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THE ‘IDEAL’ OF THE MANAGER IN THE PUBLIC MANAGEMENT IN CONTEXT OF INNOVATION OF THE POSTMODERN ERA

Abstract. The article describes the innovative essence of the postmodern era, because its very name does not define something specific, but only ‘post-’ allows us to imagine the plurality of the hidden and its deep uncertainty. The dynamics of innovation in the postmodern society is a constant process of overcoming some types of socially organized stereotypes and the formation of new ones, starting with the ‘vertical’, the archetypal, intuitively recognizable regardless of any time, which means the dominance of stereotypes over individual will, personal traits and aspirations.

This process is without conservatism, acting in the spirit of radical renewal. The novelty is that this spirit has an ontological character and is associated not with the gradual improvement of something former, but with the idea of abso-

lute perfection — the ‘ideal’. The ‘ideal’ is a specific human form of life, because it involves a special creation of the image of the purpose of activity for its actual implementation.

The work of G. Durand is analyzed, which introduces into scientific circulation the concept of l’imaginaire — imagination, emphasizing its primacy, which is outlined by myths, archetypes, symbols and plots and creates the inner dimension of objects and subjects of the world. The basis for the development of a special ‘ontology of the imaginary’ as a matrix of the collective unconscious — the imaginary image, which is the ‘ideal’ of the manager in the public management. An analogy is made between the structure of the imaginary and its content with social processes that unfold at the level of archetypes ‘persona’ and ‘self’ — the sociological dimension of man in his relationship with social structures, processes, institutions, and statuses and roles.

It is substantiated that the synchronicity of the individual and the collective unconscious is the ‘ideal’ of the manager in the public management who may lose touch with a particular object, but retain its typical features.

Keywords: postmodern, ‘ideal’, imaginary, collective unconscious imaginary, manager, public management.

“ІДЕАЛ” КЕРІВНИКА В ПУБЛІЧНОМУ УПРАВЛІННІ В КОНТЕКСТІ ІННОВАЦІЙНОСТІ ЕПОХИ ПОСТМОДЕРНУ

Анотація. Схарактеризовано інноваційну сутність епохи постмодерну, оскільки у самій її назві не визначається щось конкретне, і тільки “пост-” дозволяє уявити множинність прихованого та його глибинну невизначеність. Динаміка розвитку інноваційності постмодерного суспільства — це постійний процес подолання одних видів соціально організованих стереотипів та утворення нових, що починається з “вертикалі”, того архетипового, що пізнається інтуїтивно незалежно від будь-яких нашарувань часу, що означає домінування стереотипу над індивідуальним волевиявленням, особистісними рисами й прагненнями.

Цей процес обходиться без консерватизму, виступаючи духом радикального оновлення. Новизною є те, що цей дух має онтологічний характер і пов’язується не з поступовим удосконаленням чогось колишнього, а з уявленням абсолютної досконалості — “ідеалу”. “Ідеал” є специфічно людською формою життєдіяльності, бо передбачає спеціальне створення образу мети діяльності для її фактичного здійснення.

Проаналізовано праці Ж. Дюрана, який вводить у науковий обіг поняття l’imaginaire — “уява”, наголошуючи на її первинності, що окреслюється міфами, архетипами, символами та сюжетами і створює внутрішній вимір об’єктів та суб’єктів світу. Окреслено основи для розгортання особливої “онтології іманіжера” як матриці колективного несвідомого — уявного образу, яким є “ідеал” керівника в публічному управлінні. Проводиться аналогія між структурою іманіжера та його змістом із соціальними процесами, що розгортаються на рівні архетипів “персона” та “самість” — соціологічному

вимірі людини в її взаємозв'язку з соціальними структурами, процесами, інститутами, а також статусами і ролями.

Обґрунтовано, що синхронічність індивідуального і колективного несвідомого складає “ідеал” керівника в публічному управлінні, який може втрачати зв'язок із конкретним об'єктом, однак зберігати його типові риси.

Ключові слова: постмодерн, “ідеал”, уявне, колективне несвідоме імажинер, керівник, публічне управління.

