

UDC 316.34+008

## TRANSGENDER IMAGES IN THE CONTEXT OF CULTURAL-ART PRACTICE

**Tormakhova Anastasiia**, PhD,  
T. Shevchenko National University of Kyiv, Kyiv

*The aim* of the article is to outline the transformations in the meaning of transgender images in art. The solution of this goal is connected with the disclosure of the links between worldview factors, the specifics of social development and their embodiment in the practical dimension.

*Research methodology.* The research works of American authors, included in the array of transgender studies, allows us to talk about a new approach in the understanding of gender, gender identity and transgender. This is the direction of interdisciplinary research, represented by J. Halberstam, S. Stryker, which allows us to talk about the formation of a new discourse aimed at eliminating any restrictions on gender identity.

*Results.* The value of visual transgender images depends on the ideological factors that determine the specificity of culture. At the end of the XX – beginning of the XXI century, transgender theory and ideas of transfeminism acquire the urgency, in which the human right to be free in self-identification, regardless of biological and cultural factors, is noted.

*Novelty.* The author singled out a number of key aspects of the theoretical concepts of contemporary authors who are developing the problems of transgender. A change in the interpretation of transgender is revealed depending on the stage of the socio-cultural development of humanity.

*The practical significance.* The results of this study may be important for forming an idea of the problem of transgendered and help to find ways to change attitudes towards it in the public consciousness.

*Key words:* transgender, transgender images, androgyne, art, transfeminism, culture.

*Надійшла до редакції 2.11.2017 р.*

UDC 008

## THE GENDER WORLD VIEWED THROUGH CULTURE

**Aliieva Sadagat**, Candidate of cultural sciences, associate professor,  
«Honored Worker of Culture» Head of the Department of «Culturology»,  
Azerbaijan State University of Culture and Arts  
sadagatbaku@mail.ru

The article highlights the gender issue as one of the urgent social and cultural problems of our time. One of the main components of the definition of culture is the problem of «women's issues». Today gender discrimination, prohibitions and prejudices against women are widespread both in scientific and social discussions and on the pages of the media. The gender restrictions that men face are translated from time to time only for discussion.

Not solving a serious problem hampers cultural and social progress. This leads to social injustice. Today a number of European scientists in the study of gender problems in theoretical concepts try to analyze its cultural essence. In the article the «female question» is analyzed in the culturological aspect.

*Key words:* culture, women's archetypes, gender, women in culture, women's spirit world.

*Ustalenie problemu.* One of the main components of the definition of culture is the problem of «women's issues». In the gender issue, it is important to analyze the «women's issue» in the culturological aspect.

*The authors* A. Losev [3], D. Rozhansky [4], Z. Khovanskaia [8], Mehdi Niiazi [12], O. Kurbanov [11] had made researches on this topic.

*The aim.* In this article it was given attention to the gender problem, which in our time is known as one of the urgent, social and cultural problems.

*The problem of the research.* The development of cultural processes in our time also contributed to the development of mechanisms of gender issues in society. In the gender study of culture the study of the thinking style of men and women in the structure of gender, styles of thinking, the interconnections of paradigms between masculine and feminine consciousness are important. One of the main components of the definition of culture is the problem of the «female issue». In the gender issue it is important to analyze the «female issue» in the cultural sense. A number of scholars and philosophers have developed theories and concepts for analyzing gender and women's issues.

In the article the author make an attempt to analyze some of these theories. There were some conceptual points that were revealed by the outstanding Swedish scientist Jung and the Austrian scientist Freud. The reason is that only these differences have opened new prospects for reflection on the problems of women. The Austrian psychologist in his theory believed that the subconscious and the Oedipus complex forming is fundamental, and even said that there was no psychoanalysis without this complex. And Jung

came to such an idea that the main point of reference for determining the behaviour of a person in society, the formation of a person's character is beyond conscious, i.e. unconscious section of the psychic world, spirit.

