

THEORY AND HISTORY CULTURES

ON THE CULTURAL SPECIFICATION OF SCIENCE: SCIENCE AS SCIENCE AND / OR WISSENSCHAFT

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The author, commenting on the concept of M. Petrov's thesaurus dynamics, discovers in it a sociogenetic analysis of science and attempts to deepen it by developing the question of what significance for the development of science is its implementation in different national languages. Besides the concept of the national scientific linguistic T-continuum, substantiated by M. K. Petrov, it is the dialectical method (and N. Elias' socio-genetic approach as a variant of it), as well as the interpretation given by N. Elias to the distinction of civilization and culture that helps to solve this problem. The author comes to the conclusion that the pluriversum of national scientific T-continua is constitutive for the existence of science, and besides that it determines the inner difference of the very scientific form – the difference between the external, formal form of this cultural phenomenon, represented by its science-hypostasis, and its meaningful form, represented by Wissenschaft as an exemplary model. The study also shows that between the functioning of a self-regulating world market and the institutional structure of science, there is a homology relationship that allows us to identify the conditions essential for the preservation and protection of the national scientific T-continuum. And these conditions are more likely to be opposite to those suggested by M. K. Petrov in his project of «intensive scientification of society».

Keywords: science, national scientific T-continuum, thesaurus, culture, civilization, demarcation, inverted form, objectification of objectification.

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THE CULTURAL AND ETHICAL POTENTIAL OF ASCETICISM («PACT OF PEACE» BY NIKOLAI ROERICH AS AN EXAMPLE)

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The content basis of the article is to understand the spiritual and moral foundations of asceticism as a specific type of socio-cultural activity aimed at solving the problems of humanization of everyday life in the planetary, from the point of view of Nicholas Roerich, scale. Through the prism of the “Pact of peace” developed by the world-famous artist and thinker, the specificity of the phenomenon of cultural asceticism and its humanistic essence are revealed and analyzed. Special emphasis is placed on the fact that the selfless work of N. Roerich had sought these sources, like the artistic work of the painter, his experience Miro-postranecky his interest of anthropo-centrism and value-semantic space of the “Living Ethics”. The article notes and such a significant moment expanding the boundaries of the selfless activities of N. Roerich as his direct participation in scientific expeditions: the Central Asian (1923–1928), Manchurian (1934–1935 biennium). The result of research and artistic and creative work was the creation of 500 paintings and a number of essays with cognitive value in terms of understanding the phenomenon of ethnic and cultural diversity. In connection with the “iconic” articles N. K. Roerich on the cultural and philosophical and ethical issues, and especially with the “Covenant of peace” reveals a humanistic potential manifestiveton and justification of ideas of the modality of improvement of inter-ethnic and inter-state relations based on the connections between sacred and fundamental price-bilities of the culture and planetary cooperation of the countries and peoples.

Keywords: Roerich, penance, culture, ethical potential, global thinking, anthropocosmism, the ideal of humanism, “the Covenant of peace”.

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RITUAL: TO THE ISSUE OF ORIGIN OF CULTURE FORMS

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The article gives analysis of existing interpretations of ontological nature of ritual. This enables to reveal a number of typical for empiric mind delusions and contradictions in it, which can be explained by their common methodological basis – non-historic understanding the nature of social phenomena. The author takes an attempt to reveal common shapes of ‘neo-historical method model’ as typical symptom of empiric mind. This provides an opportunity in each separate case not only to accurately determine whether we deal with scientific and theoretic concept of ritual’s nature or only with a perception of empiric mind, but it also lets us use scientific approach in investigating the issue of culture forms’ origin. It gives the researcher a guiding line for investigation and analysis of initial embryo form of culture.

Keywords: historical method, reductionism, empiric mind, culture form, culture memory, ritual, tradition, ceremony, canon.

