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**PHILOSOPHICAL FOUNDATIONS OF CREATIVITY
AS A CULTURAL PHENOMENON**

Specialty: 09.00.13 – philosophical anthropology, philosophy of culture

Abstract

to a thesis submitted for the degree of candidate of philosophical sciences

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Main results of O. N. Tomyuk's thesis

«Philosophical foundations of creativity as a cultural phenomenon»

Thesis for the degree of candidate of philosophical sciences in the specialty 09.00.13 – philosophical anthropology, philosophy of culture «Philosophical foundations of creativity as a cultural phenomenon» by Tomyuk O. N. is a theoretical, applied, interdisciplinary and complex research of the philosophical foundations of creativity as a cultural phenomenon.

Relevance of the research topic. At the current stage of human development, a new future-oriented culture is being created as a response to the challenges of the time. All processes occurring in the modern world are united by the concept of "globalization" with changes in its interpretations, including as a result of transformations taking place in the phenomenon itself. A. N. Chumakov, U. V. Shishkov, K. H. Delokarov, O. N. Astafeva, S. A. Kravchenko, V. G. Budanov, Y. I. Svirsky and others, considering globalization in the context of the synergetic paradigm's provisions, characterize it in the categories of "complexity" and "nonlinearity". J. Attali speaks about the onset of a new order, where one of the constants is change. The idea of nonlinearity, variability of socio-cultural development explains the multi-vector ways and the variety of "scenarios" of cultural development in "transitional" conditions.

A new cultural situation is being created as a result of modern transformations. Human connection with society is mediated by digital technological solutions, and as a result, person's self-determination processes become more complicated. Digital culture, constructing a different, virtual environment, has a transformative effect on human being. In a digital space with a variety of new environments of being, a person has been involving in other communications than are traditionally represented by real life. As a result, they have to solve non-standard tasks that do not have any known actions in their experience and involve a creative approach, new ways of activity that are adequate to changes, and new socio-cultural practices.

At the present time considerable knowledge has been accumulated, revealing and accumulating various aspects of the phenomenon of "creativity". Contributions to the study of creativity have been made by philosophers, culturologists, psychologists, in general, scientists in the social and humanitarian and natural scientific fields of knowledge. However, in the context of socio-cultural transformations, characterized by variability, uncertainty, technical and technological challenges that invade the creative processes themselves, the need to comprehend the existence of a person who is under the influence of not only traditional, but also not yet properly understood factors and, in this regard, studies of the role and places of creativity, essence, features of the act of creation in modern circumstances.

The relevance is also explained by the fact that in a number of concepts, for example, in the J. Howkins's concept of creative economy, creativity is considered in conjunction with economic relations. It becomes a necessary component that gives the product the properties of a commodity. The fourth industrial revolution, blurring the boundaries of the worlds (biological, physical, digital), expanded the understanding of the subject and the results of the creative process. In this regard, there is a need to understand the philosophical foundations of creativity, the question of preserving the essence of creativity, "not blurring" of its boundaries is escalated, which makes the problem of philosophical comprehension of creativity especially relevant.

The increasing role of creativity in the modern socio-cultural situation necessitates an appeal to philosophical and cultural concepts from Antiquity to the present.

We see the understanding of the peculiarities of the demonstration of creativity in a new socio-cultural situation on the basis of a rethinking of philosophical and cultural concepts from Antiquity to the present. It is known that ideas and theories related to the actualization of cultural heritage are popular today, but they primarily refer to objects of material cultural heritage (monuments of history and culture). In our study, we are talking about the actualization of the

consideration of the classical philosophical heritage on the problems of creativity in the focus of the challenges of the 21st century, while the key provisions, ideas, views are given in new interpretations. It can also be said that, in essence, the dissertation proposes to supplement the concept of "intangible cultural heritage", constituted, for example, by UNESCO, in this case with a philosophical heritage.

The analysis of the philosophical and cultural heritage in the aspect of continuity of approaches, semantic coherence of concepts of creativity serves as the basis for determining the specifics of the creativity's being as a cultural phenomenon. Introduction of the topic of continuity into the research field became possible to phenomenologically present the specifics of creativity, to study creativity as a complex phenomenon, formed under the influence of philosophical-cultural approaches of different epochs. Relying on philosophical and cultural studies, we present the dynamics of thought in relation to creativity as a cultural phenomenon, taking into account significant socio-cultural transformations and in terms of the features of the modern era.

