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The Ukrainian Dimension of Mass Culture: Philosophy and Culture Studies Analysis

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The actuality of the research of the Ukrainian segment of mass culture is determined by the contemporary social and cultural situation in Ukraine and its reflection in the context of post-Maydan discourse. The study of the mass culture potential and its effective local and world standards promotes understanding of Ukrainian culture (heroism, identity), which is going through transformational change. Mass culture works are characterized with certain discourses, which form the world picture – meanings, values and objectives. Mass culture is sequential and it permeates whole society, therefore it reflects the image of the time and era, constructs country's cultural space and its development vector.

The spreading of mass culture, according to some authors, undermines the spirituality foundations by replacing the canons of national culture with the products of mass culture¹. In such studies the critique of mass culture is usually associated with the position of its devastating impact on the domestic culture. Some authors are concerned because of the cultural assimilation of mass culture². According to this approach, it is understood as a model of American cultural industry that broadcasts its

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¹ О.А. Асеева, *Культурологический анализ дискурса современной украинской массовой культуры*, Человек в мире культуры 3 (2012), С. 37–44.

² О. Bazaluk, T. Blazhevych, *The Philosophy of War and Peace*, Philosophy and Cosmology 17 (2016), p. 12–25.

original images to the world through cinema, serial culture, design, music, fashion and so on. In such a way it grasps the space of Ukrainian culture. Denysyuk Zh. emphasizes the cultural expansion of mass samples used by the Western culture. „Popular culture, as an instrument of global influence, is able to some what neutralize traditional national cultures, makes them whole sale in some way»³.

The same position holds a Ukrainian philosopher Lozko H., who considers mass culture as «a serious danger to the national original Ukrainian cultural tradition, which threatens the loss of spirituality, prevents the preservation of cultural identity, forms the national nihilism, creates the conditions under which the refusal of propernationality is possible... the devaluation of proper national values»⁴. It also sharpens the problem of cultural hybridity at the most of social spheres in Ukraine⁵.

Aseeva O. also emphasizes the displacement of folklore and traditional folk arts. But at the same time there exists an idea that mass culture can be an effective tool in the revival of Ukrainian national values and ideals⁶.

Today mass culture in Ukraine is presented by a wide palette of genres – television, movies, series, popular literature, fashion, design and advertising. All these genres are represented by foreign and as well as domestic samples. However, on our opinion, there is a lack of research, which consider only Ukrainian segment of popular culture and its genres. Even the early mentioned article by Aseeva O., despite the declared attempt to investigate the discourse of contemporary Ukrainian mass culture, mainly world (e.g., advertising of chocolate bar «Snickers») or Russian samples (series *Univer*, *Zaitsev+1*, show *Vikna*, *Dom-2*) are analyzed. By focusing attention on the works of Ukrainian mass culture, we might overcome the inferiority feeling in the context of the dialogue of cultures and the anguish of traditional culture disappearance. Incidentally, the latter one, the so-called «Parents culture», has a rupture with the dominant modern culture. Applying world philosophy and culture studies legacy we would be able to see modern culture in a new dimension. For our study the institutional aspect of popular culture is not so

³ Ж.З. Денисюк, Масова культура і проблеми національно-культурної ідентичності в умовах глобалізації, *Вісник Державної академії керівних кадрів культури і мистецтв: Щоквартальний науковий журнал* 2 (2009), С. 43–48.

⁴ Г. Лозко, *Національні цінності на тлі глобального хаосу* [Електронний ресурс], <http://slovo.prosvity.org/2010/05/27/національні-цінності-на-тлі-глобальн> (19.09.2017).

⁵ O. Gomilko, D. Svyrydenko, S. Terepyshchyi, *Hybridity in the Higher Education of Ukraine: Global Logic or Local Idiosyncrasy?*, *Philosophy and Cosmology* 17 (2016), p. 180–182.

⁶ О.А. Асеєва, *Деструктивний вплив масової культури в культуротворчому опануванні сучасних цінностей української культури*, *Інтелект. Особистість. Цивілізація: темат. зб. наук. пр. із соц.-ф. пробл.* 9 (2011), С. 22–27.

important as its essential and existential aspects. It is important to understand *what* motivates people to turn to its works and *how* Ukrainian segment satisfies this need.

