

PART I. INFORMATION AND COMMUNICATION SCIENCES

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**THREE BOOKS OF ENOCH ABOUT THE ROLE OF WRITING
IN THE WORLD CREATION**

Abstract. The research of the origins of book culture, begun by the author 20 years ago in the form of articles, and integrated into the monograph "The origins of book culture" (2017) continues. In this case, the Old Testament apocryphal work known as the "Books of Enoch", in which an antediluvian prophet, being ascended to heaven for his righteous life, according to legend became a scribe who registered the past and the future of mankind at the behest of God. According to ancient rabbinic ideas, the whole universe and everything in it, including abstract concepts, were created by the Supreme through 22 letters of the Hebrew alphabet. It is shown that all the Old Testament characters included in the field of vision are literate, beginning with Enoch and his relatives with the great-grandson Noah including angels, archangels, seraphim, cherubim and God. The exceptional role of written culture in the formation of Israeli civilization was underlined, the influence of the Enoch Books on the themes of the New Testament, the literary tradition of Western Europe, was noted. Enoch's books, from the author's point of view, fill up the arch of apocryphal literature, acting as one of the four sources (mythology, folklore, religion and epic), supplying the world book culture.

Keywords: origins of book culture, apocryphal literature, Enoch, Judaism, book, library

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**LIBRARY AND INFORMATION QUESTS:
FEATURES AND SPECIFICITY**

Abstract. Libraries are constantly experimenting, trying different forms of group work in order to attract new readers. Often, library events are organized in the format of a quest – a route passing through the library rooms with thematic tasks at checkpoints. Analysis of the quests published in the professional literature reveals a number of shortcomings: the complexity of the organization, the primitiveness of tasks, the limited number of participants. Consequently, leisure activities of such a format are not sufficiently adapted to the specificity of library activities. To successfully compete in the leisure market, the library can master a special kind of a library and information quest, i.e. a competitive game based on bibliographic search. An emphasis is placed on the analysis of the following key characteristics of such an event: motivation of participants, preparation of place, identification of winners, work with the book fund, summarizing. Several examples of library and information quests are given as samples.

Keywords: library service, intellectual leisure, library and information quest, competitive game, book exhibition, bibliographic search

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HIRSH INDEX AS SIMULACRUM, OR THE EQUATION OF KNOWN WITH UNKNOWN

Abstract. There was an ambiguous evaluation of the use of bibliometric data for the evaluation of scientific and scientific-pedagogical work. Registration of scientometric indicators is aimed to strengthen the positions of Russian researchers in the international arena but at the same time the characteristics that previously determined the weight of the scientist in science aren't taken into account. The history of the formation of scientometrics as a field of scientific knowledge is analyzed; the mechanism of formation of the Hirsch index is disclosed. Expert opinions on the validity of this and other indices for the direct evaluation of scientific activity are given, short and long-term perspectives of deformation of Russian science are considered in the context of total use of bibliometric indicators to evaluate the activities of individual scientists and research teams. Thus, it is advisable to concern Hirsch index, as well as other bibliometric indicators, as a mirror in which the scientist can see his activity and relevance, but not as a determining criterion in assessing the effectiveness of the scientist's activity.

Keywords: science, scientometrics, bibliometric indicators, Hirsch index, assessment of the effectiveness of scientific activity

PART II. CULTUROLOGY

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RELIGIOUS AND ARTISTIC IMAGES AS THE IMPLEMENTATION OF STANDARD CULTURAL NORMS

Abstract. The problem of expressing various cultural norms in the symbolism of the forms of certain cultural images (mythological, religious, artistic) in different historical epochs and the functioning of these images in social culture is considered. Particular attention is paid to the educational role that these images played in the cultural context of the certain epochs, the regulation of practical social behavior of people, the formation of individuals modal for their time.

