; all weak ones are cowardly and proud; every proud person is stupid and ignorant; every fool is rude, every rude person is lazy and insatiable, and insatiability breeds hatred towards anyone". Abai also noted that there are groups of people who live by begging instead of improving the social climate, multiplying their wealth through work. Olap mal kóbeıse malshılarga baqtırmaq, özderi yetke, qımızǧa toyıp, súludy jaılap, júyrıqtı baylap otırmaq "They have no food, no work, few people", warns Abai against unemployment and recklessness. – Cunning, deceit, and begging are the lot of dogs. If you pray to God first and rely on your own strength second, your work will be rewarded" (Kudaibergenova, 2018). As evident, Abai places work second after God.

***Elements of the philosophy of labour in the works of Abai Qunanbaiuly***

Abai also paid special attention to social conditions, the nature, and the content of work, concluding that many years of labour educate a person. He concludes, "In the end, we plant a big harvest of labour, starting to learn from an early age" (Asemzhan, 2016). In this thought, Abai's foresight is evident. He wanted to change the character and content of the Kazakh tradition of only engaging in animal husbandry. In connection with this, the thinker highly appreciated the role of art in the public life of the people. Abai had a very high opinion of those who worked conscientiously and engaged in craftsmanship, "without adding deception". After all, the fruits of his activity not only improve his social position but also contribute to the well-being of the majority, becoming a factor in their interaction with each other, satisfying social needs. At the same time, mastering a craft changes the social aspect of the content of labour. Wise Abai, who understood the essence of his work and deeply knew the character of his people, their unwillingness to work, and their desire to be satisfied with less than nature can give, feared that there would be Kazakhs who, having gained a little skill in art from the Almighty, would not try to do more, improve, and hone their skill. Pointing out the conservative nature of such work, Abai reveals the reason for its unpopularity. "Ǧılım tappay maqtanba...", "Internatta oqıp júwr...", "Jiǵitter, oını arzan, qúlqı qımbat", "Bir dáwren qemdi qúnge bozbalalıq..." degen óleınderi men on beseınshi, on seǧızınshi, on to'qızınshi, o'tız altınshi, o'tız jetinshi, o'tız to'qızınshi, etc. With these wise words, the poet warns about what should be avoided in public life, what behaviour to adhere to and what human qualities to develop in oneself.

Work is directly related to human nature and dignity. And an example, vital proof of this is shown in the following lines of Abai's poem:

Öz úıiñnen toıarǵa qoıiń qışqa,
As berer awıldı izdep júrsıń bosqa.
Bir jılıq pen bir ayaq qımız bergen
Derew senı jumsaydı bir jumısqa.

Just as certain conditions are necessary for the implementation of something, there are conditions for the implementation of labour. Those are a risk and a requirement:

"Täweqelsiz, talapsız mal tabılmas,
Enbek qılmas erinşek adam bolmas.
Eseq kötın jwsañ da adam bolmas,
Qolǧa jwqpas, eş adam qemite almas"
(Kunanbayev, 2012).

Risk and demand are conditions of entrepreneurship and business. In the Kazakh understanding, wealth is given by God, not by man. However, there are people who misunderstand this statement and fall into inaction. "God created wealth, and God created poverty. But God did not make you rich or poor". Some people see God as the cause of their poverty because of superficial understanding.

"They say a bad person fears God"; "Doesn't God give you all the conditions to work, earn cattle, be rich?"; "If all twelve of your family members are healthy, do not say you are poor"; "If you have no worries, do not complain" – inexhaustible treasures of Kazakh wisdom teach proverbs and sayings. Without knowing these simple worldview regularities, the Son of Man, without asking God for wealth, begs someone like himself. "You want cattle, but why do you need it? First, do you pray to God? You just wish. God can give, but you will not keep it. God gave you the strength to work and raise cattle. Do you plan to spend this energy on halal work? You do not want to. You do not want to spend anything. He gave you great knowledge that you do not read. He gave you reason and understanding, but how do you use it? How can one not become rich if they work and look for a job? You do not need it. Your lot is threats, pleas, and deception, that is what you seek" (Kunanbayev, 2012).

Abai, who measured his whole life with labour, even approached the question of love and infatuation from this perspective. The thinker analysed these concepts, regretting that such a feeling is inherent in a person: "Love and friendship are not on equal terms with business. Labour is not a five-day romance. Love is short-lived, but there is no shortage of work". Labour is the strength and mind of a person, and it should be invested in something long-lasting, not transient and unstable. Based on these considerations, Abai analysed the types of work in Kazakh culture and introduced the concept of "narrative work".

At the bottom years of work are laid,
Studying since early childhood.
Dancing was not an art,
Everything except labour is false
(Kudaibergenova, 2018).

There are only two types of work that Abai completely approved, which passed through the iron knot of criticism and reflection. These are planting crops and getting an education from an early age. Al jurttyń bari qyzyǵatyn, eldiń bari ǘmtılatyn bi bolw men bolystyqtı aqn jaramsyz dep tawıp otır. All they do is spend all their possessions, and sometimes even conscience – this is not art. A simple profession (cultivation) places knowledge above strength and power. Now the country's economic situation depends on two things – agriculture and new technologies based on high innovations. The president's task, who set the goal of entering the top 30 countries, is to involve young people not in power but in education, prepare professionals, and boost agriculture. Admittedly, the country also needs deputies and akims, but in the national plan, this is not the goal. The goal is to do everything possible and valuable for your people. This idea leads to the teachings of Abai, who has become the unchanging iron support of the Kazakh people, the teacher of the nation (Zhalelovich, 2011; Tlegenovich, 2019).

Critiquing Kazakh society and thus contributing to its advancement, the poet Abai, who elevated honest labour and education, was a great man not only in his time; his ideas are important and relevant even today. The teachings of the thinker could be reconsidered and utilised in the upbringing of descendants. K. Kasenova (2016) describes measures taken for this purpose as follows: "We must glorify Abai entirely. Now times have changed, the worldview has changed. Khakim has a spiritual motto, which is – the education of a complete person" (Wendt *et al.,* 2021). A soul imbued with complete human learning spiritually purifies itself. Now this teaching is imparted in eight universities of the country. Now the task is to purify the Kazakh youth with Abai's 'education of a complete person. "This teaching, which is absent in the West and the East, is accessible only through Abai".

## CONCLUSIONS

Abai, who lived in the Kazakh steppe in the 19th century, was an outstanding thinker of his time. Since the Kazakhs were primarily engaged in animal husbandry, his ideas about the economy related to livestock and property. There is no distinct religiosity, fanaticism, or ideology in Abai's works, but he cannot be called either an atheist or a deist. From his perspective, the population should be armed not only with religious but also academic knowledge. Abai's awareness of the importance of the educational institution and the value of knowledge primarily developed in the humanitarian field. His teachings evolved in the realm of social sciences: philosophy, psychology, literature, poetry, history, and others. The thinker condemned negative human traits such as laziness and cowardice, noting that there were many such people in Kazakh society. Abai sees a way out of the situation in knowledge and labour. He is convinced that all the shortcomings and ailments of people are connected with unemployment, ignorance, and the lack of real work. According to the thinker, laziness is not only socially harmful but also has a detrimental impact on spirituality.

Currently, Kazakhstan's economic situation depends on agriculture and innovative technologies. The president's task in this situation is to involve youth not in power but in education, to train professionals, and to boost agriculture. Admittedly, the country also needs deputies and akims, but on a national scale, this is not the goal; the goal is to serve one's people and contribute to their progress. Abai's teachings lead to this idea, becoming an unchanging support for the Kazakh people and a teacher of the nation.

Therefore, by critiquing Kazakh society and thus contributing to its advancement, the poet Abai, who praised honest labour and education, was a great man not only in his time; his ideas are important and relevant even today. The teachings of the thinker could be reconsidered and utilised in the upbringing of descendants.

## ACKNOWLEDGEMENTS

**None.**

## CONFLICT OF INTEREST

**None.**

## REFERENCES

[1] Alsabekov, M.-H.U., Atabayeva, F.K., & Mazhitov, S.F. (2018). Problems of research of islamic literature of Kazakhstan. *Islamic Quarterly*, 62(3), 453-468.

[2] Asemzhan, Z. (2016). The functional characteristics of a metaphor in Abay's poems. *Journal of Language and Literature*, 7(1), 42-52.

[3] Bakas, D., Kostis, P., & Petrakis, P. (2020). Culture and labour productivity: An empirical investigation. *Economic Modelling*, 85, 233-243. doi: 10.1016/j.econmod.2019.05.020.
[4] Barlybayeva, G. (2020). The history of ethics of Kazakhs. *Logos (Lithuania)*, 103, 67-80.
[5] Caffee, N. (2018). How Tatiana's voice rang across the steppe: Russian literature in the life and legend of Abai. *Journal of Eurasian Studies*, 9(1), 12-19. doi: 10.1016/j.euras.2017.12.002.
[6] Fayard, A.-L. (2021). Notes on the meaning of work: Labor, work, and action in the 21st century. *Journal of Management Inquiry*, 30(2), 207-220. doi: 10.1177/1056492619841705.
[7] Feher, I.M. (2020). Science, philosophy, society. *Magyar Filozofiai Szemle*, 64(2), 11-29.
[8] Kasenova, K.B. (2020). Tracing cultural ties of carpet weaving in Kazakhstan and central Asia. *Opcion*, 36(27), 112-129.
[9] Kerven, C., Robinson, S., & Behnke, R. (2021). Pastoralism at scale on the Kazakh rangelands: From clans to workers to ranchers. *Frontiers in Sustainable Food Systems*, 4, article number 590401. doi: 10.3389/fsufs.2020.590401.
[10] Kudaibergenova, D.T. (2018). Misunderstanding Abai and the legacy of the canon: "Neponyatnii" and "Neponyatii" Abai in contemporary Kazakhstan. *Journal of Eurasian Studies*, 9(1), 20-29. doi: 10.1016/j.euras.2017.12.007.
[11] Kunanbayev, A. (2012). *Collection of works*. Almaty: Ulke.
[12] Moldabekov, Zh. (2009). *Philosophy of Kazakh studies and renewal*. Almaty: Kazakh University.
[13] Nysanbayev, A. (2011). *Abai's ontology. National independence and Kazakh philosophy*. Almaty: FzhSI.
[14] Oskembay, A.A., Kelgembaeva, B.B., & Yerdembekov, B.A. (2018). The social and historical situation in the nineteenth-century Kazakhstan and the anti-colonial trend in Kazakh literature. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 10(3), 138-148. doi: 10.21659/rupkatha.v10n3.11.
[15] Sookias, R.B., Passmore, S., & Atkinson, Q.D. (2018). Deep cultural ancestry and human development indicators across nation states. *Royal Society Open Science*, 5(4), article number 171411. doi: 10.1098/rsos.171411.
[16] Tlegenovich, N. (2019). Abay's reading. *Educated Country*, 32, 4-5.
[17] Valenza, P. (2018). The history of philosophy at the beginning of 19th century according to Reinhold. *Revista de Filosofia: Aurora*, 30(51), 727-750.
[18] Wendt, J.A., Pashkov, S.V., Mydłowska, E., & Bógdał-Brzezińska, A. (2021). Political and historical determinants of the differentiation of entrepreneurial ecosystems of agritourism in Poland and Kazakhstan. *Sustainability (Switzerland)*, 13(18), article number 10487. doi: 10.3390/su131810487.
[19] Yeniasir, M., Gökbulut, B., & Öger, A. (2020). A comparative perspective of folk beliefs and traditions of Kazakhs, Turkmens and Turkish Cypriots. *Folklor/Edebiyat*, 26(102), 297-316.
[20] Zhalelovich, O. (2011). The phenomenon of labor in the Kazakh culture. *Abai*, 1, 80-83.

**Райхан Досжан**

Кандидат мистецтвознавства, доцент
Казахська національна академія хореографії
020000, проспект Ули Дала, 9, м. Нур-Султан, Республіка Казахстан
https://orcid.org/0000-0002-9505-900X

## Ідея праці у філософії Абая Кунанбайули

**Анотація.** Сьогодні питання культурного та економічного розвитку Казахстану стоїть особливо гостро. Конкуренція в туристичному, інвестиційному та аграрному секторах зумовлює необхідність підтримки іміджу країни на міжнародній арені, розвитку внутрішньої економіки та підвищення рівня культури. Шляхи досягнення цих цілей містяться в різноманітних філософських та художніх творах, тому в цій статті розглядаються деякі з них. Об'єктом дослідження є творчість Абая Кунанбайули. Мета дослідження – розглянути філософію праці у творчості Абая як інструмент досягнення добробуту казахським народом. Використано такі методи: біографічний, літературної герменевтики, елементи порівняльного аналізу, культурологічний. У цьому дослідженні розглядається творчість і особистість Абая Кунанбайули в контексті його епохи. Також проаналізовано думки поета про цінність і значення освіти. Філософськи диференційовано думки Абая про ідею чесної праці, звернені до свого народу. Результати дослідження показали, що, на думку Абая, освіта і праця необхідні для розвитку суспільства. У свою чергу, лінь і безробіття призводять до бездуховності та економічного занепаду. Практичне значення отриманих результатів полягає в рекомендаціях щодо розвитку економіки Казахстану, виведених на основі аналізу творів Абая Кунанбайули

**Ключові слова:** критика суспільства; концепція праці; цінність освіти; казахське суспільство; поезія

Vol. 2, No. 2
2023

INTERDISCIPLINARY **CULTURAL AND HUMANITIES** REVIEW

Journal homepage: https://interculture.com.ua/

UDC 791.43.01

DOI: 10.59214/2786-7110-2023-2-2-11-19

**Violeta Demeschenko***

PhD in Historical Sciences, Doctor of Philosophy, Associate Professor
Institute for Cultural Research National Academy of Arts of Ukraine
01032, 50/52 Taras Shevchenko Blvd., Kyiv, Ukraine
https://orcid.org/0000-0001-8296-4628

# Features of genre formation in film art of the 21st century

**Abstract.** The relevance of the study lies in rethinking the specifics of existing film genres, the processes of their transformation in the cinema of the 21st century. Objective of the study is to recreate the logic of the formation of a modern genre system that includes new hybrid forms. The following methods are used: structural-system, general scientific methods of theoretical research (analysis, synthesis, induction, deduction, generalisation, classification, etc.). The features of the formation of modern film genres were examined. It is established how new hybrid genres are formed, and the features of dialectical development of genre forms are analysed. The genesis of documentary animation is considered, using examples of well-known modern works made in this genre form. The results of the study can be used for further systematic examination of hybrid forms of film genres, which will allow including this material in the training programmes of specialists in the field of film studies, art history, audiovisual journalism, film and television directing, and to define the hybrid genre as a separate category at creative film festivals and screenings

**Keywords:** film genre; traditional genres; hybrid genres; art form; cinema, animadoc

Article's History: Received: 26.06.2023; Revised: 20.10.2023; Accepted: 20.11.2023

## INTRODUCTION

Modern cinema remains one of the types of art that continues to develop dynamically, and simultaneously its genre system continues to transform. Many modern films are not integrated into the traditional genre classification, which creates the need to search for new principles for the formation of the film genre. It is important in this process to identify the main trends related to the tradition of genre formation, which is influenced by artistic and socio-cultural factors.

The problems of forming a genre in cinema, its transformation, and hybridisation were considered in their studies by Ukrainian and foreign authors. Thus, Polish researcher A. Powierska (2017; 2020) reviews three short films on the verge of documentary and animated films. They tell stories about the complex relationship between father and child. The author refers to the research of Anabel Honess Ro and Polish attempts to conceptualise an animated document, and reflects on the importance of factual materials (family heirlooms) in animated documentaries. The author concludes that the use and coordination of documentary (autobiographical) conventions through animation and creative solutions is quite possible.

Ukrainian researcher O. Moskalenko-Vysotska (2019), for the first time in Ukrainian film studies, has resorted to the investigation of the genre-thematic spectrum of films of the Ukrainian studio of Chronicle and documentary films that were created at the beginning of the 21st century. The author, in the context of the concept of the chronotope

**Suggested Citation**:

Demeschenko, V. (2023). Features of genre formation in film art of the 21st century. *Interdisciplinary Cultural and Humanities Review,* 2(2), 11-19. doi: 10.59214/2786-7110-2023-2-2-11-19

*Corresponding author

Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/)

of documentary cinema, provided a three-dimensional description of the process of combining genres. Polish author H. Margolis (2019) presents the situation of the film institute in Poland after the years of thaw and the films of Jan Lenica and Valerian Borowczyk, which are crucial for understanding the paradoxes of Polish original animation, which she presents quite differently from other researchers.

In the paper of the Polish author M. Giżycki (2018), it is noted that the term "animated documentary" has become very popular in recent years. This is largely due to the advertising campaign for Ari Folman's Waltz with Bashir (2008), which was touted as the first full-length animated documentary. The author criticises this misused term, showing that it is an oxymoron, and suggests the term "non-fiction animation" instead. R. Koschany (2017) attempts to interpret the films of directors Lars von Trier and Jorgan Leth "The Five Obstractions", which is a documentary recording of a real meeting between the two creators during work. The result of Trier and Leta's collaboration is a hybrid of genres that are difficult to classify using standard categories. Still, the researcher examines various aspects of documentary creativity in general, including the originality of the work of art, the problem of difference and repetition, and the position of the creator.

In the paper of the American author J. Kriger (2017), it is stated that with the development and availability of animation tools and techniques, filmmakers are blurring the boundaries between documentary and animation. The intimacy, imperfection, and charm of the animation form give film and animation directors the opportunity to use unique ways to tell stories, humanise events, and convey information that is not easy to adapt for live media. Turkish author B. Ekinci (2017) raises the issue of genre hybridity in documentary cinema and proves that it can be solved using documentary animation. On the other hand, in his opinion, changes in the film adaptation relate not only to the narrative but also to the fact that they can reduce the reality of documentaries.

American researcher and filmmaker B. Bones (2015) reveals the hybridisation of the documentary and animation genres. She emphasises that the use of animation in documentaries opens up new ways of working, as the line between documentary and feature films often becomes blurred. It is at this intersection that, in her opinion, non-fiction narratives that experiment with the hybridisation of actual and fictional elements can be found. British researcher A. Roe (2013) provides a detailed overview of the history of the animated documentary genre, both in relation to its very form and in relation to how this form was examined. The author takes a fresh look at this genre from the point of view of how animation functions in texts, asking what animation does that a live-action alternative cannot do. The author suggests that by thinking about animated documentaries in this way, it can be seen how animation has expanded and deepened the epistemological project of the documentary, opening up its themes that previously eluded live cinema.

Polish researcher K. Mąka-Malatyńska (2017) analyses two student short films directed by Marcin Podolec "Document" and "Album", which represent the genre of documentary animated films. In her analysis and interpretation of films, the author uses the methodology of Annabelle Honess Rowe to study this phenomenon. She expands the definition of the animated documentary base for her work. British authors H. Rhodes & J. Springer (2006), the work of which still remains popular in this direction, exploring hybrid forms of film genres, suggested using a new term for popular hybrid genre forms, "docufix", which in their opinion, would mean mixing the game documentary beginning in a screen work. They also came to the conclusion that along with the docudrama genre, it will also include another genre – mockumentary, which is a completely or partially fictional product forged to appear as a document.

The purpose of the study: considering the processes of traditional genre formation that took place at the beginning of the 20th century, recreate the logic of the formation of new genres in the modern 21st century, and analyse artistic, artistic, and socio-cultural influences on this process.

***The role of genre in cinema***

Despite the existing steady interest in the formation of genres in art, the taxonomy of genres, and the problems of their functioning, the boundaries of the meaning of the fullness of this definition remain quite wide. The concept of "genre" can be used as a synonym for the concept of "type", which corresponds to the etymology of this word (Fr. genre – genus, from Latin genus – species, origin, tribe, and industry, breed) – a multi-meaning term for these works performed in a certain manner, style (comedy, tragedy, drama, melodrama, farce, tragicomedy) in music and painting (Bezklubenko, 2010). Therewith, the concept can also be used as a generalising term for such phenomena as novels, symphonies, still life, etc., which are subject to the definition of the genre.

Cinema still does not have an independent structure of genre forms inherent only to it. Therefore, it continues to actively use borrowed genre structures such as: comedy, film romance, film stories, film epic, film detective, and melodrama. Even such a variety of genre as thriller has its roots in infernal fiction, which is so well known for the work of M.V. Gogol "Evenings on a Farm Near Dikanka", not to mention parallels with chivalrous legends that can be traced in a wide variety of action movies. Examples include the following films: "Kingdom of heaven" (2005), "Joan of Arc" (2011), "Braveheart" (1995), "The Iron Knight" (2011), "The Sword of King Arthur" (2017), etc. This practice of genre borrowing is a clear evidence of the socio-cultural importance of genre forms of thinking. In addition to this, it also indicates a large number of problems related to the role of the genre in art.

