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KARTOJIMO KATEGORIJOS ONTOLOGIJA KAIP PSICHOFIZIOLOGINIS REIŠKINYS

Ontology of the Category of Repetition as a Psychophysiological Factor

SUMMARY

The article deals with an objective pattern presented in all objects and phenomena of the material world. The pattern consists in partially or completely reproducing an object or phenomenon. Repetition serves as an objective reality, which a person unconsciously assimilates while gaining experience. Ability to repeat can be interpreted in terms of archetypes of human consciousness. The category of repetition permeates all dimensions of human existence: physical, physiological, psychic, biological, social and cultural. A new conceptual scheme for solving the category of repetition problem is based on the recognition of isomorphism in the ontological nature of the physical, psychological and linguistic spaces in the universe as the realization of this category of repetition.

SANTRAUKA

Straipsnyje aptariamas objektyvusis modelis, pateiktas visuose materialiojo pasaulio objektuose ir reiškiniuose, kurį sudaro objekto ar reiškinio atgaminimas iš dalies arba visiškai. Kartojimas tarnauja kaip objektyvi tikrovė, kurią žmogus nesąmoningai įsisavina įgydamas patirties. Gebėjimas pakartoti gali būti aiškinaamas atsižvelgiant į žmogaus sąmonės archetipus. Kartojimo kategorija persmelkia visas žmogaus egzistencijos dimensijas: fizinę, fiziologinę, psichinę, biologinę, socialinę ir kultūrinę. Nauja kartojimo kategorijos sprendimo koncepcinė schema grindžiama fizinės, psichologinės ir kalbinės erdvės ontologinės prigimties izomorfizmo pripažinimu kaip šios kategorijos realizavimas visatoje.

RAKTAŽODŽIAI: ontologija, kartojimo kategorija, veiksmų kartojimas, cikliškumas, imitacija, ritmas.

KEY WORDS: ontology, category of repetition, repetition of actions, cycling, imitation, rhythm.

INTRODUCTION

In the modern period of the science development there are new opportunities for meaningful research both general theoretical and applied, which are on the edge of various sciences.

We are deeply convinced that the multidimensional phenomenon, which repetition is, needs to be analysed by using a toolkit of methods and techniques known in modern science, based on the experience gained by previous generations of scientists.

The problem of repetition studied as a result of reproducing anything in whole or in part has always been relevant for science. Repetition as a phenomenon was studied separately in philosophy I. Grytzenko (Гриценко 1958), В. Kedrov (Ке-

дров 1959), М. Polesovoi (Полесовой 1970), V. Komarov (Комаров 1971), V. Smirnov (Смирнов 1978), N. Voronina (Воронина 2004), V. Lytovchenko (Литовченко 2008); in psychology – S. Kierkegaard (Керкегор 1997), P. Janet (Жане 1979), L. Vyigotskiy (Выготский 1956); in pedagogy – Н. Pidkurhanna (Підкурганна 1998); in culturology – G. Deleuze (Делёз 1998), U. Eco (Еко 1994), J.-L. Borges (Борхес 2009); in journalism – М. Skulenko (Скуленко 2008); in linguistics – Z. Pakholok (Пахолок 2013), I. Korolyov (Korolyov 2019) and others. The greatest number of scholars is observed in linguistics and, according to G. Moskalchuk (Москальчук 2003: 22), only over two hundred refer to the text.

REPETITION AS A CATEGORY OF PHYSICAL AND MENTAL HUMAN WORLD

We are deeply convinced that a multidimensional phenomenon, which repetition is, needs to be analysed using a toolkit of methods and techniques known in modern science, based on the experience gained by previous generations of scholars. Among them G. Tarde, who singled out the repetition of “social, organic or physical, that is, *imitative, hereditary* or *vibrating*” (Тард 1892: 7) and reduced the social process to invention and imitation (Ibid.: 149).

The meaning of reality comes from the concepts and stereotypical representations that are to be qualified in the system of contacts and relationships, because the organisation of objects in the

system allows to highlight a dominant function of repetition, inherent in not only isolated objects of the surrounding reality, but also their combination.

