

Historical Science Classicists on the Slavic Proto-Script Writing

Abstract. The article highlighted that in historical science, at least since the XVI century and until the appearance of the writings of N. M. Karamzin (early nineteenth century) the time of occurrence of the Slavic alphabet was usually attributed to a much earlier time than the activities of Cyril and Methodius, who are considered the creators of the Slavonic alphabet and the Slavonic language. Set that to N. M. Karamzin this issue specifically interested in M. Strykovskii, I. Gizel. Russian historiography dates back to the 17th century, when the first work on Russian history called “synopsis” appeared. The point of view expressed in it on the ancient origin of Slavic writing was accepted by all European historians of their time. For more than a century, until the end of the XVIII century, synopsis was the only source of Russian and Ukrainian history, became widely known in the Orthodox world, and was translated into the then languages of international communication in Europe – Greek and Latin. Russian history was studied by the future Emperor Peter I. A. Yu. Samarin in the monograph “Distribution and reader of the first printed books on the history of Russia (the end of the XVII – XVIII centuries)” (1998) established that for two centuries this book took the second place in the reading of all segments of the population after the Bible, and was nationwide. In the XVIII century. The fact of the existence of Slavic proto-writing was recognized by V. N. Tatishchev, M. V. Lomonosov, M. M. Shcherbatov, and after N. M. Karamzin, the question of the beginning of Slavic writing continued to occupy academic science for the next centuries (E. I. Klassen, S. P. Obnorskii, D. S. Likhachev, V. A. Istrin, E. I. Katsprzhak, M. Yu. Braichevskii, V. S. Lednev, G. S. Grinevich, etc.) and remains relevant at the present time. In recent decades, new evidence has emerged of the existence of writing among the Eastern Slavs before their adoption of Christianity. Such evidence should also be taken into account by historians of the book and book culture. Information is provided about new research on the hypothesis of authenticity or falsification of the so-called “Veles book”.

Keywords: Slavic Writing, History of Book Culture, I. Gizel, V. N. Tatishchev, M. V. Lomonosov, N. M. Karamzin, E. I. Klassen, D. S. Likhachev, V. A. Istrin, E. I. Katsprzhak, M. Yu. Braichevskii, G. S. Grinevich, Velesova Kniga

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L. Astakhova

A. Astakhova

European Influence on Taishō Period Japanese Art (1912–1926)

Abstract. This study reveals the existing contradiction between the interest in and timeliness of research on the processes of mutual influence in different cultures and the lack of research on European influence on Taishō period (1912–1926) Japanese art. The study substantiates the importance of studying late 19th and early 20th century Japan, which serves as a unique example of rapid and successful modernization of a non-Western country, in this context. We bring to light the changes that occurred in Japanese art during the Taishō period, the ways and forms assumed by Western influence on Japanese art of the period, and the ways that this influence was internalized and assimilated. The main features of European influence on Taishō art are given as follows. First, Taishō art experienced far reaching effects of westernization, meaning that not only Western style artists but also masters of traditional media such as Nihonga incorporated Western techniques, namely use of light and perspective, into their arsenal. Second, Western influence on art had been universally recognized as a fact by artists, the public, and the state. Third, anxieties about preservation of Japanese culture stemming from Westernization being perceived as rapid and uncontrollable gave rise

to the development of “traditional” movements such as Nihonga. The study identifies the art movements that exercised the most influence on Taishō art (French impressionism and post-impressionism), as well as the ways in which Western influence was assimilated into the creative process itself (the period saw the rise of sōsaku-hanga, creative prints produced by one master from beginning to end). The work uses interdisciplinary, systemic, comparative historical and comparative typological approaches. In addition to sources in Russian, English and Japanese, the study draws on information obtained during visits to various museums in Japan: National Museum of Modern Art (Tokyo), Kuroda Memorial Hall (Tokyo), Ishikawa Prefectural Museum of Art (Kanazawa), Ohara Museum of Art (Kurashiki, Okayama Prefecture), Okayama Prefectural Museum of Art (Okayama), Yumeji Art Museum (Okayama), etc.