Thus, despite the thoroughness of the mentioned works we have to state the insufficient consideration of the impact of popular culture on the social and cultural development of society and on the formation of social values. The necessity of studying the role of a new phenomenon to determine the content and priorities of those values is not considered. All the above makes it essential to consider the prerequisites of mass culture formation in Ukraine.

Besides the position, according to which mass culture is a model of American industry and the result of capitalism, it is believed that the new culture level is associated with the specific technology of mass control in the Soviet Union. Ukrainian social and cultural space was also its part. Therefore, we believe that the origins of the Ukrainian segment of mass culture go back to this exact period. The approaches of social philosophy look fruitful at this context⁷.

In the Soviet Union period the state engaged inculture development. For example, in the 1970's in terms of public funding the culture sector ranked the second place, yielding only to economy sector. It is explained with propaganda and ideological needs, that led to the development of mass culture in the Soviet Union. Mass culture offered samples, which everybody had to follow, it implemented standards, patterns of behavior, worldview guidelines in to mass consciousness, easing the process of Soviet socialization. In general, such mass culture model in its functional essence was similar to the American one, but it was not subjected to criticism. Naumkina O. emphasizes that Soviet mass culture was marked by such features as the prevalence of idea over artistry, the desire to manipulate mass consciousness through the introduction of ideological myths, clichés and stereotypes. Soviet mass culture was instilled with the idea of state expediency and was noted by the presence of a super-individual goal in the hero's life. It often reduced the intrinsic value of an individual and put his evaluation in direct dependence on the compliance between his individual concept of existence and the social concept of the existence of the state⁸. The Ukrainians are comprehended as victims of post-soviet (post-colonial) cultural contradictions according to Svyrydenko D.⁹

⁷ S. Terepiszczy, *Futurology as a subject of social philosophy*, Studia Warmińskie 52 (2015), p. 63–64.

⁸ О.С. Наумкіна, *Масова культура в Україні*, Вісник Державної академії керівних кадрів культури і мистецтв 3 (2012), С. 123–127.

⁹ D. Svyrydenko, *Divided Universities: The Postcolonial Experience of Contemporary Ukrainian Higher Education*, Future Human Image 7 (2017), p. 129.

After the collapse of the Soviet Union when Ukraine gained independence a gap was formed in the cultural sphere. It was brought to life, firstly, by the disappearance of the state ideological influence on culture and with the help of culture; secondly, by the free access to foreign pieces of culture; thirdly, by the difficult economic situation, moral and mental fatigue from changes to which people were not quite ready. These circumstances influenced the interest in culture. For example, theatre visits decreased in 49.5% from 1991 to 2001. This data can be regarded from the position of economists (low wages and therefore fewer opportunities for leisure activities) as well as from the position of cultural studies scholar: the Ukrainians have received new leisure opportunities. In our case television and eventually Internet became the alternatives to traditional culture institutions. Considering the decline of life quality and simultaneous increasing of its rhythm, an average Ukrainian began to seek more simple ways of spending free time, which are listed above. During the last 25 years, the television viewing increased in 18 times (instead of 60 hours of broadcasting per day – 1082 hours). As a result, watching television became the dominant entertainment form, and its screen was flooded with low-quality products, mostly foreign.

In the early 1990's Ukrainian culture experienced a turning-point accompanied by the spread of the underlying processes of «massivization» (a different understanding of the meaning of life, different assessment criteria etc.), resulting in wide spreading of mass culture. One of its genres, which gained popularity very quickly in our country was the TV series, which contributed to the feeling of participation in beautiful rich life, unlike the life routine of the young country. If today the logic of the plot is clear enough to majority of viewers, in that period the viewer was characterized by greater inexperience in perception. Therefore, watching such series as *The Rich Also Cry*, *Wild Rose*, *Simply Maria*, *Santa Barbara*, the audience perceived the events as real and worried for the characters' fate. These series have launched number of changes in the TV genre and formed the *soap opera* canon, attracting a large number Ukrainian viewers. In addition, the series had not only a therapeutic function, but also an integrational one, because they became a universal topic for conversations.