The description of the facts associated with the repetition of actions is the first step in the study of the ontological concept. Its interpretation is based on factual information. For example, the repetition of the action takes place, “when we get up in the morning and wash, we repeat one after another, in all the details, the actions that we have carried out for many decades. We are machines for repetition. And the same thing happens when we eat, dress up. Habits, tendencies for reproduction are all forms

of automatic repetition of actions. All this belongs to a deep and primitive mechanism” (Жане 1979: 88).

It is generally known that a person is influenced by a number of natural phenomena, which are repeated in a four-hour rhythm. So, from 6 to 10 a.m., a person relaxes, he / she rests. A period of high physical activity is observed from 10 a.m. to 2 p.m., it is elevated metabolism, appetite peak falls at the noon. The period of the highest nervous activity, especially mental, is observed from 2 p.m. to 6 p.m. A person is loose, slow, inert from the 6 p.m. to 10 p.m., with the sunset prepares for sleep. The period of active sleep and digestion of evening food, the restoration of tissues is from 10 a.m. to 2 a.m. at night. The time of superficial, fast sleep, active nervous system activity is observed from 2 a.m. to 6 a.m. Waking up at 6 a.m., a person is cheerful, fresh and joyful all day (Гогулан 2000: 175–176).

These facts of repetition are not to be ignored: all literature in English consists of combinations of only twenty-six letters of the modern alphabet. All paintings in the world are a combination of three main colours: red, yellow and blue. All music created by mankind consists of combinations of seven notes. All arithmetic formulas that we know contain no more than ten numbers. The computer performs the most difficult computations based on a combination of two components: a system unit (heart) and a screen (head). Actually, a computer is a physical device and a programme on which it works.

When we talk about something new, we really mean the original, new combination of elements that already existed before that. Anything new is a well-for-

gotten old, which has been known to people with more experience. Confirmation is a biblical statement: “There is nothing new under the sun” (Біблія, або Книги Святого Письма 1995: 663), which belongs to the Old Testament prophet.

Many nations of the world in pyramids reflected the way of learning: Latin *Repetitio est mater studiōrum*, English *Repetition is the mother of learning*, Lithuanian *Kartojimas – mokymosi motina*, Rumanian *Repetiția este mama învățaturii*, Ukrainian *Повторення – мати навчання*, Russian *Повторение – мать учения*.

Ontology of repetition as a category of physical and mental state of a person is connected in ontogenesis and phylogeny with imitation, observance of some example, sample.

Systematic study of the development of imitation among children was held by P. Kaptelev (Картелев 1898), P. Guillaume (Guillaume 1925), J. Piaget (Пиаже 1994), H. Wallon (Валлон 1956), the representatives of the French Psychological School, pointed out to the relationship of imitation with understanding, the relationship between the degree of its development and the degree of development of intelligence. The physiological foundation of imitation has been developed by I. Sechenov (Сеченов 2001), who relied on a psychological doctrine of H. Helmholtz about the development of spatial inference.

Repetition as a process and memory as a means of implementing this process are closely related and interrelated phenomena, since the process of repetition promotes the development of memory, but human can only repeat things that are stored in memory.

PSYCHOPHYSIOLOGICAL ASPECTS OF THE DEMONSTRATION OF THE REPETITION CATEGORY

Uncontradicted idea in science nowadays is “the ways of learning of the social experience are quite different. Imitation is one of the most elemental and the earliest genetically among them. It is known, that animals also have embryos of imitation. Scholars of zoology physiologists and physiologists suggest that imitation ability is inherent in some species of mammals, birds, as well as in some of the lower-ranked vertebrate species” (Запорожец 1986: 127). Consequently, “the concept of imitative or emulative reaction (or form of behaviour) is quite legitimate as a broad biological concept” (Поршнев 1974: 302–303). The psychological phenomenon of imitation is to be occurred at different age stages of individual development of a person, but it plays especially great role at the early stages of ontogenesis.

P. Kaptereв was one of the first in the world who conducted a systematic study of the development of imitation among children. He did the observation over the phenomenon that is important to human life, without which “an individual or a society cannot develop properly” (Каптерев 1898: 3).

In order to define this concept, the scholar suggested “to pay attention, first of all, to the repetition, the connection of the imitation with which is the closest” (Ibid.). He pointed out properly the adjacency, but not the identity of these phenomena: “if imitation occurs, then repetition occurs as well, every imitation is a repetition, and it cannot be different, but not every repetition is an imitation.

