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**KHARKIV SCIENTIFIC SCHOOL OF CULTURAL STUDIES: HISTORY AND PERSPECTIVE
RESEARCH AREAS
(ON THE OCCASION OF THE 95TH ANNIVERSARY OF THE KHARKIV STATE ACADEMY
OF CULTURE)**

Summary: It has been demonstrated that the study of the scientific schools is a relevant research area of the higher education institutions. The purpose, objectives, trends of the research and achievements of the Kharkiv Scientific School of Culturology are outlined. Perspective research areas of the scientific school during the full-scale war and traumatic experience are formed.

Keywords: *school of cultural studies, Ukrainian culture, national identity, discourse of trauma, cultural trauma.*

A relevant trend of the development of scientific work of higher education institutions deals with the research of the scientific schools such as intellectual, value-oriented schools. At these schools, open communities of researchers who are under the leadership of a scientist or scientists, develop the research areas and implement a research programme. One of the main objectives of the scientific school is to create, disseminate, and protect scientific ideas, best research practices, train young scientists, etc.

In the context of military aggression, the key objectives for the scientists of Ukrainian scientific schools are to implement fundamental and applied research aimed at rethinking national identity, to transform the Ukrainian culture code during the war, cultural trauma, to change cultural policy vectors, new forms and varieties of cultural and art production, etc.

For years, the Kharkiv Scientific School of Cultural Studies, headed by Vasyl Sheiko, Doctor of Historical Sciences, Professor, Member of the National Academy of Arts of Ukraine, Honoured Artist of Ukraine, and currently Honorary Rector of the Kharkiv State Academy of Culture, has been making a significant contribution to the understanding of the cultural and historical process and the development of Ukrainian cultural thought in the academic, fundamental research field.

The school features 100 scientists, including a member of the National Academy of Arts of Ukraine, 5 doctors of sciences, 14 candidates of sciences (PhD) as well as 415 doctoral students, postgraduates, graduates and undergraduates. The school's scientific achievement is the fundamental state research work "National and World Culture: Historical and Theoretical Aspects" (state registration number 0109U000511, scientific advisor - V. Sheiko) [2, p. 7]. The most important activity of the school

is to have scientific communication with leading Ukrainian and foreign educational institutions. There is evidence that the number of the scientific conference reports, for the last 5 years, includes 6328 titles.

Since the establishment of the Scientific School of Cultural Studies at the Kharkiv State Academy of Culture, the school's goal is to overcome the genre and the idea of the intrinsic value of national culture, to highlight the issue of correlation and integration into European culture, to revise methodological approaches to the interpretation of cultural phenomena, to enable innovative research related to the study of Ukrainian culture based on the principles of world cultural thought, etc.

Ukrainian scholar Serhii Volkov points out that cultural studies should reveal the essential features of the modern culture existence, in particular, the interaction of traditional and innovative, stable and historical changing [1, p. 68]. The scientific interest of the researches of the Kharkiv Scientific School of Cultural Studies has always been based on the attention to traditional and contemporary culture, which is reflected in scientific articles and monographs. The main issues of the studies are as follows: genesis and transformation of global civilization problems of cultural studies; transformation of the model of culture in the era of civilization globalization; Christian cultural tradition; the special features of the national cinema, music, stage and choreographic art; The full-scale war, the destruction of cultural heritage, and the genocide of the Ukrainians have led to rethink the important research areas of the scientific schools, to search for relevant methodological approaches to record events and to interpret cultural processes and phenomena in Ukraine.

Liudmyla Tarnashynska points out, "the correspondence of experience and belief forms the basis of 'any interpretation', only in the course of experience, the subject of which remains a person (as a sum of different experiences), in the course of forming beliefs (and not their stability and canonization), both axiological and epistemological, is anthropological interpretation possible" [3, p. 53]. Therefore, the researchers of the Kharkiv Scientific School of Cultural Studies faced the objectives to implement interdisciplinary (interdisciplinary, transdisciplinary) research in the new extremely difficult conditions, in which they not only interpret tragic, traumatic events, but also experience them.

The last events of the contemporary social life, Ukrainian policy and culture make the concept of cultural trauma extremely relevant.

Trauma studies focus on the contemporary aspect of traumatic events, in which the social mediation of trauma, its psychological processing and traumatic awareness are formed. The purpose of the traumatic experience research in Ukraine is to discourse trauma as an opportunity for self-awareness and to form the identity of society in the current conditions of Ukrainian socio-cultural life.

Traumatic experience can be the main unifying element of a nation if it has the same traumatic object - the aggressor. Stabilizing of the negative experience can serve as the basis for the national idea and patriotism, and in this regard, the scientists can define collective trauma as the basis of Ukrainian identity.

The discourse of trauma in Ukraine is specific. Firstly, it is about "traumas", of which Ukraine has many in its history. Secondly, the discourse of trauma has so far taken place against the background of interpretation of events, when certain traditions and assessments were rethought, history was rewritten, its own heroes were lost, and other heroic myths were formed instead. Thus, the discourse of trauma was largely based on the concept of "memory" as the memory of trauma. Instead, modern generations are now gaining traumatic experience, which, unfortunately, is no longer concentrated within historical memory. For the contemporary Ukrainian society, trauma is a social and cultural situation.

Ukrainian society still has a long way to live, which J. Alexander calls the "trauma process", during which trauma acquires the characteristics of a cultural process that emerges and is maintained through various forms of representation [5, p. 94]. It is a discourse in which media representations play a crucial role. The specificity of this discourse in the media is such that it is becoming the basis and, at the same time, a necessary condition for the functioning of civil society in Ukraine. Thanks to the media

Ukrainian society has shared the same ideas, and its civic structures have become so effective. It is in the media the search for a language which is capable to convey traumatic experiences is taking place.

Among the many definitions of cultural trauma, the one that accurately reflects the tragedy of the current Ukrainian socio-cultural events is that of J. Rüsen: "Trauma is a crisis that destroys the usual framework of life to the point where it cannot be restored. They are replaced by new frameworks, which sometimes takes several generations, until "the wounds of historical identity cease to bleed" [4, p. 202].

Thus, processing of the traumatic events, both past and present, is perspective, as it provides a real opportunity for self-awareness and forms the society identity.

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