

# Construction of Modern Ethno-cultural Identity by Symbolic Art Forms as a Condition for Self-development of Culture: on the Example of Yakutia (Siberia, Russia)

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## Abstract

The article reveals the heuristic possibilities of introducing a constructivist interpretation of the phenomena of ethnos and ethno-cultural identity, made on the basis of symbolic constructs of consciousness of a mythological and metaphysical sense. Considering these phenomena from this perspective makes it possible to give a qualitative new interpretation of the understanding of modernizing transformations on the basis of a certain ethno-cultural complex, which is able to effectively conquer the achievements of European modernity. The peculiarity of ethno-cultural identity, which becomes a condition for successful modernization, is modeled on the examples of the development of professional art in Yakutia in the ethno-modern paradigm in the national theater, cinema and choreography. The paper presents the first generalized analysis of the possibilities of ethno-cultural modernization in the “multiple modernities” paradigm, which is based on the ontology of symbolic consciousness of representatives of non-modernized ethnic groups.

**Keywords:** ethno-cultural identity, ethnos, constructivism, symbol, ethnic symbolism, mythological and metaphysical symbol of consciousness, Yakutia, Republic of Sakha (Yakutia), Russia, modernization, ethnomodern, ethno-cultural modernization. the national theatre, the national cinema.

## **Introduction**

The significance of the topic is indicated by the special significance of the issue of ethnocultural stability as a condition for maintaining the ethical coordinate system of the reproduction of human morality and harmonious coexistence with the natural environment. The systemic effect of prolonging the existence of symbolic efforts as an ethnocultural identity makes it possible to talk about the construction of an ethnos in the era of global processes of unification and cultural assimilation. Ethnocultural and social modernization, which differs from the concepts of the theory of modernization as catching up with the West development and westernization of non-modernized peoples, is gaining a new vision. A qualitatively different type of modernization transformations crystallizes in the modern era on the basis of not ideological projects of national elites, but as a foundational process, ontological in nature. The latter is associated with the reproduction of symbolically concise, rather than symbolic consciousness. The indicated problematic perspective on the vision of modernization strategies carries out complete modernization, warns against anti-modernization disruption to mythologization, totalitarianism or fundamentalism.

In this regard, the aim of this work is to reflect the constructivist approach in the interpretation of ethnocultural identity and ethnos as a set of reflective states of consciousness regarding the acquisition of being of the mythological symbolic spectrum of consciousness of traditional society, which has acquired a new semantic series in conjunction with the metaphysical form represented by the modern art of Yakutia.

To achieve this goal, the author solved three main tasks: to justify the constructivist approach of the concepts of “ethnos”, “ethnocultural identity” from the point of view of the ontology of states of consciousness symbolized by secondary mythological symbols of the traditional era; to show the relevance of maintaining ontological identity as a condition for successful ethnocultural modernization, opposing the mythologization and desymbolization of culture; to reveal the heuristic potential of contemporary art of the ethno-national region, operating with symbolic forms of various types, which fit into the cultural paradigm of ethno-modern.

## **Methodology**

The following methods are used in the work: the constructivist approach to understanding the ethnos and its culture, as well as the symbolology of consciousness of Mamardashvili – Pyatigorsky supplemented and interpreted under the mythological symbolism of the region’s ethnic culture, methods of cultural studies according to the classification of historical cultural paradigms, general scientific methods of analysis, comparison and analogy.

## **Results and interpretation**

### **Symbolic ontologization of consciousness as the basis for the construction of ethnic identity at the stage of ethnogenesis**

The constructivist paradigm has spread over the past 20 years in the study of social and psychological phenomena, worthily becoming a continuation of the Kantian tradition and the epistemology of science. The phenomena “I” (Gergen, 1991), “society” (Gergen, 2009), and “gender” have been closely monitored in the work of social psychologists. The meaning of

constructivism in social research can be reduced to the fact that forms of understanding physical and socio-psychological phenomena are produced historically and culturally conditioned by social interactions (Trufanova, 2008).

