

В целом, в совокупности своих форм и проявлений *социетальная культура как культура имеющих коммуникативный характер intersубъективных человеческих отношений, реализуемых в процессах коллективной культуросообразной жизнедеятельности*, охватывает собой все области общественной жизни, инициируя их оптимальное состояние, соответствующее историческому развитию системы культуры и общества.

Выводы. Таким образом, связанная с intersубъективной модальностью человеческого бытия социетальная культура обеспечивает его культуросообразную модификацию и сообразную с ней организационную социальную пролонгацию, стимулируя историческое развитие системы культуры и общества (как специфического социокультурного феномена). В своем предельном выражении социетальная культура ориентирована на формирование исторически оптимального коллективного субъекта культуры и культуросообразной деятельности на основе всесторонне развитой человеческой личности. В этом заключается ее смысл и предназначение.

Философский же анализ социетальной культуры и культуры в целом указывает на то, что смысл изучения культуры не ограничивается тем, что открывает нечто новое для понимания самой культуры: такое изучение имеет значение для уяснения существа всех сторон общественной жизни.

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Сухина Ігор. Соціетальна культура, її основні форми й ціннісна специфіка: філософський аналіз. У статті зроблено філософський аналіз феномену соціетальної культури як культури intersуб'єктивних людських відносин, її культуросообразної специфіки, основних структурних форм і ціннісного змісту.

Ключові слова: людина, свідомість, цінність, діяльність, людські відносини, культура, соціетальна культура, суспільство.

Suhina Igor. Societal Culture, Its Basic Forms and Valuable Specificity: the Philosophical Analysis. In article consideration and the philosophical analysis of a phenomenon of social culture as cultures of inter-subjective human relations, its cultural-creative specificity, the basic structural forms and the valuable maintenance is presented.

Key words: man, consciousness, value, human relations, human activity, culture, societal culture, society.

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The Problems of Form-Creation in the Spiritual and Cultural Activity

The analysis of the problems of form-creation in the spiritual and cultural activity of a man is made in the article. Examining the notion of the reality (made up by values and sense) as a substance of cultural formation of a man, the definitions of the notions «content» and «form» in the cultural philosophy are given as world-outlooking determinations of the culture-forming activity. The character of the spiritual and cultural activity, which is described by the mentioned categories, is analyzed. Such notions as form, content, the form-creation etc are given in the culturological aspect.

Key words: form, content, cultural activity, form-creation, form-exchange, deitemizing of a form, de-objectivizing.

Formulation of research problem and its significance. A man knows about his causality because he causes it himself, for his activity is the sensual and subjective causality. A man knows about the essence and phenomenon's distinction because his subject and practical causality implements the movement for the essential measurements of things. Equally, a man has a notion of a form because his activity is a form-creative one.

We can't discuss an idea that the true man's activity is «the change of all and various objective forms that are the formations by themselves – free, universal, goal-directed» [5, c. 27]. Man's cultural and creative activity founds the basis of people's being, people's world and social relations, due to what a man exists as both spiritual and bodily creature. The activity is based on simple transformation of things, their temporality, destruction of their natural cover. In the process of his activity a man tears off mercilessly the natural forms of things to give them such forms, which are necessary for that man, which are socially significant and expedient.

A man changes the natural expedience into his own one – socially significant and spiritual. However, he can act with things in such way because on this level he deals only with outer forms of the substance: for example, one can make any objects of wood and give them various forms, but with this «the inner form» of wood, «woodenness» as it is remains unchangeable.

In other words, a man can't ignore this form in nature, which exists as a law of a phenomenon. Thus the people's objective activity deals with the forms of different levels. The initial character of things' forms and activities gives a man a possibility to make them suitable for application. An object as a result of activity (transformation) can become an object of immediate application, but it can also become an object for meditative of future activity. In any case it stops being a phenomenon of nature but becomes an object of culture – artificially created artifact, given to a man as a cultural value. Being connected by endless links with all the world of cultural objects it realizes its motion and its «being» not only according to the laws of natural but also of social and personal expedience. The process of further motion of the form is going on.