Jung explained the roots of Freud's ideas about the unconscious: in the past, this concept was also spoken about in science. For the first time in philosophy this was touched by the German philosopher, Holfried Wilhelm von Leibniz. There were thoughts about Kant, and Schelling concerning this problem. And Carl built a whole system of unconsciousness. Eduard von Hartmann derived his powerful philosophy of Unconsciousness from that system [9; 155]. Taking into account the theory of Jung concerning this problem, it is believed that the unconsciousness of the Austrian psychologist' study was not as fundamental as the Swiss psychologist' one. Jung also spoke not only about the individual unconscious spirit, but also about the layers of the collective unconscious spirit, only these layers he considered fundamental to man and society. This was influenced by Emile Dreukheim's «collective imagination» on Jung. Jung had taken the thought that the spirit could be not only individual, but also collective, and that the collective spirit unite people, but replaced the term «imagination» with archetypes. With the introduction of the idea of unconsciousness in psychology there was a problem. The point is that when we say «unconscious» part of the spirit it is understood as its amorphous, that is, formless, not differentiated section. And the tradition that came from Aristotle shows that it is impossible to form a scientific idea of a formless, unstructured one. Even Freud, when postulating the subconscious, placed it in a certain structure with the term «complex», which is close in importance to the system. And in the term of Dreukheim, «collective imaginations», the notion of «imagination» internally differentiated the collective consciousness. When Jung continued this line, he differentiated with «archetypes» rather than «imagination». In Druckheim's imagination the collective consciousness was structured, and in Jung's archetypes differentiated collective unconsciousness and not consciousness. The «archetype» that emerged in Plato-Plotinus tradition, which means «primary or higher types», came to help the Swiss scholar. Jung opposed the archetypes against Freud's systems that govern human behavior and showed that they dictated behavior and attitudes to people. The study of Pythagoras, Plato's ideas gave the structure of the notion [3; 26]. In Anaxagorada [4; 93], Aristotle and then Plotinus, even the layer «Nous» (i. e.: «Um») of the universe became cosmic and divine origin [12; 70]. In the same system Jung instead of the universe set the psychological world of people and transformed this psychology into the archetypes.

Hence it's impossible not to talk about one difference. In ancient philosophy, no matter how structured was the idea, morph (form) they preserved certain carriers of quality. And Jung, only naming the archetypes, noticed signs of quality. In other words, in the names of archetypes, «wise old man», «little child» referring to different types of human generation, made it possible to understand a certain quality. On the other hand, Jung repeatedly emphasized that archetypes are like empty vessels. In the sense that they are neither good nor bad. That is, they go beyond the limits of moral certainty. It means that when they enter different contents they get the shape of this empty vessel [2; 177].

A priori forms of Kant, as «empty structures» in consciousness, indicated the material of the senses that were infused into man. Outside of these forms, it was not possible to find out this sensual flow for a person. In Jung archetypes are to some extent the same. The first resemblance is that both are priors (earlier experiences). The second resemblance is that both are structures, that is, the forms that give the complete set. The difference is that a priori forms belong to consciousness, and archetypes are on the verge of consciousness of the unconscious spirit. That is, we can say that archetypes are determined when the unconscious spirit becomes conscious, structured and transformed into a psychological layer. According to Jung, a person perceives the world and without archetypes, they simply give shape to these tangible phenomena for psychological, moral and axiological plans. We are aware of the physical parameters of spiritual things. However, their morality finds expression, a form of dowry, for example, an archetypal shadow. Here is the imagination in the dark signs of the devilish forces. Thus, Jung wanted to have archetypes in order to discover why during the encounter with the world, the unconscious spirit gained other psychological, axiological, and moral features. By the clarifying constructive force of archetypes, the French philosopher Gaston Bashlyar applied them to artistic materials. He advanced the idea that important art events can be studied by identifying archetypes such as Water, Earth, and Fire. For example, in the work of the poet, the presence of a primary element (elements), the dominant position of the substance will have a great influence on the other side of this work. «In the poet, Fire, there is a completely different type of inspiration than the poet of the Earth and the Air» [1; 278].

