

# SUMMARY

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## POETICS

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### **LERMONTOV'S TALE "SHTOSS" AND THE PLOT ABOUT PYGMALION AND GALATEA**

Lermontov's work "Shtoss" continues to remain mysterious. And, as far as the plot is concerned, there are two of the most unclear questions – what was the prehistory of the events in the known text, and what would be the continuation? The purpose of this paper is to advance our understanding of the relationship between the prehistory of the events and their supposed conclusion, in particular, to clarify the possible outcome of the card duel between the old man and Lugin. Accordingly, we make new steps in reconstructing the plot of the work. Also, we offer a number of new specific observations about intertextual parallels.

In elucidating the prehistory, we draw on parallels with Gogol's Portrait. The very fact that "Portrait" is one of the pre-texts of "Stoss" is well known, starting from the work of Kotliarevsky. However, some important points have escaped the attention of researchers. These are, first of all, the double structure of the portrait and the double history of its creation in both works (in "Portrait" it has been obvious for a long time, in "Stoss" we reconstruct it).

Having analyzed these circumstances, we come to the following conclusions. The old hustler decided to achieve rejuvenation and for this purpose entered into a duel with Time, and this was not a card game, but a duel connected with painting. The old man lost it, as a result of which both he and his daughter became prisoners of Time.

As for the events that were to take place in the continuation of "Stoss", which was never written, we consider a scenario in which, after a series of losses, Lugin puts his soul on the line and loses again (this scenario was previously proposed by I. P. Shchebylkin, but left unanalyzed by him). His soul goes to the world where the old man and his daughter remain as ghosts. The creative power of the artist, contained in his soul, revives the daughter. Thus the story of Pygmalion and Galatea (in a transformed form) would be significant here. However, this "revitalization" would not take place literally. The vague image that the old man used as a stake in the game would have apparently taken its place in the unfinished portrait of the female head that Lugin was working on in his search for the feminine ideal. As a result, the two obscure images would have merged into one.

We also identify a parallel, apparently not previously noted in the literature on "Stoss". It appears not in the known text of the work, but in Lermontov's draft record. Namely, the triple pun connected with the words "Shtoss as a surname, Shtoss as the name of the game and 'what-s' as a questioning pronoun can be considered as a parallel to one episode of the Odyssey. There, when asked by his comrades who blinded him, the Cyclops Polyphemus replies "Nobody," since Odysseus had previously called himself that. The parallel is also supported by the motif of one-eyedness, previously absent in "Stoss" and appearing only in the draft record.

## A MAN READING

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**Yury Prokopchuk**

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### **PARADOXES OF THE "SOCIAL CONTRACT": C. BECCARIA, I. KANT AND L. TOLSTOY ON THE DEATH PENALTY**

Tolstoy disagrees with Beccaria's and Kant's interpretation of the death penalty in light of the concept of the social contract as the ultimate form of punishment. L. Tolstoy approached the issue of the death penalty from a qualitatively different perspective, not social or legal, but religious and metaphysical. According to Tolstoy, the true "social contract" is not between citizens who have entered into social relations, but between God and man, who is obligated to follow the principles that are written in his heart. Evil directed against one person inevitably affects all other members of the same agreement. The death penalty is incompatible with such a "treaty," as Tolstoy's works and the art of this great humanist and truth-seeker, who, according to Gennady Nikolaevich Ishchuk, always addressed the "deep layers of the individual," demonstrate.

**Valeriy Cherkasov**

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### **WAR STORIES BY LEO TOLSTOY IN THE PERCEPTION OF F. PAKTOVSKY**

In the essay "Russians at War" (1905), Paktovsky sets propaganda goals for himself and at the same time takes Tolstoy's military works of the 1850s and 1860s as the basis of his discourse. Tolstoy's message of "truth" was not limited to propaganda, but also caused a pacifist effect on the opinions and emotions of his contemporaries. There is a contradiction between the propaganda setting of Paktovsky's essay and its source, Tolstoy's war stories. This raises the problem of compliance of the text of Paktovsky with the principles of military propaganda, in the light of its ambiguous source in terms of message. In this regard, the paper examines the concepts of G. Lasswell's military propaganda; reveals in Tolstoy's military stories the relevant messages for the military-patriotic discourse of Paktovsky, his methods of working with Tolstoy's texts, the degree of mastery of his source.

