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ANALYSIS OF THE CONCEPT OF IDENTITY IN THE CONTEXT OF CULTURAL HERITAGE INTERPRETATION

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Identification and translation of regional identity is one of the most important stages in the socio-economic development of regions, the formation of an attractive image of the territory. In addition, depending on the unifying features, it is possible to distinguish professional, age, gender, and other types of identity. Identity as a certain community, united by some common properties or features, can arise both in the interpreter and in relation to the object of interpretation. Taking into account the above, the author proposes to consider the principle of identity as a component of the specifics of the interpretation of cultural heritage.

Keywords: cultural heritage, interpretation, identity, culture, actualization of cultural heritage, transformation, regional specificity, cultural studies.

The principle of identity consists in the identification of a person with certain typological categories, identified as certain generalities that have a number of distinctive properties. Naturally, in the process of interpretation, the involvement of both the interpreted object and the interpreter in an additional community can have a serious impact on the result of interpretation. When interpreting material cultural heritage, one of the most noticeable principles of identity formation is regional specificity.

Identity, as well as cultural heritage in general, is designated as a special category only in case of loss. The formation of the concept was associated with the process of radical restructuring of the cultural and national space of Europe in the course of large-scale socio-economic processes of the XIX-XX centuries. The sense of gradual loss of cultural bonds of a people, region, or local community has led to a scientific awareness of the value of identity.

According to the researchers, "despite the unity of the civilizational type, the cultures of all regions of the country are unique due to geographical, natural and climatic features, available natural resources, existing infrastructure, historical development, and demographic situation" [1, p.40]. At the same time, the most characteristic distinctive cultural features of the regions among many are traditionally called folklore, crafts, traditional architecture, including open-air

Museum complexes [1, p.43]. Such markers of regional identity make up the most obvious set of categories that convey the region's uniqueness, which greatly simplifies the understanding of regional specifics.

In the concept of regional specificity, national, regional and local identity is traditionally distinguished. In addition, analyzing the status of the interpreter, it is possible to identify professional, age, gender, and other types of identity. Any community that a person can relate to that can form an identity. The attributes that form this community will be the properties of identity.

When analyzing the mechanisms of interpretation, we should divide the identity that occurs in relation to the interpreter and the identity that occurs in relation to the object of interpretation. Both the interpreter itself and the object of its interpretation can be combined into certain generalities formed by common properties. Their influence on the result of interpretation should be accepted as indisputable.

Regional specificity, represented in the regional cultural heritage, acquires special significance in the context of accelerating globalization. At the same time, the interpretation of cultural heritage largely depends on the recognition of participation in the cultural heritage of a certain region and the level of interpenetration of human and cultural identity [2, p. 7]. R. Breton formulates three qualities of identity. First, identity has the potential to fulfill people's interests. Second, identity can increase the level of interdependence. Third, identity is based on a shared history, heritage, faith, and language.

Regional and national specificities are important in the preservation and interpretation of cultural heritage. As you know, "each region has its own cultural landscape, natural and climatic conditions, and the location of the territory, which cannot but affect the processes of the socio-cultural sphere" [3].

Taking into account the fight against the erosion of regional specificity, one of the most effective ways is to "preserve, correct and replicate "images" and material forms that are organic for the corresponding ethno-cultural formations" [4, p.34]. Currently, as various researchers note, ethnoculture, not supported by traditional methods of management, exists mainly in the information space, in the form of individual mentions, fixation in visual sources, etc. Accordingly, the storage and reproduction of ethnic culture is carried out by methods of information and digital culture.

The actualization of regional cultural heritage in modern methodology is often confined to expanding the participation of cultural heritage in everyday life, including in the form of event events, branding, information openness, thematic

flash mobs, Internet promotions, filling the information space and other events that cause extensive mentions of objects.