First, the process of formation of cinema as an art proves the fundamental necessity of genre importance of a work of art for its adequate functioning in the system of artistic culture since artistic consciousness is built on the principle of genre identification of phenomena, but the definition of genre classification of a work for example: comedy, detective, thriller will be determined by a purely visual series and simultaneously, the artistic meaning of what is happening on the screen.

Secondly, on the example of cinema, not only the positive role of the genre in art but also the negative, conservative one can be traced. Cinema is in many ways inferior to other types of art, thanks to which it exists, as it is based on a system of genres that is unusual for it. The literary

genres that the mass audience focuses on when watching a film are to some extent, alien to the very nature of cinema, they restrain its independent development in this direction. This profiling orientation to an unusual system of genres largely explains the difficulties in perception, and sometimes misunderstanding, of cinematic searches that go beyond the literary and genre system. Therefore, there is an interesting dissonance due to the fact that some of the author's cinematic innovations are designed for a developed genre consciousness, they are considered elite manifestations of art. However, such films are only an attempt to go beyond the literary-centrist genre dogmas inherent in the mass audience.

Third, since cinema has not yet formed a system of independent genre thinking, positive qualities of a purely cinematic nature are perceived not as those that develop new and, in this sense – constructive, but as those that destroy the traditional system of genre thinking and in this sense – negatively destructive. In general, using the example of the formation of cinema as a synthetic art, researchers have a rare opportunity to trace the general patterns of the formation of art forms and test existing theories that are at the origins of the process. Receiving factual information, modern aesthetics and art history already have a sufficiently developed and conceptual apparatus for understanding the processes that take place in contemporary cinema.

Since cinema, during its formation as a new art form, resorted to borrowing the experience of various types of art, painting played a very substantial role in this process. Cinema has borrowed a lot from art graphics, but due to the joint interaction of the arts and their creative synthesis, cinema has also influenced art, and today, computer graphics are actively developed and used by cinema. The possibility of the existence of cinema has become due to scientific and technological progress, with the advent of the computer as an information carrier, a new task of cinema-the development of virtual reality – is already clearly highlighted. Gradually, new forms of specific cinematic genre are being formed, such as a video clip. The development of such a phenomenon as virtual reality will largely contribute to increasing interest in the artistic potentials of human consciousness in its non-national component.

The originality of an art form, such as the art of cinema, is born at the intersection of the genre system immanent to it and the technical means of objectifying an artistic idea. Genres in the process of functioning of art play the role of regulators of human artistic activity, coordinating both the processes of education and the processes of perception of art. Art forms co-exist in morphological subordination. Genre forms of art, which are forms of irrational knowledge of the world by specific artistic means, function and interact according to principles common to thinking in general. Since there is no stability and immobility in the sphere of forms of thinking, and each form has a unique mental status, which was acquired in the course of the evolution of knowledge, they can be repeatedly updated in connection with the need to understand new information. Therefore, there can be no single system of subordination of forms of thinking, and simultaneously, as for the systematisation of genres, it is necessary to consider their mobility as one of the forms of artistic thinking.

"Film genres are very conditional categories of intraspecific differentiation of films, distinguished on the basis of comparison by plots, themes, images, and characters. Due to the genre, films, like other works of art, acquire a special type of art form that unfolds over time and actively affects the recipient" (Moskalenko-Vysotska, 2019). The dialectical development of genre forms is determined by the multiplicity of their connections with other elements of art as a whole – types, styles, images, patterns of composition, and directions, and is also determined socially. The modern audience is often offered films in such genres as: action movies, thrillers, comedies, dramas, and horror films.

American film critics say that examining the history of film production in the United States shows that modern Hollywood is characterised by both changes and imitations of classic works from the past. New Hollywood films are being created with styles and genres that contradict each other, so, to avoid such contradictions of star images of the past and present, directors resort to many complex ways. In scientific circulation, the term bricolage can be used, and such a difficult director's work can be called the process of bricolage. Such a term, in its content of the creative game of postmodernism, encompasses something endless and often far from playful. Bricolage is a term more commonly used as a description of trends in postmodern art rather than popular practice, or in relation to consumption, it is popular in itself as a form of production.

The genre category is mobile, and its scope of generic purity cannot be clearly defined in an industrial context that is constantly evolving and eliminates the terms of popular narratives. Overall production functions through a game of familiarity and difference rather than reintroducing any static criteria. The terms used by moviegoers and film magazines when describing contemporary action movies indicate the diversity of the cinematic field in which they have to place certain films for their viewers. Thus, descriptive phrases such as "feminist road movie", "post-apocalyptic thriller", or "boys behind bars" may belong to the genre, but often with reservations to function more effectively as a guide for the viewer.

Overall hybridity can include a mix of potentially controversial modes and genres, as in the creation of comic horror films such as "Reanimator" or "Return of the Living Dead" in the 1980s. This combination also implies transformation as the terms of the genre change, acquiring new connotations. Many recent action movies also seek to combine comic routines and sharp so that comedy acts as an explicit part of entertainment. In the Indiana Jones films, this is part of an attempt to attract the attention of both children and adults. Genre criticism, at least at the initial stage of its development in film studies, was partly based on a populist impulse. This populism implies a desire to examine popular cinema in general and not select exceptional examples.

***Interesting facts about rare film genres***

In this context, the following genres are notable. Genre – ***peplum*** *(costumed historical film)* has always been interesting for the viewer. In such a film, the viewer travels like a time machine to the historical past and sees epic battle scenes. As a rule, such films are represented by a large

crowd, they amaze with their grandiosity, and require a lot of work on the material. The ability to use computer graphics today makes such films more realistic in accordance with the era, and the film itself can run for more than two hours. In American cinema, such films are very popular in the 50s and 70s of the 20th century since not only the idea but also substantial material costs are required for such a picture. For a while, the genre *peplum* lost its popularity and only in 2000 Hollywood is again trying to revive this genre. Thus, director Ridley Scott made the film "Gladiator" (Russell Crowe played the main role of the Roman general Masimo). The film won five Oscars. The film seems to have revived this genre later such films as: "Troy", "300 Spartans", "Pompeii", "Ascension: Kings and Gods", "Hercules", "Agora", "Prince of Persia", "Ben Hur", etc. are released on the screens.

The next genre worth mentioning is ***cyberpunk.*** This genre appeared in the 80s of the 20th century, after which many science fiction films began to be called or rather referred to this genre. It is characterised by the fact that it has no specific boundaries, most likely, it includes pictures that talk about the technological development of humanity, as a rule, according to the plot, the development of cyber machines, accompanied by the decline of human civilisation, power passes into the hands of large corporations, and humanity enters into antagonism with machines in both the real and virtual world, in turn, the media affect human consciousness. As a rule, in films of this genre, the viewer can see a future in which the latest super mechanisms do the work for people. Such films demonstrate the connection between people and technology. A striking example of this genre is the films: "Johnny Mnemonic", "Tron: Legacy", "Robocop", "Alita: Battle Angel", "Cloud Atlas", "Elysium", "Project Alpha", etc. One of the branches of the cyberpunk genre is ***steampunk.*** This is a genre characterised by the plot "man and steam machines". Examples include the following films: "Wild, Wild, West", "Time Keeper", "League of Outstanding Gentlemen", "Brothers Grimm", "Sherlock Holmes, A Game of Shadows", etc. In addition, in *steampunk*, there is a genre branch; this is a ***dieselpunk*** genre, which is characterised by the use of technologies of the 20-50s of the 20th century. For example, these are the films: "Rocket Man", "Iron Sky", "Mad Max: Fury Road", "Sky Captain and the World of the Future", etc.

These are also adventure films that the viewer loves, where fights take place with a sword – these are adventure films of the ***cloaks and swords*** genre, and these films often present specific historical events. Almost all of these are based on the novels of A. Dumas about D'artagnan and the Three Musketeers, "Fan-Fan Tulip", "Black Tulip", "Captain Alatriste", "Zorro", etc. Today, such a genre of Asian cinema as ***dorama*** (terebi dorama – from the English term drama) has become popular, a rather voluminous direction in Asian cinema is represented mainly by TV series, and Japanese, Chinese, Korean, Taiwanese, and Thai doramas have become popular in the West. Moreover, dramas also have subgenres and can be represented not only by melodrama but also by detectives, comedies, horror films, and fantasy.

The most popular at the top of 2022 are the South Korean drama "Business Proposal", "The Show Starts Now", the Chinese historical drama (2014) "Brotherhood of Swords", "The Legend of Jen Huan", the Japanese historical drama "The Shogun Mistress and her Husbands", the romantic drama "Contract Marriage", the Taiwanese dramas (2022) "Plus and Minus", "Love for You is Recorded in the DNA", and many others. The genre ***tyabmara*** (sword fight) has also gained popularity, which is most related to Japanese cinema, namely, these are historical and adventure films about the fate of samurai. Examples are the following films: "Seven Samurai", "Thirteen Killers", "The Last Samurai", "Zatoichi", "47 Ronin", "Tramp Kenshin", etc.

Genre ***neo-noir*** is characterised by the peculiarity of shooting in dark colours, more often in grey, yellow, blue, and with muted light. The colour and lighting in such films emphasise the hopelessness of the main characters' lives, their helplessness before life circumstances, frustration, and depression. Even the very name of the films causes some tension: "Black Rain", "The Devil in the Details", "Nothing Good", "Murder Chain", "The Girl with the Dragon Tattoo", "Sin City", "Island of the Damned", etc.

The ***slasher*** genre is a subgenre of horror. The story of a mentally unstable person is observed, their image may be different, but the main point is that they hide their true face. Usually, the motives of the maniac are not clear, the victims are young and attractive, and they are killed one by one. Examples include films about Freddy Krueger: "Scream", "Halloween", "Final destination", "Texas massacre", "Friday the 13th", etc.

An interesting phenomenon in the film industry today is the ***gaming genre,*** that is, films based on popular video games. Thus, in 2018, in the United States, the well-known edition of the men's magazine "Maxim" compiled a rating of the best films over the past three decades based on computer games. The publication emphasised that when compiling the rating, the personal preferences of the editorial staff, reviews from moviegoers, critics, and data on the number of awards received by the film were considered.

Gamer movies have a complex hybrid genre: fantasy, action, adventure. The gaming audience is very picky about such a product, because in fact, movies are not always exciting, unlike video games. Among the films based on video games, the most popular ones are: "Lara Croft: Tomb Raider" (2001); "Resident Evil" (2002); "Bloodrain" (2005); "Silent Hill" (2006); "Hitman" (2007); "Far Cry" (2008); "Portal: Nowhere to Run" (2011); "First-Class Lawyer" (2012); "Warcraft" (2016); "Kingsglaive: Final Fantasy XV" (2016); "Assassin's Creed" (2016); "Rampage" (2018); "Uncharted" (2022).

Also, one of the most favourite film genres of the audience is films made based on *comics*. Over the past few decades of the 21st century, the highest-grossing films have been ***movie comics***, which are the most popular movies based on stories about superheroes. Comic (from the English comic – comedic, humorous, funny; less commonly used term – sequential art, which uses the technique "to be continued") – a sequence of drawings, usually with short texts that create a certain coherent story. Comics are one of the most popular products of mass culture and interesting material for books, computer games and movies. First of all, they gained popularity due to the fact that the presentation of the material in them is very simple and understandable for any age.

Comics have existed in the form of a consistent male-script since 1800, but they were formed as a genre only at the beginning of the 20th century. Comics were very popular because their pages told the stories of those characters that the reader wants to imitate. In general, they were heroes who saved humanity and the planet. Contrary to the belief that comics are part of a degraded mass culture, notably, they perform a substantial social role in society, for example, educational. Despite the fact that in the modern world, many independent companies produce comics and create graphic novels for a wide audience, today the comic book market is dominated by the companies "Marvel Comics" and "DC Comics" (USA) (UA Geek, 2022).

The similarity of the inner character of cinema and comics is hard not to notice. They appear at about the same time, represent figurative and visual synthetic forms of art, and transform into each other. The audiovisual part of the movie is compensated in the comics by its special language. There, texts usually have a specific form of "speech balloon" ("speech cloud", "speech bubble", footnotes), which convey the speech or opinion of the character, titles and captions since it is impossible to use sound accompaniment on the pages of magazines.

In fact, the first film comic in cinema history was a game picture of the Lumière brothers, based on a plot from a short comic book of the newspaper – "The Waterer Watered". Officially, comics began their journey in the history of cinema in the United States in 1936, when Universal acquired the rights from comic book artist Alex Raymond to use his superhero Flash Gordon in the film "Flash Gordon" (dir. F. Stephanie), it was the beginning of a new business for the film market. By the 2000s, box-office comic book adaptations were coming out with varying success, or at least those that paid off. In fact, it was the investigation of a new film genre and the first attempts to shoot something interesting that would find a response in the audience.

Over the past decades of the 21st century, the attitude to the genre has been revised, and the film comic in the modern cultural world has turned into an artistic and socio-cultural phenomenon. This new film genre has become a kind of creative breakthrough of modern cinema. Given that comics have already gained their recognition and mastered a separate market niche, were sold, and are being sold in large print runs, businessmen are ready to sponsor the production of such films without fear of losses. So the following comic book feature films were made: "War of the Worlds", "Robot Monster", "Aliens from Mars", "Godzilla", "Kingsman: The Golden Ring", "Thor: Ragnarok", "Thor 2: The Dark World", "Justice League", "Black Panther", "Ant-Man and the Wasp", "Ant-Man", "Venom", "Aquaman", "X-Men: The Last Battle", "Captain Marvel", "Man of Steel", "The Dark Knight Rises", "Logan", "Spider-Man", "Batman Begins", "X-Men Origins: Wolverine", "X-Men: Apocalypse", "X-Men: First Class", "Captain America: The First Avenger", "Guardians of the Galaxy", "The Amazing Spider-Man", "Batman and Robin", "Batman Returns", "Fantastic Four", "Avengers: Age Of Ultron", "V for Vendetta", "Avengers", "The Incredible Hulk", "Iron Man", "Wonder Woman" etc. (UA Geek, 2022).

The following feature series based on comics have become popular: "The Punisher", "Iron Fist", "Krypton", "Daredevil", "Jessica Jones", "Supergirl", "Agent Carter", etc. Animated films based on comics: "Batman: The Killing Joke", "Batman: Gotham by Gaslight", "Batman Ninja", "The Death of Superman", "Constantine: Demon City", "Spider-Man: Across the Spider-Verse", etc. The most popular TV series based on comics and commercially successful were Marvel's 2021 film projects: "the Falcon and the Winter Soldier", "WandaVision", and "Loki" (Marvel's Biggest Series of 2021: three comic book stories that received high ratings, 2022).

***Documentary animation or animadoc***

In contemporary art, the diversity of genres has acquired such varieties and hybrid forms that the clear boundaries of a particular definition of genre have essentially disappeared, they are blurred or varying. Such a vivid example can be such a phenomenon in cinema as ***animadoc.*** Today, even experts in the field of film studies are confused in defining the definitions of this hybrid genre by nature. What is animadoc? Perhaps anime on a documentary basis, or rather a documentary film using animation, or maybe an animated interview is connected with the reality of events, or it can also be a spiritualisation of archival materials? Evidently, many options and questions arise in accordance with the definition of clear definitions. In any case, unity among the variety of vague terms is notable, all of which are united by such an information carrier as a "document". On its basis both documentaries and animadocs are built.

In the late 1920s, there were disputes about the authenticity and objectivity of documentaries, which continue today. With the transition to digital technologies, its claim to the authenticity of the image is called into question because these technologies allow interfering with the fixed image and making any manipulations with it, while creating the impression of altered plausibility. Creating a film in the animadoc genre blurs the boundaries between different types of cinema, documentaries and feature films, poetry and information, social drama and privacy, author and viewer. Unlike other types of cinema, the reality of animadoc is created by hand recreating events from a blank page. Working on a film, a director-artist can do without actors, layouts, a pavilion, a plein air, a celluloid, a camera, and of course, a large budget.

Analysing the documentary animation, the researchers note its interspecific type of hybridity. According to A. Roe (2013), "the long history of hybridisation of animation and documentary film dates back to the very first (early) days of moving images, which refutes their inconsistency, connection, and suggests that, like many things in life, opposites, in fact, can be attracted". Also, this thesis about hybridity expressed by the researcher is developed in the study by B. Ekinci (2017), which justifies it by relying on the theory of the imaginary in simulacra of J. Baudrillard. In his opinion, it produces simulacrum films because they reveal the truth, but at the same time, the present is hidden in them, the author notes that documentary films contain imaginary structures since each film uses its own expressive capabilities, as a result, the image of reality is edited under their influence. Therefore, any film is fiction. Hybridity gives documentaries a new imaginative language: "filmmakers can present images, events, and reality from a different perspective. The process of creating an animated

documentary is similar to that of a painting or sculpture. In this regard, hybridity can facilitate the interpretation of reality for the audience" (Ekinci, 2017).

The authoritative Polish film director and animation historian Marcin Giżycki considers the abbreviation of animadoc (animated documentary) and describes it in his study called "Animated documentary. A new genre or a marketing ploy?". The author suggests an alternative name – "animation non-fiction" realising that this concept is firmly embedded not only in the festival but also in scientific circulation since reliance on real events is insufficient, in his opinion, for the use of the word "documentary" (Giżycki, 2018). Modern researchers H. Rhodes & J. Springer (2006) suggest introducing a new term to refer to the popular hybrid forms – *"docufiction"*, which means mixing the game and documentary principles in the screenwork. Along with docudrama, it also includes another genre – *mockumentary*, which is a fully or partially fictional product forged to appear as a document.

A. Roe (2013), who is a fairly well-known British researcher of documentary animation, notes that there is not so much a single beginning of this phenomenon as many examples from different countries that overlap and confirm the intuitive feeling that a "document" can enhance animation, or vice versa. Another important historical fact is that animation was already perceived in the very early stages of development in the context of a substantial representative function used for a non-game image that moves, a function that was beyond the power of the traditional alternative based on live shooting. This is about the fact that animation can replace the missing fragments of reality, and this is the basis of its genre hybrid form.

It is a historical fact that the first animated documentary film was "The Sinking of the Lusitania", released in 1918, created by the American illustrator and animator – Winsor McCay. The reason for the creation of the film was the tragedy of the sinking of a passenger liner en route from New York to Liverpool which was attacked without any warning by German submarines in the Atlantic Ocean. After this barbaric act of German submariners and a large number of human casualties, the United States entered the First World War.

Since the tragedy was not filmed, McKay decided to resort to a kind of reconstruction of the event, or rather, an illustration for a newspaper article. In this first film, an element of meta-reporting was present: in the first scene, the director appears with a team of artists who prepared 25 thousand drawings. The animator chose a conditional manner of visualisation. The ship "Lusitania" was shown on general plans, without drawing details – this was the first attempt to reconstruct events that could not be recorded. Today, this fact of the embodiment of the tragedy would have been easy to reproduce due to modern technologies and computer graphics, including the capabilities of any special effects. Still, at that time, this was possible only with the help of animation. For many years, animation has been an auxiliary tool in the production of various audiovisual works. It was mainly applied in nature for directors who worked in the genre of documentaries, made popular science films and advertising.

Researcher M. Giżycki (2018) emphasises that it should be remembered that animation originates not in the art of photography, but in the art. First of all, this is due to illustration: "and what is called "animated documentaries" is a continuation of another media tradition of illustrating events In statu nascendi, or after the fact in Illustrated periodicals", or simply it can be called – "animate" screen material. Journalist A. Beige (2009), in her article "When Documentaries Get Graphic: Animation Meets Actuality", holds the same opinion, writing about the inability of some filmmakers to shoot old locations or, if the story needs visualisation, the failure to capture events without which their film will not have the characteristics of a documentary: "faced with a shortage of materials with which to reconstruct an event or illustrate a written word, the trend among documentary filmmakers was to animate a short sequence in the plot...". Documentary animation is a vivid example of performativeness. It animates conversations, memories, performances, interviews, that is, recreates reality. The space of individual memory is as real as reality itself, it is an integral part of it. Its representation is possible only by means of animation, there are simply no other ways to photograph and objectify the inner reality. For documentaries, "human memories are not fiction, they are characterised by aberrations and distortions" (Kartashov, 2020).