In our country one of the first quality foreign series was *Twin Peaks*. Its director David Lynch has changed the idea of the series, proving that they can be interesting for the audience and thus be rated, while devoid of naivety and primitiveness. This series has become a cult and it is referred to the origins of the modern series boom associated with quality form and deep meaning. According to Myednikova H. such culture has

formed not just an intellectual, but more «psychologically» advanced audience¹⁰.

Film critic Kudryavtsev S. writes about the peculiarities of viewing series *Twin Peaks* by post-Soviet television viewer: «The national system of broadcasting television series to a large extent disappoints the audience: some have not become keen on because of the late time, while in a week others have forgotten the smallest detective nuances extremely important for this kind of product. If you miss something, it is almost forever and unique, not like in *Santa Barbara* and even more so – in the Latin American soap operas, where everything is long *chewed*»¹¹.

According to film critics TV series did not have such publicity in the post-Soviet area as they had in the world, because of the number of popular culture works in the first years after the Iron Curtain. As a consequence there appeared inability and inexperience in the perception of works aimed at provoking the audience to a meaningful TV watching. «The screen helps not just to watch, but also to analyze the behavior of others and ourselves in similar situations»¹². In the middle of the 1990's, when David Lynch's series was being broadcasted, Ukrainian audience was attracted by its absurd, surreal character embodied in an unusual «picture». The experience of a new visual perception outweighed the content understanding. Thus, the «picture» eclipsed the inherent meanings in the series, which were enacted in quotations, presence of allusions and reflexivity over the Reagan period. Let us suppose that during this period they could not be understood by most viewers because of a lack of awareness of the first steps in getting acquainted with the details of international politics and culture. Here again this popular culture product had predominantly the rapetic function for Ukrainian audience, giving an opportunity to escape to the fictional town of Twin Peaks from real widespread 1990's problems. «I think that only the supporters of detective mysteries and «oddties of love» watched the series to the end... The majority probably descended from a distance, «flew» past *Twin Peaks*, tired and bored with distant and unknown excesses of dangerous adventure lifestyle. We'd prefer just to cry, sympathize enough, and after all to forgive «the lost sheep»¹³. The work of David Lynch becomes the starting

¹⁰ Г.С. Меднікова, «Серіальний бум» у контексті ціннісних змін сучасної молоді, Культурологічний альманах: Ціннісні зміни молоді і сучасні форми культуротворчості 1 (2015), Вінниця: ТОВ Нілан-ЛІТД, С. 6–13.

¹¹ С. Кудрявцев, *Мистико-екзистенціальна детективна драма [Електронний ресурс]*, <https://www.kinopoisk.ru/review/946506> (19.09.2017).

¹² Г.С. Меднікова, «Серіальний бум» у контексті..., С. 6–13.

¹³ С. Кудрявцев, *Мистико-екзистенціальна детективна драма [Електронний ресурс]*, <https://www.kinopoisk.ru/review/946506> (18.09.2017).

point of the evolution of series perception by Ukrainian viewers. In the second half of the 1990's we can observe the growth of a high level of expectations from the series: «...even a naive average TV viewer «nicely» requires – no matter proper or foreign – but with a quality mark»¹⁴.

Speaking about exclusively Ukrainian segment of mass culture, due to the financial difficulties during this period only few works were created. We have to mark a tendency towards the understanding of historical heritage in popular culture works. The most significant is *Roksolana*, casted by the best Ukrainian actors. This series provoked a culture studies discussion on the interaction of national and mass culture. For example, Sherman A., based on the words of the series director, reproves the artistic inferiority of the work and the call to «patriotic favoring of domestic film production». The author emphasizes that «according to the genre rules the series must meet if not high artistic criteria at least some technological standards. Unfortunately, on the example of *Roksolana* we have seen once again that the imported goods differ from the national products by the professionalism level. And we do not begin but end with patriotism»¹⁵. However, this debate has not affected the high rating of television series and the audience attention to the luxurious, by the standards of time, costumes. The modern echo of these ideas is evident in the popularity of Turkish series *Roksolana. Magnificent century*. Contemporary series, according to Myednikova H., help to understand the cultural base of an object, sign, symbol, word¹⁶. The series focus on the creation of a beautiful picture on the screen (it is the peculiarity of contemporary mass culture works). But unlike in the Ukrainian version in Turkish series every detail is important. For example, the symbols of the actors' clothes can tell not less information than the characters' dialogues. In the historical times of the series events, the color of clothes, the combination of patterns and lines ornament were given great importance, because all these details inform us about religion, social and marital status.

