

CULTUROLOGY

Modification of the image of totalitarian power in sports and artistic events of the XX-XXI centuries (Germany, USSR, PRC)

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Abstract. The article analyzes the creation and sports and artistic events conducting in the context of a cultural and communicative model of worldview. The modification of the image of power was studied and analyzed on the examples of Germany and the USSR, countries with a totalitarian regime in the twentieth century, and DPRK as a totalitarian country of twenty first century. The scientific novelty of the work is in the cultural understanding of the influence of totalitarian states on the sports and artistic events conducting as a visual component of the driving force of state ideology. For the first time, the concepts of the militaristic ideology of totalitarian states, the image codification of which affected mass consciousness and the transformational processes of intercultural dialogue were studied with the help of the sport and artistic events directing.

Keywords: *sports and artistic events, cultural communication, image of power, mass consciousness, totalitarian state, Germany, USSR, DPRK.*

Introduction. At the beginning of the XXI century. sports and artistic events are developed in the context of world culture and take a leading communicative position in individual cultural practices, as well as influence socio-cultural processes at the state level. Sports and artistic events as a form of visualization of state strategic projects are a main factor for financing and popularizing sports spectacles among the population, a factor in forming a positive image of the country in the international arena, establishing intercultural dialogue with other countries and attracting investment in the economy.

The main connecting element of the communication process involving the state, sports and artistic events and the spectator (the object of receiving and transmitting information) is the state ideology, which in various artistic manifestations influences the society. In the 21st century, during the period of multi-state wars and humanitarian catastrophes, it became especially popular holding by states of various types of sports and artistic events as a system of building a new defense-oriented society.

Vivid examples of the use of the ideological potential of sports and artistic events are national-socialist Germany, Stalin's Soviet Union in the twentieth century and Democratic People's Republic of Korea as a modification of a phenomenon in the cultural process of XXI century (DPRK). Instead of this, cultural researches demonstrate a conceptual and factual vacuum on the subject.

Analysis of research and publications. Sport and artistic events (SAE) are a variety of sporting spectacles with the involvement of artistic expressive means on the stage. It is worth noting that the SAE is actual not only at the local level, but also at the national level, because physical culture and sports are an integral part of the state's development strategies, and the mass performance is a type of international cultural exchange. Researcher I. Bykhovska distinguished sports events as an important component of forming the popularity of the state, its reputation and image [2]. As the SAE is a kind of a holiday, on its basis, according to researcher T.Vanchenko, «the national worldview, ideology, a certain perspective of the picture of the world» is created [4,p.381].

In order to trace the dynamics of power participation in the SAE, it is worth to make attention to the cultural processes in the historical context, which are presented in the works of Y. Buzinoi, V. Kudashova, I. Semeniuka, V. Shearera, N.

Rossol [3; 10; 11; 14]. While the semantic analysis of the SAE was revealed in the works of V. Bilohur, I. Bykhovskaya, V. Yermilova and V. Lukashchuk [1; 2; 6; 8]. Due to the works of T. Vanchenko, M. Litvinova. I. Pronina [4; 7; 9] it is possible to study the dynamics of the image of power in the particular components of SAE and its modifications in the cultural and artistic space.

Thus, having a large number of researches of theoretical, applied, historical, ideological perspectives of sports and artistic events, there is no general cultural content of the subject, using the comparative approach, and that is what makes necessary our study.

The aim of the study is to give a cultural comprehension of the idea of power in the sports and artistic events of totalitarian countries (Germany, USSR, DPRK). The achievement of the aim is facilitated by the search for the answers to the following questions: the definition of artistic manifestations of sports and artistic events in totalitarian countries, the analysis of ideological orientation and the study of the dynamics of modification of the image of power in different artistic fields of the XX-XXI centuries.

The methodology of study is to apply an interdisciplinary approach, using equally comparative, historical-genetic, semiotic and axiological methods. This approach allows thoroughly studying of the ideological potential of sports and artistic events in the context of cultural processes of the XX and XXI centuries.