B. Bones (2015), an American professor at the Kansas City Art Institute, film critic and animadoc experimenter, notes in his publication, "The Use and Functionality of Animation in Documentaries", that the use of animation in documentaries provides exciting new ways of working, as the line between documentary and feature film often becomes blurred. It is at this intersection finding non-fiction stories that experiment with hybridising factual and fictional elements is possible. These hybridisations fall under the definition of a "non-mimetic documentary" because they are based on reality, but do not claim to portray reality. They offer a different kind of "documentary guarantee", a term defined by T. Takahashi (2011) as "the ways in which documentaries prove their truth".

According to B. Bones (2015), non-mimetic animated documentaries, half firmly anchored in reality, while the other half exists in a much more malleable state that can be influenced, namely creatively discovered and explored. This balance between both halves allows factual and fictional elements to co-exist in the same space and still be recognised as fact – this provides both a representation of reality and a critical commentary on reality simultaneously. The author emphasises that the reality of animadoc exists due to the sound design. In the case of visual effects moving away from "factual images" (or images that prove a documentary guarantee), sound becomes the main factor in creating a sense of reality. By using narration, dialogue, interviews, or other reality-based sounds, the film can maintain a strong connection to the statement of truth while challenging the visual perception of what is reality.

Digital technologies undermine the index link between the photographic image and reality, which requires a revision of the attitude toward documentary films as an unconditional representative of the truth. "Digital image manipulation combined with the creative imagination of documentary filmmakers destroys the entire grissonian construct", states B. Winston (2008). The appearance of

authorship in documentaries destroys its authenticity, as the main criterion for resistance to documentarity.

In 1949, a new nomination appeared at American film festivals – *for documentary animation*. The film "So Much for So Little" gets the award, although it was essentially a social advertisement – an agitator, not a film. It said that Americans should pay contributions to the health care system. In 1952, documentary animation almost met modern standards, so Canadian director Norman McLaren won an Oscar for Best Short Documentary "Neighbors". In fact, in form, it was a parable about human stupidity and aggressiveness, hinting at real conflicts, which combined feature films with animated effects. American spouses John and Faith Hubley approached documentary animation very closely. Thus, in the film "Windy Day" in 1967, they literally animated the conversations of their children, usually recorded during games. The result for the viewer was a fascinatingly drawn world of creative children's imagination.

In 1989, Nicholas Woolston Park, a British animator working in the plasticine animation genre, made the film "Creature Comforts". In it, plasticine animals speak in the voices of real people and share their problems. The critical acclaim and commercial success of such a model of animadoc where different types of cinema are combined and the integration of document and animation into a single whole, in this case in a short comedy, glorify the now very famous animation studio "Aardman" and determine the creative potential of the convergence of animation and documentary (Roe, 2013).

The peak popularity of documentary animation was in the 20th-21st centuries, when the genre of film diary, autobiographical essay comes into cinematic fashion. This has inspired many filmmakers from different countries to explore hybrid forms' artistic possibilities. In 1999, the film "Sunrise Over Tiananmen Square" (1998), shot in Canada by Chinese director Shui-Bowang, appeared in an Oscar nomination for "Best Documentary", where he personally talks about his childhood and youth in communist China against the background of the "Cultural Revolution". It tells about Deng Xiaoping's rise to power and the tragic events of 1989 in Beijing. The author boldly edits photos and chronicles with drawings and animations, creating a fascinating collage.

In 2004, two Oscar-winning short films appeared and set the tone for the following Creative Quest: "Ryan", directed by Chris Landreth, which was animated in 3D and rotoscope – this is the director's real conversation with Canadian animation legend Ryan Larkin, who fell into a cocaine addiction, abandoned art, became a homeless alcoholic. In the film "The Moon and the Son: An Imagined Conversation", director John Canemaker, in contrast, presents a conversation that never took place between him and his father, who died ten years before filming. Canemaker brings the dialogue with the invisible father to the screen with the help of photo documents, archival filming, and mainly animation with a substantial amount of imagination.

In the film "Chicago Ten" (2007), which is about the trial of activists of the anti-war demonstration against the Vietnam War in 1968 in the United States, director Brett Morgen used archival footage. The film features thousands of photos to portray the trial. Morgen turns to technology *motion capture,* plays an old judge and transports the image into a rough caricature to enhance a sense of absurd of turning the court into a political show, choosing a replica of the defendant's "cultural revolutionary" Abbie Hoffman, who called everything that happens in the courtroom a caricature show.

The well-known film "Waltz with Bashir" by Israeli director Ari Folman in 2008 is considered as a new starting point. It had a huge response on a global scale and was nominated for an Academy Award in the category "Best Foreign Language Film", which usually includes feature films, sometimes documentaries, and never before animated. Folman uses animation to reconstruct the terrible events of the Lebanon War, where the hero remembers nothing but one flashback scene. Therewith, everything we see is not a fantasy because it is based on the stories of witnesses, the voices of which are heard behind the scenes. This film is practically made using the technique of computer 2D animation, so it is considered a full-length film in the genre of animadoc, and only in the final documentary does the footage appear for a few minutes.

Films by Polish directors have become successful in the animadoc genre. In the early period of the "Polish School of Animation", director Kazimierz Urbanik came closest to documentaries, this fact is stated by his biographer, director Hanna Margolis (Margolis, 2019). In the film "Sweet Rhythms" (1965), to the music of the composer Krzysztof Penderecki, the work of the apiary is shown in a movie with a documentary shooting, the author (burns out) the plastic transposition of bees that are animated together with the movement of the film, which was an innovative approach to film reporting (Giżycki, 2018).

Also well-known in the genre of animadoc were the films of the following Polish directors: "Jan Karski – Righteous Among the Nations" (directed by Slawomir Grünberg, 2015), "Dokumanimo" (directed by Malgorzata Bosek, 2007), "The City Sails On" (dir. Balbina Bruszewska, 2009), "Little Postman" (directed by Dorota Kobiela, 2010), "Paper Box" (directed by Zbigniew Chaplya, 2011). The film "Nyosha" (directed by Liran Kapel and Yael Dekel, 2012) tells the fascinating story of a girl who survived in the Warsaw ghetto but lost all her relatives using mixed media (plasticine with elements of hand-drawn animation). The documentary core of the film is the story of the elderly main character recorded on a dictaphone shortly before her death.

The real deal was the film by Romanian director Anca Damian, which was co-created with Polish filmmakers – "Crulic: The Path to Beyond" in 2011. Damian proved that full-length documentary animation is a fact, and filmmakers can experiment more boldly with the form. "Animation forces us to use our imagination, put a part of ourselves into what we see on the screen, reveal the connections between an unrealistic image and reality", states Hauness Roe. "Animation enriches the documentary and the audience's experience of watching it. In short, animation achieves what a typical live documentary can't achieve" (Roe, 2013).

If the author tries to maintain maximum proximity to reality and its sources, documentary animation does not contradict the basics of "traditional" documentaries, although reality and documentary films cannot be considered equal. In cinema, any film is a creation of the director, according to his subjective vision, and therefore it will

be similar to reality and not reality itself in whatever film genre it was created. Thus, a unique combination of the authenticity of the material and its creative embodiment is obtained. "The syncretism of species and forms doesn't seem to limit artists. With their films, they give animation seriousness and documentaries – courage", states Polish director Marcin Podolec (Podolec, 2017).

Ukraine has its own school of documentary films with its traditions, and today, the animadoc genre is also actively developing. Since 2014, the LINOLEUM Contemporary Animation and Media Art Festival, founded in Kyiv, has operated in Ukraine. This show of the author's animated documentaries in Ukraine is one of the largest. Every year, the festival shows about 250 films from all over the world and hosts workshops, lectures from industry professionals, and a special programme for children. The main goal of the festival is to promote independent animation in Ukraine and present it animation abroad (International LINOLEUM Contemporary Animation and Media Art Festival (2022).

Consequently, the evolution of artistic thinking, which occurs in the dynamics of genre art forms, is determined not only by epistemological processes but also by social ones. The evolution of artistic thinking reflects the principle of expanding information that is realised and allows improving the methods of artistic knowledge of the world and society.

## CONCLUSIONS

The paper focuses on the dialectical development of genre forms, which are determined by the multiplicity of their connections with other elements of the arts. The study analyses artistic and socio-cultural influences on the process of forming film genres. The process of forming new forms of film genres, such as peplum, cyberpunk, steampunk, dieselpunk, raincoats and swords, dorama, samurai movie, neo-noir, slash, gamer, is considered. The stages of development of such a specific hybrid genre as animadoc are defined, which today blurs the boundaries between different types of cinema, specifically between documentaries and feature films. The interspecific type of hybridisation of documentary animation was shown using comparative analysis. It is determined that documentary animation is not only a product of modern audiovisual culture, socio-cultural factors of the globalising world also influence and affect this hybrid genre, which is constantly in motion and transformation. Directors turn to this genre for the need to tell vivid stories about both individuals and those that have a historical scale, often, with the help of this genre, deeply emotional, psychological films are created, and the genre itself as a creative unit tends to metacinema.

In this study, the specific features of the formation of traditional film genres were clarified and reviewed, theoretical problems of the development of the genre, features of its transformation, and the formation of new hybrid forms were considered, which is logical in the continuous creative process that continues and is being subjected to artistic influences in the 21st century. This study is quite informative for those researchers who are interested in the peculiarity of the formation of new genre forms in cinema. Modern audiovisual technologies are constantly evolving, so in the future, flexible and hybrid genre forms of cinema will require detailed and systematic examination.

## ACKNOWLEDGEMENTS

**None.**

## CONFLICT OF INTEREST

**None.**

## REFERENCES

[1] Beige, A. (2009). *When documentaries get graphic: Animation meets actuality*. Retrieved from https://www.documentary.org/feature/when-documentaries-get-graphic-animation-meets-actuality.

[2] Bezklubenko, S. (2010). *Art: Terms of the concept*. Kyiv: Institute of Cultural Studies of the Academy of Arts of Ukraine.

[3] Bones, B. (2015*). The uses and functionality of animationin documentary filmmaking*. Retrieved from https://www.academia.edu/40593231.

[4] Ekinci, B. (2017). A hybrid documentary genre: Animated documentary and the analysis of Waltz with Bashir (2008) movie. *CINEJ Cinema Journal*, 6(1), 4-24. doi: 10.5195/cinej.2017.144.

[5] Giżycki, M. (2018). Animated documentary: A new genre or a marketing gimmick? *Kwartalnik Filmowy*, 101/102, 300-306.

[6] International festival of current animation and media art LINOLEUM. (2022). Retrieved from https://uaculture.org/organisations/mizhnarodnyj-festyval-aktualnoyi-animacziyi-ta-media-mystecztva-linoleum-2/.

[7] International festival of current animation and media art. (2022). Retrieved from https://uaculture.org/organisations/mizhnarodnyj-festyval-aktualnoyi-animacziyi-ta-media-mystecztva-linoleum-2/.

[8] Kartashov, A. (2020). *From mockumentary to chronicle: All kinds documentary cinema.* Retrieved from https://arzamas.academy/materials/1712.

[9] Koschany, R. (2017). What is a document and does this question matter? (On the margin of "Five Foul Plays" by Lars von Trier and Jorgen Leth). *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication,* 21(30), 5-15. doi: 10.14746/i.2017.30.01.

[10] Kriger, J. (2011). *Abimated realism: A behind the scenes look at the animated documentary genre*. Waltham: Focal Press.

[11] Mąka-Malatyńska, K. (2017). A trip to the land of probability - about Marcin Podolec's animated documentaries. *The International Journal of European Film, Performing Arts and Audiovisual Communication*, 20(29), 289-300. doi: 10.14746/i.2017.29.18.

[12] Margolis, H. (2019). *Author animation in the Polish People's Republic in 1957-1968: The hidden project of Kazimierz Urbański*. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego.

[13] Marvel's Biggest Series of 2021: Three comic book stories that received high ratings. (2022). Retrieved from https://kino.24tv.ua/nayguchnishi-seriali-marvel-2021-roku-tri-istoriyi-kinokomiksiv_n1814931.
[14] Moskalenko-Vysotska, O. (2019). "Genre and thematic features films of "Ukrkinochronika" in 2011-2013". *Visnyk of The National Academy Management Personnel of Culture and Arts*, 1, 425-428.
[15] Podolec, M. (2017). Animation in documentary film. In K. Mąka-Malatyńska (Ed.), *From observation to animation: Authors about documentary film* (137-159). Łódź: Wydawnictwo Biblioteki PWSFTviT.
[16] Powierska, A. (2017). Life animated: Autism told, drawn, experienced. *Images. The International Journal of European Film, Performing Arts and Audiovisual Communication*, 29(30), 99-110. doi: 10.14746/i.2017.30.08.
[17] Powierska, A. (2020). "Document", "We have one heart", "Papa": Lost fathers, documentary, animation and autobiography. *Kwartalnik Filmowy*, 112, 66-83.
[18] Rhodes, H., & Springer, J. (2006). *Docufictions: Essays on the intersection of documentary and fictional filmmaking*. Jefferson: McFarland & Company.
[19] Roe, A. (2013). Absence, excess and epistemological expansion: Towards a framework for the study of animated documentary. *Panopticum,* 12, 27-45. doi: 10.1177/1746847711417954.
[20] Takahashi, T. (2011) "Experiments in documentary animation: Anxious borders, speculative media". *Animation: An Interdisciplinary Journal,* 6(3), 231-245. doi: 10.1177/1746847711417934.
[21] UA Geek. (2022). Retrieved from https://uageek.space/kino/kinokomiksy/#gs.5p90xz.
[22] Winston, B. (2008). *Claiming the real II: Documentary: Grierson and beyond*. London: Palgrave Macmillan.

**Віолета Валеріївна Демещенко**

Кандидат історичних наук, доктор філософії, доцент
Інститут культурології НАМ України
01032, бул. Тараса Шевченка, 50/52, м. Київ, Україна
https://orcid.org/0000-0001-8296-4628

## Особливості формування жанру в кіномистецтві XXI століття

**Анотація.** Актуальність роботи полягає в переосмисленні специфіки існуючих кіножанрів, процесів їх трансформації в кіномистецтві XXI століття. Мета роботи: відтворити логіку утворення сучасної жанрової системи, що включає нові гібридні форми. В науковій розвідці використані методи: структурно-системний, загальнонаукові методи теоретичного дослідження (аналіз, синтез, індукція, дедукція, узагальнення, класифікація тощо). Було досліджено особливості формування сучасних кіножанрів. Встановлено яким чином відбувається утворення нових гібридних жанрів, а також проаналізовано особливості діалектичного розвитку жанрових форм. Розглянуто генезис документальної анімації, на прикладах відомих сучасних творів виконаних в цій жанровій формі. Результати роботи можуть використовуватись для подальшого системного вивчення гібридних форм кіножанрів, що дозволить включити цей матеріал в учбові програми спеціалістів в галузі кінознавства, мистецтвознавства, аудіовізуальної журналістики, режисури кіно і телебачення, а також визначити гібридний жанр, як окрему категорію на творчих кінофестивалях та показах

**Ключові слова:** кіножанр; традиційні жанри; гібридні жанри; художня форма; кінематограф; анімадок

Vol. 2, No. 2
2023

INTERDISCIPLINARY **CULTURAL AND HUMANITIES** REVIEW

Journal homepage: https://interculture.com.ua/

UDC 008 130.2

DOI: 10.59214/2786-7110-2023-2-2-20-31

**Yevhen Prychepii***

Doctor of Philosophical Sciences, Professor
Institute for Cultural Research, National Academy of Arts of Ukraine
02000, 20 Bulvarno-Kudriavska Str., Kyiv, Ukraine
https://orcid.org/0000-0002-5363-1004

# Eight-membered ornament structures on Trypillia bowls and pots

**Abstract.** The origin of ornaments and their semantics is a problem that has not been sufficiently examined in modern science. The purpose of the study is to clarify the semantics of Trypillia ceramic ornaments using the structural method. The structures of bowl ornaments that are formed from eight symbols are examined. There are two types (A and B) of symbols in the structure. It is established that four characters A are interspersed with four characters B. The characteristic features of symbol A and symbol B are determined. It is hypothesised that the symbol A stands for gods, and the symbol B – goddesses. Eight-membered structures of ornaments on pots are examined. It is shown that they are also formed from four symbols of gods and four symbols of goddesses. The specifics of the formation of symbols of goddesses are traced. It is presented that in the ornament behind the symbols of the goddesses, in one case, one goddess is hidden in another – the three goddesses. It is believed that one goddess symbolises the Cosmos as a whole or the Moon, and the three goddesses embody the three main spheres of the Cosmos – the underworld, the sphere of life, and the sky or the three phases of the Moon. The study helped to establish the patterns of the formation of ornaments and form a hypothesis, according to which the symbols of ornaments hide the four gods and the four goddesses of Trypillia. Identification of the patterns of formation of Trypillian ornaments can serve as a key for delving into the semantics of ornaments of other archaic cultures and the semantics of traditional folk ornaments, in which the cult of the goddess can be traced

**Keywords:** semantics of archaic ornaments; structural method of studying ornaments; ornaments of Trypillian ceramics

Article's History: Received: 5.07.2023; Revised: 9.11.2023; Accepted: 20.11.2023

## INTRODUCTION

Trypillian culture belongs to cultures that have not created their own writing. However, after it, a number of artefacts (mainly ceramic products) remained, which contain symbols and images, often in the form of ornaments. Researchers believe that they encode the spiritual world of ancient people and make great effort to understand this world. Today, no key can be used to get into the meaning of Trypillian symbols, images, and ornaments.

A number of fundamental papers of archaeologists are devoted to the examination of symbols and ornaments of primitive communities, which include the Trypillian communities. Ukrainian archaeologist T. Tkachuk (2005), who made a substantial contribution to the examination of this symbolism, identified two stages in the history of its research, which differ in the methods used by researchers. In his opinion, during the first stage, the method of retrospective analysis prevailed when researchers moved from "ethnographic and mythological sources to archaeological material". The second stage is characterised by the transition to a semiotic method – the analysis of the symbols themselves.

**Suggested Citation**:

Prychepii, Ye. (2023). Eight-membered ornament structures on Trypillia bowls and pots. *Interdisciplinary Cultural and Humanities Review*, 2(2), 20-31. doi: 10.59214/2786-7110-2023-2-2-20-31

*Corresponding author

Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/)

The first stage includes the studies of archaeologist M. Gimbutas (2001) and the researcher A. Golan (1994). Despite the shortcomings inherent in the retrospective method, it has achievements that cannot be ignored. The authors argue that archaic symbolism originated in the Paleolithic and flourished in the Neolithic periods. It is believed to reflect the main functions of the goddess, the cult of which prevailed in primitive communities. The researchers emphasise the stability of the original symbolism, its minor transformations during the transition from the Paleolithic to the Neolithic periods. The transition to a sedentary lifestyle was not accompanied by major changes in the structure of the original symbols: "Indeed, what is striking is not the metamorphosis of the symbols over the millennia but rather the continuity from Palaeolithic times on" (Gimbutas, 2001).

A. Golan (1994), as well as M. Gimbutas, believes that the process of forming a complex of archaic symbols took place in ancient Europe and anterior Asia and covered the period from the Upper Paleolithic to the Copper Age. The similarity and stability of archaic symbolism are also emphasised. Unlike M. Gimbutas, the researcher highlights the important role of the male and female gods in this symbolism of dualism. Researchers who have made a substantial contribution to the examination of archaic symbolism through retrospective analysis can be considered the historian B. Ryibakov (1981) and the Ukrainian archaeologist V. Danilenko (1997).

The second stage of the examination of Trypillian symbolism, which is characterised by the use of the semiotic method, includes the studies by T. Tkachuk (2004; 2005) and some of his disciples – D. Peftits (2021), O. Hodenko-Nakonechna (2017). The early stages of the formation of ornaments, based on this method, were examined by Yu.I. Nikishenko and S.Zh. Pustovalov (2012). The method of semiotic analysis overcomes the subjectivism inherent in the retrospective method since it works only with the available empirical material (symbols), which is analysed in various ways, and in this regard, meets all the requirements of scientific knowledge. T. Tkachuk traced some rules for grouping and structuring symbols and analysed statistics on their use. This method identified "several stable ornamental motifs" in Trypillian ornamentation (Hodenko-Nakonechna, 2012). This is its undoubted advantage. However, it also has certain disadvantages. This, in particular, includes the establishment of semantics of symbols. Thus, for example, T. Tkachuk considers the symbol of the crescent moon as the designation of this celestial body and nothing more. It does not follow from the empirical approach that any deity can be hidden behind it. Therefore, the conclusion of O. Hodenko-Nakonechna (2012) is not surprising, according to which, "it is impossible to decipher Trypillian ornaments as specific texts (at least, today). We must perceive them as certain cultural texts that contain certain mythologems – mythological scenarios". It is really impossible to "extract" from the symbols themselves the myth that they denote, without relying on knowledge of the myths of different peoples. Therefore, the retrospective and semiotic analysis methods should be considered not as two stages but as complementary approaches. T. Tkachuk (2004) quite rightly notes that the study using one method does not contradict, but is supplemented by the study using another method, that "the structural-semiotic method does not contradict other studies on this subject".