In this vein, a constructivist way of defining the phenomenon of ethnos and ethnic identity takes on a heuristic meaning. In our opinion, the model of representation of the ethnic group presented by V.A. Tishkov (2003), represents a secondary “ethnic assembly”. “Ethnicity is a form of social organization of cultural differences” (Tishkov, 2003). Ethnicity carries the meaning of the process of self-identification, which is a secondary process of ideologizing replenishment, following the acts of self-occurrence that once occurred at the stage of ethnogenesis, revealing the meaning of human destiny. The process of self-identification can be interpreted today by ideological mobilization, commissioned by the political or cultural spheres. The traditional society responsible for the primary stage of ethnogenesis, as opposed to the secondary ideological assembly, represented a “metaphysical assembly”, funded by the ontology of secondary ethno-symbolic constructs of consciousness, namely, the transformation of primary symbolism of consciousness (Mamardashvili, Pyatigorsky, 1997) by secondary unique ethno-symbols. This is a process of ethnic assembly that correlates with natural landscape features and the type of traditional management (Pudov, 2014).

The second step of “ethnogenesis” is the process of cultural self-identification carried out by social interaction. Thus, ethnogenesis was initially represented by cultural creativity, namely, the fact of the spontaneous invention of unique secondary symbols of consciousness (ethnocultural symbols) available for understanding to a finite number of individuals who carry in their minds the act of holding a symbolic form. They actually represent a social group cultivating a “daily plebiscite” about values explicated in the symbolic spectrum of their consciousness, identifying itself as an ethnic group. Therefore, taking into account V. Tishkov’s constructivism in relation to ethnos, it is fruitful to represent ethnogenesis by forming the symbolic space of ethnic culture. The ethnogenesis of traditional society is the process of creating verbal, graphic, and material symbolic formations that are subject to permanent ideological processing in the field of cultural formalization.

A unique ethnic spectrum of symbols, reflecting the worldview universals of a social group, is represented by an ontological section of the ethnos construct. “Ritual walking” around this symbolic spectrum of an ethnic group allowed people to make sense and remain in moral and economic truth unleashed by a spectrum of symbols of tradition. In the context of the work of M.K. Mamardashvili and A.M. Pyatigorsky, this process is a way of introducing human consciousness to primary symbolism by means of a second ideological study. Recall that M. Mamardashvili and A. Pyatigorsky mention in this work that the symbolism of the language is determined by the ratio of non-verbalized (symbolic) and verbalized constructs. Symbols in this perspective are a pre-language way of mastering reality. They were broadcast by the visual culture of the ethnos. The linguistic thesaurus and the expanding “linguistic game” represent versatile ideological interpretations of primary symbolism, reflecting certain states of consciousness.

In his work on semiotic systems of culture, Yu. Lotman (2000) writes that a symbol serves as a plan for expressing a more valuable, let us say, existential, content in relation to culture (Lotman, 2000). Roland Bart believes that a symbol is the relationship of the signifier and the signified, so any sign becomes a possible intentional form for the emergence of a symbol. Post-structuralists, occupied with the topic of the symbol, came close to evaluating the signs, going to the extreme limit states of the absence of the signified object for the sign, which was reflected in

the works of J. Lacan and J. Derrida. This is called simulacrum and indicate the absence of anything at all (Postmodernism. Encyclopedia., 2001). The simulacrum disguises itself as a symbol, implementing the possibility of manipulating the human consciousness with a sign. J. Baudrillard's real symbol (irrational: "gift, reciprocity and reversibility, waste and sacrifice") (Baudrillard, 2000), represents protection against manipulation, violating the semiosis of this system based on exchange, profit and accumulation.

It can be concluded that a symbol in the constructivist tradition is something that we can generally understand in the world. It ontologizes human being through certain states of consciousness, including through such a construct of cultural identity as an ethnic group. A symbol becomes an economical way of coding states of consciousness, and myth becomes its real "economical" design. Thus, primary symbolism appears as the "language of God", the human destiny is symbolism of the second order. It can be called "mythostructuring". Using the definitions of the symbolic in the work of Merab Mamardashvili on I. Kant's work the "constructivist" (Mamardashvili, 2002), we give the following definition of the primary metaphysical symbolism responsible for ontologization. A metaphysical (primary) symbol is that in this way of symbolization it is explicated as a "historical element" of the world, reflecting the initial occurrence of empiricism in our thinking in an act of transcendental apperception. All other symbolic constructs (ideological, mythological, as well as signs, pseudo-symbols, metaphors and allegories) represent the second occurrence of empiricism in our thinking. In connection with the foregoing, the existence of an ethnos as an ontological phenomenon is directly related to the presence and functionality of a secondary mythologically driven symbolic assembly. V. Tishkov in his work presented an extra-metaphysical method of ethnocultural identity, acquired in the modern political process, often in the tasks of preserving the national language, customs, traditional forms of management and crafts.