ИДЕАЛ РУКОВОДИТЕЛЯ В ПУБЛИЧНОМ УПРАВЛЕННІ В КОНТЕКСТЕ ИННОВАЦИОННОСТИ ЭПОХИ ПОСТМОДЕРНА

Аннотация. Представлено характеристику инновационной сущности эпохи постмодерна, поскольку само ее название не конкретизировано, и только “пост-” позволяет представить множественность скрытого и ее глубинную неопределенность. Динамика развития инновационности постмодерного общества — это постоянный процесс преодоления одних видов социально организованных стереотипов и образования новых, что начинается с “вертикали”, того архетипного, что познается интуитивно независимо от наслоений времени, что означает, доминирование стереотипа над индивидуальным волеизъявлением, личностными чертами и устремлениями. Этот процесс обходится без консерватизма, выступая духом радикального обновления. Новизной является то, что этот дух имеет онтологический характер и связывается не с постепенным совершенствованием чего-то прежнего, а с представлением абсолютного совершенства — “идеала”. “Идеал” является специфически человеческой формой жизнедеятельности, ибо предполагает специальное создание образа цели деятельности для ее фактического осуществления.

Проанализированы работы Ж. Дюрана, который вводит в научный оборот понятие *l'imaginaire* — “воображение”, подчеркивая его первичность, которая определяется мифами, архетипами, символами и сюжетами, создавая внутреннее измерение объектов и субъектов мира. Установлены основы для развертывания особой “онтологии иманижера” как матрицы коллективного бессознательного — воображаемого образа, которым является “идеал” руководителя в публичном управлении. Проводится аналогия между структурой имажинера и его содержанием с социальными процессами, разворачивающимися на уровне архетипов “персона” и “самость” — социологическом измерении человека в его взаимосвязи с социальными структурами, процессами, институтами, а также статусами и ролями.

Обосновано, что синхроничность индивидуального и коллективного бессознательного составляет “идеал” руководителя в публичном управлении, который может терять связь с конкретным объектом, однако хранить его типичные черты.

Ключевые слова: постмодерн, “идеал”, воображение, коллективное бессознательное, имажинер, руководитель, публичное управление.

Formulation of the problem.

Ukraine is going through a difficult period of formation and development of public life according to democratic standards, which are focused on all its parameters. This is largely due to globalization processes that stimulate the formation of a single information/virtual space, cultural, social and political plurality, a new system of incentives and motives in the human activity, its innovative activity, changing the mode of identity, combining material values with spiritual, and possibly the priority of the latter.

All this is taking place on the basis of radical changes that are undergoing both external – institutional forms of the social reality, and internal – the psychosocial nature of man and society, affirming the humanistic values. However, this transformation is accompanied by systemic conflicts and crises, leading to inversion, which significantly affects the ‘social well-being’ of the population of Ukraine, provoking a kind of outflow in their individual and collective consciousness. In accordance with the requirements of the modern era, which is associated with new social and psychosocial manifestations, the scientific community is looking for adequate methodologies that would allow managers in the public management to better realize and understand a managerial situation, using life experience to develop not only their own individuals, but also organizations, communities, teams and groups that are in interaction and in which the personality of the manager is involved. In this context, it is important that the interaction between the society – the subject of ‘We’ and the

individual – the subject of ‘I’ is based on the individual psyche of a person and the social psyche of a community, which characterizes the parameters of the society.

Analysis of recent research and publications. The presented scientific research is based on the works of French scientists, in particular: Gilbert Durand – sociologist, anthropologist, theologian, researcher of forms and functions of the imaginary and his student – modern sociologist Michel Maffesoli.