Keywords: culture, typology of cultural norms, mythological, religious and artistic images, social education of people

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PARADOXES OF CULTURAL MEMORY: THE CULT OF GENGHIS KHAN IN THE 21ST CENTURY

Abstract. At the turn of 20st – 21st centuries there is cult of Genghis Khan who was previously considered the scourge of God and the destroyer of cultural worlds. This paradoxical fact requires a scientific explanation. The theme of transformations in the cultural memory of the image of a historical figure is being developed, which we began to publish in 2016 [See: 10]. We continue to use, as an explanatory principle, the concept of alienation of human activities in history, being developed over a number of years. Highlighting the features of cultural memory in comparison with historical one, we believe that the basis of the phenomenon lies in the features of retrospective reproduction in the cultural

memory of images of historical figures of the past. On the basis of typologization of the subject matter and structure of Internet publications related to this cult, certain parameters of cultural memory are singled out, which make it possible to disclose the motivations of this attitude to the figures of the past. Predicting the possibility of such cults in relation to other, sometimes odious, figures of the past, we believe that they can be based on illusory ideas that do not take into account the laws of alienation of activity. At the same time, we proceed from the premise that every act of historical significance generates many consequences, not planned by the subject himself, for which he cannot be responsible (for both negative and positive ones). Such consequences are often projected onto the very image of the figure, causing a reassessment of his personality. And it is the selection of remote, truly positive consequences of activities for many peoples of the Mongol warrior, in accordance with the modern needs, representing not only aggression, but the idea of the unification of mankind, creates the explored cult. In everyday life, on which we are usually based, the will of the subject is basically realized in the results of activities. But on historical dimensions it hardly ever happens. Meeting the resistance of the sociocultural environment, manifesting in different spheres, activity always generates unexpected, alienated results. And if we only talk about the immediate consequences, and after centuries they are evaluated quite differently, and then broadcast through the mass media into the public consciousness.

Keywords: historical activity, methodology of its evaluation, transformation of the image of a figure, the cult of Genghis Khan, alienation of activities

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AESTHETIC INTUITION OF THE ARTIST IN THE SOCIOCULTURAL CONTEXT

Abstract. In the article, we consider the artist's ability to perceive live impulses coming from the society; these impulses are able to denote sociocultural collisions in the axiological space of culture. Within this framework, we analyze the concept of an aesthetic intuition, which allows seeing the primary stages of the creative process preceding actual artistic work. We critically assess two viewpoints, where the artist's work is either fully determined by his inner intentions, or by the external sociocultural contexts. It is proved that these positions are not mutually opposite; in fact, they represent objective aspects of artistic and aesthetic activity as an integral act.

This work discloses the subject matter and functional aspects of "aesthetic intuition" as a concept, as well as it draws the distinction between artistic and aesthetic intuition. Aesthetic intuition is understood as the artist's inner sensitivity to the circumstances of the socio-cultural environment, such sensitivity allows him to perceive and experience current conflicts in society's life. Aesthetic intuition is presented as a phenomenon determined by a wide range of factors and circumstances, which bear different socio-cultural nature and scale. We see aesthetic intuition as the leading factor in determining the shift from the artist's sociocultural instinct to the process of actual artistic work.

Keywords: aesthetic intuition, artist, creative process, sociocultural context, artist and society

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THE IMAGE OF THE RUSSIAN WORLD IN THE ACTUAL SOCIO-CULTURAL SPACE

Abstract. The actual image of the Russian world is reflected in works of art and cultural memory of the society. The questions of its description are considered through the analysis of a number of sources – scientific, as well as sociological researches.

Essential in the study of this image was its structural description. So, on the one hand, it consists of an internal and external image, on the other hand, from the main (image of Russia) and supporting images (the image of Russian Abroad).

In addition, the principles of interaction of these components within the framework of a single image of the Russian world were researched.

Based on the characteristics of the concept of “image” and the definition of its relation with the concept of “image”, analysis and generalization of existing scientific researches dedicated to the image and image of Russia and the Russians in the world, as well as actual sociological data, its key constructs are indicated. These include: Orthodoxy, spirituality, mythology, space, key geographical points (Moscow, St. Petersburg, Siberia, etc.), road, will power, long-suffering, mental suffering, cordiality, diligence, patriotism, fun, good nature. The analysis also revealed a list of stereotypical notions that are no longer relevant to reality.