It is possible to repeat without imitating” (Каптерев 1898: 3–4).

Among Western-European scientists, first of all, scholars by the authors above-mentioned can be P. Guillaume (Guillaume 1925), J. Piaget (Пиаже 1994), H. Wallon (Валлон 1956). They studied the formation of imitation among children and established qualitatively peculiar stages of development of this process in ontogenesis.

Based on the experimental experience of one of the founders of Gestalt psychology, W. Köhler, L. Vygotskiy, the psychologist, proved that “the imitation of an animal is strictly limited to its own intellectual capabilities. In other words, a monkey (chimpanzee) can consciously perform only actions by imitation that it can does self-consistent. Imitation does not push it further within its intellectual abilities. [...] Comparative psychology has identified a number of symptoms that make it possible to distinguish intelligent, meaningful imitation from automatic copying” (Выготский 1956: 275).

In the external environment, vibrations and oscillations affect the human body, and a person mostly unconsciously response for them. In this way, the interaction between the environment and the individual takes place. Sometimes a person understands what he / she does and how it works, and consciously reacts. The mind of a person should be aware of three power systems: physical, astral (sensory), mental. The mental power system is connected with the energy field created by human as a

representative of a certain nation, society, and serves as a reflection of the psyche, consciousness, which manifests itself in culture, language, and behaviour.

The neurophysiological basis of repetition has had a continuity since the end of the nineteenth century, when it was laid down by the works of I. Sechenov "The Elements of Thought" (1878); "About Objective Thinking from the Physiological Point" (1894) (Сеченов 2001: 209–355; 356–366). The scientist remarked correctly: "everyone knows that a repetition of the same impressions or complicated nerve acts in general has great significance in mental life. Every impression leaves a print on the soul more durable and expressive, the more often it repeats. The word *durable* expresses here the ability of the print to be stored in the soul for a long time, and the word *expressive* – the ability of sensory image to win with repetition in certainty. The same thing happens and when a person learns movements: they are remembered the stronger and more definitely, when they are more often repeated" (Сеченов 2001: 238).

Later, this idea was developed by A. Zholkovskiy (Жолковский 1962: 167–170) on the sample the influence of a piece of art, which is based on the effect of enhancing aesthetic impressions. The gain effect is considered in physics and cybernetics, but the "artistic effect is to find and demonstrate a combination of elements of reality that would allow achieving any significant goals with a minimum of data" (Ibid.: 170). Proceeding from this understanding of the action of repetition, based on the effect of neu-

rophysiological enhancement, we can explain the existence of different types of repetitions, not only in the artistic, but in any piece of art.

I. Sechenov emphasised the importance of memory, which "is considered to be the cornerstone of mental development, and everyone knows the fundamental condition of its manifestations that is the repetition of impressions" (Сеченов 2001: 247). These impressions are of particular importance in the process of learning of the native language by imitation, when "memory plays an important role in the process of language acquisition, especially at the very first stages of the speech development" (Блонский 2001: 129).

Memory as a result and repetition as a process from a psychological point of view are closely related phenomena of the objective reality due to internal speech. In addition, they are interdependent, since the repetition process promotes memory development, but only the actions that are stored in short-time or permanent memory can be repeated.

Repetition is a distinctive feature of objects of the material and spiritual world. The presence of repetitions gives tidiness, stability, preservation to the subjects. Repetition is closely related to the categories of time and space. An indication of this connection is speech activity, in which the word accumulates the entire complex of forms of reflection, and constitutes the psychological content of the verbal space, while acquiring personal meaning. The predominant link of instrumentality with the category of time has been recorded; substances with space category; deixis with both categories.

The phenomenon of repetition is closely related to such a concept as periodicity. A. Chizhevskiy pointed out this connection, based on the methods of biophysical research: "The surrounding nature in the human mind from ancient times was a source of belief that the regular frequency or repetition of phenomena in space or in time is the main property of the world, in which the same laws apply equally to all parts of nature, regardless of how they are divided by people: inorganic and organic matter, with all its mental activities, is subordinated to the same thing, common to the whole universe, and principals" (Чижевский 1924: 61).