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AXIOLOGICAL APPROACH IN BYLINA STUDIES: VALUE ANALYSIS OF RUSSIAN EPIC IN THE NINETEENTH CENTURY

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The article reveals the process of axiological approach formation in Russian epics studies in the history of the XIX century. The important point for identification of the content value of Russian bylinas and analysis of heroes became discussion about the content of the “genuine nation” (A. S. Pushkin): also, the fact that “Russian spirit” has a distinctive system of value concepts organized into a coherent picture of the world of Russian epic consciousness (S. P. Shevyrev). The importance of the first axiological analysis of epics undertaken by S. N. Glinka in 1808 is emphasized. The axiological approach was later developed in the works of S. P. Shevyrev and K. S. Aksakov. S. P. Shevyrev carried out the first detailed axiological analysis of the epic in the history of Russian science, he is the author of the concept of force in epic: the attitude to the miraculous power (talent) not as a tool for achievement of vested interests, but as a burden and ministry. K. S. Aksakov clarifies the epic picture of the world, highlighting its main features: the rejection of magic and the interpretation of the supernatural as demonic. The heroes of the epics are acting not in their own interests; but according to “moral

consciousness” deep feeling of spiritual need (N. Y. Danilevsky). In the 1840–1850 years, the dismissive attitude to the epics was dominant in educated circles of Russian society, and since the 1860-ies and until the Soviet time, there was a discussion of supporters of the mythological and the historical school in the scientific community. Except O. Miller, who used value analysis as an instrument, no one among the researchers of folklore inherited the views of S. P. Shevyrev and K. S. Aksakov; axiological “school” as an independent direction of national epic was not formed.

Keywords: axiology of Russian epics, bylina studies, Russian epos, epics, nationality, S. N. Glinka, K. S. Aksakov, S. P. Shevyrev, O. Miller, “epic concept of power”.

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METAPHYSICS OF PERSONALITY IN PHILOSOPHICAL AND ANTHROPOLOGICAL VIEWS OF THE SLAVOPHILES

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The article is devoted to the problem of personality in the views of Slavophiles at the beginning of the XIX century, with an emphasis on the teaching of I. V. Kireevsky. The article shows the controversial influence of the philosophy of Schelling, Schleiermacher and the German Romantics, which is overcome by Kireevsky on the basis of patristic tradition. As the author proves, the ideal of individual self-realization is the leading one in Western philosophy, whereas the eastern ideal of man is based on overcoming individualism as a limitation on the way to unity with God. The entering of personality into the Orthodox Church, according to the Slavophiles, is the antidote of Western individualism. And we should find here the metaphysical foundations of the idea of personality.

Keywords: Slavophiles, Westerners, metaphysics of personality, patristic tradition, rationalism, individualism, Kireevsky, Schelling, Schleiermacher.

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CULTUROLOGICAL ESSAY
REFLECTION ON CULTURE AS THE BASIS OF REVOLUTIONARY
INSTITUTIONS. «PHENOMENOLOGY OF THE SPIRIT» AND
REVOLUTION

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The article considers the revolutionary movement in the context of socio-cultural development from the point of view of its institutionalization. Through the revolution is the formation of culture. The revolution cannot fail to consolidate itself in institutions (otherwise it will remain a dream, longing for the “better world”), but such anchoring includes the risk of alienation of institutions from the subject their fetishization in the mechanisms of representative power. The methodological basis of the study: the work of Hegel’s “Phenomenology of the Spirit” as one of the first experiences of categorical interpretation of the French Revolution, which is compared with Goethe’s “Faust” as the artistic interpretation of this revolution. Revolutionary creativity is considered in the context of duty and guilt.

Keywords: revolution, institution, culture, civilization, objectification, alienation, ordinariness, creativity, Hegel, Faust.

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MODERN CULTURE AND ARTISTIC PRACTICES

WAS EVALD ILYENKOV AS AESTHETICIAN?

