

## CULTURAL CODE AS A BASIC ELEMENT OF IDEOLOGY FORMATION

The last year events have sharpened public interest not only in political issues related to the transition from a unipolar to a multipolar world, Russia's place in the emerging new system of the world order, but also in cultural issues. This concerns, first of all, the issue of its essential features, similarities and differences with other cultural worlds. Mainly Western and eastern models of culture are compared and the similarities and differences of Russian culture with each of these cultures are discussed.

In this context, such a concept as the 'cultural code' takes on increasing importance. It is clear that this is a kind of metaphor that is actively used in literature and cinema (Da Vinci Code, Billion Dollar Code, Omega Code).

But the metaphor value is that it allows you to highlight briefly and succinctly what is invisible at first glance, which reveals the heart and essence of a complicate and many-sided phenomenon. In this regard, the 'cultural code' category deserves attention. The code is interesting for the cognition of culture, especially since it contains its essential features in a compressed form, integrates and represents many phenomena. These are unique archetypes, values, the mentality of the people-the bearer of culture, spiritual and moral attitudes, national psychology, national idea, features of family and everyday behavior, natural and geographical factors that determine the specifics of business relations, behavioral strategies, view of life and world perception of the people – everything that performs human and personality-forming functions, determines cultural and civilizational identity of the population.

The cultural code can act as a tool of comparative analysis, allowing to see the common and special in cultures, to explain some processes and phenomena in terms of the dialogue of cultures and civilizations.

It seems that archetypes are manifested in modern Russian culture, and these were laid in it by folk epics, first of all, byliny (Russian folk epos). They exist in a variety of cultures – the Russian epos chronologically coincides with the time of the recordings of Beowulf – in England, The Song of Roland – in France, The Song of the Nibelungs – in Germany, The Song of My Side – in Spain, The Elder Edda – in Iceland, which allows you to compare the Russian and Western European epos and identify their differences.<sup>2</sup>

Let's remember the main shrines sung by the pre-Christian people in byliny.

Svyatogor figure stands apart – mysterious, unhostile, but also unfriendly, having no application in life, and there-

fore dying one. The earth itself cannot tolerate and stand him, there is no use in his strength unjustified and not filled with meaning, labor, and pity for people and the earth. And then, Ilya Muromets comes – his strength is weaker than Svyatogor's strength, but the peasant's son is invincible, and his first feat is hard peasant work, and then heroic feats; in bylina of Ilya Muromets healing, it is also said that at first the wandering minstrels gave him strength too much.

Further, the minstrels correct their mistake; after the third cup of beer, Ilya had half of his strength, commensurate with life and our mother earth. Then he goes to serve "for the Christian faith, and for the Russian land, and for the capital Kiev grad, for widows, for orphans, and for poor people." Swore brothers – the bogatyr squad! Dobrynya Nikitich and Alyosha Popovich, and a number of others. They are usually weaker or younger than Ilya, are not peasant sons, but princely, boyar, merchant, priest, military, etc.

The princely squad is brave, but, according to Mikula Selyaninovich, they can only eat bread. And finally, Prince Vladimir has personally a poor strength, but has a force of power, and since he is in the heart of the epic homeland, he is called Gorgeous Sunshine. He has a lot of princes and boyars, and heroes often receive nothing from Prince Vladimir, but Ilya Muromets, Danube, Stavr Godinovich visited the caves. The role of heroes is not the role of hirelings or vassals. The heroes, the people's protectors and Russian land defenders, are often critical of the boyar and princes, but they are friends with the down-and-outs. The heroes have a highly developed sense of dignity, and it manifests itself not only in clashes and altercation with the enemy, but also in a quarrel with the prince or boyars. Ilya served the prince, but received no "soft-crust bread and salt, heard no good word." The robbers often try to beg for mercy, offering Ilya a golden treasury, colored dresses, and good horses. Refusal should be strictly. When choosing a path, the Russian bogatyr does not even think of going along the path where he can be rich or be married.<sup>3</sup>

Let's try to compare this with the outstanding heritage object of medieval epic poetry of France, The Song of Roland. This is a song about the Crusades, about the conquests, about the battles of Christians with the non-Christians. Charles enters the conquered Saragossa, commanding:

The synagogues and the mahumeries;  
With iron malls and axes, which they wield,  
They break the idols and all the imageries;  
So there remain no fraud nor falsity.  
That King fears God, and would do His service,  
On water then Bishops their blessing speak,  
And pagans bring into the Baptistiry.  
If any Charles with contradiction meet  
Then hanged or burned, or slaughtered shall he be.  
Ten score thousand of Sarrazins they take; were Christians...