The presentation of the main information. Scientist M. Litvinova emphasized on the «active use of the structure of power for the purpose of managing the life of society as the most vivid and effective cultural socio-psychological mechanism» [7, p. 7]. Thus, the authorities addressed to the SAE through mass consciousness and influence on it. For example, in the form of Roman gladiator fights (where some components of the SAE were presented) it was the first attempts to embed the idea of the defense capability into society, as well as to influence the general population and guarantee its pledge to power.

In the IX-XI centuries, the knight medieval tournaments were arranged only by the power on the occasion of solemn events [8]. In the XVI-XVII centuries, particular signs of the SAE are observed in solemn marches during the passage of troops with or without military equipment on the days of

significant importance. Such event proved the greatness and the defensive capacity of the country.

The population had no opportunity to go in for sports in the XVII-XVIII centuries that is why shooting, horseback riding and hunting remained the privilege of the aristocracy, so the majority of the population was able to take part in sports performances only as spectators.

In the second half of the nineteenth century, the development of certain features of the SAE directly depended on the economic growth and territorial development of the countries. Researcher V. Lukashchuk noted that «the idea of reviving the Olympics games by an antiquity example as a form of peaceful competition among the best, as a way of affirming the ethical principles and principles of nobility, worried the minds of many political and cultural personalities, theorists and philosophers. Similar games in different years, and in different centuries, were held in England, Germany, and in fact in Greece, but they did not go beyond the limits of national holidays, the nature of which was determined by the interests of narrow, nationally limited practicalism» [8, p. 24]. Thus, by the initiative of Pierre de Coubertin, the International Olympic Committee (IOC) was created in 1894 as a polarizing vector of peace, racial equality, strong family relationships and a healthy lifestyle.

At the end of XX – at the beginning of XXI century, the fashion for sports and SAE began to increase. Thus, sport became affordable, and with it became available medical information about the person, his way of life, which began to be used for ideological purposes and reflected in art. These were not only shows in the arena, stadium or in the air, involving live television broadcasting, but also the fields of various visual art practices, cinematography, fashion collaborations, where the state through the artist broadcasted the idea of power accessible to the general public using the mass art.

To define the details of constructing the image of power in the SAE, let us pay attention to Germany under the reign of A. Hitler, the USSR in the time of J. Stalin, and the DPRK in the 21st century.

The structure of the communication process includes the addressee/sender –message–addressee/recipient. The addressee in this case is the state, which is the customer of the formation of ideas and strategic projects. Such a concept is transformed into the presentation of the SAE, which is currently a message attracting spectators who are the recipients and consumers of information. The specified model of the stage text of the SAE is precisely the influence and images of the state, which in a symbolic field «reflects the life, customs, values and ideals of society in a particular space-time situation» [7, p. 7]. The space-time situation may be the cultural processes of the state creation, the image of power, as well as their social and communicative significance.

Analysis of the SAE in Germany in the early twentieth century showed that the cultural and social life of the 1920s was characterized by the processions with weapons, parades organized by military organizations that intended to show the image of the «national body» as a force and long acting on the spectator, a symbol of the process of uniting the spectator, the participant of action and the state as a whole. In particular, a passage from the 1938 parade [12] is a typical example of the broadcasting of the idea of the nation's integrity in the images of the SAE. The audience became an equal participant in communicative relations where the subject was a consumer of information and, at the same time, an object that was exposed to information.

National Socialist Germany 1933-1945 was characterized by a period of dictatorial rule, what was manifested in: the extension of territory due to military expansion, the idea of military revenge for the First World War, militarism, racism and nationalism in all manifestations, the cult of the Führer and the total control over the life of society [11]. The SAE, as the main communicative translator of the ideology of totalitarianism, was reproduced on different stages for mass consumption.

Sport in combination with mass spectacle synthesizes the effect of scale. Scientist V. Bilohur emphasized the sphere of sports activity as a segment of society that is filled with tactile, sound and visual attributes [1]. Officials in Germany began to incorporate certain features of the SAE into different types of celebrations to enhance the festivities, unusualness, and scale. For example, during the Constitution Day, which was celebrated on July 31, there was an active involvement in the artistic part of youth as a future of the republic [14].

The political system of Germany in the 1933-45 years, through the creation and holding of the SAE, formed the image of power as a full-fledged successor of ancient traditions. In order to promote its ideas from the local to the international level, conditions for television viewing were created, and it significantly increased the audience and contributed to the influence of the ideology of National Socialism outside the country.