Is the ethnos preserved in the conditions of the loss of the national language? If so, then the presence of secondary symbols is effectively supplanted into the extralinguistic sphere of culture. Consequently, the hypothetical spectrum of secondary symbols we are explicating is shifted to other non-linguistic spheres, for example, ritualistic, textual, where the ethnic group continues to exist without a native language. Ethnographic examples of the existence of an ethnic group with a foreign language exist. It can be concluded that the ethnos, over a changing historically sociocultural reality, finds new sources of assembly. These sources of a stable ethnos and its culture are metaphysical symbolic concepts that contribute to the birth of the human principle, sometimes preserving mythological devices of assembly and identity.

Thus, two kinds of processes permanently occur in culture: the decomposition of the symbolic spectrum due to variations in sociocultural interpretations by the ideology of ethnic self-identification; on the other hand, there is symbolization - the process of permanent resuscitation of the life-giving metaphysical core of culture. In sections of changing socio-cultural eras, it is carried out by art and religion, sometimes finding new meanings in original symbolic constructs. In our studies, we called this phenomenon symbolic synthesis and transmigration of symbols (Pudov, 2014). That is, the ethnos as a construct remains alive due to two of these processes: accessible massively and metaphysical, accessible to the cultural agents of modernity, creating culture.

In the ontological coordinates of symbolism, an ethnos is not an immutable substance. It remains nominally such, but its essence changes in time, leaving in the imperative the function of reproduction of the human principle. Ethnos in the traditional era remained the cradle of the preservation of the human, mainly due to symbolic ontologization. The more the ideological

dominates in the construction of an ethnic group and the assembly of ethnicity, the less in the remainder of the humanistic, which is the main result of the functioning of the ethnic in the traditional era. We believe that the return of ethnicity is not dictated by the political sphere in the modern world. There remains a cultural niche that reproduces the symbolic ontologization of states of consciousness with modern art and ethnic beliefs.

### **Preservation of ontological identity as a condition for successful modernization of ethnic culture**

The economic and technological successes of Japan and South Korea are fascinating. The success of these countries was based on huge social and cultural capital, revealed by the national consensus between different groups “on long-term goals, which would be a deal between the past and the future” (Auzan, 2009). However, after a period of intensive modernization, non-European nations have a general “fatigue”. An example is Japan of the late 19th, early 21st century, which is constrained by the anomie of the spheres of social and individual life. Modernization theorists are puzzled by the increased percentage of mental disorders, suicides, and crime.

We noted in our book (Pudov, Novikov, 2008) that the social theory of modernization in Japan has undergone a chain of changes in theoretical concepts and ended with a paradigm vacuum: 1) “Modernization as Westernization” 2) “Japanese model or Japaneseization” 3) “Americanization (as an option for the absence of new ideas in Japan)” (Ishikawa, 2002). Japanese success was ensured by identifying the potential possibilities of the “weak forms” of the culture of traditional society, requiring less existential effort, which is inherent in mythologically structured forms of life.

The Japanese of the beginning of the 21st century will have to solve an important task. It is connected not only with the pragmatics of already outlined social and economic problems, but lies at the level of the culture of Japanese society, its existential principles. The socio-economic recession will push Japanese and Korean societies to form a group in them that is capable of holding back efforts to reveal the meaning of metaphysical forms. It will not be possible to complete the transformations of social reality that are adequate to the era without them, by which we mean the relations of people that are established at the level of being.

In Japanese culture, a thinking social stratum that would bear the sprouts of a civil policy on its shoulders has not yet emerged. The Japanese did not have an adequate tradition, except for the Bushido ethical code, which was largely formalized by the end of the 19th century. Japanese modern culture is a two-edged sword metaphor. On the one hand, this is the impossibility of cultural self-development without reliance on ethnic symbols of consciousness, which are also emasculated in post-industrial society, on the other hand, their formalized conglomerates appeal to mythological structures of consciousness, without resorting to metaphysical constructs. Qualitatively similar problems are experienced by South Korean society, divided into intergenerational contradictions, on the one hand the older, not able to fully adapt and the young, who have fully accepted the identity of Western individualism. The film “Parasites” of South Korean director Bong Joon Ho, 2019 demonstrates this fundamental challenge for the Republic of Korea.

We believe that a promising direction in the study of modernization transformations will be the combination of sociological discourse with the potential of different types of symbolic

coding (mythological versa metaphysical), phenomena of synthesis and transmigration of symbols of different nature (Pudov, 2014).