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The article is devoted to the aesthetic views of the Soviet philosopher E.V. Ilyenkov, whose heritage is attributed to the classics of Marxist thought of the XX-th century. In his understanding of art, he proceeds from the idea of the social and

universal essence of man. At the same time, art specially cultivates the power of imagination, representing the universal nature of creativity in its pure form. From such standpoint, Ilyenkov criticizes modern art, drawing closer to another representative of Soviet «creative Marxism» M.A. Lifshits. The article points out the difference between Ilyenkov and Lifshits in interpreting Marx's thesis of the transformation of the world according to the «laws of beauty». The author shows that in the works of Ilyenkov, art not only forms things in accordance with the standard of every species, but is also able to go beyond this framework, expressing an ideal determination peculiar only to man.

Keywords: Marxism, aesthetics, art, universal human nature, imagination, ideal determination, modernism, Ilyenkov, Lifshits.

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PHILOSOPHY OF ARTS AS A «PHILOSOPHY AS A FUNCTION OF ART»

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The article deals with the peculiarity of cognitive attention, which predetermined the emergence of the «genitive case philosophy» – the philosophy of history, culture, art, etc. It is asserted that the formulation «philosophy of art» indicates that the dominant of the scientific discourse is eliminated and the dominant of the philosophical discourse is established, and in this case the «philosophy of art» appears as an investigation of the ultimate foundations of human existence undertaken on the basis of art. In this case, the «philosophy of art» is presented as a «philosophy as a function of art», i. e. the study of the ultimate foundations of human existence undertaken on the basis of art, when it is not a question of studying the phenomenon of art itself, but of expanding the empirical foundation of philosophy. Classical philosophy accomplishes its work in the space of pure reason, the non-classical brings back to the mind the dimensions of will and emotion, which actualizes the significance of religion and art, which provide what is escaped from immediate sensuality into the experimental reality. The philosophy of art in this case can be considered anthropology in the form of non-classical philosophizing. The philosophy of art as a «function of art» can be considered by anthropology in the form of non-classical philosophizing, when the dominance of a rational is replenished by equal rights of reason, sensuality and will.

Keywords: philosophy of arts, «philosophy as a function of art», non-classical

philosophy, anthropology, contemporary art.

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PHENOMENON OF TIME: EMBODIMENT OF THE PHILOSOPHICAL IDEA IN THE ARTISTIC IMAGES

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The article considers the specific possibilities of art in relation to the description and explanation of the fundamental philosophical categories by the example of the category of time. The article gives an analysis of the features of the artistic language and the role of the artistic form in the transmission of ambivalent senses of existential phenomena, the ability of art to visualize abstract categories in the art images. A systematic review of the notions of the properties of time, its role in existential purposes and expectations of man, as well as the analysis of artistic symbols of time is given on the example of works of literature, painting, and art photography.

Keywords: time, artistic image, artistic form, boundary, symbols of time.

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PHILOSOPHY AND CINEMA OF POSTMODERNISM IN THE CONTEXT OF THE WORKS OF J. DELES AND J. DERRIDA

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The article is devoted to the interaction of philosophy and cinema in the postmodern era. Based on the analysis of the works of J. Delouse and J. Derrida, the author considers postmodernism as an artistic direction and the type of philosophizing that determined the features of the cinema of the twentieth and twenty-first centuries. The material of the works of J. Delouse and J. Derrida shows the originality of the postmodern world picture, in which the real world fades into the background against the background of its interpretation in art and

philosophy. Features of the philosophy of J. Deles and J. Derrida are analyzed mainly in the cinematographic context. It is concluded that the philosophy of postmodernism is becoming a new tool for cinema analysis, allowing you to see the cinema as a world view and world-representation.

Keywords: Gilles Deleuze, Jacques Derrida, postmodernism, philosophy, cinema.