Philosophical reflection on the foundations of creativity as a cultural phenomenon is considered by us not only as a necessary condition for the development of the theoretical basis of the philosophy of culture, cultural studies, cultural-philosophical and sociophilosophical support, ensuring socio-cultural development, but also as a factor called upon to solve in a new way the urgent tasks of the country's socio-economic development, which embarked on the path of innovative development. In this connection, the constant concern of society should be that culture should "nurture" a creative person, should be aimed not only at developing a person's creative abilities, but also creating conditions for their implementation.

We believe that there is a need for complex interdisciplinary research of creativity on the basis of rethinking the accumulated knowledge, enriching it with new meanings, ideas, approaches. This will allow developing a modern concept of creativity as a theoretical and methodological basis for effective strategies and practices in a changing socio-cultural situation.

All of the above served as the basis for this study.

Problem situation: on the one hand, creativity and its comprehension as a cultural phenomenon have been reflected in many philosophical and cultural concepts. On the other hand, the modernizing world with new socio-cultural practices actualizes research and philosophical developments of the understanding of creativity in the context of the challenges of the modern era.

Object of the study – creativity as a cultural phenomenon.

Subject of the study – the philosophical foundations and criteria of creativity as a cultural phenomenon in its cultural, historical, and current aspects.

Purpose of the study – is to comprehend the current philosophical foundations of creativity as a cultural phenomenon and the philosophical and cultural context of studying modern socio-cultural practices.

To achieve this goal, it is necessary to solve the following **objectives:**

1) to identify ontological foundations, criteria of creativity on the basis of the study and analysis of philosophical and cultural concepts from Antiquity to the present;

2) to characterize the subjects of creativity and the essential properties of a person as a subject of creativity;

3) to reveal the dynamic thought of creativity in philosophical and cultural concepts by O. Spengler, S. Freud, C. Jung and M. Heidegger as the theoretical and methodological basis of new research vectors of creativity;

4) to consider conceptual approaches to understanding creativity in the context of globalization and to reveal the philosophical and cultural foundations for building a new model of creativity, adequate to the changing socio-cultural situation;

5) to identify the digital culture as a phenomenon of creativity and determine its influence on the process of creativity and human as a subject of creativity.

The theoretical and methodological basis of the study was formed by the concepts and models by Russian and foreign scientists related to the study and identification of the philosophical foundations of creativity as a cultural

phenomenon. In particular, the basis of the study and the findings was formed by individual provisions of pre-classical and classical concepts of creativity: the substantial theory (Heraclitus, Plato, Aristotle), the theological theory (Augustine Aurelius, F. Aquinas, N. A. Berdyaev), the rationalist theory (R. Descartes, I. Kant), the theory of cyclic development of cultures (O. Spengler), psychoanalytic theory (S. Freud, C. Jung), the existential theory (M. Heidegger), the theory of creative evolution (H. Bergson), the synergetic theory (H. Haken, I. Prigozhin, I. Stengers), non-evolutionary theory of culture (L. White), theory of symbolic forms (E. Cassirer), theory of post-industrial society (D. Bell, M. Castells, A. Toffler, K. Schwab, W. Elwood), the functional theory of change (T. Parsons), theory of culture and its phenomena in the context of civilizational transformations (O. N. Astafeva, N. B. Kirillova, O. V. Shlykova, I. V. Malygina, O. A. Mitroshenkov, K. E. Razlogov, K. Kh. Delokarov), et al.

A set of general scientific and specific scientific methods was used as a methodological basis for the work. The variety of research methodologies associated with considering creativity as a cultural phenomenon and its philosophical foundations is due to a variety of approaches aimed at identifying and understanding the essence of creativity, its criteria and subjects.

Cultural approach (O. Spengler, G. Rikkert, N. Ya. Danilevsky, M. M. Bakhtin, V. S. Bibler, Yu. M. Lotman, B. T. Shchedrovitsky, etc.) in our study acts as a methodological basis for considering creativity in the context of culture, as a developing element of culture, taking into account the characteristics of historical forms of culture.