Interestingly, many of the explanatory results were obtained through the same work, that is, the application of archetypes in the analysis of national literature, the Azerbaijani philosopher Niyazi Mehdi, and the music of Vagif Mustafazade «Bayat-Shiraz» Aydin Talibzadeh.

To understand the phenomenon of women, in the XIX–XX-th centuries there was a lot of paradigmatic searches, various apparatuses of concept and concept were tested. At this moment, when the capabilities of one of the apparatuses were exhausted, others were used. As at the end of the XX-th century, Jung's archetypes came to the aid of Gaston Bashlyar, and they also rendered assistance to feminists. Nowadays they greatly expanded the corresponding list of the founder of analytical psychology, adding women gods and semi-gods. The well-known Jung archetypes included Aimima, Animus, Maska (Persona). However, the founder of analytical psychology with one thought opened the door to expand his list. According to this idea, one can look at the corresponding archetype in all the characteristic situations of life and human behavior [12; 75].

The theory of Karl Jung's archetypes for the first time in terms of feminism was widely used by American scholar Jean Schinoda Bohlen. He even called this application a «new psychology» from the point of view of science associated with women. The novelty of Bolen's theory was that he proclaimed the archetype of all the important goddesses of ancient Greek mythology, that is, the female gods. As a result, the character, the psychology and the fate of this goddess characterize the corresponding archetype. In order to substantiate his theory, the American feminist scholar said that as a psychotherapist, listening to hundreds of women, he came to the conclusion that every woman in one direction wanted to be an outstanding person in his life. Therefore, it is possible to link each woman with a certain goddess, although women themselves do not know this. But there is one more reason why women did not know that they were under the strong influence of cultural stereotypes before. Speaking this, Jean Bohlen explained two situations. First, if a woman feels that she is important to the cause, and she claims to be a missionary, then independently of her in her psychology there is a connection with a particular divine archetype, since the connection with divine power mobilizes man to the highest goal. If a woman does not understand this relationship, this does not mean that there is no such connection. In the end, she did not long know that she was performing certain social stereotypes. Jean Bohlen thus explains the finding of different women under the influence of various archetypes: the properties of a full-fledged life for one type of woman may seem completely useless for a woman who is in the projection of another archetype. In developing its theory, the American scholarly woman for a dynamic view breaks the schematic distribution of archetypes associated with the weak sex. Therefore, to say that in some women there can be several archetypes in the neighborhood, that is, its behavior can be directed in one branch in one, and in another – another archetype.

This important position, Jean Bolen, added: if some women have a complex character, it means that there are many gods in their active form. Therefore, if we describe the internal contradictions of a woman in a mythological model, we can say that several goddesses can fight for dominance over a woman. In this case, the woman must choose herself which side to which subjection of the archetype of the goddess. If the woman does not choose it, then chaotic shuffling will begin between the goddesses. Jean Bolen shows that the life of women goes through several phases. Each phase can pass under the domination of some sort of archetype of the goddess. Although there is also such a woman who consciously lives by linking herself with only one archetype of the goddess. This can be explained as follows: if that woman does not even think in terms of archetypes, she devotes herself to some ideal; in fact she devotes herself to the archetype of the goddess who exactly embodies this ideal [8; 55]. For example, if a girl is seriously involved in education, her spirit receives energy from Artemis Archetype, located in the realm of unconsciousness, because Greek mythology gave Artemis the property of independence and self-enhancement. When a woman reaches the middle age, that is, at the age of 30 to 40, the previous archetype of the goddess can slowly turn off and transfer his place to another. At this stage, you will see that the place of the goddess Artemis was occupied by Hera. Jean Bohlen, from his theory, also made pedagogical conclusions: the parents, while educating their daughters, try to stifle some archetype of the goddess in them and strengthen another. Suppose, if they want their daughters to be good, homely, soft, turned into small assistant mothers, then they will support the archetypes of Persephone and Demetra.