A substantial contribution to the examination of the spiritual world of the Trypillian communities, which ultimately influenced the interpretation of symbols, was made by Ukrainian archaeologists M. Videyko (2004), N. Burdo (2008), V. Markevich (1989), in the papers of which, the semantics of individual symbols are traced. The eight-membered structure, which is the subject of the study, was identified by the author on the basis of the achievements of researchers based on the retrospective method and the studies of researchers of folk ornaments. Selivachov (2005) and L. Butkevich (2008). The considered papers largely clarified the spiritual world of Trypillians and helped to explore the semantics of some symbols. However, a number of problems remain unexplored, which predetermined the purpose of this study. In particular, this refers to the semantics of ornaments applied to ceramic products of Trypillians. Ornaments are interesting because they demonstrate a certain structure and order of symbols. Having a structure can serve as a key to understanding their meaning.

***Eight-membered structures of bowl ornaments***

The subject of the analysis is structures formed from eight elements (symbols) placed on bowls and pots of Trypillia. First, eight-membered ornaments on bowls are analysed, as they are simpler, and after that, more complex ornaments on pots. On a number of ornaments of Trypillia bowls, there are eight elements (symbols) placed in a circular pattern. An example is the bowl ornament in Figure 1, which shows four double wavy lines interspersed with four crescent-shaped arcs.

**Figure 1.** Bowl from the Maidanetske village
**Source:** Encyclopaedia of Trypillian civilisation (2004)

It is necessary to consider the grounds on which a certain set of elements of an ornament can be seen as a structure, and not a random coincidence of elements. The structure, firstly, provides for *a certain amount* of elements, (i.e., the repeatability of a certain number of elements), which is not guaranteed by their random set. In this case, it is referring to ornaments in which eight symbols are repeated. Secondly, the structure must include elements of different quality that are ordered in a certain way. Elements (symbols) of structures from Trypillian bowls are divided into two classes – A and B, with four elements in each class, which are placed in such a way that elements of Class A alternate with elements of Class B. There are simple and complex versions of this structure.

In the first version (Fig. 1) there are four elements A and four B. This is the ABABABAB structure. This option also includes an ornament (Fig. 2). Here, the rays of an oblique cross formed from a group of lines alternate with ovals in which crescent moons are placed in the form of birds. Ornaments of a simple version, which are presented in Figures 1 and 2, are quite rare.

**Figure 2.** Bowl from Koshelivka village, the second half of 4th millennium BC
**Source:** V. Mytsyk (2006)

A complex version of an eight-membered structure is characterised by the fact that one of the classes (for example, Class B) is divided into two subclasses – B' and B". It is presented in the ornament of this bowl (Fig. 3). It shows two large deformed ovals with double wavy lines and two small circles with symbols that give the circles a kind of face. Between them are placed four elements of the same size (crescent moons), located near the whisk of the bowl. In this study, we will assymbol these four elements to Class A, the other four to Class B, and assuming that the latter is divided into subclasses – B' and B", each of which has two elements. This structure has the following form: AB'AB"AB'AB".

**Figure 3.** Bowl from the settlement of Cherkassiv Sad II
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The fact that this is referring to dividing one class into two subclasses is evidenced by the ornament of shells (Fig. 4). Here, the eight-membered structure is formed from four small semi-ovals with a dot inside, located near the whisk of the bowl (Class A) and four ovals (Class B), which depict oblique crosses with symbols between the rays. In class B, there is a difference: one pair of oppositely arranged ovals is larger than the other two ovals, and the symbols placed in them are somewhat different. It is important that this structure clearly shows the division of Class B into two subclasses (B' and B"). The fact that these four ovals belong to the same class is indicated by their desymbolation with the same symbols – an oblique cross.

**Figure 4.** Bowl from Rakovtsi village
**Source:** V. Mytsyk (2006)

In addition to the established number of elements, the structure assumes a certain order in their arrangement. This order manifests itself in the fact that elements of Class A are interspersed with elements of Class B. If Class B is not divided into subclasses, the order has the form – ABABAB, but when Class B is divided into subclasses, the structure has the form – AB'AB"AB;AB". Another feature of an eight-membered structure is that its elements (symbols) are arranged in a circular pattern, that is, it has a closed character.

It is also important that it was applied to products of the same type (bowls and pots) to determine the totality of these eight elements as a structure, and that the latter belong to the same culture. These factors reduce to zero the possibility of random convergence of elements into such ordered populations. They show that this is a well-established order of elements, that is, a structure. In nature, the structure is based on the law, when it comes to cultural phenomena, which are Trypillian ornaments, an important ideological idea is hidden behind the structure, which stimulated the creators of ornaments to a certain order of elements and the repetition of this order in various manifestations.

Before proceeding to guesses about the idea hidden behind this structure, more variants of the eight-membered structure on the Trypillia bowls will be considered. On the ornament in Figure 5, the main place is occupied by two large ovals, which are crossed by two wavy lines. These wavy lines are one of the essential features of large ovals of this structure. Ovals are marked with concentric arcs at the top and bottom. Between the concentric arches near the whiskers of the bowl, three-membered structures are depicted, consisting of two small ovals adjacent to the whisk and a slightly larger vertical oval between them.

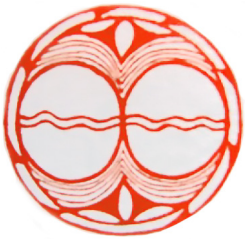


**Figure 5.** Bowl from Tomashivske village, excavations by P. Kurinny
**Source:** V. Mytsyk (2006)

Based on the fact that small ovals are the same (class A), it can be assumed that the medium, slightly larger ovals

of these three-membered structures belong to Class B. In this case, this ornament is an eight-membered structure in which ovals are placed according to the AB"AB"AB'AB" variant. The following points are notable: some symbols (elements) of Class B are characterised by the concentricity of arcs of ovals and often double-wavy lines in ovals. The symbol structure shown on the bowl is similar to the one considered (Fig. 6). There are also two large ovals, although the arcs that form them are not closed. In the end, and in Figure 5, they are essentially not closed. It is important that in both cases conditional ovals formed from concentric arcs.

**Figure 6.** Bowl from Talyankovo, Trypillya stage CI, Cherkasy Regional Museum
**Source:** V. Mytsyk (2006)

Between them, at the top and bottom, near the whiskers of the bowl, three semi-ovals are depicted. The middle semi-oval is much larger than the other two. Evidently, large ovals and these larger semi-ovals form one four (Class B), and identical smaller semi-ovals – another four (Class A), while Class B is divided into two subclasses. In the bowl ornament (Fig. 7) two large irregular ovals are separated by two slightly smaller ovals. There is also concentricity (it is inherent in half of each of the four ovals) and a double wavy line, like a snake, crossing two large ovals. Somewhat unusual are the four symbols (Class A) that distinguish these four ovals. They are something like a hand with four "fingers".

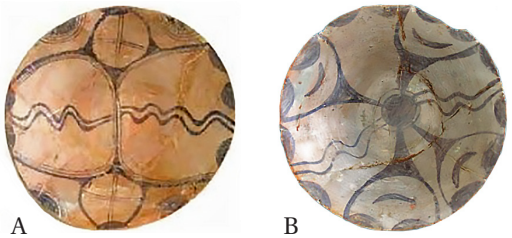
**Figure 7.** A large painted bowl. Tripoli CI. Diameter 29.5 cm. Collection "Platar"
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The structure of the bowl ornament is also eight-membered (Fig. 8). Here, Class A is also represented by symbols similar to crescent moons, which are interspersed with two larger and two smaller ovals. Two large ovals are marked with three wavy lines. Slightly different symbols are placed on smaller ovals. They are formed from three lines that have the form of arcs. Apart form this difference, the basic rules of the eight-membered structure are observed.

**Figure 8.** Conical bowl, height 17 cm. Petrena settlement. Tripoli CI
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The repeatability of the structure and the fact that it is reproduced with the help of various elements indicates that it played an important role in the life of Trypillian communities**.** General assumptions should be made to understand the semantics of this structure. The first assumption is that the symbols of the structure, according to the author, represent deities. The second thing that follows from the first is that two classes of symbols can denote the gender of deities. From the research on the religious worldview of primitive people, it is known that the opposite of the male and female sexes played an important role in the ordering of the world around people. Two types of symbols and their definite opposite (some larger, others smaller) give reason to believe that they denote goddesses and gods, and the structure as a whole conveys two four deities.

It follows from the above that in complex ornaments, belonging to Class A is determined by the relatively smaller size of the symbols, their uniformity, and their location near the whisks of the bowl. Belonging to Class B is characterised by a larger size of characters, they are usually divided into two subclasses and marked with wavy and concentric lines. This guess is reinforced by the ornaments of these two bowls in Figure 9 (A) and Figure 9 (B). The bowl ornament in Figure 9 (A) is an eight-membered structure. It consists of two large slightly deformed ovals, which are given the appearance of conditional "faces", one with two "eyes", the second – with three. These ovals are marked with wavy lines, which are often present on larger ovals. Large ovals are separated by two smaller ones, marked with a straight cross. Between these four ovals, four semi-ovals are placed near the whisk of the bowl. The latter belong to Class A (they are located near the whisk of the bowl, smaller, and identical), and the two larger and two smaller ovals belong to Class B.



A B

**Figure 9.** A – Conical bowl, diameter 25.5 cm. Tripoli CI and CII. Collection "Platar"; B – Painted conical bowl, diameter 17 cm. Collection "Platar"
**Source:** Encyclopaedia of Trypillian civilisation (2004)

In the bowl ornament displayed on Figure 9 (B), four identical figures have the likeness of a human face with eyes and a mouth resembling a crescent moon. The other three figures are similar to the larger symbols in the ornament of Figure 9 (A). They resemble faces: they have eyes, but no mouths. Two of them also show wavy lines. The fourth figure, according to the author, is a somewhat elongated rhombus. This is indicated by the fact that this figure is marked with the same colour as the others. Since this ornament has a lot in common with eight-membered structures, there is reason to consider it as a variant of this structure with the peculiarity that one of the eight figures is different from the accepted rule. This ornament is interesting because it can be a key to understanding the semantics of the symbolism of an eight-membered structure. The image of "faces" in place of symbols suggests that deities are hidden behind this structure.

This study defines class A and Class B of these figures and their semantics. Class A includes four identical slightly smaller figures located closer to the whisk. This class can be considered male deities. This is evidenced by the crescent moon depicted in place of the mouth. The crescent moon in archaic symbolism appeared as a symbol of god. Ancient people often depicted it as a horn of a bull, which researchers interpret as one of the incarnations of god. This semantics of the crescent moon is also evidenced by the ornament (Fig. 1), in which wavy lines – symbols of goddesses – alternate with crescent-shaped figures, clearly denoting the moon. In Figure 2, the concentric lines of the oblique cross, symbolising Class B, alternate with birds that look like crescent moons – Class A. This reinforces the idea that the figure with the sickle mouth denoted Class A.

Class B includes four rhombus shapes. The rhombus, according to most researchers (Gimbutas, 2001), symbolises the goddess and, consequently, three figures with eyes and no mouths, also symbolise goddesses. An important argument in favour of the proposed identification is also the size of symbols denoting a particular gender. In the era of the dominance of the cult of the goddess, the symbols used to denote goddesses were supposed to be larger than the symbols of the gods. In all the drawings considered with complex ornaments, Class A symbols are substantially smaller than Class B symbols. Despite all the hypotheticism of this interpretation of symbols, notably, it is based on certain patterns and is open to both confirmations and objections in further research. The eight-membered structures under consideration can serve as a key to analysing the somewhat unusual ornament on the bowl in Figure 10.

**Figure 10.** A bowl from the village Kryvi Kolina (Talnivshchyna). Excavations of M. Shmaglii
**Source:** V. Mytsyk (2006)

This ornament is also an eight-membered structure. Four identical elements that were identified as symbols of the male gods are absent here. However, there is repetition and differentiation of elements, there is a difference between larger and smaller ones. It is these factors that allow assymboling four larger elements (two conventional "half-suns" with rays and two curls with concentric lines) to Class B, and four smaller ones (two dark half-suns adjacent to the whisks and two balls connected by a shape similar to the letter S) to Class A, that is, symbols of male gods. (Class A is also divided into two subclasses here, which is rare.) This ornament is important because it gives a reason to identify swirls with concentric lines as symbols of goddesses. The fact is that the ornament with two curls (Fig. 11) often present on Trypillia bowls. Now there is reason to consider it as an image of two goddesses. This example shows the fruitfulness of the method for determining the semantics of symbols through structures. With its help, it is determined that the symbols of two curls denote female deities.

**Figure 11.** Painted conical bowl, diameter 6 cm. Settlements Kolomiyshchyna I. Trypillya CII
**Source:** Encyclopaedia of Trypillian civilisation (2004)

***Four- and six-membered structures of ornaments on bowls***

In addition to the eight-membered structures in the ornaments in Trypillian bowls, there are also four-membered structures that were formed from eight-membered structures due to the release of symbols of the male gods. An example of such a structure can be considered an ornament from the bowl of Figure 12.

**Figure 12.** Large bowl, diameter 32 cm. Collection "Platar"
**Source:** Encyclopaedia of Trypillian civilisation (2004)

Here, two large ovals with wavy lines are interspersed with two small ovals depicting small trees. Both ovals are formed from concentric arcs. They are quite similar to Class B symbols from eight-membered structures. However, there are no characters between them that can be

assymboled to Class A. Therefore, it can be assumed that the four-membered structure originated from the eight-membered structure as a result of the release of symbols of the male gods. It can also serve as an argument in favour of identifying Class B symbols as denomination for goddesses. In the era of the domination of the cult of the Goddess, it is quite natural to form an ornament from the symbols of some goddesses. The four-membered structure is also this ornament on the bowl from Maydanetske (Fig. 13).

**Figure 13.** Bowl, Maydanetske village
**Source:** V. Mytsyk (2006)

Here, each of the four symbols is formed from three wavy lines. These wavy lines are similar to those in Class B figures. The four goddesses are also indicated by these four trees from the bowl of Figure 14 (A). In turn, on this spinning wheel (Fig. 14 (B)), the four trees symbolise goddesses, and the four little animals symbolise gods. This is an eight-membered structure. The definition of trees as symbols of goddesses is enhanced by the fact that the bowl (Fig. 14 (A)) only trees are depicted.

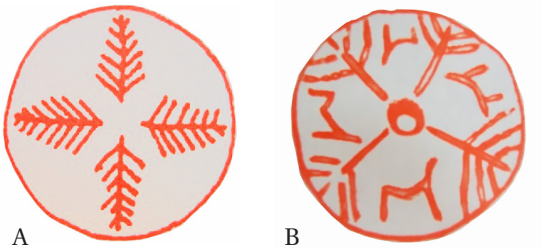



**Figure 14.** A – Bowl, Chichirkozivka village;
B – Spindle, Pavoloch village
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The four goddesses can also be seen on the bowl ornament in Figure 15. Two goddesses are represented by ovals, and the other two are represented by eight stripes each. (The figure eight is a symbol of the Goddess. This can be seen in Figure 4, which shows figure eight in large ovals – symbols of goddesses – four rays of an oblique cross – symbols of goddesses and four symbols between them – symbols of gods).

In Figure 15, stripes with multiple lines (symbols of the goddess) are interspersed with hollow stripes (symbols of the gods). From the fact that the eight is a symbol of the goddess, it also follows that the bowl itself, which depicts an eight-membered structure, according to the beliefs of the Trypillians, embodied the goddess, was a kind of image of the goddess. Ornaments with a sixteen-membered structure also originate from the eight-membered structure (Fig. 16).

**Figure 15.** Conical bowl, height 7 cm. Tripoli CI.
Collection "Platar"
**Source:** Encyclopaedia of Trypillian civilisation (2004)

**Figure 16.** Bowl with a painted composition of ovals
**Source:** Encyclopaedia of Trypillian civilisation (2004)

Thus, in this bowl, the ornament consists of four large ovals with wavy lines and four smaller ovals. They are located closer to the centre. Near the whisk there are eight small half-ovals, which are interspersed with eight ovals. Thus, two goddesses are transmitted, each of which is represented by eight symbols. A structure of two goddesses, often present in archaic symbolism. It is, in particular, shown in Figure 12. Most often, the two goddesses, as will be shown later, could be the goddess of the Cosmos (the goddess who embodied the world as a whole) and her daughter – the goddess of the sphere of life.

***"Combination" of deities and an eight-membered structure***

The considered ornaments, in which two classes of deities are distinguished, can help to understand ornaments in which there is a grouping of pairs of male and female deities. This "combination" can be seen on the bowl ornament of Figure 17.

**Figure 17.** Bowl, height 9 cm. Collection "Platar"
**Source:** Encyclopaedia of Trypillian civilisation (2004)

Here, oblique arcs divide the ornament into four segments, each of which shows two ovals: one with a wavy line

is larger (a symbol of the goddess), and the second (closer to the whisk) is smaller. This is the same eight-membered structure, only in it pairs of deities of different sexes are separated by arcs.

**Figure 18.** Bowl, Grebenyukiv yar. Stage A. Excavation of M. Shmaglii
**Source:** V. Mytsyk (2006)

The "combination" motif is also present on the bowl ornament (Fig. 18.) a four-membered structure in the form of a swastika is depicted around the bottom. Its four curls (volutes) are directed upwards to the whisk of the bowl. From the whisk, similar curls are directed downwards, which are interspersed with swastika curls. thus, an eight-membered structure was formed. The fact that this structure symbolises deities is evidenced by small ovals depicted at the base of each curl. It is the ovals at the base of the curls that give reason to see deities in them. Ovals and circles played a substantial role in the Trypillia symbol system. Analysing the early symbol systems of this culture, M. Videyko (2004) notes that "the circle symbol…is one of two to four nodal elements on pots, vases, fruit bowls, and pear-shaped vessels". Based on previous ornaments, in which the upper ovals were male (this is evidenced by the following Fig. 19), it is possible to identify swastika ovals as female and whisk ovals as male symbols.

**Figure 19.** Pots, Grenivka. Stage A
**Source:** V. Mytsyk (2006)

A similar ornament is present on a pot from the same area (Fig. 19). Unlike the previous one, here, the swirls from the swastika and from the crown of the pot are intertwined and form joint circles. The curls extending from the bottom symbolise goddesses. They are based on three symbols that convey the cycle of the Moon – two months-sickles and a circle. This three symbols, as will be shown later, denotes the goddess Moon. Evidently, that the upper curls, which are based on a circle and one crescent moon, symbolise the gods. Notably, the curls of god and goddess form a common circle. It probably symbolises a "married" couple.

***Eight-membered structures of pot ornaments***

Eight-membered ornamental structures are also present on Trypillia pots. Based on the results of the analysis of structures on bowls, similar ornaments on pots will be considered. Symbols of ornaments with an eight-membered structure are arranged on pots in a circle, which is related to the ornaments of bowls. However, the ornaments of pots are somewhat different from those of bowls. In them, one of the subclasses of goddesses (subclass B') is passed by one character, the other (subclass B") – by a group of three characters (less often – seven).

These three (or seven) characters were placed vertically on the pot. They, according to the author's hypothesis, transmitted three or seven spheres of the cosmos. Trypillians considered pots to be models of the cosmos and often conveyed their spheres with ornaments. According to the author's hypothesis, the Trypillians identified the Goddess and the cosmos like most Paleolithic and Neolithic peoples. Just as the cosmos was later modelled on a tree, the Trypillians and their predecessors modelled it on the body of a goddess. They divided the Cosmos and the body of the Goddess into seven spheres (hereinafter sph – sphere): 1 sph – underground waters (feet of the Goddess); 2 sph – underworlds (buttocks and vulva); 3 sph – surface of the Earth, mountains (belt of the Goddess); 4 sph – sphere of life (belly and chest of the Goddess); 5 sph – sky (neck of the Goddess); 6 sph – sphere of the seven planets (head and eyes of the Goddess); 7 sph – starry sky (skull and braids of the Goddess). The paired spheres (underworlds, the sphere of life, and the heavens, or the planet seven) were female (basic), while the other spheres were male gods (non-basic). The latter could be released and the cosmos and the Goddess took the form of three-membered spheres. The seven spheres of the cosmos are recorded by ethnographers among pre-civilised peoples. Thus, M. Eliade (2000), analysing the world structure of the Siberian peoples, who, in his opinion, preserved the oldest ideas about the world, notes: "Among the Siberian Tatars, the World Mountain has seven tiers, the Yakut shaman in his mystical journey climbs a seven-tiered mountain". The convergence of the Cosmos and the Goddess also explains the anthropologism of a number of Trypillian pots, which is marked by V. Markevich (1989). The pot symbolised both the Cosmos and the Goddess.