Besides technological standard, the experts also distinguish several definitions of «quality». Among them, high-quality televisionis national television, which programs talk about the country, its past and future¹⁷.

¹⁴ Г. Шерман, *Творця «Роксолани» зрозуміти можна. Але чи потрібно?* [Електронний ресурс], <http://day.kyiv.ua/uk/article/media/tvorcy-roksolani-zrozumiti-mozhna-ale-chi-potribno> (19.09.2017).

¹⁵ Г. Шерман, *Творця «Роксолани» зрозуміти можна. Але чи потрібно?* [Електронний ресурс], <http://day.kyiv.ua/uk/article/media/tvorcy-roksolani-zrozumiti-mozhna-ale-chi-potribno> (19.09.2017).

¹⁶ Г.С. Меднікова, *«Серіальний бум» у контексті...*, С. 6–13.

¹⁷ И. Кушнарева, *Как нас приручили к сериалам*, Логос 3 (2013), С. 13.

Drawing attention to the state of Ukrainian mass culture, we can see a certain “series boom”. Though, it concerns quantitative, not qualitative, indicators in the Ukrainian TV area. The growth of our own TV production is connected with the ban of the Russian one, which was previously predominant. Therefore, the Ukrainian TV channels had to reorient themselves and create their own content. Over the past year and a half, almost every leading channel started to create series on various topics— the conflict in the Southeastern Ukraine (*Do Not Disclaim*), the weekdays of the police (*Volodymyrska str. 15*). For example, the last mentioned series was filmed based on true stories that took place in the capital. For the first time in a while, the audience had an opportunity to observe the work of the Ukrainian “TV policemen”. “The peculiarity of the series is that its main character is Kyiv. The creative team is tasked to show the city from its unusual side – not the front, but the everyday”¹⁸.

In terms of post-Maidan discourse, the analysis of certain works is productive enough to show that the Ukrainian audience is ready for watching “about it self” and “for it self” movies. This thesis is confirmed by the high ratings of the Ukrainian TV series called *People’s Servant* and *The Last Moskal*. A. Kokotyukha explains the success of the former series by the creation of the “folk tale”, repetition of which is impossible in the reality. *People’s Servant* is full of subtle irony; it has allusions to the Euromaidan and the facts of the politicians’ lives. In our opinion, the fact of creating a quality (concerning technological and scenario requirements) series by the Ukrainian TV channels is important; it helps reconsidering our own political realities. Only a few years ago, before the political events of the 2013–2014, it seemed impossible and unclaimed.

As for the second mentioned above series, every third Ukrainian watched its premiere in 2014, and this gives the reason to relate it to the work of mass culture, and not only due to the genre, but also to the popularity. Despite the fact, that the society extensively discusses the exaggerated comic representation of the Ukrainians, we believe that the series creators have chosen cultural stereotypes and complexes to be the subject of satire. I. Dolzhenkova’s thought is efficient in this context: *The Last Moskal* is not a paraphrase to Parajanov and therefore it should be judged according to the laws of the television product for the mass audience¹⁹.

¹⁸ Героями серіалу «Володимирська, 15» стануть співробітники одного з київських райвідділів міліції [Електронний ресурс], <http://film.ua/uk/production/press/1321> (19.09.2017).

¹⁹ І. Долженкова, «Останній москаль». За законами жанру [Електронний ресурс], <https://tsn.ua/blogi/themes/cinema/ostanniy-moskal-za-zakonami-zhanru-422962.html?action=sort&sort=first&slice=0&limit=20> (19.09.2017).

