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## SOCIAL AND POLITICAL PHILOSOPHY



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### Intellectuals: Theoretical and Methodological Approaches to Socio-Philosophical Research

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#### Abstract

**Introduction.** The aim of the study is to analyze theoretical and methodological approaches to the study of intellectuals as a cultural community and social phenomenon. The task is to compare the research possibilities of various socio-philosophical, sociological, and cultural concepts related to the understanding of this term, the essence, social role, and functions of intellectuals in modern society. It is interesting to analyze the differences and similarities between the functions of the intelligentsia and the functional and cultural specifics of the intelligentsia and intellectuals with the degree of completion of modernization processes in society, as well as changes in the functions of intellectuals in modern information society, in the context of distinguishing between related concepts “intellectuals” and “intelligentsia”.

**Materials and Methods.** The comparative analysis method is applied, and general theoretical methods of scientific research are used: analysis, synthesis, analogy, dialectical and functional approaches.

**Results.** It has been shown that the social functions, influence, and value orientations of intellectuals as a cultural and educational community have long been the subject of active study in social and political philosophy, but there is still no unified concept of this phenomenon due to both terminological ambiguity and the diversity of approaches to research. Moreover, the semantic distinction between the concepts of “intellectuals” and “intelligentsia” is not sufficiently clear. Substantive definitions of the term need to be supplemented with functional definitions that allow for the necessary social specificity and enable us to trace the phenomenon of intellectuals in its historical and cultural dynamics.

**Discussion and Conclusion.** Intellectuals are regarded as an ideal type that meets the conditions of the Western cultural world, being coherent, free from internal contradictions, integrated into a developed civil society, benefiting from an established system of institutional mechanisms that ensures freedom of expression and cross-border professional communication, a high level of material security, and social comfort. Nevertheless, modern society still needs intellectuals to participate in the process of producing and promoting values and ideas, including political ones, in order to overcome the vacuum of values and cultural disintegration that arose during the reforms. There is also a continuing need for the legitimizing function of intellectuals in their expert role, not only in their professional activities, but also in the civic sphere. This determines the necessity and prospects for further research on intellectuals as a contemporary Russian and global reality, their functionality in changing social conditions of interaction with society, the state, and the ruling elites.

**Keywords:** intellectuals, intelligentsia, functional criteria, cultural and educational group, ambivalence, axiology, ideal-typical characteristics, modernization

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## Интеллектуалы: теоретико-методологические подходы к социально-философскому исследованию

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### Аннотация

**Введение.** Целью исследования является анализ теоретико-методологических подходов к изучению интеллектуалов как культурной общности и социального явления. Ставится задача сопоставления исследовательских возможностей различных социально-философских, социологических, культурологических концепций, касающихся понимания этого термина, сущности, социальной роли и функций интеллектуалов в современном обществе. В контексте проведения дистинкции между родственными понятиями «интеллектуалы» и «интеллигенция» представляет интерес анализ различия и сходства функционала интеллигенции и функциональной и культурной специфики интеллигенции и интеллектуалов со степенью завершенности модернизационных процессов в обществе, а также изменения функционала интеллектуалов в современном информационном обществе.

**Материалы и методы.** Применяется метод сравнительного анализа, используются общетеоретические методы научного исследования: анализ, синтез, метод аналогии, диалектический и функциональный подходы.

**Результаты исследования.** Показано, что общественные функции, влияние и ценностные ориентации интеллектуалов как культурно-образовательного сообщества длительное время являются предметом активного изучения в рамках социальной и политической философии, однако до сих пор отсутствует единая концепция этого феномена по причине как терминологической многозначности, так и многообразия подходов к исследованию. Более того, сама семантическая дистинкция между понятиями «интеллектуалы» и «интеллигенция» не проведена достаточно отчетливо. Содержательные определения термина нуждаются в том, чтобы быть дополненными функциональными определениями, позволяющими внести необходимую социальную конкретность, отследить феномен интеллектуалов в его исторической и культурной динамике.

**Обсуждение и заключение.** Интеллектуалы рассматриваются как идеальный тип, отвечающий условиям западного культурного мира, цельный, свободный от внутренних противоречий, вписавшийся в развитие гражданское общество, пользующийся сложившейся системой институциональных механизмов, обеспечивающей свободу выражения идей и трансграничной профессиональной коммуникации, высоким уровнем материальной обеспеченности и социального комфорта. Тем не менее у современного общества сохраняется потребность в участии интеллектуалов в процессе производства и продвижения ценностей и идей, в том числе и политических, в преодолении возникшего во времена реформ ценностного вакуума и культурной дезинтеграции. Сохраняется и необходимость в легитимирующей функции интеллектуалов в выполнении ими экспертной роли не только в профессиональной деятельности, но и в гражданской сфере. Этим определяется необходимость и перспективность дальнейшего исследования интеллектуалов как современной российской и глобальной реалии, их функционала в изменчивых социальных условиях взаимодействия с обществом, государством, властными элитами.

**Ключевые слова:** интеллектуалы, интеллигенция, функциональные критерии, культурно-образовательная группа, амбивалентность, аксиология, идеально-типические характеристики, модернизация

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**Introduction.** The growth of foreign policy tensions in the modern world poses many new tasks for societies, and Russian society in particular, including both understanding the new situation that has arisen, and theoretical justification, and cultural legitimization of the changes that are taking place, which deeply affect the very value foundations of the social structure. This mission naturally falls on the intellectual elite of the country, which must formulate and present to the masses not only a new foreign policy, but also a cultural strategy that would correspond to the changed conditions. The intellectual elite must give its expert assessment of the situation, and finally, create theoretical and artistic works in which this situation would be adequately reflected. However, in practice, it is becoming obvious that the intellectual and creative

elite is going through a difficult period caused by the changes that have taken place, its representatives take different, sometimes polar opposite positions in assessing the situation and the prospects for its resolution.

