The Role Of The Cultural Code In Studying The Psychology Of Social Creativity

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ABSTRACT

The article examines the concept of "cultural code", its application in the fields of linguistics, anthropology, social psychology and cultural studies, and also reveals the role of cultural code in management and marketing activities.

The invasion of the "cultural code" is used in many fields of science. In semiotics, for example, cultural code is interpreted as the structure of the character on the one hand and the rules governing the arrangement of characters on the other.

In translation theory, there is a concept of "phrases that cannot be translated into translations." [See:1]. This is also due to the cultural code.

In the languages of representatives of different cultures, the concepts of this culture are reflected in it. As a result, linguistic, cultural, and other character systems or codes of that language are formed. A person with a national language and a national culture begins to learn these codes from birth. In order to fully communicate culturally and linguisticly, i.e. to translate (duplicate) adequately from one language to another, you need to master cultural codes that are expressed in the form of phrase units and phrases in the language.

According to Y. M. Lotman, a Tallinn scholar who founded the Tartu-Moscow Semiotic School of Semiotics, who at the time developed a structural-semiotic method of studying literature and culture, a system of images that transmit information about the nation from generation to generation is understood when it comes to cultural code. These may be some objects that perform symbolic functions, cultural artefacts. The names of such skyscrapers are reflected in oral characters, [See 2]. At the same time, researcher Salomat Polvanova agreed that "in studying phrase units in comparison with languages, the cultural code acts as a model that reminds us of the language, history, spirituality, and lifestyle of that nation." [3].

Cultural scholars believe that cultural code is a collection of features that help define this culture. The cultural code consists of the cultural experience of society in the past, and information is collected, processed, and transformed into a final cultural product. In this case, mastering the cultural code is very important for understanding and properly understanding the characteristics, characteristics of another nation. Both of these interpretations of the cultural code complement

each other. So we can say that the cultural code consists of speech characteristics, symbols, associations, stereotypes and behavioural norms.

"The change of each era offers a unique set of cultural codes that are open to creating new cultural meanings and codes. Modern human beings should be able to establish logical, culturally based, and mutually exclusive relationships between cultural objects, history, and culture, both synthetically and paradigmically. In this case, the cultural code requires a qualified interpretation because, over time, images, images of the past will move away, and contextual meanings will gradually increase." [4].

(Matthew 24:14; 28:19, 20) In the years that followed, there was a lot of successful use of cultural code in business and management, especially in marketing and management. Importantly, these experiences are summarized, books are written, translated into other languages, and banned.

We discuss some such books in our topic. One of them is the book Cultural Code (or Cultural Code: How We Live, Why and What We Buy)" by Kloter Rapay, an American psychologist and business consultant whose origin is French[5]. According to Kloter Rapay, "cultural code is the prejudice of it or something or event (whether it is a car, food or relationship, even a country we are raised in the spirit of culture). Rapay theory is based on **the theory of imprinting** (psychology) – memory of the characteristics of objects in the process of forming or correcting birth behaviors). Images sealed in childhood affect how we perceive different events in adult life, how we interact with different objects, events, etc. The cultural codes of different countries differ. According to Chloter Rapay's theory, understanding the cultural codes of different peoples is the key to understanding the behavior of representatives of these nations.

Kloter Rapay's idea is used in business. Its services are used by many world-famous companies such as IBM, Ford, Lego, Shell, Renault and the like. Understanding cultural codes and applying this theory in practice will help companies to promote their products and services more effectively in the markets of different countries.

Another American expert journalist and researcher, Daniel Coyle, is noteworthy for his book Culture Code: Secrets of Highly Successful Groups [6]. "Group culture is one of the most powerful forces on the planet, writes the author. "I have made eight of the most successful groups in the world over the past four years. I explored it. One of them was The Pixar Company. I discovered that the culture of the company is a certain set of skills and skills. Culture is a major part of a vibrant relationship that moves toward a common goal."

One of the book's heroes, Edwin Earl Catmull, is an American animator, computer graphics expert, president of DisneyToon Studios (2007-2018), Pixar and Walt Disney Animation Studios, Turing Award laureate (2019), member of the U.S. National Academy of Engineering (2000), and four-time Oscar winner. The soft-spoken, bearded man, who condemned his seventy-two years of age, is the president and co-founder of Pixar, one of the most successful creative cultures of all time with his jogging vigilant eyes. One in two studios in the world will be hoping to create a hit in time. Pixar, on the other hand, can be described as a machine that creates hits every time. Since 1995, he has produced seventeen feature films, each earning an average of more than half a billion dollars and winning thirteen Oscars.

Ten years ago, when Walt Disney's co-founder became a member of The Animation Studios, Ketmulle focused on creative structure. Disney has developed the following traditional model of film production: (1) studio executives form development teams tasked with finding a system; (2) Studio executives evaluate these ideas, decide which ones to photograph and assign directors to each; (3) Directors make films, while leaders evaluate the original versions and express their opinions and sometimes make a choice in their name to determine which film is ready to be screened.

Ketmull changed this system, depriving the leaders of creative power and entrusting it to the directors. In the new structure, directors were responsible for developing and promoting their ideas without being appointed by studio

executives. The task of the executives was not to make all the decisions, but to support the directors and their teams in their difficult ways, from idea to ready-made film. Early in the reforms, Ketmull invited Disney directors and executives to Pixar to oversee the BrainTrust meeting. They watched the team do all the tricky work together to isolate the film and remake it. What happens at the end of the day? After the purchase, several films were initially improved immediately, received a good rating, and also improved cash indicators. Then, in 2010, Disney teams began to work at the Pixarian level, and their films went to benefit millions of dollars. Ed Ketmull points out that the transformation was made almost without staffing replacements. "The people who made these films were the people who failed," he says.

"We have installed several new systems that have learned new ways to interact and communicate, and now when they work together, they have become a completely different group of people. Strange to think that a wave of creativity and innovation can arise with something so simple. But that's true, because it doesn't really mean creativity to set a creative goal. This is to create a sense of responsibility, to support and direct the energy of the group to the idea of creating something difficult, flawed, and ultimately new things."

The third book on our subject is from the pen of Ed Ketmull, mentioned in the second book, and reads: "Genius Corpus. How to manage a creative community"[7]. There is a recognition of the book by renowned American filmmaker, screenwriter and director George Lucas: "Managing the creative community is the best book in all things. Many try to form principles, classify inspiration and creativity. Instead, Ed Ketmull writes about his wonderful experience and creativity with a unique understanding and honesty. '

Although the book is primarily aimed at highlighting the life course of an artist described as an "artistic engineer," it shares experiences that have been tested on ways and methods of managing groups made up of creative people that are both theoretical and practical.

"The positive competition between the individual creative contribution of an individual and the strength of the group is the dynamic that exists in all forms of creativity, it was during my life experience at the university that I felt its first flavor. "On the one hand, I have noticed that we have achieved clear results because of the fact that there are genius who can do amazing things themselves, and on the other hand, the existence of different views in our group," recalls Ketmull himself.

In conclusion, it should be noted that each creative group develops its own subculture as a result of internal interactions, interactions, and interactions (interventions), which produces its own code of culture. That is why this cooperation of the members of the group (team) will serve to ensure the success of the creative work being done.

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