The study of G. Durand’s work ‘Anthropological Structures of Imagination’ allows us to state that the scientist defines imagination as primary, and outlines its content with myths, archetypes, symbols and plots, which creates the inner dimension of the objects and subjects of the world. G. Durand introduces into scientific circulation the concept of *l’imaginaire* – imaginary, investing in it the following meanings: imagination as an ability (instance); imaginary, which is artificially reproduced through fantasy; origins (source) of fantasy; process of imagination; something that is common to all. Thus, the ‘imaginary’ is the only thing that exists, and the world around is the result of free play of the imagination [1]. Accordingly, we get the basis for the deployment of a special ‘ontology of the imaginary’ – an imaginary image, which may be the ‘ideal’ of the manager in the public management.

Michel Maffesoli’s scientific works are devoted to the multiple phenomena of the postmodern era – global massification, transformations of politics and political area, the sphere of ev-

everyday life and the transformation of the sacred, festive into everyday life, subordination and violence, nomadism and new foundations of identity in the world. A cross-cutting problem of the scientist's research is the phenomenon of the imaginary — its embodiment in the social and symbolic forms. M. Maffesoli emphasizes that postmodernism re-establishes, but on a different level, the connection with the values of pre-modernism, when otherness is the starting point of the social ties. Therefore, the common will, which above or outside the intellectual constructions ensures the strength of the society, based on the power of reason, i.e. on intangible value, can be called social imaginary. Therefore, not only the mind, but also emotions, imitations and viruses with the help of interactive communication of various orders have become our daily realities [2].

It is important that M. Maffesoli's work 'Praise for Relativism' (above link) is translated into Ukrainian. At the same time, Ukrainian scientists study the theories of M. Maffesoli, in which the author not only carefully analyzes the current phenomena of modernity and the nature of the relationship between them, but offers conceptual clarity and intelligibility about everyday phenomena of the postmodern societies [3–5].

The life of the modern society consists of a number of experiences, ideas, everyday emotions, which encourages the creation of social networks, virtual and other communities and groups. There is an obvious need to rethink the multiple changes of the postmodern Ukrainian society through the use of innovative scientific approaches, in-

cluding archetypal. A significant contribution to the development of the latter were the scientific achievements of the founder of the Ukrainian school of archetypes E. Afonin [6] and a large number of like-minded scientists, whose research outlines the understanding of socio-political phenomena, processes and characters and types of managers.

The purpose of the article is to outline the innovative essence of the postmodern era, which is the basis for the development of a special 'ontology of the imaginary' — an imaginary image, which is the 'ideal' of the manager in the public management.

Presentation of the main material. 'Postmodern' is a modern civilizational break that scientists define as a hyper-reaction to the extremes of modernism, noting that it is a time of intense manifestation of the social and natural problems of a new quality. The concept of 'postmodern' was first used in 1917 by the German philosopher Rudolf Pannwitz, but only in 1946 A. Toynbee defined postmodernism as a qualitatively new stage in the development of the Western European culture, which began in the late 19th century and marked the transition from a policy based on thinking in terms of nation-states to a policy that takes into account the global nature of the international relations [7]. Since 1979 (after the publication of J. F. Lyotard's 'State of Postmodernism'), postmodernism is established in the status of philosophical theory, which captures the specifics of the modern era as a whole, developing as a new stage of modernism [8].

So, in the second half of 20th century due to a number of circumstances,

namely due to the widespread use of information technology, a new type of culture emerged – postmodern.

In contrast to the Modern era, which was based on the ideas of progress, consistent development of freedom, emancipation of the individual, great goal and great hero, universality of knowledge, industrial and technical development, postmodernism – as a new trend of modernization, was filled with complex, contradictory and inherently specific phenomena and processes. The peculiarity of the postmodern era is the preaching of creative chaos, dynamism, pluralism, relativism and understanding of integrity as a combination of part and whole, considered as equal entities, coherence as the concordance of events and processes and complementarity as complement with each other, which, at first glance, seems incompatible. Thus, according to the postmodern, each individual or each individual community can be the center of the universe and the judge of all things, which means the absence of objective truth, which, once revealed, must be accepted by every rational person. So, a fact is something that seems credible to any individual or community. They are not the three-dimensional entities with which human thinking must conform, so only discussions with others decide what the truth should be. In the postmodern societies changes are taking place that can be both local and global. They are associated with the transformation of the entire social structure, which suggests the presence of the duality of its components – creative and conservative. The first is related to the trend towards expansion, which takes place at both the structural and symbolic levels