This makes it relevant to turn to the problems of the intellectual elite, which are quite traditional for social and political philosophy, but far from exhausted by researchers, their social essence, group features and social-role functions, place in society, traditional cultural characteristics and newly acquired qualities. A particularly significant aspect of the topic concerning the intellectual elite of society is its relationship with the authorities and its self-positioning in relation to the authorities and the mass layer of the population, its potential for representing the people in culture and the level of legitimizing support for political elites.

As for the scientific and theoretical aspect of the relevance of this topic, it is primarily associated with the existing diversity of theoretical ideas about the social essence of modern intellectuals, including Russian ones, the lack of unity among researchers on many issues related to the prospects for preserving the Russian intelligentsia and its transformation into Western-type intellectuals, the need to study the role of intellectuals in a globalizing society and the relationship between their global and national identity.

Based on the above, it is clear that the study of such relationships presupposes penetration into the essence of socio-cultural processes and, therefore, they should be the subject of study of sociological disciplines, as well as social and political philosophy. Since intellectuals are precisely that cultural and educational group that possesses the mental, cultural, educational potential for determining the vector of social development, forming and transforming social values, constructing social concepts and ideologemes, as well as for critical analysis and comprehension of the current state of society and current trends in its development, the study of the relationship between intellectuals and authorities touches upon the central problems of life, for the solution of which society formulates a collective request and to which it expects an answer. Moreover, at the most general philosophical level, the relationship between intellectuals and authorities represents the archetypal relationship of spirit and flesh, reason and strength, freedom and duty. Therefore, the specified problematic constitutes one of the eternal problems of social existence, and each era, each culture offers its own version of its solution.

**Materials and Methods.** The study used the comparative analysis method, which allows identifying in comparison the research possibilities of various existing approaches to the study of intellectuals as a cultural and educational community. General theoretical methods of scientific research are also used: analysis, synthesis, the method of analogy, dialectical and functional approaches.

**Results.** The consideration should begin with finding out who falls under the concept of «intellectual». This can be done on the basis of several methodological approaches. For example, one can set the task of identifying the most fundamental characteristics of intellectuals through typification, describing them as a social personality type with a number of qualities: high creative potential, extensive erudition, the ability to effectively engage in intellectual work at a professional level, a high level of awareness in everyday practices, a specific communicative culture. Obviously, we are talking about ideal-typical features, not individual ones, since individuals can have certain of the listed qualities in different scales and proportional relationships. Research through the identification of an ideal type is a classical method of studying social phenomena, the founder of which is M. Weber.

As V.I. Abrosimov explains: “Typification is a fairly common research technique in sociology, when processes occurring in society are studied through the prism of the specifics of the social qualities of the individual that they form, generalized and brought to the level of the type [...] Naturally, in such cases we are talking about describing the features and qualities of an ideal type, which inevitably misses the diversity of cultural and social reality. But the construction of an ideal type makes it possible to identify the main, system-forming identification characteristics [...] and to trace the relationships between them. The construction of ideal types creates the basis for a clear understanding of the dynamics of culture and society, the recording of transitional and stable states” [1, p. 25].

The famous researcher of the relationship between intellectuals and power M. Foucault defines an intellectual primarily on the basis of criteria that we would classify as economic and socio-structural, through compliance with three basic features: socio-economic status; material standard of living and conditions of activity; political position taken in relation to power [2, p. 206]. Within the framework of the functional approach, intellectuals as a group are defined through the roles and functions, they perform in society. For example, according to the definition given in her article by Yu.V. Golubeva: “It seems most correct to define an intellectual as a person who, thanks to his education, erudition and constant observation of socio-political processes, makes judgments about the political situation in the state and the world, makes forecasts of social development or participates in political activity himself” [3, p. 17]. Thus, not typological characteristics are brought to the forefront, but mainly the functionality of the group under study.

The functional characteristics of intellectuals as a community are effective for research, since they provide an

opportunity to reveal the substantive meanings associated with this concept through functionality. For example, researchers note the mediating function of intellectuals in society. Thus, mediation is the starting point in the definition given by F. Hayek. He defines an intellectual as follows: "He is not an original thinker, not a scholar or expert in a special branch of thought. The typical intellectual does not need to have special knowledge of anything in particular, he does not even need to be particularly intelligent, to fulfill his role as a mediator in the dissemination of ideas. What defines him is the wide range of objects about which he can actually speak and write, and the attitude or habits by which he becomes familiar with new ideas sooner than those to whom he addresses himself" [4, p. 372]. Thus, for Hayek, the main thing for an intellectual is the functionality of a mediator in the dissemination and public propaganda of ideas.

According to L.V. Smorgunov, an intellectual should be defined as someone who is substantially distanced from politics, closed in his professional activity and strives to separate the scientific and cultural-creative sphere from the political: "An intellectual could be called a person with broad views, who went beyond the scope of his professional intellectual work in his reflections on various subjects, while often being guided by the criteria of his own professional environment. In a political sense, the task of an intellectual consisted in the emancipation of the sphere of science and culture from politics" [5, p. 28]. At the same time, however, this author notes "the need for politics in value meanings" [5, p. 30], dictating the need to turn to intellectuals in search of value-semantic legitimation and conceptual justification of certain political actions. Thus, intellectuals are assigned a value-creating function, as well as a function of socio-cultural reproduction and cultural legitimation.

