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ART HISTORY AND CULTURE

A. V. Vankovich

DOI 10.46418/2079-8202_2023_2_1

FEATURES OF THE DEVELOPMENT OF ARCHITECTURAL AND ARTISTIC METAL IN ST. PETERSBURG (1820–1840S)

The article, using examples of metal decoration of architectural objects in St. Petersburg, examines the stylistic evolution of architectural and artistic metal in the 1820s–1840s. New aesthetic preferences in this type of decorative and applied art were influenced by the movement of romanticism, as well as the development of progressive technologies that contributed to the development of a new style, later called historicism, which was observed in all types of art and most fully manifested itself in architectural and artistic metal.

Keywords: historicism, neo-Russian style, neo-Gothic, neoclassicism, orientalism, architectural and artistic metal.

S. M. Vankovich, O. B. Ermakova

DOI 10.46418/2079-8202_2023_2_2

PEOPLE ARE LIKE STARS

The article is dedicated to the memory of Vladimir Borisovich Sanzharov (1945-2021), who headed the institute of Design and Arts for many years. His activities were related to various areas of art, such as architecture, interior design and pedagogy.

Keywords: architecture, interior design, design, V. B. Sanzharov.

Wang Wenshan

DOI 10.46418/2079-8202_2023_2_3

THE HANFU MODERN COSTUME REVIVAL MOVEMENT AS A FACTOR OF CHINA'S CULTURAL IDENTIFICATION

The research is devoted to the national historical movement, which attempts to revive the cultural values of Chinese society. The «Hanfu movement» is a complex cultural phenomenon in modern China, including clothing, ethnicity, history, beliefs, etiquette and many other aspects. Tolerance and understanding on the part of Chinese civil society contribute to the revival of historical costume, meeting little resistance from opponents of the «Hanfu Movement». The purpose of the author of the study is determined by the special status of the ancient Chinese costume, the popularization of which and the promotion of the revived fashion of the great ancient era will be an important milestone in the modern consolidation of society united by common historical roots.

In a special area of the author's attention were the possibilities of wide coverage of the «Hanfu Movement». The author aims not only to study, but also to familiarize a wide range of readers with the «Hanfu Movement» so that it contributes to the further

development of Chinese culture and helps its integration into modern fashion. In the course of the research, comparative-historical, historical-cultural method, stylistic analysis, iconographic method of description were used, the purpose of which is to determine the historical and cultural meaning of the existence of the Han costume and the worldview expressed in it. The author considers and evaluates the opinions and arguments of both supporters and opponents of the «Hanfu Movement». The material subjected to empirical generalization allowed us to conclude about the significance of the study, the final result of which will be to draw the attention of both the scientific community and society as a whole to the need to integrate the historical Hanfu costume, as a connecting element of ancient culture, into the modern world of China.

Keywords: Hanfu movement, China, Han Chinese, cultural revival, style, hanfu, cultural integration.

V. V. Demenova, A. G. Koinova

DOI 10.46418/2079-8202_2023_2_4

ATTRIBUTION REFERENCES SOME OF BUDDHIST WORKS IN THE MUSEUM COLLECTIONS OF THE GREAT URAL

The article is devoted to studying the breadth of the process of arrival of Buddhist relics to museums in the Urals, the main characteristic of which is the delivery of metal sculptures for melting down at Ural factories during the Great Patriotic War. To confirm this hypothesis, Buddhist sculptures were studied mainly in local history museums of the Greater Urals, the results covered 9 cities (Perm, Chelyabinsk, Sverdlovsk and Kurgan regions). Patterns are noted in the sources of Buddhist sculptures getting into Ural museums, the hypothesis was confirmed, and they also discovered a way of entry that is not very typical for the Urals - the transfer of objects from the capital's museum (from the Museum of Oriental Cultures in Moscow (now the Museum of the East) to the Perm Art Gallery). The collection of Buddhist sculpture of the Perm State Art Gallery and two sculptures from the Perm Museum of Local Lore were examined using the equipment of the Laboratory for the Examination and Restoration of Cultural Objects of the Department of the Faculty of Art History, Cultural Studies and Design of the Ural Federal University, a hand-held X-ray fluorescent analyzer of the composition of substances (spectrometer with a measurement range from Cl (Z = 17) to U (Z = 92)).

Keywords: Buddhism, Buddhist sculpture, museum collections, Dolonnor, regional schools.

A. S. Ergina

DOI 10.46418/2079-8202_2023_2_5

MURALS OF THE ROCK CHURCH OF THE ASSUMPTION. RESULTS OF FIELD STUDIES.