of the social life. At the structural level, expansion is manifested in the attempt to change the boundaries of the groups, organizations and social systems, in their interaction and the possibility of developing new resources and new levels of structural differentiation. At the symbolic level, it is manifested in the combined possibility of expanding, rationalizing and developing new dimensions of human existence with the manifestations of new characteristics in relation to the existing dimensions. Thus, the behavioural facet in the postmodern era provides an example of social and individual behaviour, which means the dominance of stereotypes over individual expression of will, personal traits and aspirations. These conclusions are confirmed by M. Maffesoli, who emphasizes that each individual is only a link in a continuous multifaceted and microscopic chain that expresses and crystallizes the macrocosm as a whole [9].

This allows us to recognize the ‘persona’ – a mask that can be changed and adapted to different situations and circumstances, the meaning of which lies only in the fact that it is used by many actors. It is through the mask that one can see the ‘other’ that is in the background of consciousness, that is, it exists independently of it, but as such, which makes personal consciousness possible. Without this ‘other’ there can be neither an individualized personality nor a subjective center with which events and experiences are connected. C. G. Jung calls such an inner conviction in oneself as a person a ‘vocation’ or ‘purpose’ when any person is a potential self who embodies and reflects something more than himself, being in

contact with other people and 'other', which is not personal. The scientist notes that the self is a holistic and regulating center of the personality, which is realized when there is integration and harmony of all aspects of the soul, conscious and unconscious [10, p. 453]. At the same time, C. G. Jung emphasizes that it is possible to decide on a personal path only if it is the best way out. If some other path were considered the best, instead of the one belonging to the individual, another path would have been lived and developed, which is the essence of the convention of moral, social, political, philosophical and religious nature. The fact that agreements of any kind thrive proves that most people do not choose their personal path, as a result of which each person develops not himself, but a method, which means that he develops something collective at the expense of personal integrity. Conventions in themselves are soulless mechanisms capable only of embracing the routine of life. However, creative life always lies on the other side of conventions.

Thus, if the bare routine of life prevails in the form of ancient agreements, then there must be a destructive breakthrough of creative forces. The mechanisms of agreement keep people unconscious, because then they can follow the custom without feeling the need to make conscious decisions. Such an unexpected effect is inevitable even for the best convention, but it is also a terrible threat, because both animals and humans panic when new circumstances arise that are not defined by the old agreements. The individual, however, may not panic because of those who have already fled, because

he has already experienced the horror, coming to an understanding of the new and involuntarily became a leader [10, p. 387]. In the context of the above, the idea that a person (persona) can realize himself only in relations with others is actualized, and Gilbert Durand's statement about 'interpersonal force' that allows us to exist in the 'thoughts of others' [11] not only proves but also 'obliges us to go beyond the classical dichotomy between the subject and the object, which is the basis of all bourgeois philosophy' [9, p. 45].

Thus, the dynamics of development of innovation in the postmodern society is a constant process of overcoming some types of socially organized stereotypes and the formation of new ones. It is obvious that the innovation of the postmodern society begins with the 'vertical', that archetypal which is known intuitively regardless of any layers of time, because it belongs not to the past but to eternity. Archetype (Greek ἀρχή (arche) – beginning and Greek τυπος (typos) – type, image; prototype, proforma) – prototype, initial image, idea, original form for subsequent formations, returns to the collective unconscious, consisting of strong primary mental images – forms without meaning, original forms.

In the words of C. Jung, 'primary images – are the oldest and most common forms of human ideas. They are equally feelings and thoughts, they even have something like an independent life, like the life of partial souls, which can be seen in those philosophical or gnostic systems that have their sources of knowledge of the unconscious. These primary images, or archetypes, are a

mental reflection of the constant repetition of the human experience, the repetition of the imprints of the subjective reactions' [12, p. 72–75]. C. G. Jung's discovery of the collective unconscious (archetypes) significantly contributed to the development of figurative thinking, which was developed by G. Durand, introducing into the scientific circulation the concept of 'l'imaginaire' – an imaginary that is simultaneously interpreted as imagination, and that who imagines [13, p. 351].