For the patriarchal culture the permitted archetypes associated with the weak floor are: for the girl Persephone, for the woman Hay, for the mother of Demeter. In this culture, Aphrodite is condemned as a woman who seduces men and knocks down the path. And so the feeling gets a shade of shyness and shame. In general, in which cultures are considered shameful, when girls are smart, sexually independent, this means that in these cultures girls have archetypes of Aphrodite, Artemis and Athena condemned. This was shown, for example, in China in the Middle Ages, where the legs of girls were set to grow in tight shoes. The goal of stopping the development of the foot was to make the girls alone feel helpless and addicted. It brought not only physical but also psychological dependence. As a result, the woman obediently played the role she was given. To illustrate the explanatory power of the theory of archetypes and in other materials, Jean Bolen writes that the birth in America after the Second World War was associated with the extreme activation of the archetypes of Hera and Demeter in social psychology. Both archetypes inspired a special ideal in response to the question «what should a real woman be»? His influence was influenced by the attachment with the house, Demetra, in connection with the maternal

instinct. As a result of the girl's native archetypes of Aphrodite, the Artemis were forced to abandon their education, to end their careers. Consequently, culture prevented the archetypes of Aphrodite and Artemis. However, 20 years later, in the 70's, the women's movement flourished and feminism turned into a strong stream. The reason for this was the liberation of the archetypes of Aphrodite and Artemis from the repression of culture. Instead, the prestige of the women of the archetypes of Hera, Demetra diminished, and their social status declined. Thus, births also decreased [7; 77]. These recent observations show that archetypes are not fictitious values, are actively involved in social life, have become feminist contribution to Jung's theory. One can conclude that the female theme, gender issues have always been the focus of society. Even in the most civilized societies, the gender theme was studied and became the reason for discussion. Already since the onset of the newborn «girls» reported about her psychological and physiological status. She is weak, deceived and submissive. From this point of view, the status of women in society is shaped. However, when a «boy» is born, he is powerful, is a force and heir. The nation's civilization is determined by the value attached to the woman.

The first Turkish president, Mustafa Kemal Atatürk, said: «We must believe that all that we see in the world is the work of women». Kazi Pasha Türk believed a lot of Turkish women and said that it was time to attract, for centuries, the prohibitions and restrictions, the Turkish woman to the society. All that Atatürk wanted to see in a Turkish woman, she first checked on the spiritual daughter of Sabiha Gokcen, and when she succeeded, her belief in a Turkish woman was growing ever more.

*Conclusion.* At the end of the article, I would like to note that the promotion of gender equality remains relevant in many countries of the world. Acquiring a serious problem hinders cultural and social progress. This leads to social injustice. Today, a number of European scholars in the study of gender problems in theoretical concepts are trying to analyze and its cultural essence. In the article I considered women's issues in the field of culture and tried to analyze the gender world, viewed through culture, the world of culture, viewed through theories.