Lasswell states that the replacement of moral and ethical norms (truth, sincerity) with pragmatic considerations is characteristic of military propaganda. He highlights the generalizing concept of "unity of the nation" for military propaganda, which is relevant during periods of "decline of personal loyalty to the leaders."

Paktovsky believes that the existing social and intellectual stratification of Russian society emphasizes the mental unity of the Russian people. It is important for him to emphasize

the presence of a “unified, but powerful and strong force” in representatives of different social strata of Russian society during the war. He interprets the concept of “unity of the nation” as broadly as possible, relying on the blurring of the boundaries between Russian people of military and civilian status in Tolstoy’s war stories. This concept motivates the critic to interpret the soldiers and officers depicted in them as representatives of the Russian people as a whole. Paktovsky shares Tolstoy’s belief about the decisive role of the masses in history. He pedals soldier scenes in his works. The motive of the spiritual power of the “Russian warrior” is especially evident in the run-up to death. The critic pedaled the motive of the righteousness of the Russian soldiers, expressed in their sacrifice. On the other hand, Paktovsky admits anachronism, trying to smooth out in the eyes of his audience the “too vivid image” of Shevchenko’s death, pointing to the effective work of medical personnel in war conditions. The critic prefers only to mention the equally pacifist scene of the death of Petya Rostov. He applies the same adaptation procedure to Tolstoy’s anti-war reasoning from Sevastopol in May, based on the contrast of serene nature and the suffering of people in the war. The contradiction in Paktovsky’s constructions is observed in the implementation of the propaganda concept of “instilling public confidence in leaders” (rejection of satirical motives, but annihilation of the concept of the tsar). Following Tolstoy in conveying the suffering of the war, Paktovsky reflected the contradictions of the writer’s military message, far from the norms of military propaganda. The subtext of Paktovsky’s essay contains a **demand for truth** in the transmission of what is happening on the battlefields on the model of Tolstoy’s descriptions.

## LINGUISTICS

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## LITERARY TEXT

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**A. V. Kremneva**

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## THE SPECIFICITY OF THE FUNCTIONING OF MYTH AS A PRECEDENT TEXT IN MARGARET ATWOOD’S NOVEL “THE PENELOPIAD”

The object of the research presented in the article is the language means and stylistic devices which enable us to reveal the specificity of the functioning of myth in the artistic space of Margaret Atwood’s novel “The Penelopiad” and reconstruct the novel’s dominant meanings, represented through the structure of the myth.

The characteristic feature of postmodernism as one of the leading trends in the literature of the XXth century is remythologization, i.e. the return to myths as “strong precedent texts” which enable modern authors to reconsider their contents and impart to them socially significant meanings that correspond to the demands of the present.

Alongside with remythologization we observe the processes of deheroization which is manifested in the fact that the events and their participants are presented as commonplace, devoid of heroic pathos, and the narrative tonality changes from heroic to parodic-ironical. A vivid example of return to myth in the modern context and demythologization as well as deheroization of ancient myth is presented by Margret Atwood in her novel “The Penelopiad”, in which Penelope presents her version of the events.

Starting from the opening pages of the novel the author presents the central message of her creative activity, which is the destiny and the position of women in the contemporary world. As the author shows, in Penelope’s world the woman’s fate depends on the man, the woman is treated as an object rather than the subject of action. The woman’s position in patriarchal society is presented by the author with the help of various language means, which include artistic similes and metaphors, whose source-sphere is presented by gastronomic objects, depersonification, grammatical forms of the Passive voice, which accentuate the fact that the woman in patriarchal society and sometimes in the contemporary society is treated not as an actor, but as an object of action. This idea is vividly presented in the speech of the maids who tell the modern generation their story presented in the form of video address. The author also resorts to allusions to well-known personages of the 20<sup>th</sup> century, thus establishing ‘a link of times’.

