

## "CULTURE", "CONSCIOUSNESS", "ART" AND "CREATIVITY", «CONSCIOUSNESS INDUSTRY»: A COMPARATIVE APPROACH

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*Abstract: Based on the study of the world of philosophical concepts of culture, describes the main groups of the concept "culture". Highlighted the difference between "cultural industries" from mass culture, which created the false impression that the capitalist organization of culture serves the needs of the masses, while in reality it serves only the needs of capital. Cultural industry puts the art in the sphere of consumption. The basic conditions of existence "industry of consciousness": education, proclamation, capital accumulation, technical development. The concept of "creativity" often is associated with the creation of cultural products such as works of art, and the term "creative" is creativity, but having at its core a rational, pragmatic component.*

*Keywords: philosophy of culture, creativity, creativity, consciousness industry, the culture industry*

In his work of Kroeber and Kluckhohn [14] has counted more than one hundred and seventy definitions of culture in various sources. At the present stage, this number is supplemented by the definitions of Russian researchers to the number of four hundred. Therefore, it is particularly difficult to agree on one specific definition for the various components of such a complex concept. Based on Beugelsdijk and Maseland [1, p. 15] in summary, it is possible to identify the main groups of interpretations of the concept "culture»:

1. Culture as something artificial, the opposition to its nature is so characteristic of cultural anthropology.
2. Culture as ideas and worldviews influencing behavior, everything people think, feel and believe in.
3. Culture as a distinctive feature of the group performing the role of clusters in the distribution of ideas, beliefs and beliefs.
4. Culture is inherited as an indisputable given, the following from their collective identity.

These groups are only an attempt to group a variety of definitions of understanding of culture. But cultural phenomena are at least as important a bridge between different points of view as language. The language considered in the aspect of sociality, first of all, takes place in the form of dialogue. Here is my thought and the thought of another "type" of each other on the common. Here there is being together, and the other for me is no longer a simple behavior in my transcendental field, also happens to me, we find ourselves, for each other allies, our existence unfolds in the same world. Only then, when I get out of the dialogue and try to remember it, only then I can connect it to my life, make it an episode of my personal history. Then the other returns to his absence or, to the extent that he remains present to me, feels like a threat to me. The coexistence of interrelated subjectivities is a bridge between ordinary subjectivism and objectivism and a possible basis for non-subjectivist phenomenology to be developed in the perspective of intersubjectivity.

Under the philosophy of culture, first of all, a special direction of European philosophical thought, developed mainly in Germany in the late nineteenth century. As noted by V. S. Malakhov, "the term Kulturphilosophie emerged in the late nineteenth century within the framework of the Baden neo-Kantianism school" [15, p. 9]. The task of the philosophy of culture

is not simply to comprehend culture in its past and present ("given culture"), and not to construct an ideal model of future culture ("given culture"), but to understand the reasonable grounds of any form of cultural creativity, whoever and when it may be carried out.

In the modern world, creativity, being the subject of the philosophy of culture "becomes the culture of the Corporation, it is cherished, encouraged and rewarded at all levels, especially where the scientific search is conducted, on the Assembly line and in the reception room – wherever the business comes into contact with the client," M. Rubinstein and A. Firstenberg stressed in their work [5, p.118].

In contrast to high art or "intellectual culture", a cultural Corporation serves to perpetuate conformism. Popular or "material" culture changes its content by incorporating it into the capitalist mode of production. In Walter Benjamin's classic essay "a work of art in the era of its technical reproducibility" the progressive potential is seen in the spread of mechanization and mass production in the field of culture. Based on examples from photography and cinema, he argues that the mechanical reproducibility of cultural artifacts destroys the magical, almost sacred "aura" of works of high culture, tearing them from the ritual and tradition. Benjamin associates this process "with the ever-increasing importance of the masses in modern life", characterized by "a tendency to overcome the uniqueness of any given" and considers it potentially progressive. "The technical reproducibility of a work of art changes the attitude of the masses to art. Of the most conservative, for example, in relation to Picasso, it is transformed into the progressive, for example in relation to Chaplin" [2, p. 196].

Other theorists speak of the "cultural industry" rather than mass culture. The difference between "cultural industry" and mass culture is that it gives the false impression that the capitalist organization of culture serves the needs of the masses, while in reality it serves only the needs of capital. Although the cultural industry undoubtedly speculates on the state of consciousness and unconsciousness of millions. Which she aimed, the masses are in fact the subject of calculation, an appendage to the machinery" [11, p. 8]. Cultural artifacts are now subject to the logic of profitability and capital accumulation with greater regularity. "Today, concerts producing a cultural product are the very space where, from an economic point of view, the degenerate sphere of capitalist circulation is still partially preserved at the relevant enterprises for the time being" [9, p.34]. The cultural industry translates art into the sphere of consumption, bringing to regularity and improving the "recipe of the products", thereby reproducing the false art.