The poststructuralist approach practices slightly different criteria for the functional definition of the term «intellectual». In a narrow sense [6, p. 21], an intellectual is defined as an author (of a text, i. e. any innovative cultural product that did not exist before). Thus, to be classified as an intellectual, a person must have realized creative potential, and it is the creation of cultural innovations that is considered the basic social function of an intellectual. In a broad interpretation, sociological and cultural poststructuralism classifies educated people engaged in project and transformative activities in a variety of areas as intellectuals. According to the definition of J.-P. Sartre, these are: "Scientists, engineers, doctors, lawyers, attorneys, professors, etc. As individuals, these people are no different from other people: each of them, no matter what he does, exposes and supports the being that he surpasses with his project of transforming it" [7]. Within the framework of this very broad definition, intellectuals are all those who are engaged in meaning-making, creating and transmitting both life-meaningful values, and scientific knowledge, and ideologies.

In addition, it is necessary to separately mention the role of intellectuals as interpreters of new meanings created for society. The social functions of intellectuals also include interpretative and communicative activity in transmitting meanings created by various cultures and communities [6, p. 24]. Here again, as we see, the mediating role of intellectuals is highlighted, promoting mutual understanding and the interconnectedness of various cultural languages and, ultimately, social integration due to the dialogical, discursive nature of intellectual activity. Intellectuals in society are agents of public dialogue and disseminators of the value of dialogue as a way of solving problems.

Specific features and functions of intellectuals are thus identified and studied within the framework of a variety of approaches, which indicates the multidimensionality and versatility of their social role. Generalizing and systematizing the role functions and group characteristics of intellectuals, the Russian philosopher I.V. Narsky identified a number of key characteristics that unite them. According to I.V. Narsky, such characteristics include the role functions performed by intellectuals in modern societies – social reflection – classification and typology of social groups, comprehension, cultural legitimation and criticism of the established social order; the presence of group self-identification, the basis of which is involvement in the storage and transmission of special knowledge that has the status of sacred or sacralized and is not publicly available; a complex and dual position in relation to the elite, simultaneously independent and isolated, critical, and dependent, since intellectuals are interested in cooperation with the authorities and their ideological service, since it is the authorities that act as the group that orders their theoretical activity. Furthermore, according to I.V. Narsky, the key group-forming character is also the positioning of intellectuals in relation to the mass layer of the population – the "people", separated from intellectuals by their "profane" status in relation to elite knowledge, but permanently being the "addressee" and "beneficiary" of their activities, simultaneously honoring and rejecting them. In addition, as I.V. Narsky asserts, there are institutional structures and mechanisms in society that ensure the social functioning of intellectuals and their group integration [8].

N.N. Yarosh writes about the reconfiguration of the functional and typological characteristics of intellectuals, emphasizing that without the initiating role of intellectuals, further modernization of society and the economy is impossible, requiring innovative development and intellectual breakthroughs [9, p. 99]. Thinking in this vein, it is obvious that we are talking here not so much about the value-creative role function in society and not about social reflection, but about

developed creative intelligence, the ability to pose and solve fundamental scientific, technological and social-managerial problems by innovative methods. This suggests that the functional aspect of the social existence of intellectuals currently has a prevailing social significance. The importance of the expert function of intellectuals is also growing, which is associated with the increased technological and social risk-taking inherent in high modern society, generating interest in risks among the masses and the need for the activities of professional experts who would explain to society the degree of danger of certain phenomena [10].

Thus, from a functional point of view, the role of intellectuals in modern society has become incomparably more significant, their social authority, the prestige of the positions they occupy in society have increased significantly, as has the material remuneration of their professional and social functioning. This fact determines the comfortable existence of intellectuals in modern society, a high level of security, social demand and the willingness of society to listen to the opinion of the epistemic community on significant issues, including those beyond purely professional activities. Intensive intercultural and scientific communications on a global scale give intellectuals broad opportunities for professional mobility, the formation of strong contacts with colleagues in different countries, and the receipt of various support from them. In developed modern societies, a significant portion of intellectuals are organically integrated into the market economy, are characterized by professional and social success, well-being in life, are socially conformist, pragmatic, financially secure, integrated into academic and creative communities, have a high social status and public influence, as well as influence on the authorities. At the same time, some intellectuals are characterized by non-conformism, independence of convictions and views, and protest social positions.

Many authors clarify the definitions of such concepts as “intelligentsia” and “intellectuals”. For example, E.S. Chichin writes about this as follows: “To designate the concept of «intelligentsia» in both Russian and foreign studies, two terms are often used: «intelligentsia» and «intellectual». The reasons for such a loose terminology are, firstly, the tradition of translating concepts describing the same social phenomenon from one language to another, and secondly, the social group itself, which performs an intellectual function in society and simultaneously demonstrates heterogeneity and historical variability, which provokes the application of both terms to it” [11, p. 56].