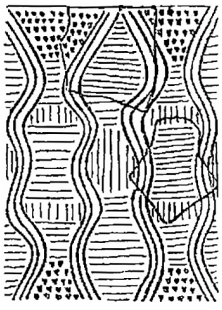


**Figure 20.** Ornamental composition on a clay vessel of Bugo-Dniester culture
**Source:** V. Danilenko (1997)

The vertical three -and seven-membered structure can be seen on the ornament of this pot from the

Bugo-Dniester culture (Fig. 20), which preceded the Trypillian culture. Horizontally, there are four conventional female figures interspersed with four threes of wavy lines. This is a typical eight-membered structure. The logic of this structure suggests that these four figures represent goddesses, and the wavy lines represent male deities. Vertically, the shapes are marked with groups of symbols. Two are marked with seven groups of symbols, and three are shown as groups of horizontal lines. These seven groups clearly convey a seven-membered Cosmos in which three female spheres (the underworld, the sphere of life, and the heavens) are marked with horizontal lines. The other two goddesses are marked with three groups of symbols: the upper and lower (conditional heavens and underworlds) are marked with horizontal lines, and the middle (sphere of life) is marked with vertical lines. Thus, vertically, goddesses could be transmitted by both seven-membered and three-membered structures. Notably, the symbols of the Bugo-Dniester culture are quite different from the Trypillian one, but the structures by which the groups of symbols are ordered are the same.

An example of seven-membered modelling of Cosmos by Trypillians is this ornament on a pot from Maydanetske (Fig. 21). Here, the lower narrow empty band is 1 sph; the wider one above is 2 sph; the narrow one, in the form of a horizontal "ladder", is 3 sph. The tree stripe (sphere of life) is 4 sph; the "ladder" above is 5 sph; the wide empty stripe is 6 sph; and the black line above is 7 sph (Prychepii, 2018).

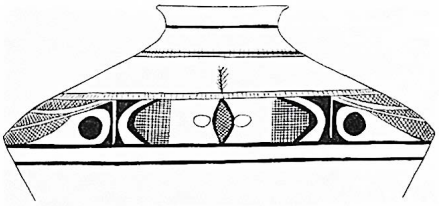


**Figure 21.** Pot, Maydanetske
**Source:** Encyclopaedia of Trypillian civilisation (2004)

Thus, the Goddess representing the Cosmos could be divided into three vertically arranged spheres, behind which the three goddesses were hidden, and it can be assumed that this particular Trinity is hidden behind three vertical symbols of one of the subclasses of goddesses on eight-membered circular ornaments of pots. Based on this hypothesis, the consideration of these ornaments will be continued. In the schematic image of the pot ornament from Tomashivka (Fig. 22), four symbols ("ladders") are interspersed with four "pictures", two of which show trees, and the other two show three arcs.

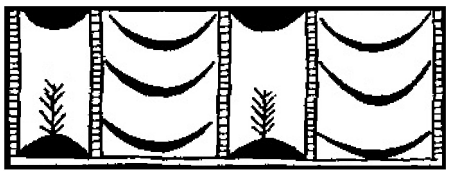


**Figure 22.** Pot ornament, Tomashivka
**Source:** Eneolit SSSR (1982)

Symbols are placed according to the rules of an eight-membered structure. The external analysis suggests that the "ladders" belong to Class A: they are the same, and in size they are substantially inferior to the "pictures". "Pictures" symbolise Class B – they are larger than "ladders" and two of them differ from the other two, which also corresponds to the characteristics of symbols of Class B. (An additional argument that increases confidence in the correctness of such identification of "ladders" as symbols of male gods is that in the seven-membered structure of the spheres of the cosmos (Fig. 22) two narrow spheres (3 and 5 sph) identified as male are marked with "ladders". In addition, the tree depicted in two "pictures" is usually identified as a symbol of the goddess. The second "picture" shows three arcs, assumably symbolising the three spheres of the Cosmos (the underworld, the sphere of life, and the heavens) and their goddesses. In general, there is every reason to consider this ornament as an eight-membered structure, similar to the structures on the bowls. In it, some four elements (symbols) convey male gods, and the other four – goddesses. The structure of the pot is also eight-membered (Fig. 23). Here, the "picture", which shows an ornament in the form of a grid, alternates with the metope in which the head is placed.

**Figure 23.** Spherical vessel with handles in the form of disc-shaped heads, height 13 cm. Settlement Zwicklivka. Tripoli CII
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The metope and grid are separated by three vertical lines, which are similar to the "ladders" of the previous ornament. By analogy with the previous drawing, the grid and metope with the head can be interpreted as symbols of goddesses, and the three lines can be interpreted as symbols of gods. An additional argument for this interpretation is that the grid is considered to be a symbol of the goddess by researchers, in particular M. Gimbutas (2001). The meaning of the three vertical lines as symbols of the Gods is rather situational. This is not a common symbol, this meaning follows from their place in the structure. The division of goddesses into two subclasses is presented quite clearly. One subclass is symbolised by two grids, the other – by two heads (the head is a symbol of the goddess).

The structure of this ornament of the vessel from Vladimirovka can also be interpreted as eight-membered (Fig. 24). Here, "pictures" with a multiplicity of vertical lines (the multiplicity of lines and the concentricity of arcs in an oval is a symbol of the goddess) alternate with

"pictures" that depict a vertical three-membered structure. In the latter, two conditional "eyes" are interspersed with a set of lines.

**Figure 24.** Painted cup, height 12.5 cm. Settlement Vladimirovka. Tripoli BII
**Source:** Encyclopaedia of Trypillian civilisation (2004)

These "images" are delimited by a black vertical line. Evidently, these four single lines symbolise the gods (the situational meaning that follows from the place in the structure), and the images themselves symbolise the goddesses. The subclass of goddesses formed from a three-membered vertical structure is considered in more detailed below. It symbolises the goddess since it takes its place in a circular eight-membered structure. This three-membered structure conveys the goddess, who is divided into three female spheres of the cosmos – 2 sph (underworld), 4 sph (sphere of life), and 6 sph (heaven, seven planets). Since the heavens correlate with the eyes of the Goddess, they could be referred to as the "eye". The correlation between the spheres of Cosmos and the body of the Goddess is manifested in the fact that the corresponding spheres of Cosmos could be indicated on the body of the Goddess and, conversely, on models of Cosmos (pots and other objects) could depict the vulva and eyes – parts of the body of the Goddess.

The fact that the underworld is also marked with the "eye" is due to the symmetry of these spheres. In a reduced structure in bowls (Fig. 3-8), the goddesses of the heavens and the underworlds were located opposite each other and were depicted with the same symbols. The other pair was formed by the Great Goddess (in Fig. 26 she is represented by a set of lines forming a separate picture) and the goddess of the sphere of life, depicted by a set of lines between conventional "eyes". Their characters are also the same. A similar ornament from the same area is shown on the vessel (Fig. 25) also clearly traces four symbols of goddesses: two three-membered structures and two conditional "faces" (they are in an oval – the symbol of goddesses). The symbols of the gods are clearly released.

Three-term structures are formed from two identical symbols, which, according to the hypothesis of the three-term Cosmos, are depicted in the spheres of the underworld (below) and the sky (above). Their semantics are difficult to establish. The advantage of the structural method is that without knowing what exactly a particular symbol means, predicting what it might mean in general is possible. In this case, this refers to symbols that relate to the underworld and the heavens of the cosmos and the buttocks (vulva) and head (eyes) of the Goddess. As for the middle symbol – the multiplicity of lines depicted between them, it is the same as in the ornament of Figure 24.

**Figure 25.** Amphora, height 7 cm. Settlement Vladimirovka. Tripoli BII
**Source:** Encyclopaedia of Trypillian civilisation (2004)

It is possible that the symbols in the oval also form a three. Here, conditional eyes (the symbol of heaven), a bundle of horizontal lines, and an empty space below are placed vertically. Since the two higher symbols are clearly identified as the heavens and the sphere of life, it should be assumed that the corresponding meaning was attached to empty space. The ornament of a pot from Tomashivka, (Fig. 26) as on the pot (Fig. 25) shows two "faces" and two "pictures" with a three-membered structure. The symbols of the gods are clearly released. In the "pictures", the idea of the identity of the Goddess and the Cosmos can be traced.

**Figure 26.** Biconic amphora, height 17 cm. Tomashivka settlement. Tripoli CI
**Source:** Encyclopaedia of Trypillian civilisation (2004)

Here at the top (in place of the conventional sky), two eyes are depicted, and something similar to the nose or beak of a bird between them, which gives reason to identify them as the head of the goddess, that is, the sky. The bundle of slanting lines below symbolises the sphere of life, and the drawing below clearly conveys the

underworld. It, as already noted, correlated with the seven celestial spheres-planets. Therefore, there should have been seven spheres of the underworld. It should be assumed that the arcs at the bottom symbolise the spheres of the underworld. Notably, here the heavens and underworlds are depicted with different symbols.

Of particular interest in this ornament is the symbolism, which was conventionally called "face". On the previous ornament the probable three symbols "face" are located vertically (they convey three female spheres of Cosmos), here the three symbols are located horizontally. These symbols are the conditional nose and eyes, which are placed in the centre, and two semicircles shaded by a grid, which are placed on both sides of the periphery. Shaded semi-ovals deserve special attention. There is reason to believe that they transmit two crescents – half of the new moon and half of the waning one. These crescents in the symbolism of the Trypillians appeared as symbols of goddesses. They divided the moon's cycle into seven phases, which were represented by the four gods and the three goddesses. They can be seen on the ornament of a pot from Maidanetske (Fig. 21). Here, on the 2nd sph (wide band, second from the bottom), a symmetrical seven-membered structure formed from two crescent moons (at the edges at both ends of the structure) is shown in the metope. These are the new moon and the old moon – symbols of the gods. Closer to the middle, both sides of the contained semicircles are marked with a grid (the grid is a symbol of the Goddess). They convey the halves of the young and waning moons, symbolising the goddesses. Even closer to the centre, two small circles are shown on a white background. The circle symbolises the gods, its small size and place in the structure indicate that it is a desymbolation of male gods. They alternate between the full moon goddess and the crescent goddesses. The "lens" in the center, marked with a grid, symbolises the Goddess of the full moon. (The moon cycle was placed in 2 sph because it was the sphere of the Goddess' vulva, whose cycle coincided with that of the Moon).

It can be concluded that the lattice semicircles of the ornament of Figure 27 symbolise goddesses. The goddess is also symbolised by the central Figure of the "face" – an ear on a pot. The ear in this and other ornaments can be identified as a goddess on the grounds that the Cosmos between the ear and the pot has the appearance of an oval – the most common symbol used to denote deities. These three on the ornament – an oval in the centre and two semicircles on the sides can be considered a desymbolation of the lunar cycle. This is the seven of the month without the four symbols of the gods. The fact that the Moon is transmitted this way is also indicated by rays directed from the "face" (Moon) to the bottom. In this ornament, the three horizontally placed goddesses, symbolising the phases of the Moon, replace the three vertically placed goddesses, which in other ornaments symbolised the spheres of the Cosmos. This clearly indicates the special closeness of the Cosmos goddess and the Moon Goddess. The latter could be a hypostasis of the former, or it could be the same Goddess. Since the physiological cycle of a woman coincided with the cycle of the moon, this luminary could appear as the main incarnation of the Goddess.

**Figure 27.** Painted vessel, height 7.5 cm. Maydanetske settlement. Tripoli CI
**Source:** Encyclopaedia of Trypillian civilisation (2004)

The interpretation of the previous ornament is enhanced by the ornament of the Maydanetske vessel (Fig. 21). The ornament is formed from a four-membered structure, the symbols of the gods are released. Here, as in the ornament, in Figure 26, the three symbols (grids) denoting the Moon Goddess are arranged horizontally. Notably, a separate Goddess is depicted in the form of a grid. The ornament symbolises that the Cosmos Goddess (a separate grid) is identical to the Moon Goddess.

From the interpretation of Trypillian ornaments on bowls and pots, it follows that the eight deities occupied a special place in their worldview. Figures from sanctuary models also testify to the eight deities in Neolithic cultures. Thus, in the model of the sanctuary from Zarkou (Neolithic, Thessaly, Greece), eight figures were placed. M. Gimbutas (2001) notes that the model consisted of two rooms that housed eight figurines. In this regard, the author writes: "The largest figurine occupied the left room together with a smaller schematised figurine, six were placed in the second room around the oven. The sizes and placement of the figurines suggest a hierarchical orden".

Some idea of these figures is also given by the symbols that are placed on them. The author notes that "the largest figurine in the left room of the shrine (probably the main Goddess) was carefully marked with three lines between the breasts and over the cheeks and with a chevron on the back. Three other, somewhat smaller, figurines (lower in hierarchy?) were similarly marked. The remaining were poorly preserved but clearly belong to the same category" (Gimbutas, 2001). It is clear that the four poorly preserved figures embodied male deities. The reason for this preservation of the figures of the gods was evidently their less thorough formation, which reflected their status in comparison with the goddesses. It should be assumed that the larger figure represented the Great Goddess, The Mother Goddess (The Goddess of the Cosmos or the Moon), without which the eight became the seven – three goddesses and the four gods.

## CONCLUSIONS

From the analysis of the symbols of the eight-membered structures of ornaments of Trypillian bowls and pots, it can be concluded that they hide the four Goddesses, which are divided into two classes (B' and B") and the four gods (Class A). The latter were indicated by the same symbols. On the bowls, the symbols of the goddesses were much larger in size and placed closer to the bottom of the bowls,

while the symbols of the gods were smaller and placed closer to the whisks. An eight-membered structure could transform into a four-membered structure when symbols of the male gods were released with it. It could also become hexadecimal when the eight deities were doubled. The eight-membered structure is also present on Trypillia pots. In this case, the symbols of the goddesses (B' and B") were often divided into a three-membered structure, which could hide the three "female" spheres of the Cosmos (underworlds, sphere of life, and heaven) or the three "female" phases of the Moon Goddess. From the study, it follows that the eight deities formed the main pantheon of Trypillian communities.

The proposed structural method is interesting because it allows considering symbols and ornaments as an integral system (a kind of language), built according to certain rules. It allowed getting into the semantics of a number of symbols, which the authors could not achieve using other methods. The author is aware that the arguments expressed here are hypothetical in nature. In addition, using the structural method, the author managed to delve into the semantics of only some ornaments. Despite such limitations, this method can be fruitful in further research on archaic symbolism and ornaments.

## ACKNOWLEDGEMENTS

**None.**

## CONFLICT OF INTEREST

**None.**

## REFERENCES

[1] Burdo, N.B. (2008). *The sacred world of Trypillian civilisation*. Kyiv.
[2] Butkevich, L.M. (2008). *History of ornament (with illustrations)*. m.: Vlados.
[3] Danilenko, V.N. (1997). *Cosmogony of primitive society*. Fastov.
[4] Eliade, M. (2000). *Shamanism: Archaic techniques of cognition*. Kyiv: Sofia.
[5] Encyclopaedia of the Trypillian Civilisation. (2004). (Vol. 1, Book 2). Kyiv: Ukrpoligrafmedia.
[6] Encyclopaedia of Trypillian Civilisation. (2004). (Vol. 1, Book 1). Kyiv: Ukrpoligrafmedia.
[7] Eneolithic of the USSR. (1982). m.: Science.
[8] Gimbutas, M. (2001). *The language of Goddess*. (1st Ed.). New York: Thames & Hudson.
[9] Golan, A. (1994). *Myth and symbol*. (2nd Ed.). m.: ruslit.
[10] Hodenko-Nakonechna, O. (2012). Composition peculiarities of Trypillian-Cucuteni abstract-geometric ornamentation (typology and style of basic composition schemes). *Art Studios*, 4, 41-56.
[11] Markevich, V.I. (1989). Anthropomorphism in the artistic ceramics of the Trypillia culture. In *Monuments of ancient art on the territory of Moldova, Stinitsa* (pp. 26-36).
[12] Mytsyk, V.F. (2006). *Sacred country of farmers*. Kyiv: Suchi Deli.
[13] Nikishenko, Yu.I., & Pustovalov, S.Zh. (2012). On the origin of ornament and its early stages of development. *Scientific Notes of NaUKMA*, 127, 54-59.
[14] Peftits, D.M. (2021). *Pottery ornamentation of forest-steppe population at the turn of the Bronze and Early Iron Ages*. (Doctoral Dissertation, National University of Kyiv-Mohyla Academy, Kyiv, Ukraine).
[15] Prychepii, Ye.M. (2018). *Goddess-cosmos and the seven deities in primitive mythological representations*. Kyiv: Institute of Cultural Studies of the National Academy of Sciences of Ukraine.
[16] Ryibakov, B.A. (1981). *Paganism of ancient Slavs*. m.: Science.
[17] Selivachov, M. (2005). *Lexicon of Ukrainian ornamentation*. Kyiv: Editorial Office of the ANT Bulletin.
[18] Tkachuk, T.M. (2004). History of research on the content significance of Trypillian-Cucuteni ornamentation. In *Encyclopaedia of the Trypillian Civilisation* (pp. 434-451). Kyiv: Ukrpoligrafmedia.
[19] Tkachuk, T.M. (2005). *Sign systems of Trypillian-Cucuteni cultural-historical community (painted pottery)*. Vinnytsia: Nova knyha.
[20] Videyko, M.Y. (2004). Early sign systems (Trypillia A-VI-VII). In *Encyclopaedia of the Trypillian Civilisation* (pp. 459-462). Kyiv: Ukrpoligrafmedia.

**Євген Миколайович Причепій**

Доктор філософський наук, професор, провідний науковий співробітник
Інститут культурології Національної академії мистецтв України
02000, вул. Бульварно-Кудрявська, 20, м. Київ, Україна
https://orcid.org/0000-0002-5363-1004

# Восьмичленні структури орнаментів на мисках та горщиках Трипілля

**Анотація.** Походження орнаментів і їх семантика є проблемою, що недостатньо досліджена в сучасній науці. Метою статті є з›ясування семантики орнаментів кераміки Трипілля за допомогою структурного методу. Досліджено структури орнаментів мисок які сформовані з восьми символів. Виділено два типи (А і В) символів у структурі. Встановлено, що чотири символи А перемежовуються чотирма символами В. Визначено характерні риси символу А і символу В. Висловлено гіпотезу, згідно з якою символ А позначає богів, а символ В – богинь. Досліджено восьмичленні структури орнаментів на горщиках. Показано, що вони також утворені з чотирьох символів богів і чотирьох символів богинь. Простежено специфіку утворення символів богинь. Показано, що в орнаменті за символами богинь в одному випадку приховується одна богиня в іншому – трійка богинь. Висловлено гадку, що одна богиня символізує Космос в цілому або Місяць, а трійка богинь втілює три основні сфери Космосу – підземелля, сферу життя і небеса або три фази Місяця. Дослідження допомогло встановити закономірності формування орнаментів і сформувати гіпотезу, згідно з якою за символами орнаментів приховується четвірка богів і четвірка богинь трипільців. Розкриття закономірностей формування трипільських орнаментів може служити ключем для проникнення в семантику орнаментів інших архаїчних культур, а також в семантику традиційних народних орнаментів, у яких простежується культ богині

**Ключові слова:** семантика архаїчних орнаментів; структурний метод дослідження орнаментів; орнаменти трипільської кераміки

Vol. 2, No. 2
2023

INTERDISCIPLINARY **CULTURAL AND HUMANITIES** REVIEW

Journal homepage: https://interculture.com.ua/

UDC 141

DOI: 10.59214/2786-7110-2023-2-2-32-38

**Elona Limaj***

Doctor, Lecturer
Albanian University
1010, I Zogu Blvd., Tirana, Albania
https://orcid.org/0000-0002-8904-109X

# Development of the stoic teachings in antiquity

**Abstract.** Modern stoicism is becoming increasingly popular in the world: a large number of non-fiction books are published on this topic; many videos reveal the essence of this philosophy; podcasts, articles in magazines, etc. are also dedicated to stoicism. Thus, there is a need to study Stoicism at the scientific level. The study aims to provide an in-depth examination of the history of the Stoic doctrine, in the course of which it is necessary to determine the ideological origins of the Stoic doctrine and the contribution of the Stoics to the development of philosophy. One of the study objectives is to compare the philosophy of Stoicism with other schools of thought to fully reveal the purpose of the article. Analysis, analogy, systematisation, the philosophical pluralism method, synthesis, generalisation, and comparison were used in the study. The development of the Stoic doctrine in comparison with other philosophical concepts of the ancient times was studied. As a result of the analysis of philosophical texts, it was found that Stoicism arose from Kinism and developed on a par with this doctrine. Stoic philosophers had an important influence on philosophy by creating a system of dividing the world into three parts. The Stoics are the continuators of Socrates' philosophy, and the pedagogical ideas of Stoicism are similar to the general ideas of that time. Stoicism is closely related to Epicureanism, and the Stoics also developed their method of self-analysis. The general trends in the development of this philosophy preserve ancient traditions. Stoicism, as a philosophical trend, developed over a long period and managed to preserve its basic principles unchanged. The study has created several scientific hypotheses that can be considered further at the scientific level, in particular, the following topics: the relationship between Stoicism and Epicureanism; pedagogical ideas of the Stoics; the Stoic method of introspection require further in-depth research by scholars. Such hypotheses can be useful for various groups of people interested in the philosophy of Stoicism and its application in the modern world and life, such as academics (philosophers, researchers), psychologists, managers, and ordinary people seeking personal development and a better understanding of themselves

**Keywords:** influence of kineticism; epicureanism; beginning; logic; moral letters; introspection

Article's History: Received: 10.07.2023; Revised: 29.10.2023; Accepted: 20.11.2023

## INTRODUCTION

Stoicism remains relevant in today's world due to its practical strategies for stress management, personal development, and ethics in business and life. Stoicism's relevance is determined by practical insights for living in a challenging environment where people are looking for ways to achieve emotional stability, wisdom, etc. Stoicism remains relevant due to its specific tools for personal development, focus on the essentials and ethical and responsible living.