The critical potential of intellectual culture is undermined by conformist or "affirmative" products of the cultural industry that facilitate the individual's adaptation to capitalism. An affirmative culture offers a way of evading reality that requires little effort or concentration from the workers involved in the alienating labor process. To achieve the goal using a variety of techniques: "standardization", "pseudodiverticula"(introduction of minor plot differences, obscuring the General formula), "reaction mechanisms" (laugh track, which guarantees the "right" audience reaction) [13, p. 94].

The culture industry as a sector of the economy, of course, is considering providing only paid services and profit-oriented. Paid services provided to population of the Russian Federation represent a useful production results that meet for a fee certain citizens' needs, but not embodied in financially-material form. They are the object of sale and are sold at prices that entirely or largely covering the costs of the manufacturer (by sales revenue) and providing him a profit [3].

A product of the last hundred years becomes a "consciousness industry" [10, p. 7] Hawking "cultural values". The main conditions for the existence of the consciousness industry are: "1. The philosophical premise of any kind of consciousness industry is education in the broadest sense of the word. 2. The political premise of the consciousness industry is the proclamation (but not the realization) of human rights, especially the principles of equality and freedom. 3. From an economic point of view, the development of the consciousness industry is preceded by the initial accumulation of capital. 4. Technical prerequisites, without which

consciousness cannot be induced by industrial means" [10, p. 14]. As you can see, the consciousness industry is not characterized by the creation of new, but by the consumption of cultural products.

"Art" as the creation of a new, is very close, and often replaced by "creativity". Today, "art" and "creativity" in the English language are treated identically (creativity), while in Russia they are understood in different ways.

In the Russian language, "creativity" is most often associated with the creation of spiritual products, such as works of art (and this is often classified as artistic creativity), the authors of which are writers, poets, playwrights, artists, composers, etc. The result of their work largely depends on the level of spiritual and creative freedom of society.

Of course, there are numerous philosophical definitions of creativity, which do not divide it into areas of human activity, it may well be interpreted from the standpoint of the creation of spiritual and material products. "Creativity" is more often associated with the creation of material economic goods and services.

Of course, we can not agree with the authors that "creativity is manifested in the activation of the creative potential of man, his ability to be creative in generating ideas and solving problem situations" [7, p.124]. It follows that in this approach, a larger vector is directed towards technology and material production.

But what the author emphasizes "Artists, composers, writers do not ask themselves any questions, they create, guided by their own moods and emotions. Therefore, creativity is not creativity at all. The creative process in a pragmatic way, i.e. when the implementation is clearly its purpose and direction" [6, p. 4].

Popular music encourages "compulsiveness" and suggestibility. It is possible to listen only in a state of "relaxation" or distraction, "although standardized products, hopelessly like each other, unless it is conspicuous hits, do not permit concentrated listening, because to the listener they would become unbearable, those listeners in any case is not capable of such intent listening" [11, p. 13]. Based on this attitude to popular culture, Adorno welcomes the more demanding and formally innovative products of contemporary intellectual culture, exemplifying the music of Schoenberg and Webern. Adorno comes against the blurring of boundaries between high and low art, which is harmful to the two of them [8, p. 116].

Thus, creativity is art, which is based on a rational, pragmatic component. In the rational aspect, it is advisable to use the term "creative".

Some modern researchers [4, p. 265] it was suggested that the creativity of the people divided into two classes. The former have the advantages of reflecting the world around us in their works ("creative energy of reflection", which can be referred to as "artistic creativity"), the latter – not only to reflect, but also to transform it ("creative energy of transformation", or technical creativity). In these works it was shown that all people without exception have creative energy of reflection of the world. However, there is a whole category of people with a very high potential of creative energy of reflection and a low level of creative energy of transformation. These are people of so-called creative professions. But it is not only cultural figures or any other spiritual and social sphere. At the stages of research, writing scientific and technical reports and development of design projects, design and technological documentation (that is, to the direct production of products) and specialists working in the material sphere, also use the creative energy of reflection. The difference in one thing-in the object of creativity. In the technique is the objective world, art is a social world.

Based on the identified points of contact and the Foundation of differences in the concepts under consideration, it can be stated that only a joint unified and identical cultural, social and material activities, taking into account differences and coincidences, can ensure the success of the development of both the sphere of culture, creativity and art in particular, and society as a whole.

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