As S.M. Usmanov writes, one of the influential concepts of the relationship between the concepts of “intelligentsia” and “intellectuals” connects them with theories of modernization, in the paradigm of which the intelligentsia appears “as a product of unfinished or deformed modernization” [12, p. 42]. If in the course of classical Western modernization, which found completion in developed modern societies (high modern societies), a socio-cultural group of intellectuals was formed, naturally fitting into the economic and cultural context of a market society, then the intelligentsia in its characteristic Russian form arose and developed in the conditions of permanently unfinished and recurrent modernization. This is precisely what explains, from the point of view of these concepts, the internal contradictions of both the group consciousness of the intelligentsia and the attitude of society towards it. The intelligentsia is characterized by a socio-cultural duality, since, being the bearer of the values and models of modern rationality, it feels partly “outsiders” in a society with strong traditionalist elements, but at the same time it feels its duty to the people and its connection with them.

As S.M. Usmanov rightly notes, the “cultural studies of the intelligentsia” [12, p. 41] allows us to reveal deeper differences between the intelligentsia and intellectuals, while “both the “sociology of the intelligentsia” and the “cultural studies of the intelligentsia” definitely differentiate between intellectuals and intellectuals by their position in society, by their value orientations, and by their purpose” [12, p. 41]. The same is true for the sociology of culture, which combines both perspectives and particularly emphasizes the difference in the value-cultural component of the intelligentsia and intellectuals. In this regard, the position of V.I. Abrosimov is interesting, according to whom the Russian intelligentsia, in particular, represents, first of all, a cultural community that, due to the action of historical and socio-cultural factors, has combined a specific axiology with a distinct orientation toward modernism and social rationality. He writes: “The typological features of the intelligentsia characterize it as a cultural community, which is a distinctive feature of Russia and is identified by the following features: 1) a specific axiology based on the syncretism of secularized values of Orthodox culture (selflessness, non-acquisitiveness, priority of supra-personal goals, collectivism and mutual assistance, everyday asceticism, constant spiritual search) and the values inherent in this group as an intellectual elite and contrasting it with all other social groups in Russia (rationality as a principle of thinking and organizing social order, civic consciousness, professionalism, freethinking, social criticism); 2) a model of behavior that combines civic, political and cultural activity with a high level of individual reflection and existential anxiety (“sick conscience”); 3) the value-ideological nature of the sensation and manifestation of social subjectivity” [1, p. 25].

In our opinion, Abrosimov’s study exhaustively reveals the cultural ambivalence of the intelligentsia of non-Western societies. This explains the discomfort of social existence and self-positioning of the intelligentsia, which is unable to radically break away from the value foundations of traditional culture with its ethos of service and collectivist behavioral

patterns, but at the same time bases its activities to promote social rationality on these axiological constructs. This position is in principle consistent with S. Usmanov's opinion that "it is necessary to increase attention specifically to the cultural aspects of the analysis of self-awareness and activities of both the Russian intelligentsia and Western intellectuals" [12, p. 43].

**Discussion and Conclusion.** There is a research tradition of contrasting two ideal-typological constructs: the intelligentsia has been firmly and long associated with the Russian cultural tradition, which developed under conditions of a long-term absence (or weakness) of civil society, unfinished and constantly renewed modernization, an obvious or latent socio-cultural split of society into a minority (the intelligentsia), oriented toward social rationality and individual development, and the majority (the mass layer of the population), living according to traditional stereotypes. Intellectuals are considered as an ideal type that meets the conditions of the Western cultural world, integral, free from internal contradictions, integrated into a developed civil society, using the established system of institutional mechanisms that ensure freedom of expression of ideas and cross-border professional communication, a high level of material security and social comfort.

However, at present such an ideal-typical division no longer corresponds to the changed situation. Nevertheless, modern society still needs the participation of intellectuals in the process of production and promotion of values and ideas, including political ones, in overcoming the value vacuum and cultural disintegration that arose during the reforms. Society needs values that are viable in the modern globalizing world, which could become new historical reference points. There is also a need for the legitimizing function of intellectuals, for them to perform an expert role not only in professional activities, but also in the civil sphere.

This determines the necessity and prospects of further research into intellectuals as a modern Russian and global reality, their functionality in the changing social conditions of their interaction with society and the state, and the ruling elites.

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## SOCIAL AND POLITICAL PHILOSOPHY



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### Territorial and Settlement Characteristics of the Dynamics of Population Ageing in the Republic of Crimea (2014–2021)

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#### Abstract

**Introduction.** The relevance of the study is mainly due to the fact that the analysis of the dynamics of the population aging process, as well as its territorial characteristics, plays an important role in the process of determining various complex plans for the development of territories, from individual settlements to macroregions and entire states. The purpose of the study is to determine the spatial features of dynamics of population ageing of the Crimean Peninsula in the last intercensus period (2014–2021), which, in turn, makes it possible to assess further prospects for its transformation at the level of leading cities and administrative regions.

**Materials and Methods.** Using the complex method of Z. Dlugosh, the population aging dynamics index of all municipalities of the peninsula was calculated, they were classified by the type of age structure, as well as by the level of intensity and direction of its transformation. Statistical analysis methods such as summary, grouping, as well as correlation and regression analysis of the obtained statistical data also acted as a research tool. The foundation of the information base of the study was the materials of the All-Russian Population Census 2014 and 2020 (2021) in the Republic of Crimea.

**Results.** It has been established that all municipalities of the Republic of Crimea are characterized by an old age structure of the population, which varies in the range from moderately old to very old. In the dynamic aspect on the peninsula for the analyzed period, municipalities can be distinguished with a trend of slow and moderate rejuvenation (respectively 28 and 8% of the total number of municipalities), slow and moderate aging (56 and 4%, respectively). Their placement did not record both distinct spatial patterns (territorial zoning) and noticeable differences between urban districts and rural areas (levels and forms of settlement).