The problem under study is multifaceted. This necessitates the use of a systemic and functional approaches to the consideration of the phenomenon of creativity. The systematic approach (A. D. Hall, L. von Bertalanffy, G. Simon, I. V. Blauberg, V. N. Sadovsky et al), based on the principles of integrity, structuring, plurality, allowed us to consider creativity as a systemic whole in the aggregate interconnected components, entities and relationships to comprehend creativity in the totality of interacting objects. The systematic approach in our

study served as the basis for considering the phenomenon of creativity as a system in a set of elements (goal, object, subject, result), as well as organizing the study taking into account the tasks set. The use of the functional approach made it possible to study the ways of realizing the creative potential of a person in the Internet space, which, in turn, was a product of the creativity of a modern person.

The cultural-historical approach (L. S. Vygotsky, J. Guilford, D. B. Bogoyavlenskaya, V. S. Yurkevich, A. G. Asmolov et al) made it possible to consider creativity as a process of continuing cognition, providing going beyond the boundaries of the initial situation and vision of the new, not obvious. At the same time, the cultural-historical approach serves as a methodological basis for understanding creativity, when creativity is viewed as a property of an integral personality in the aggregate of cognitive and affective spheres (the principle of the unity of affect and intellect).

In order to identify similarities and differences, changes in the understanding of creativity (criteria, subjects, the process of creation) contained in the philosophical and cultural concepts of creativity of the pre-classical, classical and non-classical stages, a comparative method becomes necessary. The comparative method as a general scientific, universal research method allowed us to analyze the ontological foundations of creativity in the many philosophical and cultural concepts we have considered, to determine the peculiarities of the explanation and definition of creativity, the essential features of creation in different cultures, to identify the general and distinctive features of the studied phenomenon of "creativity".

Understanding of the peculiarities of creativity in the tradition of non-classical philosophy caused the need to turn to existential-phenomenological methodology (E. Husserl, O. Fink, M. Scheler, M. Heidegger, V. Frankl, M. Merleau-Ponty et al), thanks to which it becomes possible to consider creativity in the context of the movement from being to non-being, taking into account the fact that in the process of creation there is subjectivity that affects the construction of images by a person, in general, on the results of creativity. In our study, turning

to this methodology allows us to comprehend the transformations in the era of digitalization that affect a person, and, as a result, the process and result of creativity.

Synergetic approach (I. Prigozhin, V. S. Stepin, V. G. Budanov, H. Khaken. I. Stengers, S. P. Kurdyumov, S. P. Kapitsa, G. G. Malinetskiy, V. I. Arshinov et al) in the study of creativity allowed us to comprehend it in the context of formation, dialogue with philosophical traditions, to understand the role of creativity in a situation.

The scientific novelty of the study lies in the fact that the research is deployed as a systematic analysis of creativity, its explanation as a cultural phenomenon in philosophical and cultural concepts from Antiquity to the present. The main components of novelty are:

1. The ontological aspect of creativity is associated with novelty as a criterion characteristic of creativity, which is reflected in philosophical and cultural concepts of various orientations. The difference is revealed in the understanding of novelty as a criterion of creativity: in classical philosophy, novelty is contained as a result of the act of creation, in non-classical philosophy - in the processuality of creativity. It was revealed that with a non-classical approach to creativity, along with novelty, the criterion of the social significance of both the creative process itself and its result is highlighted. Along with the substantial approach, in ancient philosophy there are implicitly in the explanation of creativity intuitions (dynamism, doubt), which were developed in modern philosophy, operating in the categories of freedom, self-organization, chaos, nonlinearity and others.

2. Despite the multiplicity of interpretations of the subject of creativity, two main approaches are highlighted: in the creative process, understood as a manifestation of superhuman activity, the subject is the divine will and / or nature as substances and self-sufficient reasons for generating themselves; creativity in our view has an anthropic character, the subject of creativity is a person as a bearer of renewing, transforming activities. A person as a subject of creativity is considered in interconnection with being changing under the influence of

globalization processes and digitalization, in interconnection with the global media environment, a new, created by man and dynamically developing substance, a universal space of communication and onto-projection.

3. Philosophical reflection and rethinking of the classical philosophical heritage in the aspect of the continuity of approaches and semantic coherence of the concepts of creativity determined the specificity of the existence of creativity as a cultural phenomenon. It has been established that the considered philosophical and cultural concepts are the theoretical and methodological basis for new directions in the study of creativity in the context of socio-cultural transformations generated by the processes of globalization and digitalization.