Opinion journalism believes the series to be a unique TV product for Ukraine for lack of archaic in it. *The Last Moskal*, despite the fears that it will be like another boring repeated talk about *Zhabokricha's Fun* or *Moskal-Charivnyk* (Muscovite the *Wizard*) is concordant to the modern realities." We can find the reconsideration of the latest social events in the series, because the heroes of the series are going to the public meeting at the village square, they are fighting with Ebola virus, and even "coming out".

The mass culture has transformed the humanitarian sphere, for example, the use of political technologies in mass culture has become a powerful tool for the public opinion change²⁰. For example, the animated series *Fairytales Rus* metaphorizes modern Ukrainian political reality; according to media experts, for a long time the accents, which made certain characters look good, were unobtrusively placed. In the animated series, the high-ranking persons are ridiculed, but the emphasis is made on their most innocent mistakes. "This satire is extremely poor as for the current political allusions—the characters are empty, flat and stereotyped, and the plot lines are primitive"²¹. In the socio-political conditions of the 2012, when the animated series was premiered, the humor seemed to be sharp, but in general, according to media experts, it was the manipulation of public opinion and society disorientation, because we could see the substitution of caricature and friendly jest. But to be fair, we should notice the thematic evolution of the animated series, and that the political satire gained its initial value.

According to H. Pocheptsov's criteria of tactical and strategic objectives that can be put by the mass culture, this animated series performs the first one of them. In culture, especially mass culture, there are topics that lose their relevance quickly, because they no longer respond to the audience's request. They make sense during a short period of time and meet short-term interests of people, they respond and reflect any new event. Therefore, the works of mass culture quickly lose their relevance, start to be outdated and out of fashion. The *Fairytales Rus* series is situational, while it reacts to important events (weekly during the broadcast), it quickly loses its culturological value and it is unlikely to become a source for cultural archiving. For comparison, we can give the example of the US cartoon *South Park*, which also works with political themes. However, unlike the Ukrainian political cartoon that works on the level

²⁰ A. Nazaretyan, *Mental Dimension in Social Causalities: Past and Future*, *Philosophy and Cosmology* 18 (2017), p. 203–206.

²¹ О. Довженко, *Казкова дурня за межею фолу* [Електронний ресурс], http://ru.telekritika.ua/otar_col/2012-11-20/76876 (19.09.2017).

of exploitation of well-known political characters, the American one has a strong strategy that is embodied in the conceptualization of the problem and marking the latest trends.

In addition, *Fairytale Rus*, reacting to significant weekly events, uses the setting of famous foreign works of mass culture (eg., *The Matrix*, *Men in Black*), but does not create its own heroics. The co-producer of the *Winter on Fire* documentary newsreel, nominated for the Oscar award, Lina Klebanova says that Ukraine now forms a new television image despite the oppression and lack of material for broadcast on television. L. Klebanova notes the importance of forming our own images, identity, as well as understanding and a sense of heroism. "Today, Ukraine has a great inner heroism that should be represented in a new way. In any case, it is not what is called "sharovarschyna", it can be a new urban Ukrainian-speaking culture"²².

In our opinion, the low level of Ukrainian mass culture in cultural space is a transitional stage. It is impossible to use immediate request structures all the time. Moreover, it is impossible to rely only on the foreign achievements of mass culture, although we have to admit their high level. We have to state the need to create our own high-quality mass culture, in which our own meanings and values will be implemented, that will assist putting the necessary goal for the critical study of the reality. Today, in the world practice, there requested the mass culture works are the ones that focus on professional practical advises how to settle, for example, social issues. Using specific methods, mass culture is able to perform socially useful functions. By expanding its influence and gaining wide acceptance, it can answer the existential questions; maintaining the autonomy from the government, it is able to construct the uniqueness and authenticity of a common cultural space.