The materials introduce into wide scientific circulation the ensemble of murals of the Assumption Cave church. The stylistic analysis of the murals of the Assumption Cave church given in the article was the result of a field survey of the murals in 2018–2019. It is noted that the cave church is a sacred space carved into the rock of a rectangular shape with the main scene - the Assumption of the Virgin. The organization of the internal architectural spaces, the narrative program of church

decoration and the arrangement of plots indicate that the temple was a parish.

Keywords: Mountainous South-Western Taurica, monumental and decorative painting, murals, Byzantium, cave temples, sacral art.

A. S. Koptev, M. M. Kuznetsova

DOI 10.46418/2079-8202_2023_2_6

NORDIC CLASSICISM OF THE 1910S–1930S IN THE INTERIOR: RETHINKING THE CLASSICAL HERITAGE IN THE CONDITIONS OF THE NEW TIME

The article is devoted to the basic principles of Nordic classicism, which manifested themselves in the approach of the main architects of this period to interior design and to the creative method that combines the reinterpretation of the heritage of classical architecture and the transformation of its figurative system in accordance with the requirements of modern times.

Keywords: G. Asplund, R. Ostberg, S. Lewerentz, H. Kampmann, J. Siren, E. Thomsen, Nordic classicism, architectural order, Scandinavian functionalism, interior design.

I. A. Neverova, Song Cong

DOI 10.46418/2079-8202_2023_2_7

INNOVATIVE CONCEPTS FOR THE DECORATION OF SHENZHEN METRO STATIONS

The article explores the role and importance of using images of modern culture in the decoration of Shenzhen metro stations, analyzes the most successful modern design solutions. Modern Chinese lifestyle, environmental protection, technology and digital culture – these images and themes have become leading in the artistic design of metro stations. The unity of the thematic and artistic-figurative space of the stations of the Sixth Line of the Shenzhen Metro is analyzed, the features of their artistic design are revealed.

Keywords: Shenzhen metro, Chinese culture, artistic design, subway decoration.

V. E. Ryabinina-Zadernovskaya

DOI 10.46418/2079-8202_2023_2_8

THE CITY'S VISUAL INFORMATION ENVIRONMENT SYSTEM. THE ECOLOGICAL ASPECT OF DESIGN

Environmental images form the space of urban visibility in which a person lives and acts, however, the concept of "urban visual environment" has no clear definition and includes a wide range of phenomena of human natural and artificial environment from damaged elements of urban infrastructure to objects of outdoor advertising and information. The study updates the concept of urban visual environment, examines the unique and typical features of human interaction with urban visual environment, as well as the issues of its harmonious organisation and overcoming visual pollution by means of graphic design. It concerns the relationship between visual organization of urban environment and information overload. The function of the objects of graphic design in the process of formation of urban visual communication is pointed out. The main channels of visual communication (outdoor advertising, outdoor information) are analysed as a complex system of graphic interaction between the city and the

person and the role of this system in the situation of information overload is also evaluated.

Keywords: urban environment, graphic design, visual communication, visual pollution, visual ecology, information overload.

E. V. Sergeeva

DOI 10.46418/2079-8202_2023_2_9

"SALVATION OF THE APOSTLE PETER AT THE SEA" IN THE ICONOGRAPHIC PROGRAM OF RUSSIAN CHURCHES OF THE 18TH - BEGINNING OF THE 20TH CENTURIES

For the first time, the plot of the "Salvation of the Apostle Peter" is studied in the context of the iconographic programs of Russian churches of the 18th - early 20th centuries. It is noted that this composition appears on the walls of churches in the second half of the 18th century, and spreads in the second half of the 19th century. An engraving by J. Schnorr von Carolsfeld, and later by Bernhard Plockhorst and Heinrich Hofmann, is used as an iconographic source. "The Salvation of the Apostle Peter" is included in the iconographic program, as a plot in the gospel cycle dedicated to the miracles of Christ, or in the Acts of the Apostles Peter and Paul. It has been noticed that in some cases, all the scenes in the temple are interpreted as excerpts from biblical readings during the service, which indicates their liturgical reading. The theme of "Salvation of the Apostle Peter" is revealed in a special way in the Canon of St. Andrew of Crete, which testifies to its interpretation as an image of salvation and a reminder of Great Lent. An assumption is made that the authors of such iconographic programs were priests with an academic education, who thought in terms of liturgical instructions. The murals of the Church of the Trinity in Krasnoy Sumarokov, Nerekhtinsky District, Kostroma Region, and the Trinity Church in Ivrovka, Kireevsky District, Tula Region, are being introduced into scientific circulation.

Keywords: iconography, monumental painting, Christ, Peter, Apostle, Carolsfeld, Plockhorst, Hoffmann.