According to Duhin O. H., the imaginary is the primary, because in the process of its 'work' it creates the inner size of the subject and objects of the external world, consists of two modes in particular: day – diurnal and night – nocturne, and three varieties of myths – heroic, mystical and dramatic as a structured set of archetypes and symbols, which reflects the properties of the imagination, which are inherent in it from the beginning [14, p. 88].

The heroic regime (diurnal) of the imagination is defined by the principle of division – myths, symbols, practices of division, dismemberment, separation, operating in the history, society, thinking. It is also the source of logical operations of thought and the basis of rationality, logos and the will to power. This aspect of the unconscious includes social structures with vertical symmetry.

The mystical mode of imagination (nocturne) is related to the realm of the private rather than the public, while the dramatic mode of imagination (nocturne) is associated with myths, symbols, and practices about absorption and synthesis. The dramatic mode

of imagination reflects time and its rhythms, in particular it is responsible for various forms of horizontal mobility. The symbol of the dramatic nocturne is the figure of an androgyne and graphic or plot images associated with a cycle (circle).

Thus, the imaginary as a whole is a matrix of the collective unconscious in its pure state – to the first differentiate the processes of individualization and division into regimes and groups of myths. The internal structure of the imaginary outlines a model for the further development of all possible social structures that are the products of the basic modes of imagination.

The above allows us to draw an analogy between the structure of the imaginary and its content with social processes unfolding at the level of archetypes 'persona' and 'self' – the sociological dimension of man in his relationship with social structures, processes, institutions and statuses and roles.

The manager in the system of public management, performing his functions, is a social entity that appears in many roles. This is an official who has the right to manage; it is a leader who is able to lead his subordinates; it is a diplomat who establishes contacts with partners, anticipating and avoiding the possibility of conflicts; it is a mentor who, with his professionalism and moral qualities, influences the team and directs its work in the spirit of serving the citizens; it is an innovator who is able to recognize and implement innovative scientific achievements and discoveries in the process of the public management. Therefore, for the implementation of these role positions, the

ability of the manager is an important factor in adequately assessing their professional successes and failures and defining personal tasks to increase the level of competence. At the same time, he is responsible for the results of the decisions made, consciously fulfilling his responsibilities, anticipating the consequences of his deeds, actions and inaction both in the sphere of powers and in the public sphere. Obviously, any activity of the manager in the system of public management raises the question of his moral choice as a conscious preference for a particular behaviour of personal or social moral guidelines based on certain values – all that is important for the individual and society and is approved by most people, reflected in their minds in the form of evaluative judgments. It is well known that the main moral norm which must be observed in relations with subordinates is the preservation of the dignity of everyone, regardless of what position this or that person holds. However, in practice this is not the case, which also leads to conflict situations. It is in this case that we observe a conflict of values. Differences between one's own and others', between us and them, become decisive and become the dominant factor of individual and group motivation in relation to different types of activity. The manager is in the center of attention, everyone knows him, they talk about him, they imitate him, often unconsciously [15]. These conclusions suggest that the innovation process in the postmodern society, acting in the spirit of radical renewal, is without conservatism. The novelty is that this spirit has an ontological character and is associated not with the gradual im-

provement of something former, but with the idea of absolute perfection – the 'ideal' (French *idéal*, from the Greek *ιδέα* – beginning, prototype, idea, higher value).