The effect of demythologization and deheroization is achieved by means of the change of tonality from elevated to parodic-ironical due the wide use of colloquial and low-colloquial words. These artistic means manifest the specificity of Atwood’s idiosyle and enable the readers to discern in the ironic tonality of narration the complicated issues of today’s world, which are in the focus of Atwood’s attention and are reflected in her works.

**Tatiana A. Neverova**

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## **JOURNALISTIC STORYTELLING: FEUILLETONS IN THE NEWSPAPER “PIONERSKAYA PRAVDA” OF THE 1960S: REFRACTION OF GENRE IN CHILDREN’S CREATIVITY**

The article is devoted to the study of the feuilletons written by children and published in the newspaper “Pionerskaya Pravda” in the period from 1960 to 1970 in order to identify the specifics of the refraction of the genre, characterized by an equally ideological load and high artistic value, in children’s creativity. The selected feuilletons were analyzed using typologies based on the dominant pragmatic strategy and the nature of the subject of display, the problems

were considered in relation to gender specificity. The paper reveals that the feuilletons written by boys prevail quantitatively; while girls more often critically portray the opposite gender, boys criticize their own one. Girls mainly subject the inconsistency of behavior with social norms to criticism, boys pass judgement on violation of moral norms in relation to another person, and the interpretation of a number of ordinary school situations by different sexes is not the same. The themes of character weakness and a friendly adventure with an annoying ending are specific to the feuilletons written by boys. Children's feuilletons published during the selected period are characterized by a high proportion of humorous mood, which contradicts the newspaper editorial's call for the creation of defamatory feuilletons and differs from the distribution of types in "adult" feuilletons. The correlation between the type of children's feuilletons according to the dominant strategy and the subject of display is revealed: in discrediting feuilletons, this is mainly the personality, in humorous ones – the situation, in journalistic ones, personality, situation and process are equally represented. It is determined that among the authors of the feuilletons, children who lived in the RSFSR and residents of large cities predominate, rural residents make up a third of the total number, it is concluded that the geographical distribution is related to the density of the Russian-speaking population.

## **FESTIVAL: "ARCHETYPAL" AND "ETHNIC"**

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**E. L. Iakovleva**

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### **ARCHETYPAL CHARACTER OF THE NATIONAL GOOSE FEATHER HOLIDAY AND NOSTALGIA FOR ETHNIC ROOTS**

The article is devoted to the analysis of the Tatar national holiday "Kaz ɵmɵse". Analytical, phenomenological and hermeneutic methods of studying the problem are used in the research. The analysis revealed that in the existence of a modern person who is dissatisfied with the conditions of their life, an existential force known as nostalgia asserts itself. It captures the personality with its experiences of the past and its pain. The solution to the current situation for an individual is to participate in the celebration of the national holiday. A festive event turns a person into an actor, spectator and participant in a dynamic picture of the birth of the universe or its individual episodes, which awakens intuitions in a person about the importance of the action being performed. This is explained by the fact that the holiday has an archetypal character, where each archetype has a thought form associated with the Cosmo-Psycho-Logos of the Tatars.

Among the significant archetypes manifested in the holiday are the archetypes of the Sage (endows the holiday with philosophy associated with the transfer of experience to the younger generation), the Great Mother (associated with festive rituals dedicated to agriculture

and fertility), the Hero (gives the holiday dynamism, introducing into it elements of the fight against evil in the form of overcoming obstacles, competitions and achievements goals) and Trickster (implies the presence of violations of social rules in the holiday, which is demonstrated in disguises, practical jokes, jokes).