PHILOLOGY

A. V. Lyapina

DOI 10.46418/2079-8202_2023_2_10

STRATEGY OF RECODING THE CONCEPT "HUNTING" IN THE CYCLE OF ESSAYS "NOTES OF A HUNTER" BY I. S. TURGENEV

The article is devoted to the study of philosophical, aesthetic, ethical, social aspects of the national concept of "hunting" in the cycle of essays by I.S. Turgenev "Notes of a hunter". The essays were written during a period of social change, democratization of society.

The universal models "man-nature", "life-death", "man-society", "man-man" in the works of Turgenev were identified. They represent the concept of hunting. Turgenev revealed the cultural code on the example of hunting. The author demonstrated the idea of the unity of person and nature, person and person.

Keywords: the concept of "hunting", I.S. Turgenev, "Notes of a hunter", a hunting

story, national mentality, cultural code.

T. A. Fedyaeva

DOI 10.46418/2079-8202_2023_2_11

THE PROBLEM OF THE CHRISTIAN FOUNDATIONS OF SATIRE IN THE MAGAZINE "BRENNER" (ON THE EXAMPLE OF T. HECKER'S WORK)

The article deals with the theory of satire, unexplored in our literary criticism, formed by the authors of the Austrian journal "Brenner" (1910-1954) in the 10-30s of the 20th. Representative for the model of satire created within the framework of the magazine is the concept of satire by the Austrian publicist and philosopher Theodor Hecker (1879-1945), whose writings correlate the aesthetics of classical satire and Christian values. The comprehension of satire through the prism of the ideas of religious-existential philosophy, undertaken by the authors of the Brenner magazine, opened up new perspectives in its study. This work is an attempt to comprehend their approach to satire, which has not received proper understanding in Russian literary criticism.

Keywords: satire, religion, Christian values, existentialism, Kierkegaard, Brenner, Hecker, humor.

MATERIALS OF THE XII SCIENTIFIC CONFERENCE "LITERATURE AND ART IN THE FOCUS OF HUMANITIES"

G. N. Boeva

DOI 10.46418/2079-8202_2023_2_12

INTERMEDIAL LITERATURE RESEARCH STRATEGIES: 12TH SCIENTIFIC CONFERENCE "LITERATURE AND ART IN THE FOCUS OF THE HUMANITIES"

The article contains a chronicle of the scientific conference "Literature and Art in the Focus of the Humanities" (April 20, 2023), as well as an introductory statement to a selection of articles written following the results of the reports. The scientific event was organized and held at the St. Petersburg State University of Industrial Technologies and Design and continued the study of the topics of last year's conference, determined primarily by interest in the problem of intermediality. The scientific contribution of the presented publications is associated with a rethinking of the texts of literature in the context of this problem and an appeal to the phenomena of relevant art and authors who were not previously in the field of attention. The proposed articles are interpreted as an attempt to study the mechanism of mutual influence of visual, verbal and cinematic codes, to master the boundaries of art and new formats of its existence. Reports dedicated to writers and poets of St. Petersburg / Leningrad are assessed as a contribution to St. Petersburg studies and the reconstruction of the St. Petersburg / Leningrad text. Presented are annotations of the reports read at the conference and not expanded by the authors in the articles.

Keywords: conference, humanities, interdisciplinary approach, synthesis of arts, intermediality, Petersburg, art, literature.

E. V. Barnashova

DOI 10.46418/2079-8202_2023_2_13

**THROUGH DESCRIPTION TO THE ILLUSION OF REALITY:
PICTORIALISM AS A MANIFESTATION OF INTERMEDIALITY IN 19TH
CENTURY EUROPEAN LITERATURE**

The relevance of the article is determined by the interpretation of mimetic strategies of foreign prose of the 19th in the context of the problem of intermediality, the tendency towards which is felt in the increasing visualization of literary images. On the material of mainly French literature of the 19th century in chronological order in the context of aesthetic views of realism, naturalism, impressionism, variants of mimesis are traced and analyzed, based on such ideas about artistic truth as sincerity, detail of descriptions, copying, following the logic of life, impartiality, documentary, scientific. It is proved that verbal paintings that demonstrate a tendency to intermediality, on the one hand, expand the mimetic capabilities of literature, and on the other hand, reveal its limitations and help to realize the specifics of artistic synthesis. The scientific novelty of the article is to demonstrate the significance of accepting descriptions not only for naturalistic sketches "from nature," but also for mastering the principles of realistic artistic synthesis.

Keywords: 19th century European literature, mimetic tendencies, description technique, intermediality, F. Stendhal, O. de Balzac, E. Zola, G. Flaubert, T. Gauthier, the Goncourt brothers.

