СЕКЦІЯ
КУЛЬТУРНІ ТА КРЕАТИВНІ ІНДУСТРІЇ: ТЕНДЕНЦІЇ ТА ПЕРСПЕКТИВИ РОЗВИТКУ В СУЧАСНОМУ ПОЛІКУЛЬТУРНОМУ СЕРЕДОВИЩІ

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REPRESENTATIONS OF VIOLENCE IN CONTEMPORARY CULTURAL AND CREATIVE INDUSTRIES: BETWEEN MEMORY, NARRATIVES AND PERFORMATIVE PRACTICES

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Modern socio-cultural transformations, caused by global crises, military conflicts and profound social shifts, actualize the problem of the representation of violence in cultural and creative industries. In this context, violence ceases to be only a subject of depiction or documentation and appears as a complex cultural phenomenon that requires interpretation within symbolic, narrative and performative systems. Cultural practices increasingly take on the function of not only reflecting, but also understanding traumatic experience, transforming it into a form of collective memory.

Contemporary studies of cultural memory [2] emphasize that memory is not a static archive of the past, but a dynamic process of constructing meaning. In this sense, representations of violence act as a key mechanism for the formation of shared experiences that determine the identity of communities. Creative industries, including visual arts, theater, film, digital media, and performance, create a multidimensional space where individual experiences of trauma are integrated into broader cultural narratives.

The category of corporeality plays a special role in this process. The body in contemporary cultural practices functions as a memory carrier and a tool of communication, reflecting the experience of pain and violence [5]. In contrast to classical representations, where the body was often idealized or subordinated to heroic narratives, in contemporary art it appears as a ″body-witness″, recording traces of trauma, loss and violence. Such a paradigm shift corresponds to the transition from representation to testimony, where not only the depiction of an event becomes important, but also its experience and ethical understanding.

The concept of the "body-witness" is closely related to the development of post-traumatic studies [4], which consider trauma as an experience that is not

fully verbalized and requires alternative forms of representation. This is where performative practices play a crucial role. Performance as a form of direct bodily presence creates conditions for the actualization of traumatic experience in the ″here and now″, involving the viewer in processes of empathy and reflection.

An important trend in contemporary representations of violence is the rejection of its aestheticization. While in traditional forms of art violence often took on aesthetically appealing or heroic forms, today the emphasis is shifting to an ethical dimension. Artistic practices seek to avoid trivializing or commercializing trauma, focusing instead on creating a space for critical reflection. In this context, the question of the artist's responsibility to the viewer and society becomes particularly important.

An analysis of contemporary Ukrainian art [1] demonstrates the formation of a new iconography of violence, which emerged as a result of the experience of war and social upheavals of recent years. In these practices, violence is represented through fragmented images, symbolic codes, and bodily gestures that are not always amenable to unambiguous interpretation.

The interaction between individual and collective memory attracts special attention. Artistic practices seek to avoid trivializing or commercializing trauma, focusing instead on creating a space for critical reflection and ethical engagement with violence [3]. In this process, the viewer plays an important role, who ceases to be a passive observer and becomes an active participant in the interpretation.

Performative practices, in particular, open up new possibilities for interaction between artist and audience. They create a space of co-presence, where the boundary between subject and object of representation becomes conditional. Such interaction contributes to a deeper understanding of traumatic experience and forms new models of ethical communication.

In the context of globalization and the development of digital technologies, representations of violence are becoming transnational. Images and narratives circulate in the global media space, influencing the formation of ideas about conflict, war and trauma. This creates new challenges related to the interpretation and contextualization of such representations, as well as the risk of their simplification or manipulation.

Thus, representations of violence in contemporary cultural and creative industries should be viewed as a complex multidimensional process that integrates different levels of cultural experience – from the individual experience of trauma to its collective understanding within social narratives. This process unfolds at the intersection of memory, narrative structures, and performative practices, forming a dynamic field of meaning-making in which not only the representation but also the reconfiguration of the experience of violence takes place.

Memory in this context functions not as a passive preservation of the past, but as an active mechanism of its interpretation, constantly reinterpreted in the

light of new historical and socio-cultural circumstances. Narratives, in turn, provide the structuring of this experience, giving it a comprehensible form and including it in broader discursive systems. At the same time, performative practices – through corporeality, affectivity and situationally – actualize this experience in the space of "here and now", creating conditions for its direct experience and collective comprehension.

In this sense, representations of violence go beyond the simple reflection of reality and take on the character of a productive force that shapes cultural meanings and social representations. They influence how society interprets traumatic events, defines the limits of what is permissible, and forms ethical guidelines. Through cultural practices, violence can be both normalized or aestheticized and critically reinterpreted, which makes art an important tool not only for representation, but also for the regulation of social experience.

The role of art as a space for ethical reflection is of particular importance. Artistic practices create an opportunity to understand traumatic experiences beyond the boundaries of purely rational discourse, involving emotional, affective and bodily dimensions. In this context, art acts as a mediator between the individual and the collective, between experience and its interpretation, contributing to the formation of new models of social interaction and collective identity. It can also perform a transformative function, opening up space for the reinterpretation of trauma, its symbolic processing and integration into cultural memory.

At the same time, modern cultural and creative industries operate in a globalized media space, which significantly complicates the processes of representation of violence. Images and narratives circulate in transnational networks, acquiring new meanings in different cultural contexts. This creates tensions between local forms of memory and global media discourses, where there is a risk of simplification, universalization or even commercialization of traumatic experiences. At the same time, such processes open up opportunities for intercultural dialogue and the formation of new forms of solidarity.

Prospects for further research in this area are related to in-depth analysis of specific cases of contemporary art, which will allow to reveal the specifics of different strategies of representation of violence in different cultural contexts. It is also important to study the interaction between local and global forms of representation, in particular in the context of post-conflict societies, where issues of memory, trauma and identity become particularly acute.

The role of digital platforms and new media, which are radically changing the ways in which cultural representations are created, distributed and perceived, deserves special attention. Digital technologies not only expand the possibilities of artistic expression, but also shape new modes of memory, where the boundaries between documentation, representation and experience become blurred. In this context, it is important to study the ethical aspects of digital representations of violence, in particular the problems of visual overload, desensitization and manipulation of images.

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КУЛЬТУРОЛОГІЧНІ ДОСЛІДНИЦЬКІ І ОСВІТНІ ПРАКТИКИ ВИКЛАДАЧІВ-ФОЛЬКЛОРИСТІВ

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Ключові слова: фольклористика, культурологічний підхід, дослідницькі практики, педагогічна освіта, національно-культурний компонент, викладач-фольклорист, освітні практики.

Актуальність культурологічних дослідницьких і освітніх практик викладачів-фольклористів зумовлена сучасними викликами збереження національної ідентичності, культурної спадщини та необхідністю системної ретрансляції фольклорного досвіду в умовах трансформаційних змін українського суспільства. У контексті протидії військовій і культурній агресії особливої значущості набуває роль викладача-фольклориста як носія і транслятора традицій народної культури, здатного формувати у студентської молоді українськомовну ідентичність, громадянську свідомість та глибоке усвідомлення цінності фольклорного надбання.

Аналіз освітніх програм підготовки майбутніх учителів-філологів у закладах вищої педагогічної освіти України засвідчив, що фольклористика посідає важливе місце серед дисциплін національно-культурного спрямування. Курси «Усна народна творчість», «Фольклор»,