The archetypal nature of the holiday manifests itself most vividly in the Tatar national holiday for the collective processing of geese, *каз Өмәсе*, which has ancient origins. It demonstrates the careful attitude of the Tatars towards the totem bird, which is associated with the initiation ceremony of girls. The goose itself turns into a significant symbolic image that combines the features of the archetypes of the Sage, the Great Mother, the Hero and the Trickster. The goose, as the totemic bird of the Tatars, acts as a symbol of home well-being, warmth and comfort, as well as unity and solidarity of people who are able to interact and carry out collective work. The exceptional properties of the bird endow its image with protective and protective functions that can influence the fate of the people, which explains the sacrifice of geese. The archetypal totem bird is highlighted in the drama of the holiday. As the holiday unfolds, the girls demonstrate the household management skills they have learned, including handling geese, compete with each other in handling dexterity, singing songs and joking. Participation in the *каз Өмәсе* festival contributes to the understanding of the unique Tatar tradition, which stabilizes the existence of a person who joins the culture of his ancestors.

## DIALOGUE OF CULTURES

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### **“KOREAN TRANSLATION WITH STRONG ROOTS”: THE WORKS OF J. W. GOETHE IN SOUTH KOREAN CULTURAL SPACE**

The article explores the connection of Goethe's works with general principles of the Korean worldview, the correlation of norms and values of the two cultures. The methodological concept of orientalism focuses on the problems of cultural and historical interaction between the Asian region and Europe. Considering the logic of mythopoetic creativity, it is necessary to analyze the ethical, theoretical and literary relevance of Goethe's works in modern Korean culture. The goal predetermined the following tasks: to analyze the perception of Goethe's work in the context of oriental mythopoetics, to study how the elements of the solar ritual enter into the “composition” of the writer's appearance and to identify the system of ideas about the world behind them. Goethe's fate is included in the solar circle of ideas according to the logic: from the ideal appearance to the ideal state of the cosmos, their combination, the relationship of three incarnations – anthropomorphic, light, vegetable. The research material includes

ethnographic sources, classical texts (canons) and traditions of their commentary, the poetic works of Hyang (“songs of the native land”), the collection of stories “Kymo Shimkhva” (XV century). Mythopoetic and historical-cultural approaches make it possible to comprehend the semantics of oriental imagery. The results of the research can be used in the development of the problem of Goethe’s world literary canon, in teaching courses on comparative studies, ethnoculturology. Humanitarian projects are currently underway in the country. The Festival of Knowledge involves the release of the book series “Korean Translation with Strong Roots”. From the point of view of Korean Germanists, Goethe’s personality, the bearer of the cultural and historical code, contains all literature. His name has become an eponym of skill. Among the poet’s gifts, they single out the “beneficent heart”: the ability to create a bright image based on tragic themes. In the national philosophical tradition, the image, soul-consciousness reside in the human heart, and its limits are mobile. Goethe’s work is considered within the boundaries of different paradigms. First of all, in connection with the categories of East Asian thought: “emptiness” as a guarantee of openness, which reduces unity and diversity, “peace” as a condition of movement and the state of the world in the unity of its metamorphoses. New directions in Korean Germanic studies began to take shape when referring to the national material. Thanks to Faust, Yang Ae Chong turned to Manboxa Jopogi (XV century), an excerpt from which we have translated into Russian from Hancha. In 2014, Professor Jong Yong Ae founded the Goethe Book House in Yoju, designed to become a “world-class city of humanities”, and cultivated a garden. Mountains and flowers, correlated with the sky and the sun, form a solar vertical, identical to the luminous flux.