A. A. Chevtaev

DOI 10.46418/2079-8202_2023_2_14

**CREATIVE RECEPTION OF PAINTING IN THE POETICS OF ACMEISM
(ON PICTORIAL PRETEXTS IN THE BOOK OF POEMS "THE WILD
PORPHYRY" BY M. ZENKEVICH)**

The article is devoted to the consideration of the question of the correlation of a number of acmeistic poems by M. Zenkevich with works of pictorial art. The relevance of the work is due to the need to include in the context of intermediality and ecphratic practice presented in the works of acmeists, the first poetic book "The Wild Porphyry" by M. Zenkevich. The scientific novelty of the study is determined by the fact that it reveals for the first time the nature of the poet's reception of works of world painting. The methodology of the analysis is based on the combination of structural-semiotic and intermediate approaches to the study of a literary text. The Renaissance-Baroque plot "a butcher shop", developed in the paintings of many Dutch, Flemish and Italian artists of the XVI–XVII centuries (the poem "Meat Rows") and the paintings "Blind Singers" by I. A. Ermenev (the poem "The Blinds") and "The Pythagoreans' Hymn to the Rising Sun" by F. A. Bronnikov (the poem "The Light of the Moon") stand out as possible pictorial pretexts for M. Zenkevich's poetics. The analysis of Zenkevich's poems shows that the poet's acmeistic-naturalistic lyrics are clearly correlated with the pictorial plot and symbolics of previous epochs (from the late Renaissance through the Baroque to the Russian academicism of the XIX century). Conclusions are drawn that, firstly, pictorial pretexts in M. Zenkevich's poetry are characterized by centrifugal reception, presenting as the initial signifier for the subsequent assertion of the occasional signified, and secondly, in Zenkevich's artistic reception of painting, it is not the ecphratic representation of visual images that is paramount, but the plot-thematic

and axiological development of the sign system of a pictorial work.

Keywords: M. Zenkevich, acmeism, painting, intermediality, reception of the image and plot, artistic symbolics, artistic axiology.

B. -E. Chirila

DOI 10.46418/2079-8202_2023_2_15

THE PRAGMATICS OF VISUAL EXPRESSIVITY IN DANIIL KHARMS' AVANT-GARDE TEXTS OF THE 1920 – 1930s

The relevance of this paper is defined by the study and the analysis of the visual expressivity in those literary works that Daniil Kharms intended to be read and spread among his close like-minded fellows. As material for this paper, I chose already published literary works of the Russian avant-garde poet and writer, but also archival records. The result of my study shows that a past similar experience – the Futuristic book and the “Typography revolution” of kubofuturists is the cornerstone of visual expressivity in Daniil Kharms’ oeuvre refers the Proving the continuity of futuristic traditions at the visual and pragmatical levels in Kharms literary works represents the novelty of this paper. In conclusions I assert that the Russian avant-garde writer uses the visual devices of expressivity in order to create a unique aesthetic and communicative channel between the author and his reader. The visual code also conveys the aesthetic and literary credo of Daniil Kharms.

Keywords: Daniil Kharms, visual expressivity, hand-craft book, “Typography revolution”, Cubofuturist poets, poets of literary group “41°”.

P. A. Kazarnovsky

DOI 10.46418/2079-8202_2023_2_16

COMPANY “41°”: TO THE EXACERBATION OF THE ANTINOMY OF LANGUAGE

This article considers the activity of group “41°”, which is rightfully considered one of the most radical in the historic avant-garde period. Armed with created by early futurists form of abstruse speech, and having taken the shift principle as their foundation, “41°” did for poetry what could be compared to the impact K. Malevich has accomplished in art. In their short collaboration time, the group touched upon a number of essentials in the lifespan of a language, in particular, the connection between sound and meaning. By dissecting the antinomy of the poetic language, Zaumniks aspired to reach an “absolute null” (infinite zero), fusing polar opposites such as the beginning and the end, form and substance, the signified and the signifier, thus creating an ambivalence in the form of enantiosemy. The “mirskontsa” principle was originated and developed by the “41°” circle on the dawn of the Russian Futurist movement. A sense of mischief and playful goading, the «tomfoolery» accompanied the works of the members of the group both in theory and in practice.

Keywords: «Forty-first degree», zaum (abstrusity), sdvig (shift), «mirskontsa», antinomy of poetic language, enantiosemy, paronymy, A. Kruchenykh, I. Zdanevich, I. Terentiev, R. Jacobson.