But the motion of form is realized not only on the side of an object. It is also going on the side of subject: it's the movement of the ideal forms. Before realizing the form-creative (or form-substituting) act, the subject in its mind correlates the forms of outer thing and the goal that in its imagination is kept as a form of belonging. Such correlation determines the choice of means. Thus, first in the consciousness there is a process of transformation of the form and immediately – the form as a scheme, essay of personal activity which later receives «a body» of subject activity and goes out in its product. It may also get no «embodiment» – as so many thoughts and fantasies remain unrealized, as well as too many ideas don't find their actualization.

The main material and justification of the study. If the work that provides objects with the expedient form becomes the basis of peoples' being it doesn't at all mean that such form of activity exhausts all diversity of peoples' world attitude. On the level of simple work that gives form-goal outwardly into passive «substance», the richness of content of activity is exhausted by its expedience: practical relation to reality «is in trouble» with the change of objective content of being.

On the level of theoretical attitude the world in the process of active construction of cognitive image (according to Kant) the problem of profoundness of such activity is transferred into another plan and is connected with the degree of adequateness of cognitive image of object's essence. Of course, within the limits of reasonable movement of thought its own forms (categories) are put outwards to a definite «content», which is the substance of sensual impressions and imaginations. The problem of reflexive profoundness appears on the levels behind the limits of intellect, when the form of thinking starts «to work» profoundly. The activity-formation of the cognitive image emerges under the mind's control, which critically and reflectively refers to one's own work. Such levels are necessary to the creative construction of the image and the form of thought during the theoretical reflection.

In real everyday life the people's activities both in practical and theoretical relations to reality are mysteriously interlaced. Within these limits the profoundness of proper subjects activity is reduced quite often to the simple «usefulness» that is to the indefinite expedience. On the higher level this profoundness can be comprehended as a problem of sense, of valuable significance of what is put and realized by a subject in his activity, being as it is. That is, the problem of profoundness in some way is transferred to the moral choice. And then a man is in trouble particularly with the problem of correspondence or non-correspondence of the attempt of his activity to common norms or to some basic senses which are rooted in presented type of

sociality in really acted forms of common life activity. Right here, in everyday peoples' determination of the way of life, the problem of profoundness and existence receives a spiritual measurement; spiritual not in the meaning of separation from being, but spiritual as transcendental measure of subject of being. Such measure overcomes the limits of final individuality and represents common bases as an essence to the subject.

If a man's activity appears as a form-creation, form-change (both in real and ideal aspects) then the higher unity of theoretical and practical attitude to the world becomes the aesthetic activity, which is realized in artistic forms. As the reflection of activity in the meaning of its proper form and profoundness is the feature of integral way of life activity as it is, then, possibly it's not accidentally that the categories of «form» and «content» are used more often during the analysis of artistic activity and its products.

Hegel stated that only those «works of art, in which the content and forms are identical are true works of art» [4, c. 229]. So, it is logically to suppose, that the problem of profoundness and essentialness of life becomes for a man the object of reflexion only if in the real way of his life activity non-concurrence, discrepancy in the form and content, distinction of a form of life activity and the content of the life itself are raised vividly. Similarly, the problem of essence of a man is a problem only in the case a living man feels and suspects that he lives in same «not proper» way and the contradiction between the essence and existence is fixed.

The problem of profoundness of life activity has the sense only on the background of a vivid unprofoundness, formality of life. In the same way the dissonance of form and content in an unsuccessful work of art is evident when a form, an author's «manner» manifests itself instead of presenting a form in complete consent with the content and the content, without an adequate form, shrinks to some «idea», which persistently announces itself against particularly artistic methods of representation.

The same happens in man's life. In the moments of the highest life *rises* when the truth of a man's essence and purpose is realized in the happiest way, the form and essence are linked in its integrity of such moment of being. The content is unfolding itself in adequate form, the exterior is transparently and integrally linked with the interior, and the sense is manifested and realized by the content as a definite end in itself. Such moment of life is internally and externally aesthetically completed. And a form of integral completeness is a form of endlessness. The «Eidos» of such integrity of being is artistically significant and completed whole that is perceived as the moment of completeness of being.