**Suggested Citation**:

Limaj, E. (2023). Development of the stoic teachings in antiquity. *Interdisciplinary Cultural and Humanities Review,* 2(2), 32-38. doi: 10.59214/2786-7110-2023-2-2-32-38

*Corresponding author

Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/)

In today's world, these principles are becoming important for those who seek not only success but also deep inner peace and resilience in a changing environment.

The philosophy of Stoicism was widespread at different times, in particular, figures of the Renaissance period were often adherents of this philosophical doctrine, but it is in the modern world that Stoicism has become widespread. This is evidenced by the great popularity of the book by R. Holiday and S. Hanselman (2016), which was translated into many languages and became a bestseller. The author did not stop writing the book and launched the Daily Stoic project. This project involves subscribing to certain media resources, as a result of which the subscriber can receive short messages that reveal the essence of Stoic philosophy and provide advice on how to apply it in everyday life.

Often, following modern trends, authors can present information in a biased manner. Such a tendency can be observed in the study by W.O. Stephens (2018), which describes the gastronomic ideas of the Stoics. The author claims that the Stoics were vegetarians. In particular, one of the passages in his article reads as follows: "The Stoics were against harming animals, so they refused to eat meat". However, in reality, the views of the Stoics are much broader and deeper. Thus, there is a need to study the topic of Stoicism at a deeper scientific level to provide only true information to a wide audience of fans of this philosophy.

Stoicism had a great influence in the period of its active development, i.e., in the period of Antiquity. The philosophers of this school were inspired by the teachings of the sages of previous eras and interacted with contemporary philosophers. Given this, when analysing Stoic texts, one can often notice that the Stoics borrowed ideas from other philosophical systems. The topic of the development of Stoicism and its interaction with other philosophical systems is poorly understood, so it is necessary to consider the history of the development of Stoic doctrine and determine what the Stoics borrowed from other philosophers of the ancient period. Furthermore, the Stoic philosophers not only borrowed various ideas, but also voiced important new concepts, so it is also necessary to investigate what the Stoics brought to philosophy and what impact it had in the future.

The problematic nature of the study of this topic is that the development of Stoicism took place over a significant period, so many aspects need to be considered in the research. The works of the early Stoics did not survive to this day, so the study of this period is based on the study of secondary texts, for instance, V. Caston and R. Kamtekar (2023). When studying the later periods of Stoicism, it is worth considering the purpose of the text, for example, in Seneca's letters one can find admonitions to his friend, and Marcus Aurelius wrote the Meditations as an appeal to himself. However, the most important thing to consider is the ideas and where they are borrowed from, who the Stoics admired and what schools their teachers were from. In addition, it is necessary to find parallels between the Stoic texts and those that were created before.

This issue arose in ancient times, in particular, D. Laertius (2021) highlighted who the early Stoics studied. Contemporaries have also studied this topic, in particular, M. López-Astorga (2021, 2022) drew attention to the fact that the early Stoics were strongly influenced by the philosophy of kynism. In addition, authors such as V. Caston and R. Kamtekar (2023) studied the history of Stoicism and noted general trends. Even though the topic of Stoicism has attracted the attention of many scholars, the study of what concepts the Stoics borrowed and what impact they had on the further development of philosophy is poorly understood. Therefore, the purpose of the article is to conduct an in-depth analysis of the stages of development of Stoic philosophy.

The following methods were used in the study: analysis, analogy, the method of philosophical pluralism, synthesis of information, and the method of systematisation and generalisation. Using the information analysis method, it is worth noting that not all philosophers left a written heritage, or it was destroyed, so a thorough analysis of those sources describing the activities and heritage of a particular philosopher was carried out. The method of analogies made it possible to establish the relationship of correspondence between different philosophical systems and the views of their representatives, which were discussed in the article. The method of philosophical pluralism was also used, as it was necessary to consider different points of view and different philosophical concepts. method of information synthesis. The method of analysis was used to isolate certain details from a large body of information. However, it should be understood that the Stoic doctrine developed over a long period, so certain periods are characterised by the absence of primary sources (usually the early periods), while later authors left references to their predecessors. Using the method of information synthesis, you can cover a topic as accurately and objectively as possible. Along with the method of information synthesis, the method of systematisation was used. During the study of the philosophical topic, a large amount of information was collected, so when analysing these works, it was necessary to use the method of systematisation to present the doctrine in an accessible form. The method of generalisation was used. With the help of this method, the general features of the development of the Stoic doctrine were recorded and the transition from individual excerpts of the works of various philosophers to a general scientific article was made. The consideration of various philosophical concepts is not exhaustive, so it was necessary to summarise the information provided and draw clear conclusions following the study's aim.

### *Stoicism in Ancient Greece and Rome: Hypotheses about its origin and influence on philosophy*

The Stoic philosophy was founded in the classical period of Ancient Greece, around 300 BC in Athens. Its founder was Zeno, a merchant from Kythia (modern Cyprus), who, after losing all his property in a storm, decided to become a philosopher. This story is important for understanding the doctrine of Stoicism, as the merchant did not despair after losing all his material possessions and realised that the true good is beyond material things. In Athens, Zeno meets the philosopher Kratetes and becomes his student. This moment is important in Zeno's life as his teacher was a representative of the philosophical school of Kynism, a well-known school at the time that studied ethics and taught not to be ashamed of one's actions and to disregard

wealth. Cratetes used quite daring methods to educate Zeno, in particular, there is a well-known story when the teacher gave Zeno a pot of soup and ordered him to walk around the city with this dish in his hands. After the student refused, Cratethus broke the pot and smeared it on Zeno, and when he ran away in shame, the teacher said: "Why are you running away? Nothing terrible happened!". Arguably, such means of education led to a stoic indifference to the opinion of the majority (Laertius, 2021).

In addition to Cratetus, Zeno studied with Stylion and Xenocrates, and, having gained wisdom, he began his philosophical activity. Zeno began to preach his teachings in the Painted Stoa, where listeners began to come, who were called Stoics. Zeno is also the author of many philosophical treatises that have not survived to this day (Rorty, 2020). The figure of Zeno of Cittia is important for the whole of ancient philosophy, not just the Stoic school, as he was the first to divide philosophical doctrine into logic, physics, and ethics. All these concepts are not different, they are parts of a whole and inseparable from each other. Zeno's metaphor is an interesting one, according to which logic is a fence, ethics is fruit, and physics is represented by the earth. Thus, it can be concluded that everything comes from physics, ethics gives practical advice, and logic unites everything into a single whole.

Furthermore, Zeno expressed in his doctrine the leading idea of Stoicism – living following nature. It is important to understand that nature, in the Stoics' understanding, is not just a designation of the environment. This concept means the way the world is organised in general, and what a person is. From this, other theses of Stoicism are formed, namely the idea of self-knowledge and virtue. These same ideas are central to the philosophy of Socrates, so the Stoics can be called the heirs of Socrates, who continued his teachings (Caston & Kamtekar, 2023). The Athenians had great respect for Zeno: they listened to his speeches with interest and invited him to feast. Furthermore, after Zeno's death, a tomb with a copper statue was erected in Athens at the expense of the community (Laertius, 2021).

After the death of the famous philosopher, his students continued the teachings of Stoicism. The basis of Aristotle's teachings is indifference between virtue and vice because a wise man should be a good actor and always live the same way. In addition, Aristotle rejected physics and logic from his teaching (Rorty, 2020). Cleanthes of Assa and Chrysippus of Solus were poor and worked hard all their lives. These philosophers were students of Zeno. Their teachings were about indifference to material wealth and cultivating the idea that a truly wise man would not pay attention to his material status. This way, their borrowing of ideas from the philosophy of Kinism can be traced. Chrysippus of Thessalonica was a philosopher who is considered the founder of the theory of mental models. This theory is derived from Stoic logic and means that based on concepts and terms firmly rooted in the mind, one can come to new conclusions, as M. López-Astorga 2021, 2022) pointed out in his works.

R. Rorty (2020) noted that in times of increasing hegemony of the Roman Republic, Stoicism developed along with other philosophical doctrines, in particular, close to the ideas of the Stoics were the Cynics, who emphasised virtue. The philosophy of epicureanism was also actively developing at this time, according to this doctrine, the highest goal of life is to achieve happiness through hedonistic pleasure. The fundamental difference is that Epicureanism is a materialistic philosophy, while Stoicism is an idealistic one. D. Laertius (2021) wrote that during this period, the development of philosophy slowed down due to objective events. These were the events when Ancient Greece passed into the Hellenistic era, primarily associated with the conquests of Alexander the Great. With the weakening of Greece, Rome became stronger, and the centre of ancient culture moved to that city.

Stoic logic is a difficult aspect of the doctrine to understand as it was divided into two parts. The first part was rhetorical logic, which was seen as the science of eloquence because in this way one could more effectively spread one's teachings among the general public. In addition, it is worth noting that in ancient times oratory played a significant role in society, so the Stoics preserved the main trends in the development of philosophy and culture of that time. Another component of logic was dialectic, which was also actively developed in the period of Antiquity. It was the art of searching for cause-and-effect relationships and ways of persuasion. In his study, V. Liotsakis (2023) noted that the Stoics, like Plato, recognised the mind as the leading part of the soul. According to the Stoics, the mind begins to develop in the seventh year of a person's life, so human development should have started at this age. It is worth noting that in Greek education systems, in particular the Spartan system, children's education began at the age of seven. Therefore, in this aspect, the Stoics also followed the classical traditions of Antiquity, according to D. Jolowicz (2023). The Stoics also departed from the concept of the abstract and imperturbable sage, and thus brought philosophy closer to human nature, giving future philosophers room for further activity.

R. Rorty, (2020) points out that in ancient Rome, Stoicism began to develop with renewed vigour. Three of the most prominent Stoics of this period are distinguished: Lucius Annaeus Seneca, Epictetus, and Marcus Aurelius. These philosophers were from completely different classes: Seneca was a member of a noble family, Epictetus was a slave, and Marcus Aurelius was an emperor. Despite such significant social differences, they were united by philosophy. The first representative of Roman Stoicism was Lucius Annaeus Seneca (4 BC – 65 AD), who came from a wealthy family. At that time, the complete disenfranchisement of the population, the arbitrariness of the authorities, the meaninglessness of public life and the loss of any guidelines amidst general deterioration and confusion were the factors in society against which Seneca developed the image of a strong-minded person. The Stoics often expressed a negative stance on the actions of the authorities, but they did not take radical actions and were representatives of the passive opposition to the imperial power, which is why they were usually sent into exile (Caston & Kamtekar, 2023).

Although Seneca was wealthy and held high public office, he did not attach importance to wealth and honours, as these are beyond human power and should not be made the basis of goodness. This idea was formulated by the first Stoics and was preserved in the works of later authors (Seneca, 2021). In addition, Seneca calls virtue

the highest value in life, but he recognises that it is impossible to become completely virtuous, so the meaning of life is constant self-improvement and self-knowledge to detach oneself from vices. Socrates and his disciple Plato defended the same idea in their philosophy. It is important to note that in the Moral Letters to Lucilius, Seneca quotes Epicurus at the end of each letter, calling it his duty. Seneca identifies certain aspects of Epicurean doctrine and practices that he can honour and follow, such as the ascetic way of life and the rejection of superstition. But Seneca strongly and consistently objects to the basic and most characteristic Epicurean principles. These principles include the creation of the cosmos from atoms and emptiness, hedonistic ethics, and the instrumentalization of friendship and other concerns. In places where Seneca endorses an Epicurean statement, he does so cautiously, abstracting it from its philosophical context and rewriting it into his Stoic system of thought. Guided by these principles, the Stoic is ready to affirm several of Epicurus' psychological principles in his voice, excluding only those that, in his opinion, contradict this phenomenon, as noted by M. Graver (2020). In his work, Seneca (2020) recognised the Stoic doctrine of dividing the world into physics, logic, and ethics, but in the sense of physics, Seneca recognised the intelligent beginning of all things, which was above men and gods. This idea was initiated by Aristotle, but Seneca also respected the teachings of Plato. Sometimes in the works of the Stoic, one can find criticism of Cicero's philosophy, so, given the above, it is worth considering that Seneca was not a supporter of any one philosopher, but tried to be objective in his views.

The next famous representative of Roman Stoicism is Epictetus (date of birth unknown – died 135 AD), a freedman (former slave) of one of the imperial officials. The philosopher's doctrine is based on the question of the ability to choose, which is the ability to control one's feelings about certain events that occur in a person's life. Since Epictetus was a former slave, he knew what poverty was, so in his philosophy, he reveals the essence of the fact that material values are not a guarantee of well-being. Furthermore, the essence of the intelligent principle is revealed in the philosopher's teachings, often in such a way that it can be compared to the monotheistic Christian God. Epictetus did not write his works; in his activities, he imitated Socrates, that is, he expressed his thoughts in conversations and discussions, and his students wrote them down on paper, as indicated in their work of S. Aikin and W.O. Stephens (2023).

The third representative of the Roman school of Stoicism is Marcus Aurelius (121 AD – 180 AD), a member of the Antonine dynasty. Marcus Aurelius was an emperor and lived a rather long and eventful life, so in his old age, he decided to compose Meditations on Solitude. Thanks to his work, M. Aurelius (2020), the emperor became famous as a philosopher, which is the result of a personal application of philosophy, the purpose of which was not fame. The Notes of Marcus Aurelius are rather exercises based on the philosophy of Stoicism, which is a kind of written analogue of psychotherapy aimed at finding mental balance and combating the fear of death. The emperor was a classical Stoic: he shared the Stoic view of the world as consisting of three parts, did not recognise the good in material values, and held the idea that the meaning of life is self-knowledge.

Marcus Aurelius emphasises that everything should be done wisely, as the following passage makes clear: "If you turn to the principles and the reverence of reason, those who thought you were a creature will in a few days consider you a god". It is possible to trace the beginnings of rationalism, which was the leading doctrine of the Renaissance, in the treatises of the ancient Stoics. The ideas and guidelines guiding Marcus Aurelius had been in wide circulation for many years in literature, starting with Homer. However, it is to the emperor's credit that he manages to express these ideas in such a context that they fit well into everyday life. The concept of the work, according to which the author conducts a dialogue with himself, is an example of the application of the principle of self-sufficiency of the individual in achieving peace and detachment from everyday anxieties. This goal has been shared by most philosophical schools since the Hellenistic era and is identified with the ultimate goal of philosophy (Aurelius, 2020).

It is worth noting that the Stoic doctrine developed over a long period, philosophers were representatives of different classes, and historical conditions often changed, but the essence of Stoicism has always remained the same - the development of a strong personality that does not pay attention to external stimuli and lives in harmony with nature. The topic of Stoicism is quite popular among modern researchers, therefore, there are many different opinions on this philosophy. K.J. Kaplan (2022) compared the activities of the stoic Zeno with the biblical character Job. The author is rather biased towards Zeno and concludes that Job is a better character in all respects. K. Kaplan appeals to the fact that Zeno was unable to resume his business after his ship was destroyed by a storm. This argument is inappropriate, as Zeno did not seek to become a merchant again, but instead devoted his entire life to philosophy, as he mentioned on several occasions. The author's next argument against Zeno is that he committed suicide, but this opinion is wrong, as a study by D. Laertius (2021) may determine that Zeno was quite old at the time of his death and that he did not commit suicide, but instead accepted his death with dignity. However, Kaplan's main argument is that the Stoic could not find the true meaning of life, and therefore his activity was reduced to endless wandering around the world. Such an argument is erroneous since Zeno formulated the thesis that life should be in harmony with nature, and this idea became the leading one for all future Stoics.

Among the early Stoics, apart from Zeno, Aristotle has attracted particular attention. Some researchers, in particular A. Brancacci (2002), emphasises that Aristotle was a representative of Kynicism rather than Stoicism. However, this is not true, since Aristotle presented the main thesis of the sage as an actor, it should be noted that this philosopher defended the idea that a sage should courageously endure all the hardships in life, which is a vivid example of Stoic doctrine. Sometimes, to confirm the truth of their opinion, authors may resort to certain manipulations, attributing certain philosophers to a particular philosophical school. Thus, R. Brouwer (2021), considering the concept of the origin of law in Stoicism and Kynicism,

says that Cicero is a representative of Stoicism. This thesis is not true, since Cicero never called himself a Stoic, and Seneca (2021) in one of his dialogues criticises the aforementioned philosopher.

***Stoicism as an important factor in the development of science and psychology: A study of pedagogical ideas and the method of self-analysis***

The role of the human body in life is important in the philosophy of Stoicism, on which researchers often make mistakes. In particular, V. de Harven (2021) argues that the Stoics are supporters of the concept that only human bodies exist in the world and that they are the basis of everything. But, as discussed above, the Stoics are supporters of the theory of an abstract and intelligent beginning of the universe. In their texts, Stoic philosophers often draw attention to the importance of the body but do not attach any metaphysical significance to it.

The Stoics' views on the human body are often linked to one important aspect of human life – food. W.O. Stephens (2018) analysed the thoughts of Stoic philosophers in his study. The author argues that the Stoics consciously refused to eat meat, arguing that it seems as if the Stoic philosophers thought in the same way as modern vegetarians. But this is not entirely true, as Stoics did not deliberately refuse certain foods, but argued that food should not be excessive and therefore should not be harmful to health. Such thoughts can be found in the analysis of the Moral Letters to Lucilius, Seneca (2020).

There is also another important aspect of modern life that is attributed to the Stoics. This is feminism, and some authors argue that the Stoics are the founders of the idea of gender equality. This thesis is voiced by E. McGill (2022), appealing to the fact that the Stoics defend the individualistic position of man. However, this position is denied by fragment 28 of Book 4 of Marcus Aurelius' Meditations: "A dark temper, a woman's temper, a callous temper; bestial, bestial, childish, foolish, fraudulent, jesting, traitorous, tyrannical" (Aurelius, 2020). It can be seen that Marcus Aurelius puts women on par with jesters, swindlers, and tyrants, which cannot be part of the feminist concept. When reading the texts of Stoic philosophers, one may get the impression that the sages defend the idea of equality, but it is important to pay attention to the general trends in the development of philosophical thought in ancient times since the role of women in that society was rather low. In particular, Aristotle, describing the structure of an ideal state, argued that women could be on the level of slaves, but not on the level of free men, according to J. Barnes (2016).

The previous three theses on the body, food, and feminism are prime examples of how contemporary authors try to simplify and apply Stoic doctrine to modern life. However, it is important to note that some scholars advocate objectivity in the study of Stoic philosophy and successfully apply its prescriptions in modern times. An example of this is the article by Ch. Chakrapani (2022), in which the author describes the principles of Stoic minimalism. The author emphasises that the Stoics believed that what is good is sufficient, and does not try to apply modern arguments, as previous authors do. In addition, the author draws attention to the fundamental principles of Stoicism, including the meaning of life is to live following nature, the goal of life is happiness, and wisdom is the main tool of the philosopher.