Keywords: culture, art, Japan, Taishō, Europe, influence, westernization, nihonga, sōsaku-hanga

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V. Benin
R. Gilmiyanova
N. Smirnova

Research Activities of Libraries Local History as Young People Patriotic Education Means

Abstract. The article proves that the relevance of young people’s patriotic education is due to the lack of a clear and precise solidary system of values in the public con-sciousness; significant losses in the late XX – early XXI centuries traditions of spiritual and moral education; the currently formed heterogeneous attitude of Russians to patriotism. The analysis of the concepts of “patriotism”, “patriotic education”, “local history”, “library local history” is carried out. Patriotism is understood as a person’s value-based attitude to their homeland, the striving to serve its interests and readiness to protect it, as well as the desire and ability to preserve and increase the values, traditions of their people and their culture. Local history is a field of humanitarian knowledge based on the complex study of a certain area as an integral socio-cultural phenomenon in order to collect and preserve information about the native land, its geography, population, historical experience of ancestors to ensure the continuity of generations and further development of culture. The functions of local history are considered: culture-forming, culture-unifying, educational, enlightening, moral. The innovative nature of research activities in local history carried out by libraries is shown. It is concluded that the active development of research activities of libraries through direct participation in the search, preservation, creation, and dissemination of local history information is an effective means of patriotic education in the system of socio-cultural reproduction.

Keywords: cultural memory, cultural identity, library local history, patriotism, patriotic education, research activities of libraries, local history information, socio-cultural reproduction

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D. Tsyplakov
S. Tsyplakova

Post-Secular Culture and Secularization Among the Post-Soviet Intelligentsia

Abstract. The authors of the study deal with the results of secularization in the late USSR and show the formation of non-religious immanent culture. However, the authors resulted their study in a request for acquaintance with religious culture among the “intelligentsia” identification. It seems that taking this circumstance into account will be important in the description of cultural phenomena, as well as in religious studies, sociological and historical

research works. The paper considers aspects of future post-secularism in secular Soviet time on the basis of the collected “field” material. The authors analyse the structures of the life-world of our contemporaries based on the consideration of interviews with respondents. At the same time, they explicate specifics of post-secularity in intellectual milieu.

Keywords: religious culture, secularization, intelligentsia, post-secular society

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I. Andreeva

Document as a Cultural Form and Epistemology of Museality

Abstract. The article is devoted to the study of the museum and museality from the position of the document as a cultural form representation. The leading characteristic of museums is necessary to transform a cultural artifact into cultural value in the selection process for long-term preservation and representation. As a result, the artifact becomes a document that has common cultural features of the document and specific, derived from social tasks. The museum, as one of the stable forms of museality, fulfills the tasks of forming the identity of social groups and broadcasting historical memory, the medial basis of which is museum objects. The article analyzes the museum specifics of translating individual and social memory into a reproducing form of a museum document.

The “memory study” discourse has a “zone of tension” between traditional historical knowledge and socially oriented “museum” history. To classify various semantic statuses of a museum object in sociocultural documenting practices, the concept of a document modus is introduced, which reflects the peculiarities of the attitude to the external doctrine of obtaining information. The two main modes of a museum document as a document of historical memory and a document of scientific and information discourse have been defined. A document of historical memory is a cultural artifact that has the potential of forming an identity and appears in a specifically museum documentation process as a source of meaning in the memorial discourse of socially oriented history. This mode of document mainly participated in the museum process is characterized by the features of representativeness, communicativeness, semiotics, discursiveness, selectivity and variability. The document of scientific and information discourse is conceptually identical to the source of specialized science and is typical for the areas of museum and extra-museum research practices that use natural and sociocultural materiality to obtain the necessary information. The conceptualization of museum document modus introduces new shades into the understanding of the concept of a museum object and the practice of museum documentation.