Without claiming a full understanding of the meaningfulness of symbols in relation to the theoretical discourse on modernization, we note that reflection in the horizon of the idea of “modernization” forms an ideological basis. They are designated as ideological already in the early theories of modernization, criticized in the role of socio-political projects, alternative to the revolutionary theories of political systems and classes, countries of the communist bloc. This is the verdict of the result of secondary reflection over the intellectual formations of the socio-philosophical and political culture (Alexander, 1995). In the symbolology of Mamardashvili-Pyatigorsky (Mamardashvili, Pyatigorsky, 1997), this result can be interpreted as a pseudo-state of consciousness: “evolution” and “progress”. The latter are the development of a mental apparatus that has fallen into the informative structure of consciousness called the “cause-effect relationship”. Since any ideology is not an organized beginning in thought, it can be argued about any modernization concepts that were, are and will probably be that, despite their epistemological significance, they have low value in terms of the predictability of the results of modernization. Taking into account the idea of progress reflected in the core of modernization and the conclusions of the Mamardashvili-Pyatigorsky methodology, we can conclude that the formation of an infantile model of public consciousness is really the result of the ideology of modernization in the “non-modernized” world. Many modernization researchers expressed this in criticism of the first wave of theories as excessive Eurocentrism, with emphasis on catch-up development.

Thus, there is a “hidden problem” of the possibility of implementing a complete modernization, rooted in the mastery of its idea by everyone at the level of identity, and not just by a party, group or leader (Kravchenko, 2002). This author further traces an interesting idea about the relationship between the values of cultural identity and the modernization of an individual community, state. Either they are aimed at destroying each other, or they successfully interact, for example, as a necessary resource for modernization, provided that a positive content in the cultural identity in eastern countries is identified (Kravchenko, 2002). In this regard, it is interesting to put forward the ideas of regional modernization programs that take into account the mental specifics of the region, its ethnic component, and ontological premises from the standpoint of the noted methodological position.

In this regard, there is a need, having fixed samples of the life of consciousness, to enable them to occupy a niche in social structures and include them in the mechanism of translation of culture, carrying out the transmigration of symbols of different nature. We see the essence of internal modernization changes based on the symbolic ontologization of consciousness. Each ethnic group has the opportunity to enrich and enrich the world culture. This can be done on the basis of modern symbolism. Any sociocultural transformation that changes the possibilities of social reality is carried out through the discovery of new cultural forms produced by the synthesis of symbolic constructs.

Agreeing with the phrase of A. Auzan that “modernization is not a problem, but a problem” (Auzan, 2009), we try to reflect the classification of modernization concepts in the context of symbolology, based on the work of V.G. Fedotova (1997, 2000). There are such modernization options: colonization, westernization, neo-modernization, post-modernization, anti-modernization, globalization. They can be represented in terms of the unique ratio of symbolism to sign:

1) Colonization: the ratio of the symbolism and character of the colonialists and the colonized is preserved by the identifier of their cultures, as before the interaction; the content will be capitalization due to the outflow of capital from colonies based on a traditional economy, without active industrialization;

2) Westernization: an emphasis on the symbolism of ontological abstractions of the order of social institutions: democracy, citizenship, legal consciousness, publicity, etc., with a powerful increase in the share of symbolism due to standardization in mass industrial production;

3) Neo-modernization (catching up development): repetition of the essence and content of westernization provided that the mythological biases of the counter-modernization of the non-modernizing community are overcome in consciousness;

4) Postmodernization (Japan): an attempt to build on the basis of secondary mythological symbolism the ethnoculture of modern social institutions with normatively accepted symbols of civic culture at a sign level (with a minimum of understanding); the sign as in westernization is greatly expanded;

5) Anti-modernization (the Russian version of socialism-communism, fascism, Maoism): replacing the symbolic life of consciousness with mythological representations, pseudo-symbols and signs, with a powerful increase in the share of signality due to the standardization of mass industrial production;

6) Globalization: total desymbolization with the corresponding exponential growth of the sign-normative sphere, which ensures the transformation of everything into signs of "inaudible origin" - simulacra, which express the cost equivalent and, accordingly, capital.

As shown, the enhanced expansion of the symbolic, against the symbolic, sphere of culture is inherent in all modern trends of modernization. Thus, the ontological section of modernization processes reflects the general tendency of total desymbolization of the life of consciousness, transformation of symbols of consciousness (primary, secondary, etc.) into signs and further into simulacra. It can be stated that the degradation of the symbolic sphere erases the gains of modernization over time, which are based on (symbols of Westernization) symbols of consciousness, ontological abstractions of order and value, as ways to implement actions in conjunction with symbols.

