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Cultural code as the quintessence of spiritual values of the nation: markers of transformation of ideological paradigms

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Abstract

Relevance. The relevance of the study is mainly driven by the active transformation of the cultural map of the world, and the shift in cultural paradigms, which also results in new understandings of the "cultural code" for each nation. Juncture periods, marked by military clashes and political and economic crises, are always particularly fruitful for the transformation processes of the cultural sphere, principally the "cultural code", which is the core of the essence of any nation.

Purpose. The purpose of this study is to trace these transformations and analyse their nature and causes.

Methodology. Comprehensive, historical, comparative, and cross-cultural methods were used to achieve the goal.

Results. The "culture code" has been studied by researchers from various disciplines for more than half a century and always remains topical, as the question of a nation's self-determination, its self-identification under the new reality, is always at the top of the agenda. "Cultural code" is defined primarily as a universal key to understanding the spiritual essence of a nation, the quintessence of its moral and aesthetic norms and attitudes, a concentrated knowledge of its cultural nature shaped by art, tradition, language, and morality.

Conclusions. Comparative analysis, however, seemingly a-priori impossible, is still interesting and useful for understanding the nature and character of a nation. Among the prerequisites are, first of all, political events provoking a change in the hierarchy of values, new vectors of the process of cultural synthesis, new favourites on the cultural map of the world, leading to the loss of the identity of the nation in case of its susceptibility to external factors or to isolation in case of radical rejection of external influences.

Keywords: national identity; self-identification; cultural studies; philosophy; cultural paradigm; ideological universals.

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Introduction

Modern society is experiencing ever more frequent shifts in cultural paradigms: globalisation is provoking new speeds and patterns in the flow of cultural processes; the dominant values of individuals and nations are changing; each nation is facing the need for a new round of self-identification and affirmation on the cultural map of the world. This requires the formation or renewal of an existing toolkit to establish new favourites in the cultural space or to reaffirm the dominant role of former favourites. In this context, the notion of "cultural code" - a concentrated idea of what a nation is, what can be considered its core, and what determines its appearance and place in the cultural diversity of the world, i.e., a certain quintessence of spiritual values, moral and aesthetic views, attitudes, and traditions, becomes particularly relevant [1].

"Cultural code" is a phenomenon that can be described as synthetic in nature and quite controversial, and most importantly, very sensitive and subject to transformation at times like the present, i.e., in crisis eras of global shifts in politics, economics, leading to radical changes in worldviews and, consequently, to a change of cultural paradigms. And precisely how resistant to transformation a nation's "cultural code" proves to be, how ready it will be to reflect general processes and accommodate external influences, or to resist them, determines whether it will be possible for a nation to preserve its own identity or whether it will be forced to assimilate and lose its national "cultural code". The concept of "cultural code" as a key to understanding this or that culture is the object of sustained interest of scholars from different disciplines [2], but each definition of this phenomenon can be considered authorial, as the researchers use the tools of different sciences. Given the multitude of interpretations of the phenomenon, it is almost impossible to formulate a generalised definition of it, and the rapid transformation of the worldview universals of the era necessitates modernising the understanding of the "cultural code" in relation to those nations that are particularly active participants in contemporary historical, political, social, and economic processes.

The results of a comprehensive analysis of the phenomenon can serve as a tool for further research into cultural processes in various branches of humanities, thus providing them with the theoretical value. The practical significance of this study is seen as a contribution to the process of self-identification of a person in the modern cultural arena, given the transformation of the complex of worldview universals. The category "cultural code" itself has repeatedly been subjected to attempts of scientific reflection, by both researchers who laid the foundation of knowledge about this phenomenon [3-5] and modern authors whose interests lie in different areas of expertise [6; 7; 1].

Therefore, the purpose of this study is first and foremost to analyse the possible causes of the transformation of the "cultural code" and the potential consequences of this process, an area that is rarely addressed by researchers. Accordingly, among the main tasks of this investigation are the actualisation of the category "cultural code" in modern realities, the analysis of the phenomenon in modern humanities, the identification of prerequisites for the possible destruction or

transformation of the "cultural code", the understanding and argumentation of the dangers of the phenomenon and its consequences.