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## **ITALIAN RISORGIMENTO IN THE RUSSIAN PRESS: PROBLEMS OF INTERPRETATION AND DOMESTIC POLITICAL RECEPTION**

**Relevance and Research Objective:** This study provides a comprehensive analysis of the reception of the Italian Risorgimento (1859–1870) in the leading periodicals of post-reform Russia. The relevance of the work is determined by the need to study the mechanisms of political idea transfer in the 19th-century Europe. The chronological coincidence of the era of Great Reforms in Russia with the final stage of Italian unification turned the Risorgimento into a “symbolic field” for the projection of intra-Russian ideological battles. The article aims to identify the connection between the interpretation of Italian events and the domestic political struggle in the Russian Empire.

**Methodology and Source Base:** The research is based on the methods of discourse analysis, historical comparativism, and historical typology. The source base consists of complete collections of key periodicals from 1859–1875, representing the main ideological trends: liberal (“Herald of Europe,” “Golos”), conservative (“Moskovskie Vedomosti” by M. N. Katkov), and radical-democratic (“Kolokol” by A.I. Herzen, “Otechestvennye Zapiski”).

**Main Results and Conclusions:** The analysis revealed three main discursive strategies in interpreting the Risorgimento.

**The liberal press** constructed an image of the Risorgimento as a successful model of nation-state building based on constitutional monarchy and liberal values. The figure of Cavour was idealized as a model for Russian reformers, while Garibaldi was admired but viewed with caution.

**The conservative press** (M.N. Katkov) portrayed the unification of Italy as a classic example of a destructive revolution leading to the overthrow of legitimate authority and atheism. Garibaldi was demonized, and the capture of Rome in 1870 was interpreted as a key argument against any political reforms in Russia.

**The radical-democratic press** took a critical stance, exposing the «top-down» nature of the unification. A.I. Herzen and the publicists of “Otechestvennye Zapiski” saw the Risorgimento as a drama of a “betrayed” people’s revolution and a lesson that without deep social transformation, political liberation is incomplete.

**Scientific Novelty and Significance:** This work is the comprehensive study of the topic that reveals the deep mechanisms of ideological struggle in post-reform Russia through the lens of the reception of European experience. It is demonstrated that the Russian press did not merely inform but actively constructed its «own» versions of Italian events, using them as a powerful tool in debates about Russia’s future path.

## YOUNG SCIENCE

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## METAMODERN REALITY OF EVENT IN D. DANILOV’S NOVEL “HORIZONTAL POSITION”

The article investigates the problem of eventuality in D. Danilov’s novel *Horizontal Position* through the lens of metamodernist calls for “authentic reality,” understood as a reconstruction of the text’s relation to actual experience. The uncertainty of the referential event is interpreted not merely as imitation of mundane, uneventful life but as a ‘negative device’ that engages the reader in responsible participation, requiring them to determine whether and how events occur. Interpretive freedom is framed by the novel’s value dominance, manifested in attractors that direct attention and structure comprehension. The text’s grammar and stylistics – reduced personal pronouns, nominalizations, infinitives, and repetitive refrains – produce a fragmented yet suggestive narrative, where narrative continuity is reconstructed by the reader through active engagement.



The novel's intersubjective reality emerges from the interplay of referential and communicative events. Referential events, presented as discrete, quasi-objective facts, simulate authentic experience while deferring actual narrative completion to the reader. Communicative events, organized through lexical and discursive refrains, impose a moral and aesthetic vector, encouraging the reader to participate in the ethical and interpretive dimensions of the text. Central to the novel is the thematic opposition of horizontality and verticality, which frames everyday, bodily, and spiritual labor as sites of continuous effort, contemplation, and ethical responsibility. The interplay of these narrative devices creates a metamodern reality that is both representative and ostensive, eliciting subjective engagement while highlighting the ethical duty of the reader. The article concludes that the problematization of eventuality in Danilov's text constitutes the foundation for a dialogical, ethically informed, and intersubjective conception of metamodernist literary reality.