A. N. Ushakova

DOI 10.46418/2079-8202_2023_2_17

DIALOGUE OF VISUAL AND VERBAL SYSTEMS IN THE WORK OF DINO BUZZATI

The article is devoted to the problem of the interaction of two semiotic systems (visual and verbal) based on the material of the work of the Italian author of the 20th Dino Buzzati, who often presents himself as an artist, not a journalist or writer. The subject of the study is selected texts: the fabulous story «The Bears' Famous Invasion of Sicily» («La famosa invasione degli orsi in Sicilia») and the book «The miracles of Val Morel» («I miracoli di Val Morel»). The relevance of the topic is due to the intensive development of synthetic genres, the features of which are explained by the interaction of languages of different types of arts. The chosen topic has not yet been studied in Russian Italian studies, although in the works of Italian scientists in the last century, the problem of the correlation of pictorial and verbal components in different texts by Dino Buzzati is considered. The use of semiotic and comparative methods makes it possible to study the phenomenon of synthesis of two sign systems more deeply and in a multi-aspect way. As a result of studying the correlation of pictorial and verbal systems within the boundaries of one text, a semantic complementarity is revealed (the image and the word are revealed one in the light of the other), which ensures the formation of a new semantic field, which cannot be understood outside the dialogue of visual and verbal images. Therefore, for a more accurate interpretation of the analyzed texts, it is important to pay special attention to "synthetic reading", which involves the simultaneous interpretation of visual and verbal signs.

Keywords: Dino Buzzati, visual system, verbal system, text, dialogue, synthesis, ex-voto, genre, «The Bears' Famous Invasion of Sicily», «The miracles of Val Morel».

Yu. M. Valieva

DOI 10.46418/2079-8202_2023_2_18

THE POETRY AND GRAPHICS OF MIKHAIL EREMIN IN THE 1950s: THE ASPECTS OF SOURCE AND TEXTUAL AND INTERMEDIAL STUDY

The article discusses the source, textual and intermedial study problematic of the works of the outstanding St. Petersburg poet Mikhail Fedorovich Eremin. Eremin was a member of the Leningrad literary underground group "Philological School". The article contains a critical review of M. Eremin's early poetry published both abroad and in samizdat. The analysis is based on the material from the poet's home archive and considers a previously unknown typewritten collection of the poet. Textual and comparative analysis of the poems from the 1950s highlights the unique features of how the poet worked with the texts. The article also offers preliminary observations on the nature of the relationship between the poetry of M. Eremin and his graphics from the 1950s. In conclusion, the article presents a chronological list of the most important sources of M. Eremin's early poetry (1960–1986).

Keywords: Mikhail Eremin, "Philological School", poetry, graphics, samizdat, literary and artistic neo-avant-garde, 1950s, Russian literature of the 20th century, textual study, source study, intermediality.

Yu. L. Gik

DOI 10.46418/2079-8202_2023_2_19

VISUAL TECHNIQUES OF MODERN POETRY: IN MEMORY OF DMITRY

BABENKO

The article defines visual poetry as a syncretic phenomenon between literature and visual arts, primarily graphics. Visual poems of the following types are presented: conceptualism; semiotic games; surrealism; concrete poetry. The works by the Russian visual poet Dmitry Babenko, taken from the personal archive, are used as materials for the study. The research methods are compositional analysis and the semiotic method of interpreting visual poems. The analysis of the polycode text of visual poetry allows us to consider the functioning of the language, its exploitation in the unity of the interaction of various semiotic systems. This determines the relevance of the study. The scientific novelty of the study lies in the development of a typology of visual poetry based on the material of an actual author.

Keywords: visual poetry, book art, conceptualism, mail art, Dmitry Babenko.

K. E. Shnol

DOI 10.46418/2079-8202_2023_2_20

VERBAL AND VISUAL MEANS OF REPRESENTING 18TH-CENTURY POETS: PUBLISHING EXPERIENCE AND RESEARCH STRATEGIES OF MAXIM AMELIN

The article addresses the question of the connection between the work of M. A. Amelin and the Russian 18th century in the light of his publishing activities. Here, we examine the collections of works of the 18th century authors, prepared and reprinted by M. A. Amelin. The study is the first to present an integrated approach to the analysis of the republished by M. A. Amelin heritage of the 18th century and to identifying its connection to the work of the poet. Here, we consider the specific verbal and visual features of the books published by the poet. Amelin's articles are compared with existing modern works on the same topic. An attempt is made to reveal Amelin's reasons for and principles of choosing the 18th century authors and works and to describe his conception of the Russian eighteenth century (including its literary value), his vision of poetry and of the course of Russian modern poetry. It is concluded that the publishing activity of M. A. Amelin follows the tradition of literary theory and is aimed at restoring the significance of literary achievements of the 18th century in the minds of modern readers.

Keywords: Russian literature, twentieth-century Russian poetry, Maxim Amelin, eighteenth-century Russian poetry.