Materials and Methods

The methodological basis of the study is supported by historical, cross-cultural, comprehensive, and comparative research methods. "Cultural code" has become a synthetic definition by its nature, since its terminologisation has partly originated from the tools of the exact sciences. However, the purpose of this study is to analyse the phenomenon in humanitarian discourse [2], based on the experience of earlier academic studies, the understanding of the results of which may help to draw key conclusions. Since the mid-20th century, researchers across the world have been actively analysing the "cultural code", proposing their own interpretations. Since the introduction of this category into scientific use, it has been analysed through the lens of philosophy [3; 8; 5; 9], linguistics [10-15], sociology [16], economics [17], cultural studies [18-24; 6; 2; 1], art studies [7; 25-28], semiotics [29-31], ethnology, history [32-34], religious studies [35], psychology [36].

In fact, the phenomenon has become interdisciplinary, with each discipline applying its own tools of analysis. But perhaps the most universal is the philosophical one, as it allows for the most extensive interpretation. It is philosophical studies [5; 3], and cultural studies, that allow presenting the "cultural code" as the key to understanding culture as a whole, exploring the prerequisites for its formation, stages and features of transformation, and consistency. Numerous semiotic writings contribute to the understanding of the "cultural code": since the "cultural code" is also defined as a category operating with a system of signs, this phenomenon has often been addressed by semioticians [29; 37; 4].

Coding systems in culture, including signs, symbols and all kinds of combinations and ways of reading them, are rich material for investigations that lie in the discipline of semiotics. Among the most frequent interpretations of the "cultural code" is its perception as an object of literary discourse [13]. Language has always been one of the main tools for self-identification in any culture, a means of preserving national identity, and consequently, it is one of the main segments of the concept of "cultural code", which is why linguistic studies on this subject have become very frequent. Art in all its manifestations is equally distinctive as the material through which the "cultural code" is formed and transformed. In the works of modern art critics, the "cultural code" still often becomes an object of scientific interest: neither ancient Russian iconography nor Ukrainian embroidery, Chinese calligraphy, Japanese Kabuki theatre, Latin American music, etc., lose their relevance as bright elements of what is the "cultural code" of a particular nation. But each time a new perspective is given to it. In view of the above, it is probably most expedient to resort to cross-cultural, comparative, complex methods with a view to the most comprehensive analysis of the phenomenon outlined.

Results and Discussion

Given that every culture has its unique evolutionary path, with its own pace of transformation and 'peak' periods, the tools for reading, understanding a nation's 'cultural code'

are exceptional. It is a set of markers that define culture [2]. And the dominants in the content of this code differ in all cultural models. Accordingly, a universal method of opening the "cultural code", some kind of "key to all doors", would be impossible. The content of the "cultural code" has a certain set of segments, and in every cultural system, there is a set of what can be called defining segments that give a culture its uniqueness, its specific character, and its distinctive "colouring". The key component of any culture's code is language. It is the language that has always contributed to the self-identification of the nation, its positioning as an independent entity in the cultural space, demonstrated its uniqueness and self-sufficiency. Yet again, in a literary context, there is no universal, established understanding of the interpretation of the code [13].

This makes it possible to discuss it separately, primarily as a means, a tool of communication, as an encoding system, as a means of transmitting information, a set of signs through which meanings are conveyed. Interestingly, it is not always what is intended, i.e., encoded, that is identical to what is transmitted. Here, it is certainly also important whether the context is the pre-written stage of cultural history or the later stage when it is the system of signs, i.e., the written language, that facilitates the transmission of information. In this regard, among the most original examples of the core of the language as a "cultural code" is ancient Egyptian culture, with its complex writing, in which one could distinguish between hieroglyphics, hieratics and demoticism, and the reading of sign combinations was always polyvariant, each symbol was not assigned the same meaning, which not only complicated but also enriched the information transmission process, turning it into coding with multiple keys to discover meaning. Japanese or Chinese variants of conveying meaning through writing can also serve as examples in this case. The role of associative perception, which is so important in reading signs, symbols and transformations into a figurative series deserves attention: many hieroglyphs are purely visually, at the level of an associative series, resemble what they are meant to signify [37]. At the same time, variability in the process of reading meanings is inevitable.

Kazakh scientists emphasise the special role of language in the construction of the "genetic code" of the spiritual basis of national culture. Kazakhs refer to culture as memory encoded by language. It is important to underline that despite the awareness of the unambiguous prevalence of the Kazakh language, modern society also recognises the importance of intercultural dialogue, and advocates for the equal development and support of Russian and English, which have confidently entered the structure of modern culture. This is seen as an incentive for the comprehensive development of the nation, and its cultural enrichment [20]. The role of this segment of the "cultural code" of Kazakhstan is highlighted, among other things, by the presence of special institutions, which see the protection and promotion of the Kazakh language and, consequently, cultural initiatives related to its promotion (the State Language Development Fund, established in 2008) as the core of their activity programme.