#### Список використаної літератури

1. *Болен Дж.* Богини в каждой женщине: Новая психология женщины; Архетипы богинь / Болен Дж. Ш., Старых И. / Пер. с англ. Бахтияровой Г., Бахтиярова О. Под ред. Старых И. – София, 2008. – С. 38–45 [352 с.].
2. *История античной эстетики.* Поздний эллинизм. – М. : Искусство, 1980. – 766 с.
3. *Лосев А. Ф.* История античной эстетики. Аристотель и поздняя классика / А. Ф. Лосев. – М. : Искусство, 1975. – 776 с.
4. *Рожанский Д. И.* Анаксагор / Д. И. Рожанский. – М. : Мысль, 1983. – С. 93–106 [142 с.].
5. *Юнг К. Г.* Аналитическая психология / К. Г. Юнг. – М. : Мартис, 1995. – 399 с.
6. *Юнг К. Г.* Избранное / К. Г. Юнг. – Минск : Попурри, 1998. – С. 155 [448 с.].
7. *Юнг К. Г.* Аналитическая психология / К. Г. Юнг. – М. : Мартис, 1995. – 399 с.
8. *Хованская З. И.* Анализ литературного произведения в современной французской филологии / З. И. Хованская. – М. : Высш. шк., 1980. – 303 с.
9. *Ataturk and Contemporary Turkish woman.* See: <http://tekadamatatürk.tripod.com/18.html>
10. *Kulizade Zumrud, Solmaz Rzakulizade, Ali Seidabbasoglu, Rena and etc.* Gender Contests. – Baku, 1999.
11. *Kurbanov B. O.* Cender Impressions in Azerbaijan / B. O. Kurbanov. – Turkey Research Institutes Magazine. Issue: 13. Erzurum 1999. – 100 p.
12. *Mehdi N.* Art's archeology is the artwork of art / N. Mehdi. – B. : Law, 2007. – P. 75–88 [343 p.].

#### References

1. *Bolen Dzh.* Bohyny v kazhdoi zhenshchynе: Novaia psykholohyia zhenshchynы; Arkhetypy bohyn / Bolen Dzh. Sh., Starykh Y. / Per. s anhl. Bakhtyiarovoi H., Bakhtyiarova O. Pod red. Starykh Y. – Sofyia, 2008. – S. 38–45 [352 s.].
2. *Ystoryia antychnoi estetyky.* Pozdnyi эllynizm. – M. : Yskusstvo, 1980. – 766 s.
3. *Losev A. F.* Ystoryia antychnoi estetyky. Arystotel y pozdniaia klassyka / A. F. Losev. – M. : Yskusstvo, 1975. – 776 s.
4. *Rozhanskyi D. Y.* Anaksahor / D Y. Rozhanskyi. – M. : Mysl, 1983. – S. 93–106 [142 s.].
5. *Iunh K. H.* Analytycheskaia psykholohyia / K. H. Yunh. – M. : Martys, 1995. – 399 s.
6. *Iunh K. H.* Yzbrannoe / K. H. Yunh. – Mynsk : Popurry, 1998. – S. 155 [448 s.]
7. *Iunh K. H.* Analytycheskaia psykholohyia / K. H. Yunh. – M. : Martys, 1995. – 399 s.
8. *Khovanskaia Z. Y.* Analyz lyteraturnoho proyzvedeniya v sovremennoi frantsuzskoi fylolohyy / Z. Y. Khovanskaia. – M. : Vyssh. shk., 1980. – 303 s.
9. *Ataturk and Contemporary Turkish woman.* See: <http://tekadamatatürk.tripod.com/18.html>
10. *Kulizade Zumrud, Solmaz Rzakulizade, Ali Seidabbasoglu, Rena and etc.* Gender Contests. – Baku, 1999.
11. *Kurbanov B. O.* Cender Impressions in Azerbaijan / B. O. Kurbanov. – Turkey Research Institutes Magazine. Issue: 13. Erzurum 1999. – 100 p.
12. *Mehdi N.* Arts archeology is the artwork of art / N. Mehdi. – B. : Law, 2007. – P. 75–88 [343 p.].

**ГЕНДЕРНЫЙ МИР СКВОЗЬ ПРИЗМУ КУЛЬТУРУ**

Алиева Садагат, доктор философии по культурологии, доцент,  
заведующая кафедрой культурологии,  
Азербайджанский государственный университет  
культуры и искусств, г. Баку

Акцентируется внимание на гендерной проблеме как одной из актуальных социальных и культурных проблем современности. Одним из составляющих компонентов культуры является, как известно, «женский вопрос». Сегодня дискриминация по признаку пола, запреты и предрассудки в отношении женщин распространены как в научных, так и социальных дискуссиях на страницах средств массовой информации. Не решение этой проблемы препятствует культурному и социальному прогрессу, приводит к социальной несправедливости. Сегодня ряд европейских ученых в исследовании гендерных проблем в теоретических концепциях пытаются проанализировать его культурную сущность. В статье анализируется «женский вопрос» в культурологическом аспекте.