4. The philosophical and cultural foundations for building a new model of creativity, adequate to the changing socio-cultural situation, have been identified, which include "nonlinearity", "creativity", "artificial intelligence", "intellectual system", "gaining the integrity of being", "creativity as a product of new forms of being for the subject himself", "communication as a space for creativity and the birth of new meanings", "everyday life", "virtual reality".

5. The features characteristic of digital culture as a phenomenon of creativity have been identified: digital culture, as created by information technology solutions through new cultural (virtual) environments, generates different ways of human being, cultural strategies and practices that differ from traditional ones; for a digital culture that fills virtual reality along with real being with meanings and values, a subject is characteristic, whose creative being is in real and virtual spaces; digital culture is a space of communication, self-identification, self-presentation of a person with expanding space-time parameters of his creative life; The Internet, being an important component of digital culture, is an interactive creative space, on the virtual platform of which various ways of a person's creative self-realization unfold.

Defense Provisions:

1. The study of creativity and its ontological foundations is characterized by polyvariance, interparadigmality, and a variety of research directions. Pre-classical

and classical philosophical and cultural concepts are characterized by the search for the substantive beginnings of creativity, the rational approach to explaining creativity and the understanding of novelty as a criterion characteristic of creativity in relation to the result of the creative process dominate. In non-classical concepts creativity is explained through freedom, communicative and self-organizing movement, chaotic, interaction. Novelty as a criterion of creativity is not denied, but it is seen in the procedural nature of the creative act disclosed in the categories "change", "duration", "intersubjectivity".

2. The subject of creativity is studied on the basis of selected, considered philosophical and cultural concepts, as a result of which a plurality of interpretations of the subject of creativity is revealed, among which two main approaches are identified. If creativity is related to superhuman activity, then the subjects of the act of creation are the divine will and/or nature, understood as eternal, borderless substance, self-sufficient causes of self-generation. In our study, creativity has an anthropic character, the subject of creativity is a person as a carrier of renewing, transforming activities.

3. Common to the considered philosophical and cultural concepts is an anthropological turn in the interpretation of creativity. Creativity acts as an ontology of human being, and man as the Creator of culture (O. Spengler). Creativity as an irrational process in the aggregate of the conscious and unconscious (individual – S. Freud, collective – C. Jung). Creativity as a human being's phenomenon through the concepts of "creation", "art", "truth in creation" (M. Heidegger). At the same time, the study focuses on the research potential of their theories and ideas for understanding modern socio-cultural and scientific-technological challenges.

4. The analysis of philosophical and cultural concepts of modernity has revealed a new explanation of creativity as a cultural phenomenon – "non-linearity", "creativity", "artificial intelligence", "intelligent system", "the attainment of wholeness of being", "creativity as the creation of new forms of being for the subject", "communication as a creativity's space and the birth of new

meanings", "daily occurrence", "virtual reality". We considered all this as the basis for construction a new model of creativity.

5. Digital culture, which fills virtual reality with meanings and values along with real being, is characterized by a subject whose creative being is located in real and virtual spaces. The Internet expands the spatiotemporal parameters of a person's creative being, the possibilities of constructing his individual strategies.

Approbation of research results. The main provisions and conclusions of the thesis were presented in the form of reports and presentations at international, all-Russian and regional scientific and practical conferences, including: "Images of science in culture at the turn of the Millennium" (Ekaterinburg, 2007), "Culture sciences in the XXI century" (Moscow, 2007), "Current issues of humanitarian and social research" (Novosibirsk, 2007, 2010, 2011, 2012, 2013), "Austria as the cultural center of Europe" (Ekaterinburg, 2008), "Modern Russia: the way to the world – the way to yourself" (Ekaterinburg, 2008), "Issue of truth in philosophy and science" (Tomsk, 2008), "Man in the world of culture" (Ekaterinburg, 2009), "Man as a Creator and creation of culture" (Saint Petersburg, 2009), "Anthropology of law: philosophical and legal aspects (states, issues, prospects)" (Ukraine, Lviv, 2010), "Positions of philosophy in modern society" (Ekaterinburg, 2010), "Practical problems of philosophy: retrospect and perspective" (Ekaterinburg, 2011), "Philosophy. XX century: the turn of the century" (Ekaterinburg, 2010), "Dovgird Readings III: philosophical anthropology and social philosophy" (Belarus, Minsk, 2012), "Current issues of law and state development in the context of international integration processes" (Ukraine, Dnepropetrovsk, 2013), "Philosophy and modern culture values" (Belarus, Minsk, 2013), "Philosophy in the XXI century: challenges, values, prospects" (Ekaterinburg, 2015), "Education issues: history, theory, practice" (Ekaterinburg, 2016), "Higher education in Russia: history and modernity" (Ekaterinburg, 2017), "11th International Technology, Education and Development Conference" (Spain, Valencia, 2017), "Humanities and Social Sciences: Novations, Problems, Prospects" (HSSNPP 2019) (Novosibirsk, 2019), "11th International Conference

