

# ***The problems of cultural genesis***

1. Labor conception of the origin of culture.
2. Freud's psychoanalytic conception of cultural origin.
3. J. Huizinga's play conception of origin of culture.

# ***Labor conception of the origin of culture***

*Labor conception* of the origin of culture was developed by the Marxist philosophical tradition.

The main idea of this theory is presented in the work of Engels, "The role of labor in the process of converting ape to man".

Marxists emphasize the ***exceptional importance of labor*** in the formation of culture.

# Labor

Labor is a purposeful human activity, in which man with the help of tools interacts with nature using it for their purposes.

The labor begins with the production of tools. Production of tools is a fundamental condition for the emergence of culture.

The manufacturing of more complicated tools enriches the content of the labor and so on.

Due to this developing of human skills, there is a gradual formation of human consciousness, a need arises for information transfer.

An important aspect of this process is the *emergence of language* as a medium of communication, which opens new opportunities for joint work.

Co-operation creates a new environment - ***human society and culture***.

Labor conception is considered as one of the most substantiated theory.

## ***Freud's psychoanalytic conception of cultural origin***

Freud is the founder of psychoanalysis, he discovered a special role of unconscious in the human behavior.

On the basis of psychoanalysis, he developed his own conception of the origin and essence of culture. On culture dedicated works of Freud: "Totem and Taboo," "Dream and myth".

Freud's conception of origin of culture is based upon the hypothesis of exclusive influence of unconscious impulses on human behavior.

He recognizes the antagonism between the biological nature of man and culture.

# **Three levels of human psyche according to Freud**

- sphere of "It" - unconscious impulses that come from biological instincts and drives of the man;
- sphere of "I" - the mind, consciousness, which is trying to adapt human behaviour to the realities of life;
- sphere of "Super-I" - socio-cultural reality that is embodied in social norms and events.

Sphere of "It" - irrational forces which are determined by the powerful energy of libido - the energy of desire, sexual instincts, which because of its antisocial character can not find direct implementation and therefore is replaced in the field of unconscious.

As a means of effective realisation of asocial desires of libido is ***sublimation*** - the process of replacing illicit purposes of libido by more socially acceptable, on which energy of libido is dissipated.

Culture, according to Freud, is based on failure to satisfy the desires of unconscious and is supported ***by sublimated energy of libido.***

Sublimation of libido is the **secret of cultural creativity**. All artistic creation is powered by suppressed libido, which is a manifestation of the subconscious. This has been manifested in the works of Freud on Aeschylus, Sophocles, Shakespeare, Leonardo da Vinci, Michelangelo, Goethe, Dostoyevsky.

In "Dissatisfaction in the culture" Freud warned the culture of excessive restrictions and prohibitions. Freudian theory of culture are largely hypothetical.



# ***J. Huizinga's play conception of origin of culture***

Dutch philosopher J. Huizinga is author of a classic play conception of genesis of culture. His main work - "Homo ludens" ("playing man"). The basis of this concept - the idea of the nature and significance of the play as a source of culture. According to J. Huizinga, namely play and not work was formative factor in human culture. The play is the most deep form of expression of life. The play belongs to the sphere of the irrational, while it covers both animal and human worlds. It precedes culture, and then accompanies and determines it.

Huizinga distinguishes a number of features of play, most essential of which is **freedom**. The play can not be compulsory in nature, otherwise it loose its essence. Point of the play is in itself. Culture arises and unfolds in the play.

Elements of play are present at all stages of development of human culture.

Speaking about the culture of the XX century, J. Huizinga emphasizes that it almost completely lost the element of play. The result is a sign of decline of culture. Lack of real forms of the play distorts culture and the balance between the spiritual and material values is lost. The precondition for successful development of culture should be saving it in the play dimension.