**Discussion and Conclusion.** In the nearest future, there is no need to talk about a significant transformation of the types of age structure in the municipalities of Crimea, since in more than 90% of municipalities with a very old age structure of the population, there is currently a tendency towards either slow or moderate aging, and a number of municipalities with moderately old and old age structure also maintain the trend towards population aging.

**Keywords:** Republic of Crimea, municipalities, settlement system, aging index, aging dynamics index, ethnodemographic composition

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## Территориально-расселенческие особенности динамики процесса старения населения Республики Крым (2014–2021 гг.)

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### Аннотация

**Введение.** Актуальность исследования обусловлена главным образом тем, что анализ динамики процесса старения населения, а также его территориальных особенностей играет важную роль в процессе определения различных комплексных планов развития территорий, начиная от отдельных поселений до макрорегионов и целых государств. Цель исследования состоит в определении пространственных особенностей динамики процесса старения населения Крымского полуострова в последний межпереписный период (2014–2021 гг.), что в свою очередь позволяет оценить дальнейшие перспективы его трансформации на уровне ведущих городов и административных районов.

**Материалы и методы.** С помощью комплексной методики З. Длугоша рассчитан индекс динамики старения (WSD) населения всех муниципальных образований полуострова, выполнена их классификация по типу возрастной структуры, а также по уровню интенсивности и направленности ее трансформации. В качестве инструментария исследования также выступили такие методы статистического анализа, как сводка, группировка, а также корреляционный и регрессионный анализ полученных статистических данных. Основу информационной базы исследования составили материалы Всероссийской переписи населения 2014 и 2020 (2021) гг. по Республике Крым.

**Результаты исследования.** Установлено, что для всех муниципальных образований Республики Крым свойственна старая возрастная структура населения, которая варьируется в диапазоне от умеренно старой до очень старой. В динамическом аспекте на полуострове за анализируемый период можно выделить муниципальные образования с тенденцией медленного и умеренного омоложения (соответственно 28 и 8 % от общего количества муниципальных образований), медленного и умеренного старения (56 и 4 % соответственно). В их размещении не фиксировалось как отчетливых пространственных закономерностей (территориальной зональности), так и заметных различий между городскими округами и сельскими районами (уровнями и формами расселения).

**Обсуждение и заключение.** В ближайшей перспективе о значительной трансформации типов возрастной структуры в муниципальных образованиях Крыма говорить не приходится, поскольку более чем в 90 % муниципальных образований с очень старой возрастной структурой населения в настоящее время наблюдается тенденция либо медленного, либо умеренного старения, а ряд муниципальных образований с умеренно старой и старой возрастной структурой также сохраняют тренд на старение населения.

**Ключевые слова:** Республика Крым, муниципальные образования, система расселения, индекс старения, индекс динамики старения, этнодемографический состав

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**Introduction.** The process of gradual aging of the population, to one degree or another characteristic of all modern modernized societies, is comprehensively related to the functioning of the main segments of social infrastructure, largely determines the vectors for the development of local health care, education, and pension systems. In this regard, the analysis of the dynamics of the population aging process, its territorial features, is of direct practical importance in the development of comprehensive plans for the development of territories of any taxonomic level from individual settlements to macroregions and entire states.

The objectives of our study include an analysis of the territorial and settlement features of the dynamics of population ageing in the Republic of Crimea by classifying the municipalities of the peninsula by the types of the population age structure, as well as by the degree of intensity and transformation vectors of its age structure; identification of the main territorial and settlement features of this process in the Russian period of the republic's development.

The chronological framework of the study is due not only to the fact that the entry of Crimea into Russia in the spring of 2014 opened a new stage in its demographic, ethnocultural, socio-economic development [1, p. 126], but also significant discrepancies in the series of Ukrainian and Russian periods.

The results of the study make it possible to record the spatial features of the dynamics of population aging process of the Crimean Peninsula in the last inter-census period (2014–2021), which also makes it possible to assess further prospects for its transformation at the level of leading cities and administrative regions.

*Research review and information base.* Some aspects of the problem of interest to us were touched upon in a number of studies on geodemographic processes in the territory of modern Crimea [1, 2–7]. Nevertheless, the peculiarities of the dynamics of the population aging process of the peninsula in the Russian period need a more detailed study, including spatial analysis, in the context of municipalities. There are 25 of them in the republic (11 urban districts and 14 rural areas).

The study was based on data from 2014 and 2020 (2021) censuses [8, 9] on the basis of which calculations were made and the classification of municipalities by type of age structure and characteristics of its subtype was carried out, which made it possible to identify a number of features of the dynamics of the population aging process in the Republic of Crimea.

**Materials and Methods.** We used the Z. Dlugosh method as a working one, which makes it possible to identify the directionality and rate of changes in the age structure through the calculation of the aging dynamics index, which reflects the differences between the proportions of old and young age groups during the study period [10].

To typologize the obtained quantitative values of the aging index, an equal-interval open scale was used, from the work of O.O. Sekitsky-Pavlenko “Typology of transformation of the population age structure of Russian regions”, which was also based on the methodology developed by Z. Dlugosh [10, 11].