on Education and New Learning Technologies" (Spain, Palma, 2019), "12th annual International Conference of Education, Research and Innovation" (ICERI2019) (Spain, Valencia, 2019), "Current Issues of Linguistics and Didactics: The Interdisciplinary Approach in Humanities and Social Sciences" (CILDIAH-2019) (Volgograd, 2019), "The International Session on Factors of Regional Extensive Development" (FRED-2019) (Irkutsk, 2019), "Social cultural transformations in the context of modern globalism" (Grozny, 2020), "Dialogue of cultures in the era of globalization and digitalization" (Ekaterinburg, 2020), etc.

A number of provisions of the thesis, namely, "Classical and non-classical concepts of creativity in philosophy and their implementation in the methodology of law-making", were tested in the preparation of research work as part of the UrFU Development Program (2013).

Since 2019, the thesis's provisions are being tested in accordance with the Center of Excellence's objectives – Scientific group "Philosophy of education, law and science in the era of globalization" within the framework of the Program of Competitiveness Improvement in UrFU.

List of author's publications. The research results have been tested in scientific journals and periodicals, including in leading peer-reviewed scientific journals recommended by the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation, as well as in journals approved by the Academic Council of the Russian Presidential Academy of National Economy and Public Administration.

A. Articles in publications included in the "List of peer-reviewed scientific publications in which the main scientific results of thesis should be published..." Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation:

1. Dyachkova (Tomyuk) O. N. Novelty as a universal criterion of creativity // Izvestia: Herzen University Journal of Humanities & Sciences. № 22 (53); Postgraduate notebooks: Scientific journal. SPb., 2007. Pp. 309–312.

2. Tomyuk O. N. The understanding of creativity and its criterions in classical and non-classical philosophy // Journal of Siberian Federal University. Series: Humanitarian sciences. 2014. V.7. № 7. Pp. 1128–1136.

3. Tomyuk O. N. Creativity and lawmaking: ontological aspect // Journal of Siberian Federal University. Series: Humanitarian sciences. 2014. V. 7. № 8. Pp. 1293–1300.

4. Tomyuk O. N. Lawmaking in the human rights // European Social Science Journal. 2014. № 7-1 (46). Pp. 527–533 (co-authored).

5. Tomyuk O. N. Social networks as an educational resource // Pedagogical education in Russia. 2017. № 12. Pp. 141–146 (co-authored).

6. Tomyuk O. N. Regulation of the law-making process in Russia in the late XX – early XXI centuries (on the example of the Sverdlovsk region) // Discourse Pi. 2017. № 3-4 (28-29). Pp. 219–228 (co-authored).

B. Articles in publications included in the List of journals recommended by the Academic Council of the RANEPa for publishing articles on the philosophy of culture (Higher Attestation Commission):

7. Tomyuk O. N. Creativity in Martin Heidegger's existentialis // Culture and Art. 2020. № 5. C. 18–26. doi: 10.7256/2454-0625.2020.5.32811

8. Tomyuk O. N. Creativity through the prism of the unconscious in S. Freud's concept of psychoanalysis // Philosophy and Culture. 2020. № 5. C. 11–20. doi: 10.7256/2454-0757.2020.5.32868

C. Monograph:

9. Tomyuk O. N. Creativity and law-making: philosophical and legal aspects: monograph. Saarbrücken: LAP LAMBERT Academic Publishing, 2013. 128 c.

D. Scientific articles indexed in the international scientific citation databases Scopus and Web of Science:

10. Tomyuk O. N. Mass culture as a challenge of contemporary education // 11th International Technology, Education and Development Conference. 6–8 March, 2017. Valencia (Spain). INTED2017 Proceedings. Published by IATED

Academy, iated.org. V-369-2017. Pp. 3914–3922. doi: [10.21125/inted.2017.0955](https://doi.org/10.21125/inted.2017.0955) (co-authored).