It is possible to find a special vision of the image of power in the works of director L. Riefenstahl, who in 1936 for the first time created a synthesizing sports and artistic film product – the movie «Olympia», dedicated to the XI Summer Olympic Games [3]. The video fragment from a movie in which ancient statues turn into German athletes is ideologically important in this sense [13]. In front of the viewer was presented a deep dramatic juxtaposition of the naked male body, with the hero-conqueror, the superhuman.

Along with Germany, it is worth to consider the features of the transformation of the image of power in the elements of the SAE during the reign of J. Stalin. According to researcher I. Holomstock, since its creation, the Soviet state has built its worldview «on the principle of a mega machine, in which all parts had corresponding functions» [5, p. 10].

If we talk about holidays, the more successful is the statement of the researcher I. Pronina, where «the holiday in the Soviet socio-cultural model is a part of a power machine that synchronizes the emotions of thousands of people and forms a single collective body» [9, p. 114]. According to this principle, mass was formed, the exclusion of improvisation basis, ignoring of innovative technologies from the outside world, regulation of time and stage space of conducting. The main difference of the Soviet performance was the «hypnotic» communication, where «I» becomes part of a strong collective.

In the work of V. Yermilova and O. Krotova, «Features of entertainment in sports and their transformation in the conditions of modern society», sports performances are mentioned as the most important elements not only of Soviet life but also of Soviet culture [6]. For example, due to the military-cultural holidays (since 1919) [15], such an element as the gymnastics parade, which finds its independence, is distinguished, as well as local sports competitions, as an alternative to the Olympic Games. The emergence of the search for expressive means (the synthesis of sports and art), in contrast with Germany, indicates the transition from the local to the all-union level of entertainment, as well as the promotion of ideological concepts and its manifestation in different social levels.

In the XXI century, a well example of the involvement of the SAE in the strategic ideas of states with a totalitarian regime is the DPRK, where the state is regarded as a patriarchal family and the army occupies the center of the country's central office. That is why, all holidays of the DPRK are dedicated either to the birthday of the leaders («Sun Day», «Shining Star Day») or to their mothers (by analogy: the leader is the son of the party who is his mother) and so on.

Especially popular in the DPRK are holding military parades with banners and symbolic inscriptions (for example, «Unite Korea by joint efforts») and since 2002, the mass music and gymnastic show «Ariran», what was included in the Guinness World Records. Monitoring of the event and information about it showed that episodic activities are taking place in the celebration of Ariran in order to glorify Chuche's idea of managing one's body and environment.

According to the researcher I. Semeniuk, «the basis of ideology of North Korean society is the hope only for own resources, forces, without influence from outside» [10, p. 185]. It is worth noting that the creation and display of the SAE takes place without the involvement of artists and producers from other countries, but only using their own sports and artistic resources, which modestly present the history of the struggle of the people and the army for the unification of Korea and the creation of a powerful and prosperous state. Each performance reveals one of the historical and cultural components of the DPRK's ideology – the birth of a leader, the fighters struggle of the 1930's, different types of industry;

scientific and technological development, physically perfect youth, etc.

Scientific novelty. Theoretical statements of the study will serve to further analyze of the image of power in the SAE in countries with different political regimes as an ideological message in the communicative space of culture.

Conclusions. The study distinguished the directorial and conceptual components of the SAE as an ideological transmitter of the cultural processes of the XX-XXI centuries. It was shown that the SAE, in the twentieth century, depend on the state-cultural system and visualize the strategic projects of countries with a totalitarian regime that can let you follow: a way of artistic and cultural manipulation of people; dominance of the mechanism of entertaining communication; transformation of intercultural dialogue into the idea of militarization of society and defense capability.

It was defined that the construction of the image of totalitarian power in the National Socialist Germany of SAE was carried out through the influence of the Fuhrer on the ideological basis with the involvement of youth as a future of the republic, as well as the formation of a unified «national body». At the same time in the USSR, under the reign of J. Stalin, the category of power was realized in the SAE through the ideas of a «single collective body», where the boundary between the participant and the viewer was leveled. In the DPRK, as in Germany, the ideological vector is the leader, but here he is the key to the power of the state and the general prosperity.

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