Mass culture should have a meaningful dimension, because it is associated with the existential issues, such as freedom of choice. The mass level of culture is always a question of pro-activity, and its power is in ability to respond to social challenges. Accordingly, an investment in the creation of mass culture is the creation of the semantic space. Culture, as well as mass culture, allows you to experience a variety of life situations, it can act as an adviser, and help clarifying some key existential questions. Mass culture transforms are active behavior pattern into aproactive one.

The importance of our own mass product is remarked by Oleksa Nehrebetskyi, a translator who has stood at the origin of the Ukrainian-

²² Лина Клебанова о перспективах украинского кино [Электронный ресурс], <http://idealist.media/index.php/lina-klebanova-o-perspektivah-ukrainskogo-kino> (19.09.2017).

-speaking mass product. He stresses the poor quality of Russian TV series, but despite this, they are able to occupy an important niche and perform a therapeutic function after a difficult working day. But due to the relation to our own TV products, the Russian TV-series dominated and, eventually, began to impose another identity and heroism. “Everything starts with small – with the series”, – says Oleksa Nahrebetskyi, who links the absence of our own TV-products and the Russian-Ukrainian conflict²³.

Over the past few years we have a positive dynamics in the Ukrainian TV sphere, namely the reduction of Russian films releases and a corresponding increase of Ukrainian ones (in 2015 –29, in 2014 – 15, in 2013 – 14).

The understanding of mass culture functioning mechanisms is a basic competence for professional participation in the cultural industry. Otherwise the 21st century will pass by, leaving our achievements aside. The Ukrainian creativity deserves to be powerfully integrated into the global stream, considering the defining of our own stream. Mass culture is a production of meanings, values, patterns – all that now can be called the cultural authenticity.

Thus, mass culture shapes the public opinion, it distributes cultural standards that can disorient the society. Mass culture today is not only a cultural level, but also a tool for “cultural survival”, which helps to form a new Ukrainian culture.

The development of modern genres of mass culture, such as musical and comics is important. These genres are clear to the younger generation, so they have a great potential.

For example, famous Ukrainian musicians, actors and writers are now actively preparing for the presentation of a new project – the rock musical *Got to Be Free*. This is the first Ukrainian musical timed to the events of the Euromaidan in Kyiv. For Ukrainian mass culture, this event is significant because in Ukrainian theatrical space musicals are rare, and also it is important that this musical represent the reflections of artists concerned with the events, taking place three years ago. According to the musical director of *Got to Be Free* Serhiy Proskurnya, this is a perfect example of topical theme and genre combination. As for the genre features, the authors have been choosing for a long time between Maidan-story and rock opera, but eventually agreed on a rock musical. It will be a synthesis of music, orchestra, ballet and shots directly from the Maidan events.

²³ *Олекса Негребецький про переклади іношомовних фільмів українською* [Електронний ресурс], <http://idealist.media/index.php/oleksa-negrebetskiy-pro-perekladi-inshomovnih-filmiv-ukrayinskoyu> (19.09.2017).

The story tells how the protagonist falls in love with an activist and journalist Melanka at the Maidan. They both are fighting not only for the happiness of the people but for their own one. The main evil force of the musical will be “titushky” (generalized concept, which in Ukraine indicates athletic young men who act as provocateurs), which represent specific social issues and groups of the people. We should note that the musical is not a reconstruction of the events, which took place at the main square in Kyiv. According to the director’s plan, the musical is an artistic reflection of the problems that were actualized at the Maidan.

The authors suggest the actuality of the topic, song interpretation of the modern history, bright expressive means and strong emotions. The important element of the scene is its interactivity. The audience starts to construct barricades, and the ballet wanders in the midst of the public: there are shaved guys, girls wearing T-shirts with a red cross, typical for the time of the Maidan youth, people in camouflage.

We have to note that the interest to the Ukrainian mass culture from the side of the foreign TV channels is growing. Thus, our popular culture begins to widen. For example, a detective series *The Sniffer* (*Nyukhach*), which tells a story about the expert who reveals crimes thanks to unique smell, became popular far beyond Ukraine and Russia. Its adaptation rights were sold in 11 countries (France, Japan, Bulgaria, Estonia, etc.). Interestingly, this is the first case of adaptation of foreign TV drama series by Japanese channels. Previously this country adapted only entertainment shows and quizzes.