All this strengthens in the search for qualitatively new modernization strategies for the development of national states and cultures of their constituent peoples. We consider internal modernization based on symbolic ontologization of consciousness or in other words an ontologically inspired ethnocultural identity not a simple, but the only effective strategy.

Pursuing an ethnocultural identity that underlies any modernization transformations, we will be able to reach the main function of modernization - the ability of society to self-correct depending on urgent problems that were not originally envisaged by the goals of the modernity project (Eisenstadt, 2000). In this case, we get a continual process of symbolically completed modernization.

If we already have the opportunity and we know about the productivity of metaphysical symbols, then the task should not be "complicated" by the search for a new secondary symbolism, "looking for" approaches to the spontaneous primary symbolism of consciousness. It is necessary to take advantage of ethnic symbols, their playing out with modern forms. For starters, fictitious art forms can become model forms of modernization. The production of forms that organically

include both types of symbols will be a practical task. Actual forms of social life will require the greatest attention, since the possibility of many social projects implementing a new social reality will depend on them. The above refers only to the first "preparatory stage" of the synthesis of such forms. These forms in the framework of art are self-sufficient and solve the aesthetic tasks of self-knowledge.

The special interest of art in symbols was indicated at the turn of the 19th-20th centuries by European symbolism. The very nature of the symbol suggested its ability to transmit elusive states of consciousness. Language for these purposes was a certain barrier: words were erased, phrases faded, texts became stereotyped. Therefore, the calls in the symbolist manifestos for musicality in lyrical creativity were voiced so much, since music in its nature is devoid of semantic loss of words and directly evokes the necessary states of consciousness with its melody.

In the 15th century, a surge of religious symbolism in its purest form was observed by Andrei Rublev and his followers. This remarkable event in the life of Russian culture is given not only in the light of the achievements of the depths of the spiritual thought of the universal symbolism of Christianity. For philosophical reflection, this is a fact of "conscious spiritual confirmation", the religious choice of a Russian person, expressed in icon-making, in other words, symbol-making. Indeed, before this "spiritual confirmation" conveyed by Russian iconography, we observe a situation inherent in many modernizing ethnic cultures.

So, judging by the content of Russian folk spiritual verses, "the dogma of the Trinity was noted, but not understood: the Father and the Son were often identified, and the Holy Spirit materialized in the form of the smell of incense and incense. The Savior of the world was perceived mainly as a strict and ruthless Judge, not knowing condescension to human weaknesses; the fear of Christ overshadowed His love" (Golubeva, 2006). As you can see, the familiar way of mythological deconstruction of initially metaphysical symbolic constructs is on the face. Therefore, we can state that the spiritual achievements of Andrei Rublev become a milestone in the discovery of the depths of the Christian faith. After Rublev, a new world of Christian attitudes became possible, which had neither in the West nor in the East: "The combination of peace and sad thoughtfulness in the Trinity is simple and deeply true. Rublev with brilliant penetration conveyed in her a feeling of the highest self-denial, i.e. renunciation of egoism, which transforms a person and shows the world before him in the clear simplicity of new knowledge" (Demina, 1963). The worldview in art, discovered in Russian culture thanks to universal Christian symbolism, enriched the world of visual environment. It can be stated that historical examples of irreversible modernization transformations were ontologically verified with respect to symbolic synthesis, and their forerunners were the avant-garde sphere of culture - art or an aesthetic understanding of the challenges of the era.

### **Synthetic symbolism of art as a tool for the formation of ethnocultural identity**

Is it also possible to use ethnosymbolism productively in modern conditions, as in the past historical era? What needs to be changed in these symbols, or what needs to be changed in the subject in order to be able to find new meanings that productively expand it for new cultural achievements?

Symbol transmigration is possible and involves the possibility of blocking the visualization mechanism that occurs in the mythological type of encoding and decoding of a symbol. There is a need to stop typing the contents of the symbol, in addition to its empty form. The essence of the



changes in the symbolic ontologization of consciousness is revealed by fixing the best examples of the life of consciousness, providing them with a niche in social structures with the inclusion in the transmission mechanisms of culture, carried out by the transmigration of symbols of different nature.