Spiritual and religious identity also play a significant role in shaping the identity of material cultural heritage. "The current situation in the world exposes the danger of lack of spirituality, which manifests itself precisely as the lack of integrity, harmonious interrelation of all sides" [5, p. 257]. At the same time, religious feelings that have their own spiritual value may come into obvious confrontation with the implementation of measures aimed at preserving cultural heritage. This can be confirmed by numerous property disputes in relation to works of Church art and architecture that arise from state institutions and religious organizations. Temples can also serve as a "sign of religion", that is, a milestone marking the field of presence of adherents of a particular religion.

According to L. M. Mosolova [6], by now regionalism has become a macrodiscipline that generalizes the materials of many specialized studies, including archaeological, ethnographic, anthropological, and others, which brings regionalism closer to cultural studies. Naturally, the equivalent of the concept of "region" in cultural studies is the concept of "historical and cultural zone", introduced by G. Lebedev and A. Gerd, which creates prerequisites for the analysis of territorial communities.

As the researchers note, "regionalization in its inner essence is a separation and delineation on the principle of "our – not ours", "we – they", which, in turn, is associated with self-identification, self-determination and self-reference of a set of people to a certain community of "regional" material conditions and spiritual (national, confessional, etc.) values [7, p. 50].

Formation, and in some cases, artificial creation of local cultural traditions is becoming at the present stage another trend in the work of local governments. It is worth noting that the emergence of this trend is largely due to the implementation of the state cultural policy, implemented, in turn, by the Federal authorities. The abundance of modern business projects, the spread of the format of private museums that exploit images of local and regional identity, allows us to consider them as both a resource and capital that can lay a foundation for full-scale socio-economic development of territories: "the starting point of the process of forming a creative and effective regional cultural policy should be recognized as the strengthening of identities that contribute to the harmonization of the system of public relations" [7, p.147].

Of particular importance in the context of the study of regional cultural specifics is the concept of cultural landscape, introduced into scientific circulation by Yu. Vedenin. According to M. Kuleshova, a cultural landscape is "a natural and

cultural territorial complex formed as a result of the evolutionary interaction of nature and man, his socio-cultural and economic activities, and consisting of characteristic stable combinations of natural and cultural components that are in a stable relationship and interdependence" [8]. Yu.Vedenin interprets the concept of cultural landscape as "an integral and geographically localized set of natural, technical, socio-cultural phenomena formed as a result of combining the action of natural processes and artistic and creative, intellectual and creative, and routine life-supporting activities of people" [9]. According to O. Lavrenova, "the Cultural landscape is a sign system in which signs are in complex and polyvalent relationships, so it can be considered as a text that can be read". At the same time, Yu.Gorelova complements these concepts with a key characteristic of the cultural landscape, which is the cultural activity of people.

Researchers, including D. Alisov, considering the cultural landscape, identify as a fundamental characteristic the presence of an information layer that creates an image of the landscape. An important part of the information layer is the representation of the local population, journalists, scientists and others about the natural and anthropogenic elements of the landscape [10, p. 19]. Thus, the collective interpretation in this interpretation is included in the structure of the object of cultural heritage. Researchers, including D. Alisov, considering the cultural landscape, identify as a fundamental characteristic the presence of an information layer that creates an image of the landscape. An important part of the information layer is the representation of the local population, journalists, scientists and others about the natural and anthropogenic elements of the landscape [10, p. 19]. Thus, the collective interpretation in this interpretation is included in the structure of the object of cultural heritage.

As modern researchers note, " ... the modern cultural landscape of any particular city is like a multidimensional matryoshka. The city is a multi-layered cultural entity, within which various "cultural components" intersect, forming relatively stable structural connections" [10, p. 6-7]. The principle of considering the cultural landscape as a multi-layered structure, each layer of which requires special consideration and reading in a particular language, can also be attributed to the interpretation of cultural heritage as a whole.

To date, the concept of identity in the system of philosophical knowledge acts primarily as a definition of a single information field that has certain norms and rules. The influence of identity on the character and result of interpretation is undeniable, which allows us to define this concept as one of the principles that form the specifics of the interpretation of cultural heritage.

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