In general, the debut Ukrainian project which became popular abroad was the dance show called *Maidan’s*. Analogue TV shows were also in China, France, the USA, Russia, Norway and Azerbaijan. This was possible thanks to the universality of the dance, which is understandable in any language, that’s why this show was a new technological and organizational milestone for the Ukrainian mass TV sphere.

Also, we have to note the TV show called *Revizor*, which has become the most popular show in the Ukrainian television. The project quality was appreciated not only by the Ukrainians. The format of the TV show was bought by the Russian TV channel *Friday*, which previously had successfully adapted another Ukrainian program called *Oryol i Reshka* (*Heads and Tails*). The *Revizor* project will also be adapted in Azerbaijan. By purchasing “the Revizor’s Bible” (TV show script), the Azerbaijan production gained the access to all the drama moves and special features of the format that the Ukrainian TV channel had created for years of successful airs.

Another mass culture field is comics, which, for example, in France, is recognized as a competent genre of art, and in Japan and the US it is a huge industry, employing creative class. Ukraine is lagging behind the countries where stories about Superman, Batman, and Spiderman created new modern mythological heroes. Therefore, the scholar Heorhiy Pocheptsov rightly asks: where are the Ukrainian superheroes? «They are also desperately needed. The attempts to display them from the past political life were useless. The collective consciousness rejected this political flavor. Heroes should not come out of politics»²⁴.

However, we have to note positive developments in this area: the original cultural products were created recently. Let us recall the *Nebeskey* Ukrainian publishing project (*Heavenly Key*) specializing in comics. The publishers call its mission to be “the modernization of the national cultural and mythological heritage of short and full-length graphic prose”. The heroes of graphic novels and *Nebeskey* novels are the Sich knights, Cossacks-wizards, Carpathian magicians and other Ukrainian mythological and historical heroes. The first project is a blockbuster novel *Daohopak* (the first part of the trilogy) illustrated in comic book style. It was published in the fall of 2012 with the edition of 4.5 thousand copies and it immediately gained recognition among readers²⁵.

An interesting publication was also presented with in the framework of the 20th Publishers Forum, a comic book *The Drawn History of the Independence of Ukraine* by Kapranov brothers. It is necessary to mention a graphic novel *Hero of Bondage* by Ivan Franko, published in the fall of 2014 by Leopold Lviv publishing house. For the first time in Ukraine the Ukrainian literature is adapted as a graphic novel, where the script and images co-exist to reveal the plot.

Altogether, the recent studies of philosophers and culturologists show that comics contribute to the understanding of issues which disturb the person and the society. Therefore, we believe that an important factor in the modern Ukrainian culture forming is a creation of our own comics. We can say that today the cultural industry in Ukraine is changing, therefore the emergence of popular heroes in cartoon stories is not far off.

²⁴ Г.Г. Почепцов, Мерлін, *Супермен і Гаррі Поттер: конструювання нематеріального в масовій культурі*, Київ 2013, с. 288.

²⁵ *Небесний ключ* [Електронний ресурс], <http://www.barabooka.com.ua/nebesnij-klyuch-nebeskey> (19.09.2017).

UKRAIŃSKI WYMIAR KULTURY MASOWEJ: ANALIZA FILOZOFII I KULTURY

(STRESZCZENIE)

Głównym przedmiotem badań współczesnej humanistyki jest zjawisko kultury masowej, która wywiera obecnie przemożny wpływ na światopogląd współczesnych Ukraińców. W artykule poddano analizie powstanie i kształtowanie się ukraińskiego segmentu kultury masowej. Poddano także analizie porównawczej ukraińską kulturę masową w odniesieniu do przykładów kultury masowej na świecie.

THE UKRAINIAN DIMENSION OF MASS CULTURE: PHILOSOPHY AND CULTURE STUDIES ANALYSIS

(SUMMARY)

The up-to-date topic of the humanities is the mass culture phenomenon that influences the worldview of modern Ukrainians. The author of the article investigates the genesis of the Ukrainian segment of mass culture, considers its condition at the present stage using world and local examples.