Unfortunately, these are only the moments of life, but in general the usual routine mediational life in the conditions of alienational being lacks any sense as well as any aesthetic spontaneity and expressiveness. The means have the tendency to substitute the content by themselves; the moment of life becomes the simple means of achievement of some other moment of life. The form and content are disintegrated; the form receives the features of an external indifferent form. The content of life as some «true» desirable sense lays out of life as a dream, as uncertain and changeable lifeless «ideal», the means of activity themselves appear as here-and-existing content of life activity.

The means while substituting the aim move the content of being outside the temporal and spatial continuum filling the main time of life activity with non-reflective formality. The form becomes the content and sense for itself. The «wholeness» of life disintegrates; the meaningful solidness of life converts into the sum of eclectic data that indifferently fill the accidental forms of outer activity. Life loses the features of cultural creativity, it becomes as a Structure, as a definite outer-given order, which groups «the elements» of being according to external features.

The integrity, the inner completeness of the way of man's life activity as if in a true work of art, contains the identity of form and content. So, they say that life is the creative activity as well; a man doesn't only creates cultural forms but leads his own life. It becomes both the cultural and spiritual process. That's why it's so difficult to define the culture definitely: it is a treasure-house of spiritual achievements, as well as a way of man's life, his creative activity as acting consciously interacting with external subjects. It seems that the analysis of form and content in the artistic and aesthetic process has a definite word-outlook sense from the point of view of common aesthetic attitude to the world as such one, that appears in all spheres and forms of man's to world-attitude.

It is considered to be interesting to differentiate the experience of inner and outer forms, which is given in O. Potebnya's investigations. In a word he distinguishes between an outer form (sound) content, which is objectified through a sound, and its inner form or the closest etymological meaning of a word that is the way by which the content is expressed. «It's somehow difficult not to mix the inner form with outer one if we

realize that the latter in its status is not a simple lump of marble, but the marble polished in a definite way; in the picture – it's not only canvas and paints but a certain colorful surface that is the picture itself... The outer form of a word is also not a sound as the material but the sound formed by the thought, however this sound is not yet the symbol of the content as it is» [6, c. 176]. The inner form of a work of art is an image, which indicates the content, and the outer form is the thing in which the image is represented in object.

O. Potebnya considers that the content of a work of art can be in some way exhausted in its idea but it is understandable not as a subjective idea of an author but as something that is put into the image and due to flexibility, power of its inner form of which considerably prevail the author's «thoughts» what that he'd like «to put» into his work consciously. As M. Lifshits stated once: The idea of a work of art (composition) is not only what the author wanted to say, but what «was said» in a work. It means, that it is in the unity of form and content in all wealth of meaning in that power (strength) of inner completeness that has the form of endlessness and consequently – in the beauty which possesses at the same time such incompleteness which allows worrying and observing subject to continue the meaningful development of the content and complete it in his sensual statement.

But the same happens in life: its content that's «the idea» is not only the form of our subjectivity, not which way we thought of how to live the life, not what we subjectively put as an aspiration, but what «was told», was realized and what is really being realized in one or other forms. Subjectively our thoughts are more rich in content than that ones we live in. But objectively our way of life activity from the point of view of its content, in spite of its break sparseness foolishness is much richer than our thought, is doesn't matter whether we understand this or not. It absorbs into its orbit, into its content and keeps such layers of being, culture, which didn't ever come in dreams in the subjective thought. And that's why our life, as it is, is taken as something alive «in flesh» despite all its dramatism and foolishness, as well as immanent tragism. It contains more content than all the nicest projects. Life of a living man realized in accordance with a project-idea of a subject itself lacks its «eidos» image, and so something mechanical, formal appears in it. Thanks to God, life is richer. Our direct life is fed by juice of being and culture. And they are unlimited.

M. Bakhtin doesn't confine the characteristics of a work of art to a notion of «idea». He calls as content of an aesthetic object the reality of cognition and an aesthetic action which is included into aesthetic object in its cognitivity and evaluation and can be analyzed here as a concrete intuitive unification, individualization, isolation, concretization and completeness that is to all-round artistic mounting with the help of certain material [2, c. 32].

M. Bakhtin considers that such «material aesthetics» can't be the basis of an artistic form, because it understands an artistic work as an organized material, as a thing. Of course, the routine-materialistic look at a man and his life is not able to ground the specific character of forms of man's cultural creative activity.