The sociocultural aspect of the transformation of social reality should be as follows: to preserve the unique symbols of the ethnic consciousness of the northerners, be able to use the world outlook and practical potential of the people and integrate into their worldview the symbolic formations of civilized peoples. This process includes the condition when ethnic values must be transformed into a social organization - legislative, executive, production and economic.

The migration of the ethnic from the social reality of the traditional way of life into the modern industrial and post-industrial era is carried out solely through art. Here, the ontological status of social reality is ensured by the existence of acts of being, realized in a traditional society through interfacing with a secondary ethnic symbol, and in the modern industrial and post-industrial era in conjunction with incorporated secondary and metaphysical symbolism in works of art.

There is a need for a process to establish in ethnoculture the possibilities of adopting new ways of utilizing universal metaphysical symbols of philosophy and world religions. These methods of utilization of symbols mean understanding the difference in the methods of coding and interpretation of symbols of different nature, establishing links between mythological symbols of ethnoculture and symbols of metaphysical culture. Thus, the symbolic heterogeneity, combining one form in a compact, allows congruent heterogeneous; on the other hand, this will entail transmigration of symbolic spectra of different interpretative nature.

The analysis of culture and its dynamics on the example of art is constructive. So, according to M.S. Kagan, art is a specific cultural phenomenon, which is turned inside the culture itself, becoming its self-consciousness (Kagan, 2004). In this regard, the analysis of the features of the being of art becomes a reflective analysis of culture and the processes that occur in art can be considered model for culture as a whole.

The following remarks can be made about the genesis of professional art in Yakutia. National art, born in the bosom of Art Nouveau about a little over a hundred years ago, is conceived in the absence of deep cultural bonds with the history of the development of European aesthetics. It turned out to be a demythologized symbolic capital of ethnoculture and the heritage of a mature Art Nouveau broadcast by a tragic person-symbol in his cultural baggage. Ethnomif managed to preserve the foundation of the ontological foundations of culture, formed by the spectrum of secondary symbolic constructs of consciousness (Pudov, 2018). The bearers of the folklore ethnic worldview were the performers of the heroic epos of the Olonkhoz folklore of the Yakuts (Olonkho). Thus, the beginning of the artistic tradition in Yakutia was designated as a "centaur", which is rational modern and irrational (subconscious) ethnic domodern.

The cultural paradigm of a national region like Yakutia can also be entered into the wider context of S. Eisenstadt's "multiple modernities". The latter is expressed by a continuous chain of reinterpretations of the cultural program of modernity, its redefinition and appropriation (Eisenstadt, 2000). We carried out an analysis of the development of foreign cultural programs by ethnoculture, examining the European cultural stages from home-to-modern to post-modern, identifying and comparing in them such functionals as the role of art and the typology of symbols used (Pudov, 2019). It was shown in the work that the 20th century in Yakutia became a model of

cultural transformations compressed in time and concentrated in quality, reflecting in a special light the European pre-modern and modern. The process of self-development of ethnoculture was organically indicated by finds in various fields of contemporary art in Yakutia, primarily in the visual, theatrical, musical, choreographic, and cinema arts. Artistic decisions became an unreflected step towards the discovery of the symbolic universalism of the native culture.

Against the background of aesthetic searches, questions arose about reluctance to join the global mainstream of mass culture, the search for their own solutions that realize the potential of ethnocultural symbolism. There was a beat of ethnosymbolism in modern works of art - fine and decorative arts, jewelry, dance, theater, cinema, animation, as well as household items - clothes, utensils, consumer goods. Ethnocultural renaissance has become essentially pilot for other processes where ethnic values should be transformed into social, legal, and economic spheres (Pudov, 2018). Art in this case performs a meaningful and cognitive function. We called this cultural paradigm ethno-premodern.

Ethno-modern becomes a project, having previously acquired an organic core in the processes of synthetic alloy in various art forms. This is the process of revealing the initial meanings of modern and modern by regional ethnoculture by identifying a new metaphysical topic in the ethnocultural symbolic capital. Ethnomodern as a cultural paradigm reveals the diversity of cultural phenomena associated with the expansion of the semantics of the ethno-symbolic spectrum of traditional society. This is the building of organic bridges between ethnoculture and universal metaphysics and non-cultural capital.

The self-development of ethnic culture in Yakutia during the 20th and first quarter of the 21st centuries is associated with the mastery of the symbolic baggage of European Art Nouveau and Premodern, as well as with a parallel interest in the aesthetic understanding of the ontology of the ethnic code symbols of the pre-Christian era and the rapidly disappearing sociocode of traditional society. The renaissance of ethnocultural symbolism demanded great aesthetic work, spiritual courage and talent of Yakut artists throughout the 20th century. Successes and aesthetic findings in various forms of art bore fruit at the beginning of the 21st century.