However, it is no less significant to use language not only as a means to convey the necessary information but

also as a much more creative tool for creating what can be perceived as the pride of any nation – its literary heritage. Here it is no longer a simple matter of language as a means of conveying thought, but an instrument for conveying that thought in an artistic way, the transmission of a set of spiritual values and moral attitudes through the art of the word. All literary genres serve this purpose, but poetry has always had a particular power - it has a strong emotional component in addition to its semantic content. This component of a nation's "cultural code" also has a tangible impact on the formation of its perception and attitude towards it as a bearer of unique characteristics. Japanese hokku and Persian rubai are a representation of the uniqueness of the cultural layers in whose depths they originated, as there are no exact analogues in any national version of, say, European literature; they cannot possibly be translated literally, maintaining not only their semantic content but also the melody of the original [38]. One of the fundamental components of Russian spirituality was the uniqueness of A.S. Pushkin's poetry. The poetic gift of Akyn Dzhambul and the genius of Abay were the undisputed embodiment of Kazakh spirituality. Shakespeare's literary talent can be considered a certain molecule of the "cultural DNA" of the British.

Art in all its manifestations is one of the most significant components of the "cultural code", defining the richness and uniqueness of the cultural traditions of the nation [39; 40]. Theatre, inextricably linked to ritualism since ancient times, with its emotional palette of influence on the human spiritual realm, has become a significant component of the cultural heritage of, for example, Japan: from Noh and Kabuki to Sho-gekijo, it is a synthesis of several manifestations of the art-sphere, which has a profound philosophy that demonstrates a concentrated array of spiritual values of this cultural cross-section. Music, in its many manifestations, is one of the most powerful tools for influencing a person's spiritual environment, and its importance in determining the degree of uniqueness of the 'cultural code' cannot be overstated [7; 41]. A strong influence on the Austrian cultural scene comes from the musical genius of Wolfgang Amadeus Mozart, who single-handedly defined the dominant aspects of Austria's cultural code. Such a power of influence, the significance of a single segment, is not seen too often: Kurmangazy for the Kazakh people, Shevchenko for Ukraine, Pushkin for Russia, Mozart for Austria, Shakespeare for Great Britain, Homer for Greece, Leonardo da Vinci for Italy, Omar Khayyam for Central Asia, etc. can be classified as a kind of cultural markers that largely determine the most significant chronological stages, the "golden epochs" of culture and the dominant types of art, as far as it can be systematised, and since the "cultural fabric" and artistic processes are always extremely controversial and changeable.

The art of dance is no less influential in the culture-forming process. Dance, as an heir to rituals and ancient rites, was one of the earliest ways of expressing emotions and conveying ideas, i.e., also a means of communication, but through a system of gestures, however aestheticised and spiritualized [42-44]. Ballet is among the best examples of the movement arts, which can be perceived as a system of signs, coded words, thoughts, feelings conveyed through gesture, movement, the symbolism of

which is very multi-layered and complex. It is also symptomatic that different nations have dramatically different evolution processes of ballet, which in turn demonstrates different cultural dominants: ballet was not developed in all states, to the turn of the 19th and 20th centuries this phenomenon was on the verge of extinction, and only the refreshing riches of the Russian ballet, finding fertile ground in France, gave this phenomenon a second life, enriching both French and Russian "cultural codes". Initiated by S. Diaghilev, M. Fokin, A. Pavlova, M. Kshesinskaya the movement continued was by of M. Plisetskaya, G. Ulanova, R. Nureyev, having influenced M. Béjart, R. Petit, É. Platel, I. Guérin. National identity is best expressed through folk dance, creating a kind of "trademark" of a number of nations [45]. Some dances are not originally folk, yet historically they have determined the national identity. An important segment of Brazil's "cultural code" is samba. Hopak has been a significant part of Ukrainian heritage for centuries. Lezginka has become an indispensable element of the cultural strata of the peoples of the mountainous Caucasus, particularly presenting Georgian culture. It is, above all, a complex of aesthetic principles, a manifestation of a nation's temperament, its emotional portrait, and a demonstration of the "national code", the national character that defines uniqueness and contributes to self-identification in the cultural field.