“The application of this method involved several stages. At the first stage, the population aging index of all municipalities of the Republic of Crimea was calculated (according to the data of 2021), which was calculated as the ratio of the number of people over 60 to the number of children and adolescents (0–14 years old):

$$I_{ag.} = \frac{P_{otwa.}}{P_{ytw.}} \times 100,$$

where  $I_{ag.}$  – aging index;  $P_{otwa.}$  – population over working age;  $P_{ytw.}$  – population under working age. The lower the aging index, the younger the population structure” [11, p. 818].

At the second stage, the aging dynamics index was calculated according to the method of Z. Dlugosh [10], which made it possible to determine the vector and intensity of the age structure transformation process. The formula for calculating the aging dynamics index was as follows:

$$W_{SD} = [P_{ytw.}(t) - P_{ytw.(t+n)}] + [P_{otwa.(t+n)} - P_{otwa.(t)}],$$

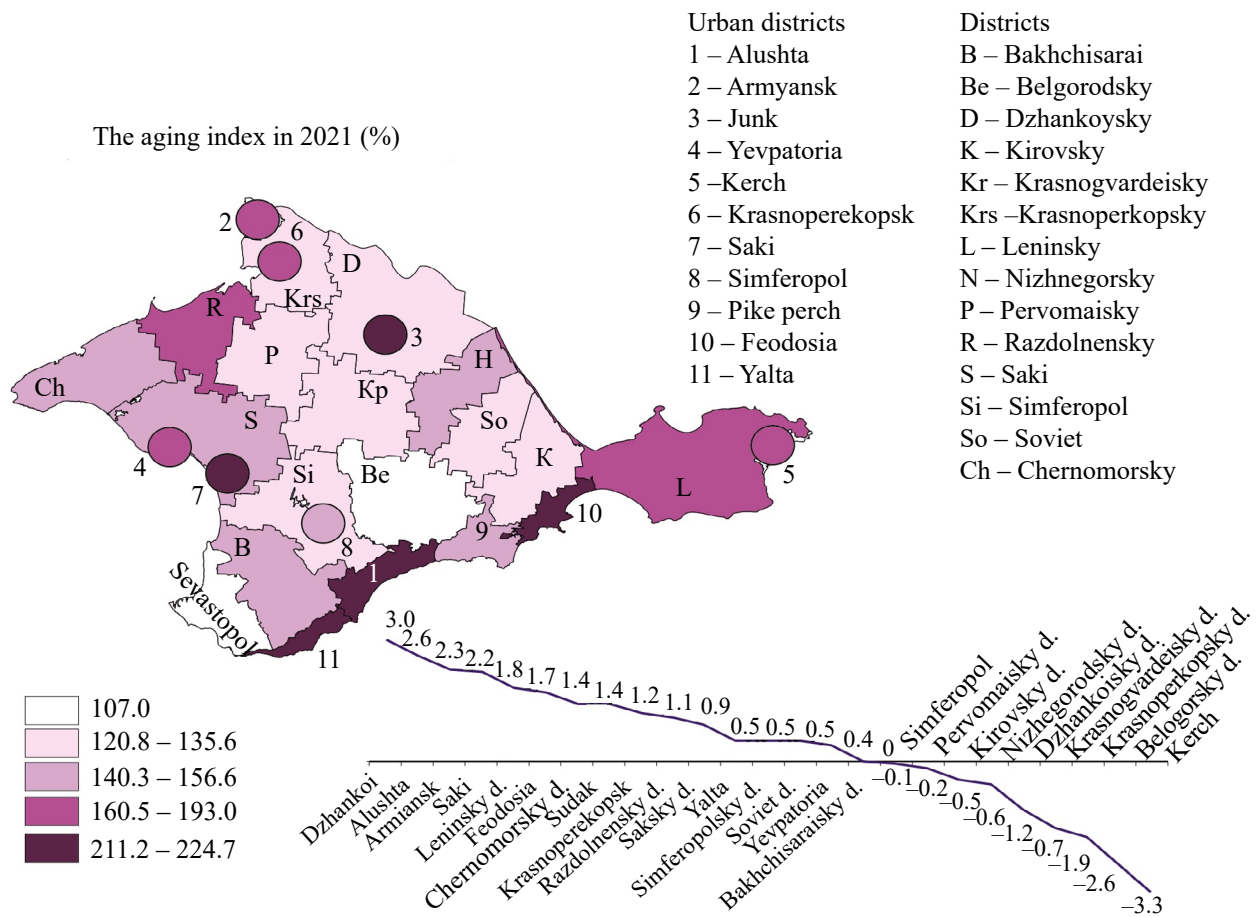
where  $W_{SD}$  – aging dynamics index;  $P_{ytw.(t)}$  – proportion of the population under working age at the beginning of the study period;  $P_{ytw.(t+n)}$  – proportion of the population under working age at the end of the study period;  $P_{otwa.(t+n)}$  – proportion of the population over working age at the end of the study period;  $P_{otwa.(t)}$  – proportion of the population over working age at the beginning of the study period. High index values indicate the intensive process of population aging in a particular municipality, and negative values indicate the process of rejuvenation of the population of this administrative-territorial community.

In the method used, eight types of intensity of demographic aging/rejuvenation are distinguished: 1) rapid aging; 2) active; 3) moderate; 4) slow aging; 5) slow rejuvenation; 6) moderate; 7) active; 8) rapid rejuvenation [10, 12].