O. F. Ladokhina

DOI 10.46418/2079-8202_2023_2_21

ARCHIVAL DOCUMENT AS SOURCE OF INTERMEDIATE CODE RESEARCH: PORTRAIT OF VERA ARENS BY MARIA SCHROETER

In an article based on archival materials from the RSALA, the diary of M. V. Schroeter and the memories of her, the story of her creation of a portrait of the future poetess V. E. Arens (1910) is restored. The subject of analysis was the synthesis of verbal and visual in this portrait, investigated by a comparative method, based on archival sources and taking into account the cultural and biographical context. An attempt to reconstruct the poet and artist's joint creative process helps to capture the connection of Vera Ahrens' poetry with the painting and graphics of Maria Schroeter. It is proved that Vera Arens, a Smolyanka who received an excellent home education,

who became one of the famous Tsar's poets of the Silver Age, the author of the diary, whose entries rhyme with the diary notes of the artist Schroeter, was the ideal nature for the latter. In a pastel portrait of Schroeter's work, marked by the originality of a colorful decision and the laconism of speaking details, one sees the expression of the personality of the model poetess. The idealist artist Schroeter noticed in the observed nature the spirituality close to her, the rich inner world and the anticipation of creativity.

Keywords: Vera Ahrens, Maria Schroeter, portrait, pastel, symbolism, acmeism, Silver Age, intermediality.

A. V. Gik

DOI 10.46418/2079-8202_2023_2_22

INTERSEMIOTIC TRANSLATION IN THE PLAY “MARY’S TUESDAY” BY M. KUZMIN: FROM TEXT TO THEATRICAL PRODUCTION AND CINEMATOGRAPH

The article examines M. Kuzmin's play "Mary's Tuesday". The relevance of the work is due to the need to study the interaction of different types of art, such as cinema, theater, puppet theater and literature. The structure, poetics, and originality of the composition of the work are analyzed using the techniques of philological analysis of the text (analysis of the expression of multidimensional points of view in the text), linguistic and stylistic commentary. The conclusions are supported by the analysis of literary and critical works of Kuzmin. The novelty lies in the choice of the object of research and in identifying the specifics of the dramatic work of the poet of the Silver Age. Such techniques of a new kind of art of the twentieth century, as: frame change, editing, combination of image plans (address, large, medium, general, etc.), correlate with different points of view depicted in the text. They manifest themselves in the specifics of typing, its graphic and syntactic specifics, which allows us to convey the phenomena inherent in the visual arts: speed, movement, frame change. The considered features of the text allow us to consider the play as a forerunner of the use of cinematic techniques in works of art and attribute it to the script for the movie.

Keywords: Mikhail Kuzmin, Silver Age, syncretism, cinematic poetics, Avant-garde.

G. A. Dobrozrakova

DOI 10.46418/2079-8202_2023_2_23

FUNCTIONS OF DOVLATOV'S ALLUSIONS IN MODERN TELEDRAMATURGY

The article deals with the issue of the role of Dovlatov's allusions in television dramaturgy. The relevance and scientific novelty of the study lies in the fact that the identification of Dovlatov's allusions in cinema and the study of their functioning are carried out for the first time. With the help of intertextual and intermedial analyzes, it is concluded that in the dramaturgy of Russian television series of the early 21st century: “Women's novel” (2004–2005), “Don't be born beautiful” (2005–2006), “Tatiana's day” (2007–2008), “Dasha” (2013), “I'm looking for a wife with a child” (2014), – addressed to the mass audience, allusions appear that refer to the works by S.D. Dovlatov “Soldiers of Nevsky”, “Compromise”, “Reserve”, “Craft”. The theoretical significance of the work lies in determining the functions of the allusions

used. First of all, this is a function of the manifestation of the Dovlatov myth, as well as a purely stylistic function of creating comedy, brightness and ambiguity of the characters' replicas; in some cases, the function of adapting foreign television series to the realities of domestic culture is manifested.

Keywords: S. Dovlatov, allusion, television series, television dramaturgy, film adaptation, broadcast of humor.

I. V. Vaganova

DOI 10.46418/2079-8202_2023_2_24

LITERARY SOURCES AND MUSEUM COLLECTIONS (OWNERSHIP ATTRIBUTE OF ONE OF THE COLLECTIONS OF THE STATE MUSEUM OF THE EAST)

The article is devoted to one of the relevant aspects of the interaction of literary and non-literary material – the influence of literature on the origin of museum collections. The results of a study that made it possible to establish the founder and owner of one of the most important collections of the State Museum of the East (Moscow), with which the Ars Asiatica Museum began in 1918, are presented — K. F. Nekrasov. Based on a wide range of archival sources first introduced into scientific circulation, in particular letters and diaries of K. F. Nekrasov, as well as an analysis of books published in his publishing house, it is proved that this famous book publisher of the early twentieth century and the owner of the collection of oriental art are the same person. A special role in justifying this discovery is given to books on oriental topics, which forced to pay attention to the publisher's extraterrestrial hobbies. The scientific value of this article is associated with the history of the Museum of the East's collections, clarifying ideas about the role in its creation of K. F. Nekrasov, introducing previously unknown archival sources into scientific circulation. The scientific value of this article is associated with clarifying the history of the formation of the collections of the Museum of the East, clarifying ideas about the role of K. F. Nekrasov in its creation, introducing previously unknown archival sources into scientific circulation.