Keywords: cultural studies, cultural form, document, museality, museum, museum object, documentation, historical memory, document modus, historical memory document

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G. Pudov

Russian Chest Called Podgolovnik: Art Style and Cultural and Historical Context

Abstract. The russian chests called «podgolovnik» occupies a significant place among russian chest products. They have long been used by all segments of the population: from the Tsar's family to the peasants. The chests called «podgolovnik» were used for storing documents, valuables, money and letters. They were made not only in the Russian North, but also in other regions of Russia. The museum collections contain a large number of such items. Despite of the important role in the cultural and economic life of Russia, «podgolovnik» as an independent type of chest products have not received much attention until now. This paper uses the comparative method to identify the design and artistic features of russian

«podgolovnik» and determine his place in the European history of chest production. We used information from special literature, both foreign and Russian. Time frame of the study: XVI – XIX centuries. Analysis of historical facts and specific works has shown that external influences played a significant role in the process of the emergence of «podgolovnik» in Russia and the gradual addition of his artistic style. English, German and Norwegian works were used for comparison with Russian products. It turned out that it was not the form and design that changed in Russia, but the purpose and decorative design of the items. These transformations were driven by local conditions. Russian and Western European artisans were participants in a single cultural process. Russian masters were able to turn to foreign artistic traditions and create items that differ in their bright originality. It is more important not to look for similarities and differences in specific details, but to analyze the environment, conditions, and circumstances that provided the penetration of creative impulses.

Keywords: chest, «podgolovnik», museum collection, Russian North, art style, external influences

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I. Tuzovskii

From the “Information Society” to the Digital Age: Ideal Type Hypothetical Modelling

Abstract. The article considers the problem of sociological and cultural anthropological identification and conceptualization of modernity as the Information society. The author points to such grounds for criticizing the social informational concept as: the existence of social information technologies throughout the history of humankind; the foundation of any society by information exchange processes, the lack of shared understanding of the content of the “information” category, the existence of informational antinomies, the lack of consensus in the scientific expert and political community on the issue of its temporal status.

The author puts forward the thesis that the use of the term the Digital Age, which defines the technological platform of modern global civilization, would be methodologically correct for the conceptualization of modernity. The Digital Age, like the Industrial Age before it, is a symbolic “temporal container” containing various social, cultural, economic and political models. The author is convinced it is possible to build the “ideal type” of the true Information Society of the Digital Age if theoretically valid limit variations of sociocultural development can be identified in several dimensions in which the “coordinates” of modern civilization can be determined.

Considering the political, economic, social, cultural and knowledge dimensions of the Digital Age, the author identifies polar options and, in conclusion, conducts a hypothetical modelling of this ideal type, corresponding to the political declaration of the Global Information Society.

Keywords: information society, digital age, information technologies, information overload, post-truth, misinformation, information manipulation, e-democracy

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S. Sitnikova

Echoes of the Sacred Meanings of the Coniferous Tree in Russian Traditional Culture

Abstract. The article considers folk and ethnographic evidences of the sacred ritual and magical saturation of the image of a coniferous tree in the Russian traditional ritual culture. The core of the presented scientific materials is the information recorded by the author on the Tver land during a multi-year (2000–2019) expeditionary folk and ethnographic research. Among other scientific evidences, which are introduced in the article to understand the sacred role of the coniferous tree in folk culture, we should mention archival records and publications

of previous years related to the dendro-latria in the ritual and ceremonial tradition of not only the Tver land, but also the territories close to it. Ethnographic samples of folk decorative and applied art, such as distaffs, wooden salt shakers, house frames, pottery, towels, etc., some of which are presented in the article, can tell a lot about the former sacred role of coniferous tree in the traditional worldview.

Keywords: coniferous tree (spruce, pine), plant symbolism, calendar and agricultural practices, Tver Yule rite, ethnodendrary

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E. Kosowska

Origin and basic assumptions of cultural anthropology of literature

Abstract. The article covers the concept and implementation of the project, which suggests a possibility of anthropological and cultural studies on the fiction works basis. The author states that the cognitive function of literature has been evident for a long time to readers and researchers. The author emphasizes that the cognitive function of literature Along with the antipositivist breakthrough and the development of research on the epistemic autonomy of the world, represented by language statements, there arouse doubts about the reliability of the information contained in the fiction texts. Studies of fiction confirm the thesis of the uniqueness of literature; the cognitive function of the works was analyzed as part of the work on realism. The author hasn't include reflections on the problems of realism in the literature in the article. She focused on the attempts to identify areas in which literary and historical studies are consistent with cultural studies. Despite agreeing with the thesis about the ontological isolation of a literary work, the author emphasizes that from the point of view of anthropology of literature, the main subject of research is not a literary work, but the culture in which it was created and from which elements the artistic image of the depicted world was built. In the conclusion the author makes an attempt to present the methodological foundations of the analysis of work from the point of view of the cultural anthropology of literature.