**D. O. Bralnin**

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## **TRANSFORMATION OF THE PUNCTUATION SYSTEM AND THE VERBAL COMPONENT IN THE CREOLIZATION OF THE TEXT (BASED ON THE RUMANGA MATERIAL OF THE STORY BY A. I. KUPRIN "THE WONDERFUL DOCTOR")**

The article is devoted to the study of systemic changes that occur during the translation of a classic literary text, A. I. Kuprin's story "The Wonderful Doctor", into the rumanga format (Russian manga). Rumanga is considered as a creolized text, that is, a complex unity of verbal (linguistic) and non-verbal (visual) sign systems connected grammatically, semantically and communicatively.

The research methodology is based on a comparative analysis of the original and its graphic adaptation. The analysis revealed three key types of transformations: changes in the punctuation system, reduction of the verbal component and visualization of emotions.

Punctuation transformations are manifested in the omission of final signs (disappearance of periods and ellipses), of separating and emphasizing signs (commas, dashes, brackets), as well as single modifications, such as replacing a dash with a comma. These changes are explained by the visual syntax of comics: the functions of traditional punctuation are taken over by graphic elements – panels, frames, angles and the arrangement of text in "bubbles". This approach corresponds to the tendency to save the reader's attention and the requirements of media adaptation.

The semiotics of emotions in Rumanga is built on a system of canonical graphic markers. Joy/fun (smiles, “sparkles” in the eyes, blush) and painful conditions (unnatural shine of the eyes, pallor, muted colors) are most vividly visualized. Other emotions, such as fear or anger, are conveyed through tears, exaggerated facial expressions or clenched fists. Complex psychological states of the original are simplified to recognizable visual formulas, which preserves the basic semantics but reduces the depth of psychological motivation. The main conclusion of the study is that media adaptation of a literary text into rumanga is a process of creolization leading to the creation of an alternative narrative system. In this system, verbal reductions are compensated by visual means, which confirms the principle of semiotic compensation. The creolized text functions as a holistic unity, in which language and image interact, ensuring the transmission of meaning in a new form.

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## **A SOCIO-SEMIOTIC APPROACH TO THE STUDY OF WORLD-MODELING IN VIDEO-VERBAL TEXTS**

The article explores the socio-semiotic features of world modeling in video-verbal texts of banking advertising. The complex semiotic nature of financial services advertising makes it relevant to analyze the functioning of diverse semiotic resources and their interaction in creating a holistic advertising world model.

The purpose of the study is to identify the key parameters of the advertising world model constructed in video-verbal texts of commercial bank advertisements. The study is based on the theory of cognitive-discursive world modeling, social semiotics, and multimodal analysis. The empirical base consists of 300 Russian-language advertising videos of banking services.

The analysis showed that modern financial services advertising functions not only as an information message, but also as a representation of an idealized social reality. The effectiveness of the advertising worldview depends on its ability to engage the consumer in a constructed narrative where they can identify themselves and their goals. In a generalized form, the advertising worldview is parameterized by the following parameters: (1) spatial – formed by two groups of semiotic resources: non-verbal (image objects forming the groups “banking services” and “target audience”) and verbal (proxemes and spatial deixis). They provide a presentation of the space for the implementation of services and create a model of the available space that is organically integrated into the client’s daily life; (2) temporal – structure the advertising situation through grammatical and lexical indicators of time. Forms of the present tense represent the action as an objective regularity or fact, the past tense demonstrates the completion of the action and the result, the future tense stimulates the use of the service through the transformation of the description into a promise, which enhances the persuasiveness of the financial offer. Adverbs of

time intensify the emotional response, chronos indicate the speed of operations or the regularity of services provided, and the temporal localization of the offered service exploits FOMO. Non-verbal time specifiers are represented by kinemes; (3) personal specifiers highlight the main participants: the addressee (a consumer with needs for benefits, recognition, etc.) and the addressee (a bank in various forms).

The addressee models life situations in which a banking service becomes a solution to problems, contributes to business development, or improves everyday life. To enhance persuasiveness, speech strategies are implemented using: lexemes with positive or negative evaluation and impulsive constructions; (4) communicative-speech strategies ensure content and semantic integrity through monologues and dialogues between consumers and bank representatives.