If a set of interconnected phenomena, processes, and works is repeated, then

it leads to cyclicity, that is a feature, which is marked by the presence of cycles (Greek κύκλος – "cycle"). The concept of a cycle is capacious, since it contains four basic values. First, a set of interrelated phenomena, processes that create a complete circle of development over a certain period of time, for example: the production cycle or the economic cycle. Secondly, when it comes to a certain group of sciences, they are divided into natural, social, and technical cycles. In the third place, series of lectures, concerts, united by a common theme are called in this way. Fourth, in literary studies, painting, music, works of one author, united by a common idea, theme, characters in aesthetic integrity are entitled as a "cycle".

INTERRELATION OF REPETITION AND IMITATION

Repetition can be studied also as a repetition of linguistic units, phenomena or their elements, the degree of manifestation of action, signs, and status as a systemic phenomenon. The first level in this system belongs to imitation (Latin *imitatio*, from *imitor* – 'step after'), the reproduction of anything that has a demonstration in ontogenesis, since the foundations of intellectual and speech development of a person are laid in the early childhood. This problem was considered within the framework of classical behaviourism and psychoanalysis. Much attention to simulation is paid in theories of J.-M. Baldwin (Болдуин 2011), J. Piaget (Пиаже 1994: 18–20) and H. Wallon (Валлон 1956: 143–147). Imitation as a form of child behaviour consistently leads to

complications of imitation patterns, increased accuracy, speed of reproduction, increased frequency of imitation acts.

Formation of the first children's words is grounded on the leading role of echo phenomenon, which is based on echomotism, echopathy, echotic repetition of sounds from adult speech. The sound form of the first words of the child is close to the words that adults say to the child (*Ukrainian* mama, tato, baba, njam etc.). The next step in the development of imitation is connected with the reproduction of a chain of several interrelated substantive actions that reflect the vital logic of events.

The main function of imitation is a construction of an initial orientational image, on the basis of which the mode

of human relations is mastered and the own subjective world of human is being developed. The child's imitation of the rhythm promotes the formation of behaviours, actions and image creation. With the development of the second signalling system the formation of a word takes place, which in the process of imitation becomes a form of learning and development. Rhythm is a psychophysiological phenomenon that puts the child's subconscious repeatability as an indispensable constituent of the surrounding reality.

Linguistic imitation accompanies not only the development of a child of the early (preschool) age, but can also appear as a norm and pathology among adults. Repetition of someone else's speech by adults may be associated with imitation, copying, speech play. The imitation can be displayed in the form of echolalia (*Greek* ἤχῳ – 'sound, noise' ἰ λαλία – 'conversation') that is automatic repetition of other words, observed among adults and children with idiopathic psychosis and mental ineptitude.

The creative imitation is understood as the use of the works of predecessors by the author to express thoughts, emotions, moods, feelings. While imitating the degree of the use of another writer's work is higher than while borrowing. The creative imitation is a repetition of the experience of predecessors in order to overcome the pattern by creating his own work of high artistic quality.

Among the phenomena created by imitation, is mimesis, already known in ancient rhetoric, aesthetics and philosophy (*Greek* μίμησις – 'imitation'), which

marked the creative imitation of someone else's manner of speaking, writing, singing, dancing, moving. The primary means of expressing a mimetic is repetition.

In the modern art of postmodern (literature, music, cinema), the following types of imitation are quite common: retake, remake, series, spiral, saga, sequel, remix, cover version, were investigated by G. Deleuze (Делёз 1998) in the context of European culture, which was going through a crisis of traditional ideas about the world and human in it. U. Eco (Eco 1994: 9–26), as well as G. Deleuze (Делёз 1998), appealed to the notion of identity, which he laid in the basis for the distinction between the concepts of "innovation" and "repetition" (Eco 1994: 9–26).

Feeble imitation is a kind of imitation (*Greek* ἐπίγονος – 'descendant') that works unconsciously. Feeble imitation can be observed in all three kinds of art: in dimensional – architecture, sculpture, painting, graphic arts, artistic photography, decorative arts and design; in temporal – radio, music, literature; in spatio-temporal – cinema, theatre, dance, circus. It is related to the problem of the relationship of tradition and innovation; the dialectic of these connections is complex and it convinces that absolute novelty in art does not exist. In the cultural context, feeble imitation should be considered as a kind of repetition.