The idea of a man as «a organized substance», and the idea of man's «soul» as the function of a latter specifically gives so few for the understanding of man's being. Otherwise all definitions of personal being should be derived from the peculiarities of a man's structure as a material object.

Actually, «when a sculptor works with the marble, he, for sure, polishes marble in its physical definiteness, but the important and artistic activity of a creator is not directed to it and the form realized by a creator is not reduced to it, though the existence itself in any moment can't be without marble and so it can't happen without a creator either; ... the sculptural form which is created is the aesthetically meaningful form of a man and his body: the intention of creative activity and observation go in this direction...» [2, c. 54].

In a man's cultural creative activity the sensual attitude of a man to bodility of things to be transformed, has a derivative character, and it is at first determined by the way of activity from inside of which a man acts. This way, despite its involveness into a certain system of social relations and certain form of communication, and even though it carries its content in itself, is also inwardly linked with the aim of the subject itself.

The artistic form, according to Bakhtin, being in whole realized in the material, however, becomes the form of the content, and valuably refers to it. At the same time the compositive form (as an organization of the material) realizes the architectonic form (the form of spiritual and bodily significance of aesthetic man and his surrounding – the form of aesthetic being and its uniqueness). How can it be possible? «The form is deitemized (our term. – S. V.), and is brought out of work's limits as an organized material item, becoming only the expression of significantly-defined creative activity if aesthetically active subject... In the form I find myself, my productive significance, which shapes activity... – I must recognize myself to a certain extent as a creator of a form to realize an artistic form by itself in general» [2, c. 57].

The deitemizing of a form, bringing it out of limits of the organized material is nothing else but de-objectivizing of them. It forms the immanent, essential characteristics of man's activity as it is. De-objectivizing as it is, according to its essence is not de-objectivizing of the material but the form. In the form and through the form the transformation of activity is taking place. For essential deitemizing it is really necessary not simply perceive the form of the outer as proper passively but also live in the form as a creator in a certain degree, the creator of its outer expedience. Only in this case the form of activity carries in itself and by itself the content.

The content of cultural object is deitemizing due to the form of man's activity, and in the form, but not out of it the content can be adequately given generally. But the form of my activity should flexibly correspond with the inner form of its content, – so the content of the cultural object as the creation of man's spirit defines the method, the form of my activity. And this has the most direct relation to my self-development as a subject. No matter, but it's impossible to deepen into the cultural object mechanically and formally. To be more exact, it's possible, but it won't be the adequate de-objectivizing of its essence that is it will be the fictitious process, the ersatz substitute. The activity of co-feeling oneself the active co-creator of the form that is deitemized by my perception, becomes the basis of spiritual treatment the bases of coping the cultural object becomes as a spiritual cultural self-determination and self-realization.

The levels of de-objectivizing can be different. G. Batishchev defines such as: 1) objective when the action meets its subject as such one, that has a definite-objective being; 2) created when an object is actually placed before the subject as a faded activity; 3) subjective as it is, when the activity meets some different subjective being, cultural and historical, the active reality of someone's subjective world. In this highest form the activity is not connected with the communication of the outer bridges, but it directly is «the work of communication» which is spread to the subject itself. The most complicated here is the involvement to the senses of other one, the understanding: «to be able to do your own life as if the possible fate and the continuation of life of the author's, you try to appreciate» [1, c. 208].

The form-creation, form-exchange, the transformation of form is the process of real movement of culture-creation. A man seems to exchange the forms with the surrounding: «takes off» in his actions the forms of natural things making them an object of his cognitive mastery of reality and simultaneously gives the new-formed cultural objects the forms of his own expedience – as a simple one, direct expedience of everyday «usage» and also as higher spiritual and cultural expedience of world outlook's self-determination and subjective self-apprehension. There are three possible ways of world's attitude: passive «eidetical» when the world appears in the capacity of rootness, basicness, the observer perceives itself as an object; formally-active in which the world is in the capacity of the absolute object of its creative transformation, «not a temple, but a workshop» in which one can feel himself as «an owner» (while the world of people, other subjects is also included into this workshop); completely rich in content, where the degree of people's activity is the understanding the unity of theoretical and practical world's attitude, active and observing aspects of life activity. The latter way is oriented not only and not so to the outer expedient consumption and usable transformation of the objects, but to the determination of inner degree and essence of reality in the process of interaction with it, to the adequate to this degree transformation of its – such world's attitude is – generally – open to the worlds of other subjects.