As a result, the concepts “Benefits” and “Convenience” become the semantic dominants; (5) auditory elements include song remakes, background music, atmospheric sounds, and sounds of interaction with banking services. These elements create an emotional and associative background, forming a strong connection between music, emotions, and the advertised service. The study confirms that the advertising worldview is a meaningful unity where semiotic resources interact and reinforce each other, creating a positive image of the bank and encouraging consumers to take action.

**Liu Jingyi**

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## **METHODOLOGICAL APPROACHES TO THE ANALYSIS OF MUSICAL WORKS IN SOCIOCULTURAL RESEARCH (ON THE EXAMPLE OF THE OPERA “A LIFE FOR THE TSAR” (“IVAN SUSANIN”))**

The article examines M. I. Glinka’s opera “A life for the Tsar” (“Ivan Susanin”) from the point of view of sociocultural analysis and interdisciplinary approach in the study of musical works.

It explores the opera in detail from various aspects of sociocultural research, including historical-sociological, cultural, sociological, political-ideological, and socio-psychological perspectives. The article refers to methods such as descriptive, documentary, interpretative, comparative methods, comparative-historical analysis, discourse analysis, and the method of reception aesthetics, among others. Within these approaches, the historical, political, and cultural context of the opera’s creation is deeply analyzed, along with the composer’s creative intentions. It is noted that the choice of 17th-century historical events related to Ivan Susanin is closely tied to the social background of Russia in the first half of the 19th century.

Firstly, the victory in the Patriotic War of 1812 had stirred strong patriotic sentiment in Russia, while simultaneously the pro-Western leanings of the nobility sparked discontent among conservatives. Glinka's choice to focus on Russian history and incorporate folk melodies into the music was intended to give artistic expression to "Russianness." Secondly, in the 1830s, after the suppression of the Decembrist uprising in 1825, Tsar Nicholas I promoted the official ideology of "Orthodoxy, Autocracy, and Nationality," seeking to strengthen his rule by reinforcing traditional values. By glorifying Susanin's loyalty to the tsar, the opera legitimizes the ruling dynasty through the idea of a "voluntary choice by the people," suggesting a unity between imperial power and popular will, consistent with Nicholas I's political views. Thirdly, under the influence of intellectuals such as Alexander Pushkin, the enlightened segments of society began turning to their own history and folk traditions for creative inspiration. Glinka, as the "father of Russian national opera," sought to demonstrate the unique value of Russian culture through the international medium of opera.

For centuries, the analysis of musical works relied on musicological methods focusing on melody, rhythm, tonality, composition, and structure. However, by the 20th century, it became clear that a purely musicological perspective was insufficient for studying musical works. One's cultural background compels us to study music through a sociocultural lens. The relevance of this article lies in drawing attention to the importance of studying musical works in terms of their social and historical significance as well as cultural value. This approach allows music to be studied not only as an art form but also as an essential element of social life and cultural processes, helping to better understand its meaning and function in society.

**Chen Jing**

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## **RESEARCH ON THE DESIGN OF EXHIBITION COMPLEXES FOR ARTISANAL INTANGIBLE CULTURAL HERITAGE**

This study explores the design of exhibition complexes for artisanal intangible cultural heritage (ICH). The research is focused on a comparative analysis of ICH museums and the profound influence of territorial specificity, intergenerational continuity, dynamic transmission, and contextual factors on architectural and spatial solutions. The author proposes a systemic design paradigm, which advocates the creation of a narrative complex through the synergy of architectonics, functional zoning, and exhibition semiotics. The necessity of integrating innovative practices is emphasized, including immersive environments with somatosensory-cognitive orientation and public spaces for knowledge generation. The results provide a methodological foundation for the dynamic transmission of ICH and suggest mechanisms for integrating traditional technologies into modern urban environments.