The art of iconography can also be described as forming the spiritual basis of the nation in the sense of its synthesis of spirituality, the creation of an image by extrapolating it from the spiritual incorporeal sphere to the physical plane and giving it materiality [46-48]. An icon is a way of communicating with a higher power, so each time the master who creates it puts the utmost effort into their creation, however, iconography has long been condemned to anonymity. This way of addressing a higher power, communicating with it, praying and showing gratitude required an intermediary between the seeker and the recipient, the role of which was played by the icon. This art is extremely symbolic, it is built on a language of symbols, with a rigid canon at its core, which again brings back the application of the semiotic methodological approach to the analysis or reading of such material. A nation's overall perception of faith diagnoses its potential, making it possible to determine whether the spiritual or material component prevails. The more time passes, the further humanity departs from its origins, the more the dominant shifts toward the material. A special place is held by wonderworking icons. The tradition of venerating miraculous images is significant for a number of cultures, which also points to the special role of spirituality in their overall set of characteristics [49]. The Ukrainian Theotokos of Pochayiv, the Polish Black Madonna of Częstochowa, the Russian Mother-of-God of Kazan, the Bulgarian Osenovitsa, the Greek Panagia Portaitissa, and several others are among the most prominent examples of the concept of "cultural code", serving as a kind of indicator of spirituality.

The deeper the faith, the stronger the spiritual layer of the nation's culture. Ancient beliefs and magic rituals can be observed in any cultural system, but when it comes to the major world religions, a range of distinctions come into play in the presence of a single ideological core [50; 51].

Islam has been one of the world's most powerful religions for many hundreds of years, although it was originally inferior in numbers of adherents to the older Christianity. In the light of globalisation, it is becoming increasingly influential, covering some thirty countries alone as a dominant religion, it is a very active force, which can be both unifying and destructive if misdirected. The ideological component has always been extremely weighty. But faith can also be a weapon. The commitment of a true believer to willingly face death in the name of faith, in the name of the Almighty, forms a characteristic of the strength of an individual who is driven by faith, a quality that balances on the edge of high spirituality and fanaticism. In the first case, this is a distinctive feature of a highly spiritual nation, in the second it sets up the danger of manipulation, of turning believers into weapons.

National traditions and rituals are also an important part of the "cultural code" and are of considerable ethnographic interest. Many ancient traditions are so firmly rooted that even with the passage of centuries and forced attempts to eradicate them, they still survive, albeit in a transformed form [52]. Again, faith plays an important part in this process. Among these traditions are the ancestor cult, specific rites related to the phenomenon of death and the afterlife, and veneration of the deceased. It manifests itself differently across cultures, and that too is the essence of the differences in the "cultural code", although this phenomenon is present among almost all peoples. The ancient Egyptians show one of the earliest examples of a distinctive attitude towards the deceased and an understanding of death as such, expressed through the characteristics of the funerary cult, the tradition of mummification, the understanding of the categories "Ka" and "Ba" and the role of the secret name of the deceased. This culture of the dead, and for the dead, the domination of the afterlife over a mortal earthly lot is a clear demonstration of the hierarchy of values. The ancient Romans were no less remarkable in their veneration of the ancestors, having special rooms in their houses for storing images that served to embody the possibility of the physical presence of all the ancestors at important family events, such as weddings, at which a string of images was carried in procession.

One of the peoples who have carried ancestor worship through their long history is the Japanese. The cult of ancestors, customs associated with the funeral rite and commemoration of the deceased (including the famous lanterns with lighted candles inside, forming one of the most characteristic traditions of Japan) and mourning have been preserved in Japanese culture to this day, while in some nations they have faded and no longer play such an important role in determining the specifics of the "cultural code" today. The tradition of commemorating the dead, stemming from the cult of the ancestors, also has very powerful roots among the Slavs. Pagan rituals in a transformed form passed into the Christian era and are firmly rooted in the subconscious, becoming an integral element of the "cultural code". The Slavs' veneration of Mokosh, the only female deity in the pantheon, was transformed into the veneration of Paraskeva Friday in the Christian era. For example, the funeral repast, which originated with the tribute of the ancient Slavs, among the Orthodox turns into a commemoration as the finalisation

of the funeral rite, subsequently repeated on the ninth, fortieth day after the death, and later according to a specific, well-established principle.