A broad understanding of imitation allows to include plagiarism in the range of the analyzed phenomena (Latin *plagio* – 'steal'), intentional assignment of authorship of the other's creation in two forms of manifestation – unconsci-

ous and conscious. The author may use the ideas, thoughts or forms he has derived from other authors, but due to various reasons their names have been forgotten, only the information in the subconscious has remained – this is an unconscious plagiarism. The conscious one is to use someone's work without instructions of the author.

It is possible to imitate not only the real object, but also the unreal, simulacrum (French simulacres, from Latin *si-*

mulatio – 'dissimulation'), under which conscious reproduction of fantasy can be understood.

Imitation of rhythm (Greek ρυθμός – 'rhythmicity, concordance') occurs unconsciously in the process of ontogenetic development of the child. Rhythm, which has an integral nature and is associated with the frequency of repetitive phenomena, acts as the subject of study in philosophy, aesthetics, psychology, musicology and other sciences.

INTEGRAL NATURE OF RHYTHM

O. Freydenberg defined the value of the rhythm for the primitive human: "This is a purely biological phenomenon inherent in all nature, particularly in the animal world, but also in the world of people where it immediately obtains an understandable nature" (Фрейденберг 1978: 55).

The history of the circumstances in which the concept of "rhythm" appeared, was observed by E. Benveniste (БЕНВЕНИСТ 2002: 383–385). It turned out that this history "is far from simplified ideas, inspired by surface etymology, and not the game of waves on the sand led an ancient Hellen to the discovery of the rhythm, and we now create metaphors when we talk about the rhythm of waves. Long-term reflections on the structure of things were needed, then the theory of measure and its application to the figures of dance and to the modulation of the singing voice, until finally it was discovered and called the principle of organized motion" (Ibid.: 385).

Modern science knows that "structuring complies with certain periodic or cyclic laws that are called the *rhythm* of the development process" (Спиркин 1988: 182). Rhythm acts as a characteristic, which forms the unity of the functioning and existence of the system as a factor of integrity. Thus, the temporal consistency of cyclic metabolic processes in cellular metabolism in an organism serves as an important regulatory mechanism. In consequence of the rhythmic processes in the body there is a concordant functioning and development of separate organs.

Rhythmic, for example, is a geological formation of land, which has various cycles of mountain formation, increasing or reducing. Rhythmic processes are informational, when without the observance of rhythmic laws violates the very ability to transfer information. Human natural speech obeys to strict rhythmic laws of the phonetic order: violation of accents, pauses, and syllable drawing of words leads to the inability to recognize

speech. The entity of the rhythms of various processes shows the entity of these processes. Changing the rhythm of the process suggests the change in the qualitative determinability of the functioning system. For example, the change in the frequency of electromagnetic radiation coming from various organs of a person suggests their disease.

The language of the rhythm is showing, above all, the order of the sound, verbal and syntactic composition of speech. This orderliness is determined by its semantic task. Sound, verbal and content repetitions have the ability to rhythmic creation. Repetition forms the core of the speech rhythm, in the formation of which various language means are involved: sound, intonation, lexical-semantic. Repetition of sounds in a certain sequence creates rhythm, musicality in poetic and prose speech as well.

Rhythm is an integral concept of literary criticism, poetics, and poetry. In literary studies, the rhythm is understood as an ordered sequence of moving elements of a piece of art at all levels of its structure. External rhythmic elements are signs that facilitate the orientation of the listener or reader in artistic text: note the beginning and end of parts, episodes, climax moments, thus allowing to follow the logic of the development of artistic content.

Rhythm is an important factor in the perception of art, because it affects the physiological (biochemical) fluctuations and relaxation processes that are responsible for the emotional and physiological state of the body.

The main element of the rhythm is repetition. Rhythm and repetition are not identical concepts, since the last one does not require the particular phenomenon or state at the same intervals.

CONCLUSIONS

We did the analysis of ontological essence of the repetition category on the basis of the theoretical, fundamental, and also applied research at the meeting point of different sciences, in a point of fact, social sciences and physical sciences. The analysis of the interpretation of repetition leads to the conclusion

about the relevance of this understanding in people's life and society. We emanate the entity of repetition from its nature, which penetrates the objects of material and abstract systems. The category of repetition is one of the reflection forms of the universal laws of the objective world.

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