**Ключевые слова:** культура, женские архетипы, гендер, женщины в культуре, мир женского духа.

*Надійшла до редакції 5.11.2017 р.*

**УДК 32.019.5:008/004**

**РИТОРИКА ПОЛІТИЧНИХ ВІДЕОІГОР У ГЛОБАЛЬНОМУ ТА  
ЛОКАЛЬНОМУ КОНТЕКСТІ**

*Малюк Євген Олександрович*, аспірант,  
Київський національний університет культури і мистецтв, м. Київ  
jd0uchu@meta.ua

Проаналізовано персуазивні можливості відеоігор із використанням процедурної риторики на прикладі політичних відеоігор зроблених в Україні та світі. Наведено приклади застосування процедурної риторики в політичних іграх із метою пропаганди та сатири. Визначено локальні особливості українських політичних відеоігор, їхню тематику та основні вербальні і процедурні повідомлення, а також їхній зв'язок із глобальним контекстом. Визначено особливості розповсюдження подібних ігор у мережі Інтернет.

**Ключові слова:** відеогра, політична відеогра, процедурна риторика, комп'ютерна гра, пропаганда.

*Постановка проблеми.* Відеоігри хоча й являють собою відносно молодий вид медіа, вже зарекомендували себе як потужний засіб медіакультури, що може використовуватися для впливу на сучасний дискурс, передавати певні повідомлення та, в якійсь мірі, переконувати своїх гравців у тих чи інших речах, формувати ідентичності та пропонувати правила, за якими ці ідентичності реалізуються. Відеоігри, що беруть за основу сучасні реальні події в цьому сенсі, є найбільш цікавими способами, де подібні повідомлення представлені експліцитно. Особливу увагу варто звернути на глобальний і локальний контекст подібних відеоігор, щоб визначити особливості використання ігрової риторики в різних випадках та для різної аудиторії.

*Аналіз останніх досліджень та публікацій.* Дослідження процедурної риторики відеоігор проводили Я. Богост, М. Матеас, М. Треанор, С. Феррарі та Б. Швайцер. Проблеми стимуляційної риторики з точки зору лудології досліджувалися А. Ловлі, Г. Феррі, Г. Фраскою. Герменевтичну основу процедурної риторики вивчав А. Салін. Серед українських дослідників роботи з даної теми є у Н. Шевяхової, яка приділяє увагу питанням пропаганди у відеоіграх. Однак у жодній з відомих робіт не проаналізовано український контекст політичних відеоігор та його зв'язок із глобальним контекстом.

*Мета дослідження* полягає в з'ясуванні особливостей політичних відеоігор та аналізі їх глобального і локального контексту.

*Вклад матеріалу дослідження.* Відеогра являє собою синтез різноманітних медіа і тому, окрім процедурної риторики, має змогу використовувати й інші, більш звичні методи – візуальну та вербальну риторику, причому далеко не у всіх політичних іграх процедурна риторика є основним типом переконання, що використовується в іграх. Більше того, для успішного переконання, що і є головним завданням риторики, необхідно зробити так, щоб гравець міг зрозуміти початковий авторський задум, що вдається далеко не усім авторам, як це демонструє дослідження М. Треанора та М. Матеаса щодо гри Burger Time [9]. Також під час аналізу політичних відеоігор необхідно звернути увагу на термін Р. Докінза «мем», що означає одиницю інформації, яка за певною причиною є зручною для реплікації в межах тієї чи іншої культури та поширюється, породжуючи якомога більше власних копій. Часто використання мемів у політичних та сатиричних відеоіграх стає самоцінним.