Keywords: East, Ars Asiatica, publishing house K. F. Nekrasov, P. P. Muratov, tiles, Persian porcelain, collector, Persia, Tehran, Museum of the East, Sofia magazine.

B. S. Dugarov

DOI 10.46418/2079-8202_2023_2_25

RECEPTION OF THE YOGI-POET MILARAIBA BY RUSSIAN CULTURE OF 1880S – 1980S.

The article for the first time examines in chronological order the history of perception and adaptation by Russian culture of such a unique phenomenon in the Buddhist world as the poetic work of the Tibetan yogi and hermit Milaraiba. Thanks to the research works of G. Potanin, B. Baradiyn, G. Tsybikov, B. Vladimirtsov, Yu. Roerich, A. Vostrikov, V. Dylykova and others, a picture of Milaraiba's consistent "entry" into the circle of orientalist interests of Russian culture is revealed. In this regard, it seems important to note the creative searches of Daniil Andreev, symbolically expressed in his poem "Milaraiba" (1935). The comparative method in combination with the textological method allows us to reveal the significance and relevance of this work as a landmark in the context of the continuity of the Eastern

(Buddhist) vector, which manifested itself in the work of the poets of the Silver Age.

Keywords: Tibet, Milaraiba, D. Andreev, Buddhist chants, hagiographic genre, orientalism, oriental motifs.

MEDIA COMMUNICATIONS AND JOURNALISM

K. S. Zagoskina, B. G. Koybaev, V. D. Takazov

DOI 10.46418/2079-8202_2023_2_26

FEATURES OF THE TURKISH MEDIALANDSCAPE IN THE LIGHT OF SOFT POWER POLICY

The article reveals the peculiarities of the Turkish media industry as tools for promoting soft power. Attention is focused on the main directions of the Turkish media industry: periodicals, television, radio, film industry, new media. Modern Turkish mass media, which represent one of the basic tools in the implementation of soft power policy, successfully fulfill their goals. Thus, many key and major Turkish media are increasing the scale of distribution, releasing content in Turkish and English, as well as strengthening their presence on the internet. It is concluded that Turkish media consistently contribute to the global promotion and dissemination of Turkish values and culture.

Keywords: soft power, Republic of Turkey, traditional media, new media, media industry, mass media.

L. V. Kudrina

DOI 10.46418/2079-8202_2023_2_27

MASS MEDIA AND VKONTAKTE: ASPECTS OF INTERACTION

In the article, the author tries to determine the points of contact between online media and social networks. The relevance of this topic is related to the growing popularity of social networks and their impact on journalism. Using the examples of the Russian social network VKontakte and Gazeta.ru, Lenta.ru, Kp.ru the sources of publications and the mechanism of journalistic work are revealed. The author comes to conclusions about the change in the concept of authorship and content distribution of the modern media sphere. This inversion of the roles of author–addressee communication forms a new type of relationship between the media and the user. In addition, the non-linearity, fragmentation, and dispersion of content lead to the active dissemination of information on different channels, accounts, and profiles. In this paper, for the first time, the relationship between the development of online media and VKontakte is revealed. The stages of the evolution of the Internet and the social network are also highlighted.

Keywords: social network, online media, online publications, internet, audience, user, author, content.

HISTORICAL SCIENCES

S. I. Bugashev, Y. K. Chepenko

DOI 10.46418/2079-8202_2023_2_28

FEATURES OF THE LEGAL STATUS OF FOREIGN CITIZENS IN THE RUSSIAN EDUCATION SYSTEM

The article analyzes the rights and obligations of foreign citizens, as well as stateless persons in the education system in the Russian Federation. On the example of statistical data, an increase in the number of quotas allocated by the Russian Federation for foreigners to receive education, as well as conditions for admission to higher educational institutions of the Russian Federation, is revealed.

Keywords: legal status, foreign citizens, stateless persons, the right to education, educational organization.