Of interest is the cult of ancestors among the nomads. This is a contrasting philosophy, with categorically different core aspects. For example, funeral rites, burial traditions and veneration of the deceased in Kazakhstan are particularly specific, retaining both traits of national uniqueness and distinct traces of external influence. Many burial mounds and their features can serve as a visualisation: the Dromos burials of Central Kazakhstan of the Early Saka period (Nurken-2, Serekty-1, Bakybulak burials, etc.), the Issyk kurgan with the "Golden man", the Early Saka Shilikta kurgan Baigeobe with the "Golden man", etc. Here one can see the special role of the warrior cult, the value of the power of arms, the reverence for the ruler. Along with findings from many Scythian burial mounds in Ukraine, the traces of Kazakh burials provide a very vivid picture of the unique nature of nomadic beliefs concerning the categories of "death" and "memory". Honouring the past exemplifies a people's special relationship to memory. Memory is one of the core segments of the "cultural code". Therefore, there are independent institutions dedicated to this area ("Institutes of National Memory" in Ukraine, Poland, and Russia). A nation that does not honour the past has no future, and is devoid of spiritual foundations and a system of traditional moral values, hence the predictions about the political future of any particular state. Memory is the foundation of prospects. And it is mainly those peoples who have traumatic memories, whose history is full of major dramatic events, frequent wars and liberation movements that have a special appreciation for it. This explains why such states have memory institutions.

A nation's views on freedom can also be considered alongside its relationship to memory. A freedom-loving people, whose "cultural DNA" does not include obedience and slavish adoration of secular power, has always followed a thorny path of development, defending its freedom and independence [53]. Its history is always marked by many wars of liberation, pages replete with gunpowder and blood, and inextricably with this, culture tends to have a very uneven, splintering and skewed development in its dynamics. Each round of the struggle for freedom gives culture a period of stagnation, if not regression, as the cultural processes fall silent and suspended, and attention shifts to other events. Liberation movements can be observed in many states, but they were particularly extensive, for example in India in the early 20th century, in Poland in the 19th century and in Ukraine in the 17th and later centuries. The Ukrainian version of the struggle for independence and freedom is perhaps one of the most vivid and dramatic. The numerous wars of independence gave rise to specific traditions, which became part of the core of the nation's "cultural code". The Zaporizhian Cossacks have their own traditions, including the abovementioned battle *gopak*, one of the many instances of their martial arts.

Among the elements that make up the cultural core of the people, one can distinguish the national costume. This aspect reflects traditions, aesthetic principles, spiritual dominants more than any other. This is the quintessence of cultural traditions of many centuries. Very symbolic is the

imagery construction by means of costume in the Japanese. The traditional kimono, obi, hakam, tabi, geeta, with their strictly defined colour semantics, have become an indispensable attribute of the Japanese image, contributing to the portrayal of the character, and conveying the character of its traditions. Among the elements of Japanese men's costume are accessories that demonstrate the importance of the warrior cult and the role of the art of war in history - the battle fan, a functional attribute of warrior costumes of several varieties. Such a specific attribute was used in China and Korea, however, it is perhaps most indicative in Japan. It is also worth mentioning the Japanese people's reverence for arms, whose cultural formation was based on military honour and ways of defending it. The complex concept of military honour, defence of the homeland, the emperor and the shogun, the minimisation of one's own life and the willingness to sacrifice it to defend higher values were the basis of Bushido, the code of samurai honour, a code of spiritual principles and moral laws of the true warrior. The tradition of seppuku as an alternative to dishonour demonstrates a nation's value system. It is one of the most significant segments of the Japanese "cultural code" that has not faded away even in modern times. Weapons also played an important role and were therefore treated as such in Japan. Kusungobu, mamezashi, wakizashi and katana are practically sacred attributes for the Japanese, without which the image of a true man is unthinkable.

The national costume occupies a special place in the cultural code of Kazakhstan. The specifics of nomadic attire were determined by climate, lifestyle, and local traditions, thereby favouring the use of animal skins and furs, which gave the garments a characteristic appearance. An absolute distinctive feature of the national attire of Kazakh women are headdresses – *saukele*, *karkara*, the rich patterns of which effectively contribute to the creation of national character. The philosophy of the Ukrainian national costume is multifaceted. Traditional embroidery is the embodiment of the 'national code' of the people; each region of the country has its own variation of this type of clothing, expressed primarily in regional differences in ornamentation and decoration. Each element is functionally enriched by its stitching and colour scheme, and the ornament, similarly to the embroidered *rushnyks* in Ukraine, demonstrates the nation's cultural diversity. The complexity and multi-layered philosophy of ornamentation of different regions is itself a concentrated "genetic code" of a nation. The Ukrainian national costume is typically accessorised with jewellery and headdresses, which are an indication of wealth and family status. Left-bank *dukaches*, Hutsul *zgardas*, coral necklaces (*namysto*) have complex symbolism, organically woven into the national image, along with a ribboned wreath (*vinok*), originally worn by young girls as a powerful talisman, and subsequently becoming an attribute defining national affiliation.