Often, at the popular science level, the idea that the Stoics are certain motivators for achieving success in material terms can be found. Mostly, to prove this point, quotes are used that are taken out of the context of general philosophical thought. Similar views are shared by T. Dartington (2020), who applied the teachings of Stoic philosophers in the context of psychoanalysis and motivation to succeed in his article. In addition, the author uses the teachings of Buddhism along with Stoicism. But this comparison is superficial and inappropriate since Stoicism is a deep philosophy that has its system of views on the world, and besides, Stoic authors often oppose material well-being, in particular, Epictetus. The use of Stoicism on a par with Buddhism is not entirely appropriate, since these philosophical doctrines have opposed metaphysical views, but they use similar methods of cognition.

It is common to compare Stoicism to religion. C. Cohoe (2020) defends a similar position in his article. The key character of his scientific work is Augustine of Hippo, but the author mentions many other sages. The author pays attention to Stoic doctrine in the context of Augustine's Christian confession, drawing many parallels. However, the thesis that Stoicism is a specific type of religion is wrong because Stoic authors followed a philosophical approach. Philosophers used rational arguments when it came to the creation of the world and its structure. The early Stoics were polytheists, meaning that they recognised the existence of a pantheon of gods, but still, the intelligent principle was above all gods. Thus, it is possible to note that Stoicism is a rather complex and versatile doctrine, which is the basis for many discussions among scholars. Furthermore, in the modern world, Stoicism is gaining considerable popularity among the general population, so the study of this topic has its prospects.

## CONCLUSIONS

The study examined how Stoicism developed in the period of Ancient Greece and Rome. In particular, the author examines the time of the birth of Stoicism in the classical period of Ancient Greece; the decline of Greek philosophy and its transition to Rome in the Hellenistic period; and the development of Stoic doctrine in the Roman tradition. In the course of analysing and comparing the doctrines of the Stoics and other philosophers, several hypotheses have been put forward that are important for further research: The Stoics are the continuators of Socrates' teachings; the early Stoics' training with the Cynics formed the Stoic indifference to the majority opinion; the Stoics' pedagogical ideas have some similarities with previous ancient ideas; Stoic ideas gave impetus to other sages. These hypotheses are of practical value, as they allow for an in-depth study of the topic of Stoicism and have not been voiced before. In addition, this study focuses on the contribution of the Stoics to the development of philosophy and science.

Creation of the doctrine of the division of the world into three components: logic, physics, and ethics. This conceptual idea is one of the most important contributions of the Stoics to the development of philosophy. This concept allowed for a comprehensive understanding of

various aspects of life and the establishment of connections between them. The next is the foundation of the theory of mental models, which is an important achievement of the Stoics in the development of philosophy. This theory was defined as a key tool for a deeper study and understanding of the processes of thinking and perception. It also created a unique method of introspection. This method has become an important asset for individual development, contributing to a deeper understanding of one's thoughts and actions.

The results obtained indicate that Stoicism is not just one of many ancient doctrines but is a philosophy that has had a significant impact on the further development of this science. In addition, it is worthwhile to study these Stoic innovations, as the development of the theory of mental models and the Stoic way of self-knowledge can be useful for modern practical psychologists. Some aspects of Stoic philosophy require a more detailed study. One such aspect is the relationship between Stoic and Epicurean doctrine. In Seneca's works, one can find many references to excerpts from Epicurus. In addition, the Stoic emphasises the truth of these passages. Thus, the study of the relationship between these philosophical doctrines will contribute to the overall development of philosophical science. The next aspect is to study and compare the pedagogical ideas of the Stoics. Pedagogy is an important science because, according to its guidelines, the education of future generations is carried out. The Stoic doctrine has many views on education, so it is necessary to study this topic for the development of pedagogical science. The latest is the study and development of the Stoic doctrine of introspection. Marcus Aurelius is the founder of a unique method of introspection. An in-depth study of this method will allow modern psychologists to discover new approaches to working with patients.

## ACKNOWLEDGEMENTS

None.

## CONFLICT OF INTEREST

None.

## REFERENCES

[1] Aikin, S., & Stephens, W.O. (2023). *Epictetus's 'encheiridion': A new translation and guide to stoic ethics*. London: Bloomsbury.
[2] Aurelius, M. (2020). *Meditations*. London: Pan Macmillan.
[3] Barnes, J. (Ed.). (2016). *Aristotle's politics: Writings from the complete works: Politics, economics, constitution of Athens*. Princeton: Princeton University Press. doi: 10.2307/j.ctv8pzdm7.
[4] Brancacci, A. (2002). The actor and change of role in Cynicism. One or more roles? *Philologus*, 146(1), 65-86.
[5] Brouwer, R. (2021). Cynic origins of the stoic doctrine of natural law? In P. Adamson & C. Rapp (Ed.), *State and nature: Studies in ancient and medieval philosophy* (pp. 159-180). Berlin: De Gruyter. doi: 10.1515/9783110730944-008.
[6] Caston, V., & Kamtekar, R. (2023). *Oxford studies in ancient philosophy*. Oxford: Oxford University Press. doi: 10.1093/oso/9780192885180.001.0001.
[7] Chakrapani, Ch. (2022). Stoic minimalism: 'Just enough stoicism' for modern practitioners. *Symposion*, 9(1), 11-29. doi: 10.5840/symposion2022912.
[8] Cohoe, C. (2020). What does the happy life require? Augustine on what the Summum bonum includes. In R. Pasnau (Ed.), *Oxford studies in medieval philosophy* (pp. 1-40). doi: 10.1093/oso/9780198865728.003.0001.
[9] Dartington, T. (2020). Greed, hatred, and delusion in organisational life. *Organisational and Social Dynamics*, 20(1), 106-117.
[10] de Harven, V. (2021). The metaphysics of stoic corporealism. *Apeiron*, 55(2), 219-245. doi: 10.1515/apeiron-2020-0094.
[11] Graver, M. (2020). Seneca and Epicurus. In Ph. Mitsis (Ed.), *Oxford Handbook of Epicurus and Epicureanism* (pp. 487-506). Oxford: Oxford University Press. doi: 10.1093/oxfordhb/9780199744213.013.19.
[12] Holiday, R., & Hanselman, S. (2016). *The daily stoic: 366 meditations on wisdom, perseverance, and the art of living*. London: Portfolio.
[13] Jolowicz, D. (2023). Spartans in the ancient Greek novels. *The Journal of Hellenic Studies*, 143, 121-146. doi: 10.1017/S0075426923000630.
[14] Kaplan, K.J. (2022). The biblical job against Zeno the stoic: Living purposively versus dying for meaning. *Journal of Religion and Health*, 62(1), 316-326. doi: 10.1007/s10943-022-01539-z.
[15] Laertius, D. (2021). *The lives and opinions of eminent philosophers*. New York: Nova Science Publishers.
[16] Liotsakis, V. (2023). *Plato's proto-narratology: Metanarrative reflections and narrative paradigms*. Berlin: De Gruyter. doi: 10.1515/9783111307824.
[17] López-Astorga, M. (2021). Stoic logic allows understanding a priori falsity in the conditional. *Studies About Languages*, 39, 33-40. doi: 10.5755/j01.sal.1.39.28184.
[18] López-Astorga, M. (2022). The stoic theory of sign and the semantic modulation of models. *SATS – Northern European Journal of Philosophy*, 23(2), 191-201. doi: 10.1515/sats-2021-0027.
[19] McGill, E. (2022). Prohairesis and a stoic-inspired feminist autonomy. *Symposion: Theoretical and Applied Inquiries in Philosophy and Social Sciences*, 9(1), 83-104. doi: 10.5840/symposion2022916.
[20] Rorty, R. (Ed.). (2020). *On philosophy and philosophers: Unpublished papers, 1960-2000*. New York: Cambridge University Press.
[21] Seneca. (2020). *Moral letters to Lucilius*. Lviv: Apriori.
[22] Seneca. (2021). *Dialogues*. Retrieved from https://archive.org/details/seneca-dialogues-aubrey-stewart/mode/2up.
[23] Stephens, W.O. (2018). Stoicism and food ethics. In D. Kaplan (Ed.), *Encyclopedia of food and agricultural ethics* (pp. 1-7). Dordrecht: Springer. doi: 10.1007/978-94-007-6167-4_636-1.

**Елона Лімай**

Доктор, викладач
Албанський університет
1010, бульв. І Зогу, м. Тирана, Албанія
https://orcid.org/0000-0002-8904-109X

# Історія розвитку стоїчного вчення в період античності

**Анотація.** У сучасному світі стоїцизм набуває все більшої популярності: виходить друком велика кількість нон-фікшн книг, які присвячено цій темі; можна зустріти багато відео, які розкривають сутність цієї філософії; також стоїцизму присвячують подкасти, статті в журналах тощо. Таким чином, виникає необхідність дослідження стоїцизму на науковому рівні. Метою наукової роботи є глибоке вивчення історії розвитку стоїчного вчення, у ході якого необхідно визначити ідейні витоки стоїчного вчення, та того, який вклад здійснили стоїки у розвиток філософії. Одним із завдань наукової роботи є порівняння філософії стоїцизму з іншими світоглядними школами, задля повного розкриття мети статті. У ході написання статті було використано методи аналізу, аналогії, систематизації, метод філософського плюралізму, синтезу, узагальнення та порівняння. У даній науковій роботі було досліджено історію розвитку стоїчного вчення, у порівнянні з іншими філософськими концепціями часів Античності. У результаті аналізу філософських текстів було виявлено, що стоїцизм виник з кінізму та розвивався на рівні з цим вченням. Стоїчні філософи здійснили важливий вплив у філософії, створивши систему поділу світу на три частини. Стоїки є продовжувачами філософії Сократа, а педагогічні ідеї стоїцизму схожі з загальними ідеями того часу. Встановлено, що стоїцизм тісно пов'язаний з епікурейством, окрім того, стоїки заснували власний метод самоаналізу. Загальні тенденції розвитку цієї філософії зберігають античні традиції. Стоїцизм, як філософський напрямок, розвивався протягом великого періоду часу, та зміг зберегти свої основні принципи без змін. У статті створено ряд наукових гіпотез, які можна розглядати далі на науковому рівні, зокрема, такі теми: взаємозв'язку стоїцизму та епікуреїзму; педагогічних ідей стоїків; стоїчного методу самоаналізу потребують подальшого глибокого дослідження науковцями. Такі гіпотези можуть бути корисними для різних груп осіб, які цікавляться філософією стоїцизму та її застосуванням в сучасному світі та житті, наприклад: наукові діячі (філософи, дослідники), психологи, керівники, та звичайні люди, які прагнуть особистісного розвитку та кращого розуміння себе

**Ключові слова:** вплив кінізму; епікуреїзм; початок; логіка; моральні листи; самоаналіз

Vol. 2, No. 2
2023

INTERDISCIPLINARY **CULTURAL AND HUMANITIES** REVIEW

Journal homepage: https://interculture.com.ua/

UDC 796.05

DOI: 10.59214/2786-7110-2023-2-2-39-45

**Jie Zhao***

PhD
National University of Ukraine on Physical Education and Sport
03150, 1 Fizkultury Str., Kyiv, Ukraine
https://orcid.org/0000-0002-2293-5806

**Olena Stepaniuk**

PhD
National University of Ukraine on Physical Education and Sport
03150, 1 Fizkultury Str., Kyiv, Ukraine
https://orcid.org/0000-0002-8657-5221

# Detailed review of development and study of martial arts by scientists: How does the truth differ from a television image

**Abstract.** The research relevance is determined by the frequent distortion of reality in the modern world, especially on television, where an alternative reality is created, which helps convey the image to the largest possible audience. The image revealed is purposefully formed to affect the emotional and psychological state of the audience. In films, the conveyance of certain value patterns can often be seen, which reflects the educational functions of sports and martial arts, depicting socially approved patterns of behaviour. The study aims to review the development and study of martial arts on television by scientists. The primary research methods are comparative analysis, descriptive analysis, classification, induction and deduction, and generalisation of approaches, which were used to describe and highlight the main problems of reality and television images in martial arts. Aspects of the study of martial arts by scholars are disclosed in the article; the specifics and peculiarities of the image of athletes on television are analysed; the importance of image for athletes is described. A detailed analysis of the literature was conducted, and the content, characteristics and features of this phenomenon were clarified; audiovisual, program and plot methods of demonstrating a professional image on television have been found; the possibilities of using the image of athletes in advertising are shown; the tendencies of influence of sports programs on human psychology, idealisation of life and appearance are characterised. The study materials represent practical and theoretical value for athletes, students of physical disciplines and contestants in combat competitions, who are trying to achieve the ideal and set an example for the younger generations. The information is valuable for specialists in the field of media influence on a person and his psychology, able to explain in more detail the process of perceiving an image from television

**Keywords:** sport; values; entertainment; idealisation; sportsman

Article's History: Received: 25.07.2023; Revised: 6.11.2023; Accepted: 20.11.2023

**Suggested Citation**:

Zhao, J., & Stepaniuk, O. (2023). Detailed review of development and study of martial arts by scientists: How does the truth differ from a television image. *Interdisciplinary Cultural and Humanities Review,* 2(2), 39-45. doi: 10.59214/2786-7110-2023-2-2-39-45

*Corresponding author

Copyright © The Author(s). This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/)

## NTRODUCTION

Sport is a major industry that attracts huge investments and utilises new technologies to address issues. Martial arts remain an important part of modern culture and physical training. These arts include a wide range of techniques for self-defence, physical development, spiritual growth, and sport. There is a significant difference between the way martial arts are represented on television and how they function in real life. It is important to understand that the television depiction and the real world have different purposes, and the presentation of martial arts in these contexts may differ.

J. Clements (2017) pointed out that martial arts have become a far-reaching commercial process with a powerful influence on mass depiction, which is often projected by the idealised images of sports professionals. This art is inextricably mixed with mysticism and occultism and has become a real cult for some. The essence of martial arts and different types of combat and military skills is mostly the fear of death, which causes specific attitudes. People with good physical shape and refined techniques need better use of said qualities. Hence, psychological training is as important as the physical training of a fighter.

O.Yu. Lavrenyuk (2019) noted that the creation of fair rules and competition honesty and equality observance are important aspects of modern martial arts perception. The image of athletes is often used in advertisements for various products in different spheres, as the use of images of famous and ideal people for marking goods and products increases the brand's rating. Since the end of the 1970s, sociologists primarily addressed martial arts and single combats. The study of the combat discipline spectrums, which address social changes and personal transformation through the processes of embodiment, is relevant. Literature on this topic includes such categories, as body culture, body pedagogy, gender embodiment, and bodily injuries, as indicated by S. Ciaccioni *et al.* (2023).

Y.O. Sazonova (2021) notes that sports programs are a popular segment on television. The evolution of television content worldwide indicates the trend of growth and diversity of sports television channels and their genre content. Sports competitions can be shown as online broadcasts, studio commentaries, talk show discussions, news, etc. The dynamic development of world sports content based on martial arts necessitates the systematisation and analysis of data on artistic and communicational discourses. People strive to find entertainment that depends on the commercialisation of martial arts. On television, an in-depth exploration of the martial arts historical background is unnecessary, as only a broad understanding and orientation suffice. Refusal of defence, blood on the ring, aggression, tabloids, and heavy knockouts are frequent motives in sports competitions.

The depiction of combatants on television often differs from reality. Their style and image are an important aspect of their influence on society and human ideals. It is necessary to identify gaps in the existing literature, showing potential new topics and strategies for research related to physical culture. In recent years, interest in martial arts has increased and research on the history of their origin and educational opportunities has skyrocketed. The development of moral, spiritual, and physical nuanced elements in disciplines, as well as the process of personal willpower development while engaged in sports, are relevant. The depiction of martial arts attracts the opposite of efficiency and movement benefits. Modern action movies or fights are often shown on television, with violence prevailing most of the time, attracting young people and creating an unrealistic picture of power and its realisation, as pointed out by P. Valdés-Badilla *et al.* (2021) and I. Cid-Calfucura *et al.* (2023). In media resources, fictional, "fairytale" aspects can create high interest in Eastern martial arts, where people seek superhuman strength and achieve such results without much effort.

In the 1990s, martial arts were banned in many countries as they propagated cruel and primitive aspects. Creating a marketable image is straightforward, making it unnecessary to delve into the traditions and history of martial arts. Only the basics and an appealing image to attract viewers are essential. UFC (Ultimate Fighting Championship) received a profit of about 300 million for broadcasting fights without rules (2008). Martial arts competition participant counts in amateur classes also dropped as mass commercial success and showmanship were only becoming more popular. Art has become a mere sport with an applied nature. For the masses, only elements that evoke revolt or strong emotions (rape, heist, robbery) are important, determining an image of a "street fighter" is more beneficial. Such types of defence as "jukado", "senshido" and "jitkundo" are popular, as indicated by L. Pedrini and G. Jennings (2021).

The study aims to analyse martial arts in detail. Furthermore, the image of a wrestler was considered, the practices of covering sports topics on television were described, techniques of demonstrating a professional image were shown, and the specifics and features of the image of athletes were diagnosed.

The study employed theoretical methods (study and analysis of social, cultural, and historical literature on the topic of research; analysis of the features of martial arts on television and in media; generalisation of theoretical material on the problem of the study). Deduction and induction methods were used to highlight the main aspects of the design of the study process, as well as to classify the goals and objectives of the studied phenomenon. The approach comparison method was employed to confer a theoretical understanding of martial arts mass media depiction essence, comparison, and systematization of studies on the problem. Content analysis was used to analyse the content of sports TV channels and programs. Diagnostic methods were also used to analyse the works of scientists, the results of scientific studies, collection and grouping of empirical facts.

### *Fundamentals of martial arts and their development aspects*

Martial arts have been practised for thousands of years. They include various types of single combats and self-defence, originating in East Asia. They are practised as sports exercises, improving physical and mental characteristics. Martial arts encompass various disciplines (karate, taekwondo, judo, wushu, aikido, etc.). They often focus on wrestling, joint locks and throwing techniques. Martial arts

are offensive and defensive combat styles that include unarmed and armed combat training. These types of sports originated in the East and can be designated as types of self-defence and recreation. Traditional combat schools often have mental or meditative practices as a foundation to encourage positive personal transformation. Many communities in the USA have martial arts schools where military personnel are trained. Children and young people can participate in martial arts as well.

R. Liu *et al.* (2023) pointed out that mixed martial arts are modern styles that combine various techniques. Mixed martial arts competitions are often broadcast on national television and are becoming increasingly popular. Martial arts masters can participate in fights within several categories, depending on physical training level and use of protective equipment. Many also participate in tournaments. S.R. Piedade *et al.* (2021) noted that fighting involves actions in direct contact with the opponent, where various leading and concluding exercises can be used: single, challenging exercises (poomsae in taekwondo, etc.); conditional contact actions (special sections of sambo, judo, karate-do); single combat (counter-fighting). Thus, combat activities include demonstration-artistic, coordination-operational (actions in aikido, judo, sambo) and single combat (close contact) exercises.

Ch. Xue *et al.* (2023) noted that Chinese martial arts include ancient moral norms in different styles and methods of combat, which have been developed over several thousand years. Games were frequently involved, which created many wushu styles, which resemble mini performances in which the fighter was associated with a hero or an animal. An individual endeavoured to craft a fresh image and cultivate individual consciousness to adapt to the diverse manifestations of the world. Game technique elements can be transmitted through television using animations. It is worth noting that the promotion of different styles through animation is based on a visual approach, where each has its marketing program.

Popular mass media often portray martial arts in a negative light, glorifying stylised violence and creating a false impression of martial arts in children. There is a widespread opinion in society that these sports are very dangerous. Studies show that martial arts do not cause aggression and uncontrollable behaviour in people, and do not promote violence. Most young people want to practice martial arts to learn self-defence, develop self-confidence and instil self-discipline. This testifies to the positive influence of the above-mentioned types of sports on personality.

### *Martial arts on television. The realism of combat actions image*

The cinematography helps socialise the broad mass of viewers, promoting images of humanism and beauty, which is expressed in the fusion of aesthetics, artistic, valuable, and communicative functions in cinema. In the 2010s, the image of "victorious hero" was introduced, which is now becoming popular in sports competitions. The change in the images of wrestlers demonstrates society's search for super values, reflected in philosophical values of existence. This is often idealised and projected in self-perception that a person belongs to the greatest state in the world according to V. Popova (2013).