The problems of form-creation are the problems of forms' comprehension and preservation of cultural wealth, the problems of realization of a person's responsibility for his own cultural creative actions, the problems of formation of aesthetic life activity itself. Because in this professionally usurped and specialized aesthetic activity, common higher laws of people's activity as it are, taken not in their elementary units but unity and general and general form are revealed. The aesthetic attitude of a man to the world isn't simply «one of» many others; aesthetic «side» of life isn't simply one of many sides, but the people's life itself, taken in its self-goalless directness and inner completeness. That's why the logics of this activity and the attitude can be a criterion of measuring of any world attitude. So, the higher and general form is the way to understanding the lower ones.

Actually, both in theory and practice, while analyzing different manifestations of people's – personal or social – activity, we operate with visual imaginations of concrete and partial ways of activity of the type «goal–means–result», interpreting them by examples of different sides of people's being.

Conclusions and perspectives for future research. The understanding of life activity as a spiritual and cultural process and as culture-creation through the dialectics of categories «form and content» can be

useful during the analysis of different sides of social and personal being of a man. It doesn't substitute the latter, but allows to keep the integrity of people's life activity in «the field of vision» not to lose horizons in the complex vanity of needs and tasks that people solve in everyday life. It's extremely important not to lose the general sense and aim of general movement, not to exchange to partial aims and slogans; it happened and not once. Beauty has always been the criterion of the aesthetics. It wasn't and isn't as the idol or the ideal, but as the concentration of all moral-imperative and global world outlook's coordinates, which are used by man in his attitude to the world, giving his own understanding of God, Freedom, Truth, Beauty, Kindness, Happiness...

«Real transformation and lightning of man's nature is the comprehension of beauty, kindness. When kindness is realized really but not by symbolical-justically, it is a beauty... Beauty will save the world that's beauty is the rescuing of the world. The transformation of the world is the realization of Beauty...» [3, с. 214].

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Возняк Сергій. Проблеми формоутворення в духовно-культурній діяльності. У статті проаналізовано проблеми формоутворення в духовній і культурній діяльності людини. Автор засновує концептуальний розгляд поняття ціннісно-сислової реальності як зміст та матеріал культурного становлення людини, ґрунтуючися на діяльнісно-комунікативному підході до розуміння культури. Висвітлено діяльність як культуротворення і творення людини як соціально-культурного суб'єкта. У цьому контексті наведено визначення понять «зміст» і «форма» як світоглядних регулятивів й репрезентантів різних способів людської активності. Проаналізовано специфіку та характер духовної і культурної діяльності, яку описано зазначеними категоріями. Розглянуто в культурологічному (культурфілософському) аспекті такі поняття, як форма, зміст, формоутворення тощо.

Ключові слова: форма, зміст, культурна діяльність, формоутворення, формозміни, обернення форми, де-об'єктивіація.

Возняк Сергей. Проблемы формообразования в духовно-культурной деятельности. В статье анализируются проблемы формообразования в духовной и культурной деятельности человека. Автор обосновывает концептуальное рассмотрение понятия ценностно-смысловой реальности в качестве содержания и материала культурного становления человека, которое, в свою очередь, базируется на деятельностно-коммуникативном подходе к пониманию культуры. Рассматривается деятельность как культуротворчество и созидание человека в качестве социально-культурного субъекта. В этом контексте дано определение понятий «содержание» и «форма» как мировоззренческих регулятивов и репрезентантов разных способов человеческой активности. Анализируется специфика и характер духовной и культурной деятельности, которая описывается указанными категориями. Рассмотрены в культурологическом (культурфилософском) аспекте такие понятия, как форма, содержание, формообразование и т. д.

Ключевые слова: форма, содержание, культурная деятельность, формообразование, формоизменение, превращенная форма, де-объективация.

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