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MUSEUM AND THEATER ON THE WAY TO UNITY: SEARCH FOR SYNTHETIC FORMS

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The article deals with the formation of synthetic museum-theater form in modern conditions, and changes in the functions of the Museum and theater on the background of the development of the leisure industry. The author shows how the possibilities of these cultural institutions are combined in new practices, which include immersive theater. Special attention is paid to the formation of a synthetic “museum-theater” language and methods of communication with the audience (visitor) in the new synthetic form. The article describes the changes in the practices of the curator in the museum, which is moving closer to the practice of the director. It is shown how theatrical artistic imagery transforms the Museum space, and dramatic techniques and actors participation not only bring entertainment, but also expand the cognitive and educational capabilities of the Museum. It is concluded that the important impetus for the development of this synthetic form is the preservation of intangible cultural heritage, which contributes to the development of new museum-theater forms in small cities of Russia.

Keywords: museum, theater, synthetical museum-theatre form, cultural communication, immersive theatre, intangible cultural heritage.

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FOLK ART CULTURE

TRANSFORMATION OF UNDERSTANDING OF FOLKLORE IN THE MODERN POST-NONCLASSICAL DISCOURSE

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In article transformation of understanding of folklore with its inclusion in a modern post-nonclassical discourse is considered. Consideration of folklore through a prism of interdisciplinarity not only broadens the problem field of its studying, but also deepens semantic contents. Focusing attention on change of “functional properties” of folklore, authors consider rural folklore as primary which acts in historical dynamics not only as a form of expression of consciousness of country society and a source of education, but also the mechanism of welfare inheritance, and city folklore – as secondary. The last acts in the urban environment as a form of representation of consciousness of individuals – natives of the concrete class and professional environment and a way individual (or group as individual) self-expression. According to authors, at the stage “post-cultures” when culture is presented by conglomerate of the closed subcultural educations, secondary city folklore represents not so much post-folklore, how many modern post-secondary folklore.

Keywords: modern post-nonclassical discourse, interdisciplinarity, primary (rural) and secondary (city) folklore, post-culture, modern post-secondary folklore.

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ARCHETYPICAL MEANINGS OF NATIONAL THINKING IN THE CONTEXT OF THE CLASSIFICATION THE STAGES OF THE SOLAR MYTH IN A FOLK TOY

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The article discusses the possibility of applying the principles of folk pedagogy related to the visibility and narrative of myth and folk toys. An example of using the mythological structures of the folk toy pattern horse / rider for the interpretation of the iconic works of sculpture of Russian classics and modern art is given. It is shown how the classification of images of horses and riders according to the stages of the daily mythological Path of the solar deity, into three types – the type of passionate sacrifice, the type of solar rider at the initial stage of the

heavenly Path and the type of rider at the peak of the solar Path allows to reinterpret a number of classical works, such as Monument to Peter I E.-M. Falcone and Alexander III by P. P. Trubetskoy. Based on the same codes, an extremely controversial monument was given to Sholokhov by A. I. Rukavishnikov, as well as the possibilities of postmodern approaches to the creation of a new epos in the work “The Conquest of Siberia” by Y. Safardiar. It was concluded that the acquaintance of pupils at the level of primary and secondary schools with the archetypical semantic forms of national thinking imprisoned in folk toys will allow them to navigate freely and comprehend the symbolic meanings hidden in the imagery of sculpture.

Keywords: folk toy, a folk toy, a fine art lesson, a sculpture, a horse / rider archetype, a solar myth, a history of Russian sculpture.