Sports fight audiences always wait for the result as it is the dominant aspect of modern sports values, which diminishes the original values of sports. The pragmatic approach became dominant, replacing the aesthetic aspects. In recent years, martial arts have become important television shows, as most watch sports events broadcast on television. Sports spectacles demonstrate the confrontation of places and scores, where brute force and the result constitute a victory. These personal aspects are especially inspiring for a passive audience who desires dynamics and action.

Wrestlers must be good actors and entertainers, able to stage a spectacle. Unpredictability is an important element of a spectacle, so participants in competitions should create tension in the situation. As such, the audience cannot guess the final result of the fight. This shows the drama of the sport, which has its competitive structure. During the battle, observation reveals the simultaneous collision of numerous points, resulting in a distinctive outcome. The viewer wants to see only the perfect and beautiful movements of the athletes to feel the harmony of the action. In this aspect, the appearance of the athlete, physique, and clothes, which form the general impression, is important. These aspects contribute to the popularity of sports such as wrestling and various forms of martial arts (boxing, judo, karate, etc.).

### *Means of demonstrating the imageof athletes on television*

Based on the study of martial arts in the media space, it is possible to distinguish audiovisual, show, and plot methods of athlete depiction on television. Thus, the following audiovisual approaches contribute to the improvement of images and the positive foundation of professionals: demonstration of ordinary people (representatives of sports or specialities, where participants of event become the main characters of the plot); demonstration of professional conditions (that increase the importance and social status of performers); showcase of equipment of offices, laboratories, gyms, sections, workplaces (which help get immersed in the atmosphere of speciality); specificity of the language using terms and professional slang (it is often possible to find simple vocabulary, jargonises, slang, etc.); verbal description of professionals by other people (clients, spectators, politicians); aspects of shooting and editing (general, medium, close-up, detailing, video realism).

G. Akranglyte *et al.* (2020) stated that among television programs, it is possible to distinguish methods contributing to a positive image formation:

- predominance of entertaining context and information presentation in such a way that would make competitions more captivating, unusual and easy-going;
- broadcast of most memorable programs that increase the number of viewers;
- availability of advertising programs for different channels.

Ideal plots overstating wrestlers' capabilities are mainly presented in movies and TV series, depicting the personal traits of heroes. A parallel depiction of professional life, in conflict with different narratives, can also be unfolded.

TV series about wrestling have become very popular in recent years, especially among children and teenagers who want to replicate what they have seen. Approximately 3% of total injuries are associated with play wrestling, where children try to perform movements and imitate wrestlers without an adequate approach to training.

***Transforming combat: From tradition to spectacle in martial arts***

It was proved that these fights lose their self-realisation and moral education purposes. At the end of the nineteenth century, large-scale competitions were held, which influenced various wrestling techniques. It aimed to be spectacular and simple, as many people do not know the principles and rules of these sports. The main task of martial arts schools and federations was to create a spectacular fight. As such, many rules were changed (shortening the time of the clinch and wrestling on the ground). These changes remove the potential and real opportunities for the athletes, which is a negative factor. For instance, many wrestlers abandoned their fighting technique and began to study a new one. As a result, a fairly effective system of training athletes was developed, which allows them to fully reveal and showcase themselves.

If factors of entertainment in sports are considered, then the main interest lies in sports wrestling, where opposing tactics, schemes, and techniques are combined. Scientists have proven that the struggle of an athlete with an opponent is an important part of a sports spectacle, where characters and tactics collide. In martial arts and game sports, this moment is expressed, and the viewer will immediately notice a decrease in the intensity of the fight or a decrease in the pace of movement. Martial arts are based on action, where the path to victory is clear. Spectacular sport is an activity combined with creativity.

The audience can understand that one of the athletes is winning, as the fight is demonstrated in real time. It is worth noting other provisions that the spectacle of martial arts is based on the objectively valid laws of the struggle, where the composition is revealed in the tactical plan, in the simplicity or complexity of the combinations and becomes more interesting as the struggle increases. Unpredictability is one of the exciting moments in a sports spectacle, as the tension of the match captivates the viewer. In each competition, many actions take place in one instant, which creates the uniqueness of the moment as results are unpredictable. Many researchers focus attention on the "spectator-athlete" relationship, where the audience compares themselves with athletes and begins to feel competition with other spectators. It is this moment that brings excitement to the struggle and evokes an outlet for empathy, according to Zh. Wang *et al.* (2021).

***Decoding the dynamics: Analysing martial arts fights and their impact on athletes, spectators, and society***

N. Hutsul *et al.* (2020), and W. Potoczny *et al.* (2022) analysed fights with athletes of different weight categories, build, age, and gender, which were used to form a control and training system. Each athlete has individual characteristics that affect the formation of fighting qualities. Here, the coach is the person who helps with self-determination, fighting techniques, etc. The spectacle of fights is based on a clear system of rules that are changing all the time. At this moment, it is worth comparing the athlete's data with the actual desires of society. For example, it is necessary to increase the standing fight time and change the physical and technical-tactical training. During fights, it is necessary to determine the borderline between the rationality of fighting and spectacularly, as a sportsman can simply lose. It is worth noting that success in martial arts requires a set goal and determination to achieve it no matter what.

L. Domaneschi and O. Ricci (2022) studied the influence of martial arts on cruelty and unhealthy reactions to peace. Martial arts are often perceived as useful for physical and mental development. Scientists have analysed the healthy pedagogy formation process in martial arts and sports combats. It was proven that bodily health and well-being are the goal of practical, everyday processes of perfection. Martial arts are based on goal setting and the process of perfection in action. The approach, to which the authors turned, was based on the study of the socio-cultural-military context, where health-related behaviour is evaluated and created. Various health resources were also demonstrated, influencing the audience's perception of health, according to S. Beleziuk (2021).

E. Prystupa *et al.* (2019) and O. Kröner (2022) presented the peculiarities of the relationship between spectator interest and competitive activity in kickboxing. The ratio of indicators of spectator interest concerning the weight category of athletes or the presence of knockouts and knockdowns was studied. Practical recommendations on preserving and increasing viewer interest in spectacular sports were also presented. Scientists have indicated that most fights are watched by more than 1 million people. According to research, people are more interested in athletes in heavyweight categories who are competing for the title of world champion. An important factor that indicates the presence of audience interest in heavyweight wrestling is the competitive activity, as the audience wants to see strong blows, and highly trained fighters with unique fighting styles, which is an important requirement for the fighting show. They are aimed at entertainment and commercial appeal. It is worth understanding that in reality, athletes do not participate in the struggle in this way, as they are not actors and want to receive the award fairly. On television, people see a wrestler, who appears prepared and highly trained.

***Formation of the athlete's image through the prism of the mass media***

The formation of an image through the media is a complex process that requires a strategic approach, attention to detail and interaction with various communication channels. This is especially relevant in the digital age, where the impact of media on shaping perceptions is more important than ever before. This process can include the use of television, radio, newspapers, magazines, online platforms, social media, and many other media tools that create a unique platform for building and expanding an athlete's image. The mass media have a great influence on an athlete's image, as journalists can create biographies, highlighting achievements. Hence, it makes sense to state that the public perceives news through mass media, which

communicates an idealised heroic image. Therefore, an athlete's image can be designed through other people: celebrities, businessmen and influential people, which creates respective public associations. An investigation into the most effective media resources has been conducted to ascertain the types of mass media utilized for disseminating information about athletes. The most promising is the frequent appearance during sports broadcasts.

Analysing manipulation and intentional lies in athletes' image formation, it is worth noting that it is often created on television. Most journalists can embellish information, which is a negative phenomenon. It is possible to conclude that demonstrations and materials can be built on rumours about the lives of athletes. This is most relevant for disclosing unverified information. Television serves as the medium through which communication and the shaping of mass consciousness occur. P. Bowman (2020) proves that mass media, namely television, presents many facts regarding individual skills, accomplishments, achievements, and personal lives which are not always a positive perception factor.

Following G. Mindaugas and G. Akranglyte (2019), perception creation is based on several archetypes, which emphasise certain features and characteristics of an athlete to be remembered by the audience. Thus, it is worth highlighting the aspects that are characteristic of athletes, for whom the media image is important as a tool for promotion in commercial events. Firstly, promotion by a company representing the leading global commercial arena. Secondly, it is a memorable image of the fighter, which would appeal to the audience (unusual appearance, sense of humour and unique "things"). Thirdly, it is self-actualisation when the athlete maintains a personal level of success. The athlete's image consists of such structural elements as the athlete's experience (competitive style, sportsmanship) and external facts (lifestyle). According to media representatives, a significant structural element in the formation of a wrestler's image is sports experience and demonstration of the athlete's lifestyle in various aspects. The person's charisma attracts the audience, focusing not only on the fight, but also on the athlete's style, unusual game technique, successful performance, excitement, and respect for opponents. Dramatic life episodes, social responsibility and reputation also attract attention. According to scientists, the external beauty of an athlete cannot be more important than the results of the competition. An attractive image of an athlete can partly help in representing a person on television or increasing sponsorship; therefore, television and other mass media play a key role in the formation of an athlete's image and are recognised as an important tool in this process, as noted by P. Bowman (2020).

Building an athlete's image through the media is important not only for personal success but also for the promotion of sport in general. Interacting with the media helps athletes become recognisable faces and influencers in their field. Such means may include advertising campaigns (helping shape the image of an athlete using associations with certain values, lifestyles, and qualities), participation in charity events and promotions, sponsorship, etc. In the event of negative situations or crises, effective media PR (Public Relations) can influence public perception and correct a negative image.

## CONCLUSIONS

Every type of sport is covered by the media, especially on television. The popularity of martial arts is based on spectacle and is characterised by emotionality and sharpness of perception. In addition, modern technical means affect the creation of an ideal image of an always-winning athlete. It is also worth noting that this affects athletes' image, which can be associated with victories, high achievements, and good reputation, which can only be partially true.

Television has converted martial arts into a spectacular process that affects the emotional state of a person. A viewer can see the process in slow motion, zoom in on the picture, and listen to comments that bring the audience closer to the wrestlers themselves. On television, the fight can be observed multiple times and from various angles. As a result, the personality of the athlete, emotions, and experiences, and not only the result of the game become important. Martial arts are particularly interesting as they create a rich emotional atmosphere and tension. The viewer no longer wants to see the spirituality and aesthetics of the fight, rather, the end-result thrill becomes more important. The relationship between martial arts, media, and society is dynamic, with the evolution of traditional practices into modern sports influencing their representation in mass media. The impact of television and other media channels is pivotal in shaping the narrative around martial arts, athletes, and their cultural significance. It is important to understand that martial arts in films and television while inspiring to viewers, are often dramatized and do not fully reflect the realism of actual combat situations.

It is worth continuing and deepening the research, expanding the study of martial arts in mass media and reality. The conducted analysis did not cover all aspects of this media-psychological and social problem, requiring further consideration of such issues as the presentation of martial arts in other mass media and comparison of the audience in reality and on television, changing the cultural value of martial arts as a moral and spiritual aspect of personality development.

## ACKNOWLEDGEMENTS

None.

## CONFLICT OF INTEREST

None.

## REFERENCES

[1] Akranglyte, G., Andriukaitiene, R., & Bilohur, V. (2020). Formation of character and image of sportsman as a competitive advantage in mass media. *Humanities Studies*, 3(80), 92-111. doi: 10.26661/hst-2019-3-80-07.

[2] Beleziuk, S. (2021). *Transformational possibilities of sports TV journalism in the XXI century*. (Master's thesis, National Aviation University, Kyiv, Ukraine).

[3] Bowman, P. (2020). *The Invention of martial arts: Popular culture between Asia and America*. Oxford: Oxford University Press. doi: 10.1093/oso/9780197540336.001.0001.

[4] Ciaccioni, S., Castro, O., Bahrami, F., Tomporowski, P.D., Capranica, L., Biddle, S.J.H., Vergeer, I., & Pesce, C. (2023). Martial arts, combat sports, and mental health in adults: A systematic review. *Psychology of Sport and Exercise*, 70, article number 102556. doi: 10.1016/j.psychsport.2023.102556.

[5] Cid-Calfucura, I., Herrera-Valenzuela, T., Franchini, E., Falco, C., Alvial-Moscoso, J., Pardo-Tamayo, C., Zapata-Huenullán, C., Ojeda-Aravena, A., & Valdés-Badilla, P. (2023). Effects of strength training on physical fitness of Olympic combat sports athletes: A systematic review. *International Journal of Environmental Research and Public Health,* 20(4), article number 3516. doi: 10.3390/ijerph20043516.

[6] Clements, J. (2017). *A brief history of the martial arts: East Asian fighting styles, from Kung Fu to Ninjutsu (brief histories)*. London: Robinson.

[7] Domaneschi, L., & Ricci, O. (2022). "I don't teach violence, I teach self-control"; The framing of mixed martial arts between mental health and well-being. *Frontiers in Sociology,* 6, article number 750027. doi: 10.3389/fsoc.2021.750027.

[8] Hutsul, N., Rykhal, V., Okopnyy, A., & Vovk, I. (2020). Comparative analysis of the kickboxers' impact techniques indicators at the preliminary basic training stage taking into account the weight categories. *Physical Education Theory and Methodology*, 20(3), 182-190. doi: 10.17309/tmfv.2020.3.08.

[9] Kröner, O. (2022). Then, now, forever: Television wrestling, seriality, and the rise of the cinematic match during COVID-19. *Global Storytelling: Journal of Digital and Moving Images*, 2(1), article number 7. doi: 10.3998/gs.1541.

[10] Lavrenyuk, O.Yu. (2019). Some legal aspects of using the image (image) of the athlete. *Bulletin of the Chernivtsi Faculty of the National University "Odesa Law Academy",* 1, 98-111.

[11] Liu, R., Jimenez, M.L., & Haraszti, C.J. (2023). Martial arts and combat sports. In B.J Krabak, & A. Brooks (Eds.), *The youth athlete* (pp. 849-861). Cambridge (Massachusetts): Academic Press. doi: 10.1016/B978-0-323-99992-2.00072-4.

[12] Mindaugas, G., & Akranglyte, G. (2019). Image creation of professional athletes using contemporary social media. *Humanities Bulletin of Zaporizhzhia State Engineering Academy*, 76, 69-76. doi: 10.30839/2072-7941.2019.165089.

[13] Pedrini, L., & Jennings, G. (2021). Cultivating health in martial arts and combat sports pedagogies: A theoretical framework on the care of the self. *Frontiers in Sociology,* 6, article number 601058. doi: 10.3389/fsoc.2021.601058.

[14] Piedade, S.R., Ferreira, D.M., Cristante, A.F., Ikemoto, R.Y., & Fernandes, C.H. (2021). Judo, karate, and taekwondo. In S. Rocha Piedade, P. Neyret, J. Espregueira-Mendes, M. Cohen & M.R. Hutchinson (Eds.), *Specific sports-related injuries*. Cham: Springer. doi: 10.1007/978-3-030-66321-6_22.

[15] Popova, V. (2013). Creating the image of professions through television (based on all-Ukrainian television channels). *Bulletin of Lviv University,* 38, 298-302.

[16] Potoczny, W., Herzog-Krzywoszanska, R., & Krzywoszanski, L. (2022). Self-control and emotion regulation mediate the impact of karate training on satisfaction with life. *Frontiers in Behavioral Neuroscience*, 15, article number 802564. doi: 10.3389/fnbeh.2021.802564.

[17] Prystupa, E., Okopnyy, A., Hutsul, N., Khimenes, Kh., Kotelnyk, A., Hryb, I., & Pityn, M. (2019). Development of special physical qualities skilled kickboxers various style of competitive activity. *Journal of Physical Education and Sport*, 19(2), 273-280. doi: 10.7752/jpes.2019.s2041.

[18] Sazonova, Y.O. (2021). *Sports journalism in Ukraine: History, evolution, transformation*. (Monograph, Black Sea National University named after Petro Mohyla, Mykolaiv, Ukraine).

[19] Valdés-Badilla, P., Herrera-Valenzuela, T., Ramirez-Campillo, R., Aedo-Muñoz, E., Báez-San Martín, E., Ojeda-Aravena, A., & Branco, B.H.M. (2021). Effects of Olympic combat sports on older adults' health status: A systematic review. *International Journal of Environmental Research and Public Health,* 18(14), article number 7381. doi: 10.3390/ijerph18147381.

[20] Wang, Zh., Cao, R., Liu, X., Zhang, L., & Wang, Ch. (2021). Influence of multiple interactions in value cocreation on sports spectators' perceived value of sports events. *Complexity*, 2021, article number 9972225. doi: 10.1155/2021/9972225.

[21] Xue, Ch., Bai, H., Niu, Yu., & Zhang, R. (2023). The role of wushu martial arts representation in the contemporary mass culture of the world. *Critical Arts*, 37(3), 45-61. doi: 10.1080/02560046.2023.2255637.

**Цзе Чжао**

Доктор філософії
Національний університет фізичного виховання і спорту України
03150, вул. Фізкультури, 1, м. Київ, Україна
https://orcid.org/0000-0002-2293-5806

**Олена Степанюк**

Доктор філософії
Національний університет фізичного виховання і спорту України
03150, вул. Фізкультури, 1, м. Київ, Україна
https://orcid.org/0000-0002-8657-5221

# Детальний огляд розвитку та вивчення бойових мистецтв науковцями: чим правда відрізняється від телевізійної картинки

**Анотація.** Актуальність дослідження визначається тим, що в сучасному світі часто зустрічається викривлення реальності, особливо на телебаченні, де створюється альтернативна реальність, яка допомагає донести образ до якомога більшої аудиторії. Образ, який там демонструється, цілеспрямовано формується, щоб вплинути на емоційний та психологічний стан аудиторії. У фільмах часто можна побачити трансляцію певних ціннісних патернів, що відображає виховні функції спорту та бойових мистецтв, зображуючи соціально схвалювані моделі поведінки. Метою статті був огляд розвитку та вивчення бойових мистецтв на телебаченні науковцями. Провідними методами дослідження цього питання є методи порівняльного аналізу, описовий метод, класифікації, індукції та дедукції, узагальнення підходів, які допомагають описати та виокремити основні проблеми реальності та телевізійних образів у бойових мистецтвах. У статті розкрито аспекти дослідження бойових мистецтв науковцями; проаналізовано специфіку та особливості іміджу спортсменів на телебаченні; описано значення іміджу для спортсменів. Проведено детальний аналіз літератури та з›ясовано зміст, характеристики та особливості цього явища; виявлено аудіовізуальні, програмні та сюжетні засоби демонстрації професійного іміджу на телебаченні; показано можливості використання іміджу спортсменів у рекламі; охарактеризовано тенденції впливу спортивних програм на психологію людини, ідеалізацію життя та зовнішнього вигляду. Матеріали статті становлять практичну та теоретичну цінність для спортсменів, студентів фізичних дисциплін та учасників бойових змагань, які намагаються досягти ідеалу та подати приклад молодим поколінням. Інформація є цінною для фахівців у галузі впливу медіа на людину та її психологію, здатних більш детально пояснити процес сприйняття образу з екрана телевізора

**Ключові слова:** спорт; цінності; розваги; ідеалізація; спортсмен

**INTERDISCIPLINARY CULTURAL AND HUMANITIES REVIEW**

*Науковий журнал*

**Том 2, № 2. 2023**

Заснований у 2022 р. Виходить два рази на рік

**Відповідальний редактор**:
Д. Кокра

**Редагування англомовних текстів**:
С. Воровський, К. Касьянов

**Комп'ютерна верстка**:
О. Глінченко

Підписано до друку 20 листопада 2023 р.
Формат 60*84/8
Умов. друк. арк. 5,5
Наклад 50 прим.

**Видавець**:
ТОВ «Наукові журнали»
89600, вул. Єлизавети Чавдар, 1, м. Київ, Україна
Тел.: +380672240082
E-mail: info@interculture.com.ua
https://interculture.com.ua/

**INTERDISCIPLINARY CULTURAL AND HUMANITIES REVIEW**

*Scientific Journal*

**Volume 2, No. 2. 2023**

Founded in 2022. Published 2 times per year

**Managing Editor**:
D. Kokra

**Editing English-language texts**:
S. Vorovsky, K. Kasianov

**Desktop publishing**:
O. Glinchenko

Signed for print of November 20, 2023.
Format 60*84/8
Conventional printed pages 5.5
Circulation 50 copies

**Publisher**:
LLC "Scientific Journals"
89600, 1 Yelyzaveta Chavdar Str., Kyiv,
Ukraine
Tel.: +380672240082
E-mail: info@interculture.com.ua
https://interculture.com.ua/