We all have to hear and use the phrases 'ideal friendship', 'ideal event', 'ideal task', 'ideal outfit' and so on. It is obvious that in the given examples the word 'ideal' means 'the best', 'the most perfect'. The embodiment of our ideas about the ideal man are his physical, aesthetic, mental and moral qualities. At all times, people have sought to determine what the ideal set of virtues is. Undoubted moral ideals for many people are Jesus Christ, Buddha or Muhammad, who have the best moral qualities: sacrifice, mercy, courage, boldness, forgiveness, wisdom and selfless love, which are symbols of spirituality and humanism, that is based on the recognition of man as the highest value. In these figures, the features of the ideal man are combined with the divinity to which people so aspire in their quest to be better. The ideal figures of mankind are also saints, prophets, leaders and ascetics. Thus, on the four-hundred-year path to independence Ukraine had several types of bright personalities. These are Bohdan Khmelnytsky with all the traits of a leader who became the founder of the nation and the state, Taras Shevchenko – a prophet and leader in the field of spirit, Ivan Franko – an ascetic who raised the Ukrainian. It is well known that in the collective memory of the Ukrainians there are other examples of ideal figures – the Cossack Mamai, Baida, Samiyla Kishka and others. However, as is well known, there is no unanimity in views on ideals,

but all ideals have one thing in common — they strive for something that has not yet been achieved and is necessary for the development and coexistence of individuals in the society. In this context, the opinion of M. Maffesoli is actualized that the determining factor now is the elevation of the individual in its essence, and not the predominance of advanced knowledge. In this plane the archetypal basis of joys, pleasures and pains, which come from nature, is revealed. Thus, we are at the center of postmodern tribalism — the definition of the original, primitive and that in man is closer to humus. An individual is able to become the master of his history and thus create with other people of the same type the History of the world. So why should the ‘ideal of community’ be more important than the ‘ideal of society’? However, this is a reason for the manifestation of human warmth. The fraternal horizontality inherent in tribalism is the cause and consequence of what I called ‘social eroticism’ [9, p. 30].

In relation to the above, we note that the public management of the postmodern Ukrainian society, constructed both ‘vertically and horizontally’, transforms the citizen from the object of power-management influence on his subject, which is manifested in the lack of distance between the government and the members of the society, as well as in parity of their possible influence on the solution of problematic social issues and making management decisions. However, it is also obvious that the subjects of the public management, interacting more than once, oppose each other, which outlines the requirement for the manager

to combine what is difficult to combine. In terms of people’s emotional approval, he should not break anything normal, because any change turns into the loss of something, and people never like losses. Thus, the manager, as a person who has acquired a self in which the individual and collective unconscious is manifested, opens up opportunities for innovative progress of the postmodern. Considering the world as a context of his own activity, he should be ready for creative interaction of recognizing the equivalence of the parties, the self-sufficiency of each or his ability to understand the situation and its other participants. In such a process, partnership relations are inevitably established and the interaction of opposites is harmonized. In other words, there are opportunities for public participation in the public management, interaction, finding ways of coherence, partnership, creating horizontal networks, as well as ‘emotional symbiosis’ and inspiration, which inevitably leads to its spread.

Such an imaginary — an imaginary image shows flexibility, adapting to modern realities, helps to optimize the atmosphere of high confidence, creates conditions for learning, development of organizational culture of partnership and cooperation with a stable ‘I’, which accumulates in the archetype ‘Self’.

Thus, the ‘ideal’ of the manager in the public management of the postmodern society is the ‘ideal of community’, which is gradually separated from the specific image of the manager, but leaves its typical features.

Conclusions and prospects for further research. The innovative essence of the postmodern era is embedded in

its very name, because it does not define something specific, but only ‘post-’ allows us to imagine the plurality of the hidden and its deep uncertainty. The ‘ideal’ is a specific human form of life, because it involves a special creation of the image of the purpose of activity for its actual implementation. However, a person keeps in his memory only what is most important to him. The discovery of archetypes allowed the development of figurative thinking – an imaginary with the processes of personification, regimes and groups of myths, which is the matrix of the collective unconscious.

In the context of postmodern innovation, the ‘ideal’ of the manager of the public management is presented in a dramatic myth, the main function of which is to ‘work’ with time and its rhythms – the synchronicity of individual and collective unconscious, which is a ‘complete’ image that may lose touch with specific object, but retain its typical features. Further research can be aimed at understanding and finding guidelines for finding answers to the multiple challenges of postmodernism, including in the system of public management.

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