**Results.** Among the municipalities of the Republic of Crimea, the study revealed only four options for the intensity of the transformation process of the age structure: with trends of slow or moderate rejuvenation; slow or moderate aging (Table 1). As a result, each type of age structure corresponds to 4 subtypes characterizing the direction of the ongoing transformations.

The results of calculating the aging index and the aging dynamics index for each of the municipalities of Crimea are presented in Fig. 1. Table 1. The classification of municipalities by vector and degree of intensity of change in the age structure of the population is given.

The calculations made make it possible to attribute the municipalities of the peninsula to the following types of the population age structure: 1) moderately old – 6 (24%); 2) old – 8 (32%); 3) very old – 11 (44%). Administrative entities with the youngest types of age structure of the population on the peninsula are currently absent.



The index of the dynamics of aging for 2014–2021 (%)

Fig. 1. Indices of aging and dynamics of aging of the population of Crimea in the territorial context (by municipalities)<sup>1</sup>

Table 1

Typology of municipalities of the Republic of Crimea according to the degree of intensity and direction of transformation of the age structure of the population<sup>2</sup>

Age structure type	Aging index value	Age structure dynamics	Municipal units
Very young	$I_{old.}(X) < I_{old.}(40.0)$	–	–
Young	$I_{old.}(40.1) \leq I_{old.}(X) < I_{old.}(70.0)$	–	–
On the eve of old age	$I_{old.}(70.1) \leq I_{old.}(X) < I_{old.}(100.0)$	–	–
Moderately old	$I_{old.}(100.1) \leq I_{old.}(X) < I_{old.}(130.0)$	Slow rejuvenation trend	Krasnoperekopsky District; Dzhankoy District; Krasnogvardeisky District
		Moderate rejuvenation trend	Belogorsky District
		Slow ageing trend	Simferopol District; Sovetsky District
		Moderate aging trend	–

<sup>1</sup> Calculated as per: [8, 9].

<sup>2</sup> Calculated as per: [8, 9].

End of Table 1

Age structure type	Aging index value	Age structure dynamics	Municipal units
Old	$I_{old. (130.1)} \leq I_{old. (X)} < I_{old. (160.0)}$	Slow rejuvenation trend	Bakhchisarai District; Kirovsky District; Pervomaisky District; Simferopol City District; Nizhnegorsky District
		Moderate rejuvenation trend	–
		Slow ageing trend	Saksky District; Sudak Urban District; Black Sea Region
		Moderate aging trend	–
Very old	$I_{old. (160.1)} \leq I_{old. (X)}$	Slow rejuvenation trend	–
		Moderate rejuvenation trend	Kerch Urban District
		Slow ageing trend	Razdolnensky District; Evpatoria Urban District; Krasnoperekopsk Urban District; Yalta Urban District; Alushta Urban District; Armyansk Urban District; Saki Urban District; Feodosia Urban District; Leninsky District
		Moderate aging trend	Dzhankoy Urban District

The study revealed 9 municipalities of the republic with a tendency to rejuvenate the age structure (2 urban districts and 7 districts). It should be noted that only three of them have recorded positive quantitative dynamics of the population over the past five years (Kerch, Belogorsky and Kirovsky districts). In all three cases, it was provided by migration inflow of population [13] (Table 2).

Table 2

Migration balance of the population of municipalities  
of the Republic of Crimea, 2017–2021 (‰)<sup>3</sup>

Municipalities	Migration balance of the population of municipalities of the Republic of Crimea (‰)				
	2017	2018	2019	2020	2021
Alushta Urban District	14.9	11.3	14.50	13.6	12.2
Armyansk Urban District	–4.1	–5.1	–0.30	2.4	10.4
Dzhankoy Urban District	6.2	–1.3	–2.40	4.2	–4.3
Evpatoria Urban District	9.0	11.3	7.80	11.4	9.6
Kerch Urban District	13.0	9.8	11.40	13.9	4.6
Krasnoperekopsk Urban District	–6.4	–5.4	–2.40	4.5	5.2
Saki Urban District	2.8	4.4	6.10	5.1	10.8
Simferopol City District	3.9	–0.2	1.38	–4.8	2.7
Sudak Urban District	4.8	2.2	–4.80	–1.1	–3.0
Feodosia Urban District	7.5	7.9	6.90	10.3	17.9
Yalta Urban District	7.2	6.2	3.70	7.6	7.8
Bakhchisarai District	–7.8	–6.8	6.80	6.2	1.3

<sup>3</sup> Calculated as per: [13].

Municipalities	Migration balance of the population of municipalities of the Republic of Crimea (%)				
	2017	2018	2019	2020	2021
Belogorsky District	1.1	0.0	3.80	0.5	5.5
Dzhankoy District	-7.9	-6.7	-2.60	0.9	-2.9
Kirovsky District	6.7	6.2	4.40	1.5	3.8
Krasnogvardeisky District	0.6	-2.4	0.00	4.6	4.1
Krasnoperekopsky District	-8.5	-3.1	-4.20	0.4	-0.8
Leninsky District	-6.0	-4.1	-1.70	-2.4	-8.6
Nizhnegorsky District	-7.0	-3.4	3.60	5.8	3.0
Pervomaisky District	-10.2	-12.5	-6.10	2.4	-1.5
Razdolnensky District	-0.9	-2.6	-2.50	8.4	9.3
Saksky District	6.3	4.7	11.30	9.2	12.8
Simferopol District	15.0	8.0	8.50	14.8	19.8
Sovetsky District	-3.4	-2.8	-2.90	-2.9	-0.3
Black Sea Region	8.5	5.9	8.10	15.7	22.2

The distribution of municipalities with a rejuvenation trend across the peninsula does not reveal a clear zoning in this process (Fig. 2). Any resettlement specifics are also not recorded in this process.