11. Tomyuk, O. N. Inclusive organizational culture as a culture of diversity acceptance and mutual understanding. *Perspektivy nauki i obrazovaniya // Perspectives of Science and Education*. 2019. № 41 (5). Pp. 373–385. doi: [10.32744/pse.2019.5.26](https://doi.org/10.32744/pse.2019.5.26) (co-authored).

12. Tomyuk, O. N. Digitalization of the educational environment as a factor of personal and professional self-determination of students. *Perspektivy nauki i obrazovaniya // Perspectives of Science and Education*. 2019. № 42 (6). Pp. 422–434. doi: [10.32744/pse.2019.6.35](https://doi.org/10.32744/pse.2019.6.35) (co-authored).

F. Other publications:

13. Dyachkova (Tomyuk) O. N. Creativity as a person's ability to transform // *The Third Loyfman Readings: Images of science in the culture at the turn of the Millennium: Materials of All-Russian scientific conf.* (Ekaterinburg, December 17–18, 2007). Ekaterinburg: Publishing House of the Ural University, 2007. Pp. 356–361

14. Dyachkova (Tomyuk) O. N. Legal culture as a modern phenomenon // *Culture Sciences in the 21st Century: Collection of Materials of the Annual Conference-Seminar of Young Scientists / Executive editor I. M. Bykhovskaya*. M.: RIC, 2007. V. 8. Pp. 450–455.

15. Dyachkova (Tomyuk) O. N. Creativity as a phenomenon of social and humanitarian knowledge // *Izvestiya SPbGETU "LETI" Philosophical issues of social and humanitarian Sciences: Collection of scientific articles. Series "Humanities"*. Saint Petersburg: SPbGETU, 2008. Special issue. V. 1. Pp. 52–56.

16. Dyachkova (Tomyuk) O. N. Legal texts as a phenomenon of culture: hermeneutical aspect Man in the world of culture: VI Kolosnitsyn Readings: Proceedings of the all-Russian scientific conference of young scientists with international participation, Ekaterinburg, April 16, 2009. Ekaterinburg: Ural State Pedagogical University, 2009. P. I. Pp. 34–38.

17. Dyachkova (Tomyuk) O. N. Man as a subject of creativity // Man as a Creator and creation of culture: Collection of articles. Saint Petersburg: Publishing house of Saint Petersburg state University, 2009. Pp. 141–145.

18. Tomyuk O. N. Criteria for creativity in classical and non-classical philosophy // Epistemes: Collection of scientific articles, Issue 7: Ontognoseological Tradition: Origins and Modernity / Science editor A. G. Kislov, executive editor O. N. Tomyuk. Ekaterinburg: Publishing house "Azhur", 2012. Pp. 184–192.

19. Tomyuk O. N. Creation: ontological aspect // Epistemes: Collection of scientific articles, Issue 8: Issues of modern ontology / Science editor A. G. Kislov, executive editor O. N. Tomyuk. Ekaterinburg: Publishing house "Azhur", 2013. Pp. 82–90.

20. Tomyuk O. N. Understanding the criteria for creativity in non-classical philosophy // Epistemes: Collection of scientific articles, Issue 10: Non-classical science / Science editor N. V. Bryanik, A. G. Kislov, executive editor O. N. Tomyuk. Ekaterinburg: Publishing and printing enterprise "Max-Info", 2015. Pp. 142–147.

In total, more than 45 scientific papers have been published on the topic of scientific qualification work (thesis), among them there are 20 (main) articles, including 8 articles published in publications included in the "List of peer-reviewed scientific publications in which the main scientific results of thesis should be published..." Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation; 2 articles of which are from publications included in the List of Journals recommended by the academic council of the RANEPa for publishing articles on philosophical sciences dated April 17, 2018 (specialty – 09.00.13 "Philosophical anthropology. Philosophy of culture"); 3 articles in publications indexed in the international scientific citation databases Scopus and Web of Science; 1 monograph; 8 articles – in other scientific publications. Total number of publications is 13 printed sheets.

The thesis consists of an introduction, three chapters consisting of nine paragraphs, a conclusion and a list of references (306 titles).

O. N. Tomyuk