The analysis of the constructs of this image, manifested in the consciousness of the society, confirmed both the presence of its key components, broadcast by works of art, and a significant number of stereotypes that distort this image.

The obtained data allowed not only to describe the existing image of the Russian world and to compare its concepts, broadcast by works of art and reflected in the consciousness of the society, but also to identify directions of activity for correcting and forming an adequate image of the Russian world in the mind of society.

Keywords: Russian world, representation, image, cultural memory

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VALUABLE SPACE OF CULTURE THROUGH THE PRISM OF CONTEMPORARY RUSSIAN LITERATURE

Abstract. Valuable problem is one of the key issues in humanitarian researches of the last decades. The concept of valuable space culture is presented, which we understand as a social environment limited by the conditional framework of time and place, defined by different combination of values. Within the framework of the concept, cultural mechanisms of translation and actualization of values are considered through communication of various sociocultural factors. The literary process in this case becomes a functional tool for diagnosing valuable space of culture and is viewed as a complex of value-oriented relationships between the individual and social environment. There are qualitative changes in literature that have occurred over the past three decades, its potential in the formation of valuable space of culture. Based on the analysis of works by V. Pelevin and V. Sorokin, representatives of the mainstream of contemporary Russian literature, actual values are revealed, such as technical and information independence, the security of one's own data, and the protection of individual consciousness from extraneous interference. In particular, the value of tolerance, actualized by the globalization of the cultural space, is considered.

Keywords: valuable space of culture, modern Russian literature, personality, social environment, aesthetic intuition, actualization of values

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FOLK DANCE: SOCIOCULTURAL CHARACTERISTICS AND FUNCTIONS

Abstract. Folk dance is a well-studied phenomenon both from the point of view of theoretical and practical aspects of its existence. At the same time, it is rather difficult to talk about uniformity in understanding of its essence, content characteristics, functions, etc.

Due to this, the parameters of folk dance are proposed, formulated on the basis of critical analysis and systematization of a great amount of relevant thematic sources.

Among the most significant features of folk dance were allocated the following: ritually-ceremonial nature (dance as an instrument of magical influence on the surrounding world), reflectivity (dance as the embodiment of the most vivid

ethnic traits), syncretism and syncretism (combination in the dance text of various types of art, the author and performer), bifunctionality (realization of complex of functions from utilitarian to aesthetic ones), anonymity (leveling the author's origin), a combination of fine and non-descriptive languages (the synthesis of the abstract language of dance with the realism of the accompanying instrumentation), improvisation (free circulation of the dance tradition), the dominance of the body-plastic principle over the musical, realism (connection with the real environment of people – representatives of a particular culture), traditionalism and conservatism to changes), collectivism (orientation to the group character of execution).

Among the most significant functions of folk dance are allocated magic, information-communicative, adaptive, physically-recreational and aesthetic. These essential features and functions are relevant to traditional folk dance. Its modern forms (folk-stage) require a separate detailed analysis.

Keywords: folk culture, dance, folk dance, folklore, tradition, heritage

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THE ROLE OF MUSEUMS IN FORMATION, SUPPORT AND THE TRANSLATION OF HISTORICAL AND CULTURAL MEMORY

Abstract. Modern society is experiencing transformation crisis, which is manifested in the blurring and deformation of cultural memory. Memory is a symbolic representation of the past. Historical memory is one of the modes of general cultural memory. Like any kind of social memory, historical and cultural memory in general can be materialized. In the actual sociocultural space, the task of incorporating artifacts of cultural memory into the general cultural context of contemporary reality and popularization of images associated with them is carried out by the institution of museums. Based on properties of historical and cultural memory, we determined which social functions of museums ensure their preservation and broadcasting. These include documenting, scientific-educational, educational, ideological, axiological functions, as well as the functions of information support for the research process, the translation of cultural experience, the interpretation of cultural heritage, ensuring the social self-identification of individuals, stabilizing cultural space and historical time. Among all institutions responsible for the formation, translation, interpretation and development of cultural memory in general, it is the museums that do this in the most holistic and consistent manner, as evidenced by the social functions of museums allocated by researchers.