There is nothing like this in the Russian folk epos. It glorifies protection, liberation, but not a call to hang and burn.

The Spanish Song of my Side, the German Song of the Nibelungs, the Anglo-Saxon poem Beowulf glorify the en-

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<sup>2</sup> See: *Бенедиктов Н. А. Русские святые. М. : АЛГОРИТМ, 2003.*

<sup>3</sup> See: *Бенедиктов Н. А. Op. cit.*

richment by robbery or the struggle for precious treasure (Side – “attack boldly, rob quickly”; Beowulf – “I sacrifice my life in exchange for riches”; for Nibelungs, death is a consequence of gaining possession the treasure). In the Russian epos, there is no motive of enrichment. Only once, Vasily Buslaev will say, “Beat from its youth, a lot of robbed,” but he will also add about the main thing that the poem is dedicated to, “Overcome blindness and save your soul in your old age.” In Russian folklore, there is no concept of revenge as such at all.<sup>1</sup>

We can separately mention beauty and its perception in the heritage objects of ancient folk art. Nature and human creations – temples, cities, and villages are called beauty in “The Orison on the Downfall of the Russian Land”, and the destruction of the Russian land is not so much a loss of wealth as a darkening of the world beauty. Already in pre-Christian paganism, we see Russian people with values that are consonant with us today.

In principle, a bylina can be perceived as a genre of fairy tale where everything is fiction. Indeed, in reality there was a struggle for power and were slaves and conquests, murders and robberies. But the epos is a system of national values selected over the centuries and their hierarchy in the mind of nation. Therefore, Ilya Muromets’ doings suit the soul of the Russian person today, and Nibelungs’ doings have been singing by the Germans to this day. Our pagan ancestors given to us the ideal of Holy Rus’ for more than a thousand years – love for nature and the motherland, labor, effective pity for the humiliated and offended, the desire for sworn brotherhood, comradeship, a sense of justice and the highest level of personal dignity, conscience, and honor. This ideal has passed through all Russian and Soviet art.<sup>2</sup> It is in the best examples of modern art. It is what today determines people’s attitude to modern events and raises the fighters of the Special Military Operation, volunteer fighters and volunteers to the feat. It strengthens the souls and holds the Russian state as a pivot, despite all attempts to break us.

Speaking about the cultural code, we cannot ignore the issue of ideology. By definition, it expresses the interests and worldview of various subjects of social practice – classes, parties, and social movements. “Ideology is a system of ideas, views, perceptions, feelings and beliefs about the goals of society and human development, as well as about the means and ways to achieve them that are embodied in value orientations, beliefs, volitional acts that encourage people in their actions to strive for the goals they have set for themselves.”<sup>3</sup>

In the last decade, the ideology topic has aroused public interest and generated numerous discussions<sup>4</sup>, both between ideology supporters and opponents, and between ideology supporters who hold different views on its structure and content. The issue of where it comes from is no less debatable.

Opponents of ideology most often refer to the fact that the Constitution of the Russian Federation contains Article 13, where there is a clause “No ideology can be established as state or mandatory.” But this is Clause 13.2 of the said article. And Clause 13.1 states, “Ideological diversity is recognized in the Russian Federation.”

In other words, ideology as such is not rejected by the Basic Law, and even more so is not prohibited. It’s another matter where it comes from. Often some politicians say that ideology should and can be written, i. e. composed. But, most likely, such a ‘composed ideology’ will have significance exclusively for its authors, and it is unlikely that it will be able to become the basis of the huge masses life. It seems that the ideology that is based on the cultural code, first of all, to its value, ideological, goal-setting extent, can become a guideline for people’s life and activities (or a significant part of it). In fact, ideology is a form and mechanism of representation of the national idea in the conditions of people’s modern life. In this regard, the study of the cultural code and its components is becoming more relevant today.

<sup>1</sup> See: *Бенедиктов Н. А.* Op. cit.

<sup>2</sup> Ibid.

<sup>3</sup> *Бабосов Е.* Культурный код нации: сущность и особенности // Наука и инновации. 2016. № 3. С. 48.

<sup>4</sup> See, for example: *Идеология и процессы социальной модернизации* : сб. ст. / под общ. ред. Т. Б. Любимовой. М. : Academia, 2013.