**Ethno-modern on the stage:** The Metaphysical Theater of Sergei Potapov in the play “My Friend Hamlet” by William Shakespeare emphasized the idea of the effectiveness of the mass culture in achieving aesthetic goals. The author emphasizes that it is impossible to tell the artist something intelligible and universal in the language of the mythological subconscious of the past or ideology. Cultural reality will not allow. He drew a parallel between the viscous mythical-unconscious and rational conscious. The result was the appearance in the performances of “bastards” of such a combination - half-humans, half-animals, tricksters, living in the square of the stage along with the main characters. Thus, the director diagnosed the unproductive mainstream of regional culture.

The polysymbolic meanings trigger the characters introduced into his performances, appealing to the Christian cultural topos. In the performances we contemplate the transition from the blind inertia of tradition to the metaphysics of a piercingly sharp pause that brings thought. “Being punished in life” is the dominant result of the heroes of his productions. The characters of his performances manage to free themselves from the mythological fetters, become one on one with the world and from this point ask, “now who is who ?!”. The author carries out aesthetic demythologization, shifting the entire culture of the ethno-national region to the metaphysical topic of pre-modern and modern.

**Ethno-modern in the visual arts of Yakutia:** The "avatar" of allegorical chronotopes of paintings by Mikhail Starostin often becomes the image of a northerner. Through this combination subtle irony is transmitted, touching mesmerizing by the mystical and boyish enthusiasm for the plot. The theme of many of the artist's paintings is "sleeping genes", asking us: "who are we? where and where are we moving?" These questions flash the thread of his work, absorbing elements of the mass culture, revealing the dynamics of cultural shifts in the North-Eastern region of Russia.

Sardaana Ivanova, in her "digitized" world, is seeking the existence of an ethnic symbol in the sacred space of the microsteps of Yakutia - Alaas. She inscribes the ethnic symbol or image of a thing of traditional society into the form of social engagement of the present day, asking about the ethnic group, its holidays and traditions through the prism of the modern. She looked at the past of ethnic culture and tried to tune in to the authentic sound of the characters. The graphic form of her works, which is always easy to read, creates a "telescope" into the past and a "microscope" into the present of ethnic culture, allowing one to dispel stereotypes and clichés about it.

Ethno-modern in choreography. Stanislav Katakov staged a "dance with chorons," "a dance of the deity of the horse Deseghey", creating a situation of introducing ethnosymbolism into a modern dance form. He deconstructed the usual perception and ritualism of Yakut ethno-identifiers and ethnomarkers. Contemplating a dance performance, the viewer, experiencing an aesthetic catharsis, brings out new things about ethnosymbolism, its cultural purpose. The extension of the existence of the ethnic spectrum of symbols is possible, being included in the social reality of modern society, they are present there in a synthetic extension rather than an identification one.

**Ethno-modern in the cinema:** Sergey Potapov, in his films "Small Homeland - Doydu" and "The Deity of the Horse Deseghey Aiy", uses the expansion of mythological consciousness and the corresponding sociocode with universal symbolic constructs - philosophy and Christianity. The movie format designed by the author makes you feel new in a rushing routine. This topic can be identified by the fate of a culture that did not have time to "digest" the rapid pace of the era. The author carried out the aesthetics of synthetic symbolism in its purest form. The director's reception was to use the attributes of the material and spiritual culture of the Yakuts involved in the rituals and rituals of the summer holiday Ysyakh introduced into the new metaphysical space of the film form. There was a symbolic roll call with evangelical plots, a new understanding of the meanings of the Yakut culture was born, capable of synthesizing the universal metaphysics of Christianity from the mythology tradition.

A similar thing happened in the musical work of Yakutia. The stratum of Yakut composers, including melodists Christopher Maximov, Valery Noev, Arkady Alekseev, introduced an ethno-symbolic scale in modern forms of musical culture in the 20th century, capable of awakening the deep or close to the phenomenal nature of the agrarian system, which corresponds to the ethno-premodern. Rock culture of the 80-90s and 2000s strengthened the position of the musical ethnomodern, which took place against the background of social reconstruction and art protest.