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SOCIALLYCULTURAL ACTIVITY

PEDAGOGY OF VOLUNTEERING IN YOUTH ENVIRONMENT

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The article is devoted to the current state and development of the institute of youth volunteering in Russia. The authors of the article reviewed the methodological traditions in the study of the Russian institute of volunteering. Also, the article presents the results of a sociological study of the volunteer movement in the Kemerovo region of the Russian Federation. The ways of development of the institute of youth volunteering in the sphere of leisure are proposed, the directions of the pedagogy of volunteering are presented. Special attention in the article is focused on the fact that the most intensively the activity of the institute of volunteering is carried out in the implementation of programs of youth socio-cultural associations, the peculiarity of which lies in the fact that they are one of the active forms of organizing cultural and leisure activities of young people. At the same time, the authors believe that the pedagogy of the institute of volunteering in the sphere of leisure reveals the essence, psychological and pedagogical support of the formation and development of the institute of volunteering, including the means, forms and methods of socio-cultural activities in the development of the volunteer’s personality performance. The article notes that the pedagogy of the institute of volunteering has enough grounds for further study of this topic, while there is a need to develop pedagogical forms, means, and methods in order to attract young people to volunteer activities in the field of leisure. At the same time, the creation of a model of psychological and pedagogical support for the institution of volunteering requires substantial scientific research.

Keywords: institute of volunteering, pedagogy of volunteering, volunteer,

volunteer activities, youth volunteering, motivation, forms, means, methods, model, socio-cultural activity.

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DEVELOPMENT OF SOCIO-CULTURAL ACTIVITY OF STUDENTS IN UNIVERSITY ENVIRONMENTS

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The article deals with the social activity of students as an integral quality of personality, the characteristic of students, socio-cultural activity. The authors proposes a project for the development of socio-cultural activity of students in the University through socio-cultural and cultural interaction with veterans of the University. The article presents the goals, objectives, methods, principles and stages of the project, the key forms of project implementation.

Keywords: socio-cultural activity, students, students, University, veteran, socio-cultural interaction, educational work, inclusion in joint activities, professional and personal development of the individual, quality, project, principle, form, method.

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FLASH MOBS AS A MODERN FORM OF LEISURE FOR URBAN YOUTH: ANALYSIS OF FOREIGN AND DOMESTIC EXPERIENCE

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The authors consider flash mobs as a self-organized, spontaneous form of leisure used by professionals of social and cultural activities to create in practice organized and staged forms. The history of emergence and development of flash mob as phenomenon of foreign social-cultural activity is analyzed in this article. The description of the first grass-root movement in the world's you can find here. More than that the similarity and differences between flash mob and interactive performances like happening, performance art, gueriller theater are identified in this article. The place of the flash mob as a leisure form in technologies of social and cultural activity namely, as an artistic and entertainment technology is determined because it reflects the main feature of modern flash mobs.

Keywords: flash mob, urban youth, classification of flash mobs, the essence of flash mobs as a form of social and cultural activities, classic and non-classic flash mob, domestic and foreign experience in the organization of flash mobs.

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PROFESSIONAL TRAINING FOR PILGRIM TOURISM MANAGERS IN GREECE

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The article highlights the main problems of professional training of managers of pilgrimage tourism in Greece, emphasizes the need to build a holistic system of training in connection with the needs of modern society. The focus is on pedagogical problems. Among the problems of professional training of managers for the sphere of pilgrimage tourism are noted: insufficient number of educational institutions involved in the preparation of these specialists, insufficient attention to the psychological and pedagogical cycle of educational disciplines, etc. The General characteristic of professional training of managers of pilgrimage tourism in some educational institutions of Greece is given. It is noted that a lot of attention among the compulsory subjects is paid to foreign languages, including Russian, which indicates the possibilities of enhancing the training of specialists at the international level. The study of the contents of the professional training of managers of pilgrimage tourism in Greece can be useful for the exchange of teaching experience.

Keywords: tourism, pilgrimage tourism, training in tourism in Greece, Manager.

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NEW BOOK

HISTORY OF PRESERVATION OF LIBRARY COLLECTIONS – THE KEY TO UNDERSTANDING CONTEMPORARY PROBLEMS

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Review of the monograph M. N. Glazkov «problems of preservation of library collections in Russia». The study is based on the reconstruction of a reliable picture of the development of one of the key and fundamental problems of library business – the preservation of library collections, features of the development of this important area in different periods of library construction in the country. The author conveys the specifics of the epochs, compares the present and the past of our profession, thinks about its future.

Keywords: problems of preservation of library collections, historical experience, comparative analysis of historical hypotheses, recommendations for their application in modern library science.

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