Keywords: cultural memory, historical memory, museum, museum business, museum functions

PART III. ART STUDY

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GENRE OF MUSICAL PICTURE IN THE CREATIVITY OF SIBERIAN AND THE FAR EAST COMPOSERS

Abstract. The musical pictures of Siberian composers cover different performing spheres: symphonic, chamber-instrumental, vocal solo and choral music. At the same time some composers turn to the genre of musical picture only once, others devote a whole period of their activity to the process of mastering the genre, for the third the phenomenon of pictures becomes a kind of creative credo.

The purpose of this work is to determine the features of the musical picture of professional composer school of written tradition in the territory of Siberia and the Far East.

The dialectics of the genre is considered on the example of works by composers from such cities and the subjects of the Russian Federation as Novosibirsk, Omsk, Kemerovo, Tomsk, Irkutsk, Krasnoyarsk, Khabarovsk, Buryatia, Tuva, Khakassia, Yakutia, Primorsky Krai, etc. The material was the work of more than 40 composers (The list is

in the Appendix) – this is about a hundred works, to some extent reflecting the picture imagery. But for objective reasons, only the most revealing examples are mentioned in the article.

Keywords: musical picture, symphonic picture, symphonic poem, genre, programmacity, picturesque, sound image, musical landscape, musical portrait, musical sketch, musical fresco

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THE PHENOMENON OF ALTERNATIVE FILM POSTER

Abstract. The artistic phenomenon of the alternative film poster originated at the beginning of the zero years as a response to the extinction of the aesthetics of the advertising film posters in the modern film industry, and the increase in the level of its cliché. The investigated phenomenon arises on the basis of fan community of cult films and well-known TV-serials, on the one hand, and poster artists on the other. Based on the analysis of literature and visual material, an alternative film poster is defined as a digital or printed graphic work based on a film, cartoon or TV serials created as a homage to the director, actor, tape itself or some event associated with them. Turning to the essence of the phenomenon under consideration, we refer an alternative film poster to the so-called paratexts, the phenomena accompanying the original text (the term was introduced into the media discourse by the American researcher Jonathan Gray). The analysis of the origins of this phenomenon allows us to see the connection between the alternative film poster and rock posters of the USA in the 1960–2000s. Further in the text, the actual state of an alternative film poster, emerging from the “underground” and penetrating into art galleries and world art auctions, is considered. In conclusion, we come to the conclusion that an alternative film poster is an important, rapidly developing and demanding special research trend of contemporary art culture, which will influence in the future both the film industry and the art market.

Keywords: cinema, film art, film poster, alternative film poster, illustration, rock poster, paratext, collecting, circulation graphics, galleries, popular culture

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FUNCTIONAL VALUE OF CLASSICAL BALLET IN FORMATION OF THE SOCIOCULTURAL CITY ENVIRONMENT

Abstract. Sociocultural city environment is viewed as a synthesis of the development of the social and cultural spheres of life activities of the city community, material and spiritual conditions for the existence of the territory. The emphasis is on the special role of classical ballet in Russian culture, the significance of ballet in the artistic system of creating, disseminating and perceiving art. The study of the functional significance of classical ballet art in the sociocultural environment of the modern city made it possible to identify specific functions that determine the formation of the city environment. The functions of classical ballet in the sociocultural city environment are represented in three key subsystems: 1) communicative and innovative (information-educational, cultural-presentational, cultural and communicative functions); 2) regulative-orientational (cultural-educational, cultural-integrative, cultural-regulatory functions); 3) adaptation-stabilizing (function of adaptation to artistic traditions and innovations or a function of mediation, a function of aesthetization and harmonization of urban space).

The result of the implementation of these functions is the formation of a special segment of the prepared recipient as a creative and initiative cultural layer of city life. It is classical ballet art that ensures the balance between the classical heritage (samples of classical choreography) and the innovative potential of the actual culture (experimental and avant-garde practices of dance art).

Keywords: classical ballet, ballet art, functions, sociocultural environment, city culture