Conclusions

Since the mid-20th century, studies by numerous scientists have focused on different components of the "cultural code" of either a particular nation or state or on the variety of interpretations of this definition in general. All these contributions had a common core, that is, they considered the "cultural code" from the perspective of ethnographic,

sociological, philosophical, cultural, philological, etc. aspects, but in every case, they assumed the potential for future evolution. There are numerous studies devoted to the "cultural code" in all its complexity, both general and specialised, from philosophical studies to writings on the "cultural code", distinguishable even by national cuisine, i.e., by the gastronomic preferences of the people. However, there are few that investigate the nature of the transformation of the "cultural code", its "mutations", and the causes and dangers of a loss of national identity. There are cultural systems that can be considered the most influential for world culture in its transformational processes as a whole, affecting the formation of the cultural background of neighbouring states or peoples, who are in one way or another influenced and assimilated by external factors, caught in the position of a dynamically transforming organism whose "cultural DNA" mutates.

It is precisely these signs, preconditions for the creation of a mutated "cultural code", either enriched or dissolved by external influences, that are the most relevant and promising material for study. When incompatible codes collide, they are mutually disintegrating, in which case the culture loses its uniqueness. Trends towards globalisation, the instability of today's political map, and recent active military events hold many dangers with great destructive potential. For peoples with an unstable "cultural DNA",

these processes can be destructive; for others, on the contrary, the "cultural code" becomes enriched and will influence the "formulas" of those cultural systems with which it has to interact, nourishing and enriching them. That is, there may be a case of "cultural donation", the reanimation of repressed cultural organisms, however, through the loss of their national identity, and by creating a new set of worldview universals. These processes are inextricably tied to political processes in the modern world, which are very dynamic and fast-paced. Therefore, data will become outdated very quickly and require updating. Therefore, the question of the transformation of "cultural codes", the methods of preserving national identity, the mutual enrichment or mutual destruction of elements of different "cultural codes", the preconditions for the extinction or emergence of new "favourites" on the cultural map of the world will be among the most promising tasks of future investigations, especially in humanistic studies.

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Conflict of Interest

None.

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Культурний код як квінтесенція духовних цінностей нації: маркери трансформації ідеологічних парадигм

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Анотація

Актуальність. Актуальність дослідження зумовлена активною трансформацією культурної карти світу, зміною культурних парадигм, що призводить до нового розуміння "культурного коду" кожної нації. Переломні періоди, позначені військовими зіткненнями, політичними та економічними кризами, завжди є особливо плідними для трансформаційних процесів культурної сфери, насамперед "культурного коду", який є ядром сутності будь-якої нації.

Мета. Мета цього дослідження - простежити ці трансформації, проаналізувати їхню природу та причини.

Методологія. Для досягнення поставленої мети використано комплексний, історичний, порівняльний та крос-культурний методи.

Результати. "Культурний код" вивчається дослідниками різних дисциплін вже понад півстоліття і завжди залишається актуальним, оскільки питання самовизначення нації, її самоідентифікації в умовах нової реальності завжди стоїть на порядку денному. "Культурний код" визначається передусім як універсальний ключ до розуміння духовної сутності нації, квінтесенція її моральних та естетичних норм і настанов, концентроване знання про її культурну природу, сформовану мистецтвом, традиціями, мовою, мораллю.

Висновки. Порівняльний аналіз, хоч і здається апіорі неможливим, все ж є цікавим і корисним для розуміння природи і характеру нації. Серед передумов - передусім політичні події, що провокують зміну ієрархії цінностей, нові вектори процесу культурного синтезу, нових фаворитів на культурній карті світу, що призводять до втрати ідентичності нації у разі її піддатливості зовнішнім чинникам або до ізоляції у разі радикального відкидання зовнішніх впливів.

Ключові слова: національна ідентичність; самоідентифікація; культурологія; філософія; культурна парадигма; світоглядні універсалії.