## Discussion

The aesthetic form of works of art is capable of giving a new interpretation of local symbolism. At the same time, the mythological symbolic concept expands its semantics, and, consequently, the topos of the ethnos culture. In the aggregate of the semantic expansion of meanings, a change in ethnic culture occurs, the symbolic capital of ethnic culture expands. In the first quarter of the 21st century, ethnocultural identity in the Republic of Sakha (Yakutia) is associated with a productive model of culture produced in the field of professional art. We can state the presence of “branch cultural overheating”, realized in art, for example, in the author’s theaters of Yakutia, the Olonkho Theater, and the remarkable rise of the Yakut cinema of the last ten years. The hope for the success of sociocultural modernization lies with the ethnomodern cultural paradigm in Yakut art. At the same time, the analysis of ethnocultural identity extends only to the field of art and it is difficult to talk about similar processes in other areas of culture. There is a certain time lag when these processes will take place in other sectors of the culture of society.

Peter's modernization of Russia in the next two centuries could not overcome the medieval essence of Russian civilization. The subject of modernization did not form, therefore, “all subsequent stages of the cultural and historical development of Russia of the New Age were formal, artificially stylized and had the character of a secondary system...” (Kondakov, 2018). The metaphysical potential of the culture of European Art Nouveau began to be conquered by its own cultural forms precisely in the era of the Russian Silver Age. The culture of the “Russian Renaissance” was able to digest European Art Nouveau and everything that happened before it on its own cultural foundations, producing new forms modulated by the Russian symbolic spectrum of consciousness. In the ethnonational region of Yakutia, the function of the “silver age” of Russian culture today is carried out by the ethnomodern cultural paradigm, becoming a software product for the development of the region’s culture. Other branches of culture of the national region as more inert, unlike art, will receive self-development in the next 30-50 years.

## **Conclusion**

The global sociocultural processes of universalization of the mass symbolic culture of consumption, urbanization and westernization knock out the ontological foundations of morality and traditional values from unmodernized ethnic groups, given by mythological and epic symbolism, still present in the worldview and still existing traditional economic activities. In such circumstances, the ethnic community in one, two generations are able to lose the moral-ethical coordinate system. Moreover, the foreign cultural metaphysical constructs of religions and philosophy remain outside the field of their understanding. The lack of civic consciousness and the vacuum of the absence of ontological foundations translated by myth or religious-philosophical metaphysics destroy the human phenomenon. The situation can be characterized by the total desymbolization of culture.

Starting from the time of Peter the Great, Russian modernizations “exceeded the country” by external efforts, leaving the subject of modernization in the old chronotope of the life of consciousness. The vector of modernization efforts is habitually concentrated on an innovative economy built on the NBIC (nano-bio-information-cognitive) technologies. On the other hand, “technological rationality” breaks the dream of the Enlightenment (Finberg, 2011). So, the key factor remains the subject in the clutches of the surrounding social reality. In this regard, attention to the ontological slice of transitive social reality - its subject and methods that encode this social reality is increasing.

What is happening to modern Russian man? Moreover, if this person is traditional, his social reality is inextricably combined with crafts, national customs, and agricultural practices. The Russian northern ethnic groups have a special cultural topos, a provincial mentality, and the modern culture has an indirect relation to them. Therefore, there is a need to build up the wealth of the symbolic nature of ethnic culture, its creative development. There is a need to see and understand the symbolic nature of things and states of consciousness. It should be noted that familiarization with a variant of symbolic European culture will be a condition for any permanent social transformations. At the regional level, there was not so much a desire to modernize, initiated by the regional elite, but the internal effort of the community to be realized in unfulfilled forms of social, ethnocultural identity, where the ways of effective application of the productive forces of the region would be consciously lost until the full meaning of the form of self-determination of the social structure. In a word, peoples with incomplete transitivity regarding social reality have come nearer to the point of organically changing and it is ontological.

## Findings

The paper shows that following a constructivist paradigm in understanding ethnos and ethnic culture, heuristic possibilities are revealed for conducting a program of sociocultural modernization based on the use of mythologically driven ethnic symbolism of consciousness, gaining new semantic opportunities for the ethnoculture to gain new metaphysical meanings, and, therefore, gaining an identity in modern economic conditions, different from traditional society. The article concludes that the basis for this disclosure of the “second wind” of ethnic culture is the productive bosom of modern professional art in Yakutia, identified by the state of ethno-modernity. The ontological essentially ethnocultural identity (identity) through art is the key to the finiteness of modernization, a way to solve the problem of anti-modernization disruption.

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