O. B. Vakhromeeva

DOI 10.46418/2079-8202_2023_2_29

THE NATURE OF THE CHANGES IN THE FUNDAMENTALS OF THE STATE CULTURAL POLICY OF THE RUSSIAN FEDERATION BY DECREE OF THE PRESIDENT OF RUSSIA DATED JANUARY 25, 2023 (ANALYSIS OF A SOURCE OF THE MODERN HISTORY OF RUSSIA)

Decree of the President of Russia V.V. Putin of January 25, 2023 No. 35 "On Amendments to the Fundamentals of State Cultural Policy, approved by Decree of the President of the Russian Federation of December 24, 2014 No. 808", is intended to supplement the current Fundamentals of Cultural Policy. A by-law legal act defines the goals and objectives of the state cultural policy of Russia, which ensures the "priority cultural and humanitarian development" of the country as the basis for "economic prosperity, state sovereignty and civilizational identity of the country, strengthening the all-Russian civic identity, unity and cohesion of the Russian society, improving the quality of life in Russian Federation". The state cultural policy of Russia is an integral part of the country's strategic planning; it closely interacts with the National Security Strategy of the Russian Federation. For the first time in the history of studying the issue, the article analyzes the changes in the Fundamentals of Cultural Policy by the Decree of the President of Russia of January 25, 2023. The novelty of the study lies in the systematization of changes in the Fundamentals of State Cultural Policy, which is based not on a structural, but on a problematic principle. At the same time, the structure of the Decree of the President of the Russian Federation of January 25, 2023 was considered through an external analysis of the source, and the announced changes were considered through internal analysis of the source.

Keywords: Russian Federation, state cultural policy, Russian society, all-Russian civic identity, national security.

A. S. Minin

DOI 10.46418/2079-8202_2023_2_30

"UNTIL THINGS WITH AUSTRIA ARE EXPLAINED": THE AUSTRIAN FACTOR IN THE CRIMEAN WAR

This article is devoted to the influence of the Austrian factor on the development of the political crisis of 1853 and the course of military operations in the Crimean (Eastern) War of 1853-1856. The allied relations of the Russian and Austrian Empires formed the basis of stability in Central Europe. Nicholas I saw in the

preservation of the Vienna system of international relations the basis of Russia's influence in European politics and in the Middle East. Having assisted the Austrian Empire in suppressing the Hungarian uprising in 1849, he defended not only Austria, but also Russia from the threat of revolutions. However, his hopes for cooperation with Austria in 1853 were in vain. In the conditions of Russia's confrontation not only with Turkey, but with the coalition of England and France, Austria could not be a partner, but only a mediator. Fearing a conflict with Western powers and not wanting to strengthen Russia's influence in the Balkans, Austria took an unfriendly position towards Russia. Field Marshal I. F. Paskevich, when developing military plans, considered the most dangerous the Austrian invasion of the Kingdom of Poland or Ukraine, and not the landing of the Anglo-French army in the Crimea.

Keywords: The Crimean War, Nicholas I, I. F. Paskevich, K. V. Nesselrode, the Austrian Empire, the Hungarian uprising, intervention, conservatism.

E. E. Platova

DOI 10.46418/2079-8202_2023_2_31

RUSSIAN STUDENTS AND RUSSIAN HIGH SCHOOL ABROAD IN 1920S AS A UNIQUE HISTORICAL PHENOMENON

The study of the lifestyle of Russian students in emigration during the active work of the Russian Higher School abroad is of unflagging scientific and historical interest. Against the background of the formation of a qualitatively new way of life of student youth in Soviet Russia, looking to the future for the creative construction of a socialist society, the way of life of students in exile is turned to the past, to pre-revolutionary Russia. Russian higher education and students abroad, as an autonomous environment with their inalienable characteristics, hardly lasted only one decade and left the historical arena. The model of life of Soviet students, which was formed in the same years, has been partially preserved to this day in modern higher education.

Keywords: Higher school, emigration, students, professors, teachers, educational process, Russian higher school abroad.

A. I. Chepel

DOI 10.46418/2079-8202_2023_2_32

SURVEY OF HOUSING STOCK OF PETROGRAD-LENINGRAD IN THE FIRST HALF OF THE 1920s

The object of the article is residential buildings of Petrograd-Leningrad in the first half of the 1920s. After the Russian Civil War, many residential buildings in Petrograd were abandoned and destroyed. To return the city to peaceful life, housing was needed, which was not enough. The subject of the article is the measures for the survey of the housing stock of Petrograd-Leningrad in the first half of the 1920s. The author analyzes the methodology of these events, identifies the categories of residential buildings that were examined. The article is based on archival materials. The author comes to the conclusion that the measures to survey the housing stock of Petrograd-Leningrad in the 1920s were a timely and necessary measure. Firstly, as a result of these measures, it was possible to clear the city of ruins that threatened public safety. Secondly, it was possible to identify buildings that were soon repaired and reconstructed. The use of reconstructed old houses for housing has saved significant funds in the conditions of lack of resources after the Civil War in Russia.

Keywords. Architecture of St. Petersburg-Petrograd-Leningrad, technical inspection of buildings, demolition of ruins, housing policy.

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