Keywords: literature, cultural anthropology, cultural anthropology of literature

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O. Zatesova

Resort Area as a Space for the Sociocultural Development of Local Territories (on the Example of the Far Eastern Health Resort “Kuldur Resort”)

Abstract. The article focuses on the Far Eastern resort area, as a factor in the cultural space formation of the local area adjacent to it.

The Far East is a unique region with many unique natural healing factors, the main of which is mineral water. Dwellings had been erected near the healing waters, which later became famous resorts throughout the country. In this work, on the example of the Kuldur resort, for the first time the Far Eastern health resort is considered not as a place of treatment, but as a place of human talents realisation, a place of cultural elements creation. Based on the rare archival materials collected in this article, a unique opportunity to look from the inside at the organization of the resort and staff cultural and leisure life is provided. It is shown how with an integrated approach to the cultural and leisure activities organization, the basic culture elements of the Kuldur resort and the neighbouring village were formed. The main cultural universals of this Far Eastern resort include, first of all, the leisure organization for vacationers, the creation of traditions and sustainability for staff, the aesthetic territory design.

Keywords: resort, Far Eastern health resort, Kuldur, cultural and leisure activities, local territory

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E. Suverina

“Archive Fever”: Cultural Trauma and Phantoms of Memory in Contemporary Russia

Abstract. The author of the article analyses the post-Soviet phenomenon and its relationship with one of domestic historical policy appeared in the 2000s. The term of J. Derrida “archival fever” is used in relation to the formation of historical memory in modern Russia. The desire to turn to the past acts as a central element of the post-Soviet memory economy; in fact, the memory economy is built on a binary dynamic system of oblivion and recall, where recall becomes one of the most popular ways of interacting with the past and serves as oblivion, thus displacing gaps and white spots in the post-Soviet historical discourse. The desire to remember is embodied in the collective practices of memorialization and the historical and cultural grand narrative, interacts with history and influences it. The author examines the “tradition” and “traditional values” concepts and their relationship with the post-Soviet economy of memory and its inherent dynamics of oblivion and recollection.

Keywords: archive fever, economy of memory, collective memory, cultural trauma, oblivion, post-Soviet, traditional values, constitutional amendments

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A. Petrova

Specificity of Representation of a Religious Hero in the Modern Russian Cinema

Abstract. All phenomena of reality are exposed to screen representation in the conditions of prevailing visibility of modern culture. Including the protagonist of the work – a cultural hero, becoming a screen hero. Cinema, unlike literature, painting and theatre, gives rise to a unique way of constructing an artistic image. It is dictated by the symbiosis of author’s thought and the technical means of creating cinema matter. Cinema is part of popular culture, therefore has a canon of dramatic construction of history and a specific understanding of the category of “heroic”. This guarantees the success of movie theatre rental and the approval of cinema as an industry. In the process of transformation into a screen image, phenomena of reality are refracted through the prism of mass culture, revealing a large gap between the signified and the signifier.

However, one of the types of cultural heroes – a religious hero – does not fit the standardized image of a screen hero of mass culture, but more often appears on a wide screen. By analysing the box offices of full-length films of Russian production, released in the domestic movie theatre in 2000–2019, 16 films on religious themes were revealed. Obviously, in percentage terms this is an extremely small share (1.2 %), but the very fact of production and the release of religious cinema on a wide screen gives reason to talk about it as a stably present segment of the new domestic cinema. In this connection, it seems relevant to analyze the mechanism of the representation of a religious hero who occupies an oppositional position with respect to the canons of mass cinema, but has been steadily appearing in the Russian cinema for the past two decades.

Keywords: cultural hero, screen hero, religious hero, movie hero, hero representation, Russian cinema, modern cinema, religious cinema, film distribution, film festival, axiology of cinema, anthropology of cinema

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