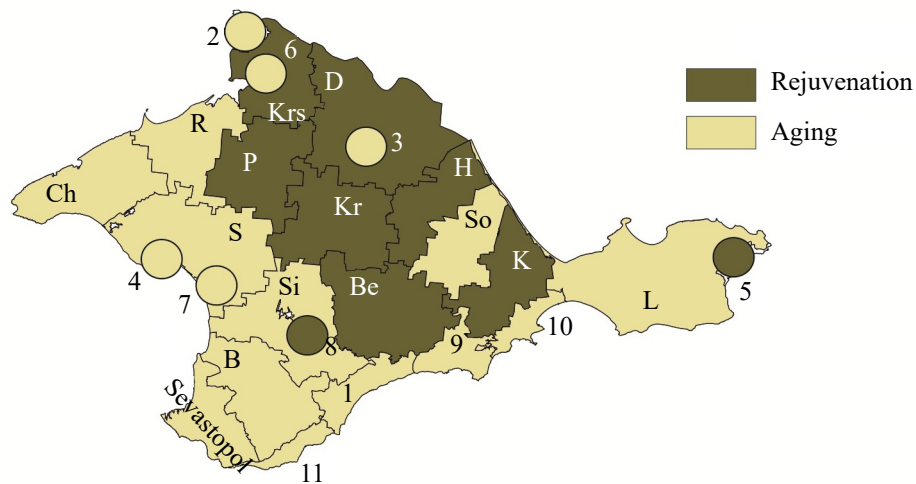


Fig. 2. Dynamics of the Crimean population aging process by municipalities, 2014–2021<sup>4</sup>

It should be noted that the analysis of the dynamics of population aging of such a multi-ethnic society as Crimea should take into account the specifics of the ethnodemographic structure of each municipality and shifts in the ratio of leading national groups. For the republic, the analysis of the dynamics of three most numerous peoples, Russians, Crimean Tatars and Ukrainians, who have serious specifics of their age structure and tangible sociodemographic features, is of decisive importance (Fig. 3).

The age structure of the Crimean Tatars is distinguished by a uniform distribution of the population across 10-year cohorts, recorded both in 2014 and in 2021, with enough young average age of 33.2 years. The structure of the Ukrainian population of the peninsula is the oldest. In the mid-2010s its median age has already exceeded 50 years. The proportion of elderly people (60 +) was approaching a third. The age pyramid of the Russian people occupied an intermediate position, in its form somewhat more gravitating to the pyramid of the Ukrainian community – a reduced proportion of younger generations and a specific dominant of older ages (people 60 + made up almost 22%).

<sup>4</sup> Calculated as per: [8, 9].

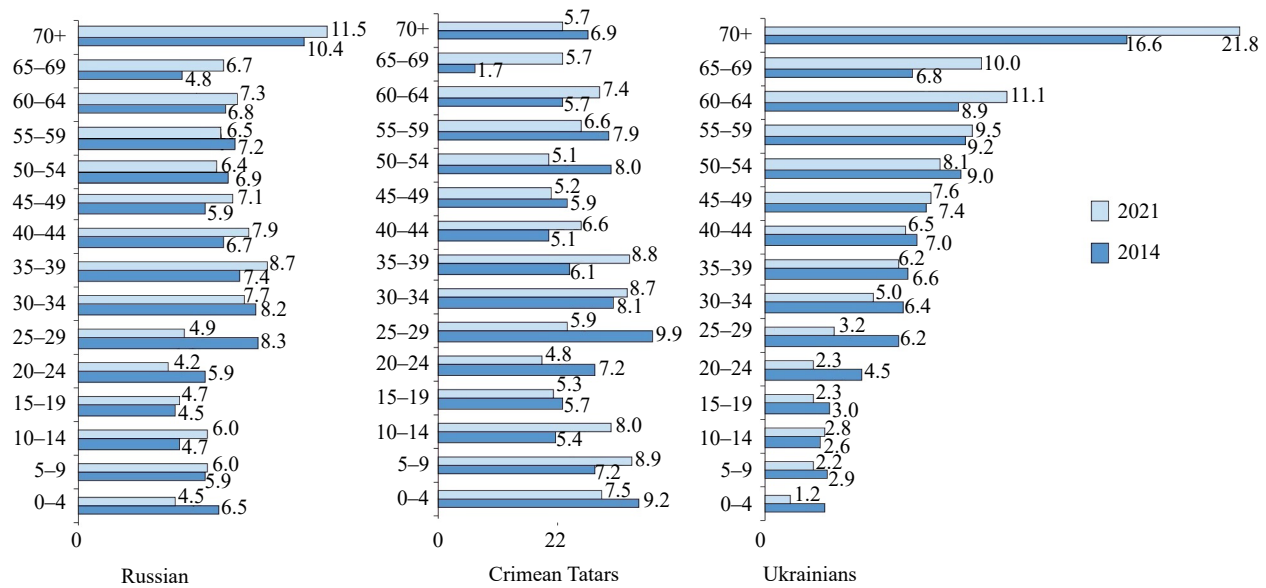


Fig. 3. Age structure of the three leading national communities of the Republic of Crimea, 2014–2021 (%)<sup>5</sup>

In the period between the last two censuses, the Ukrainian population of Crimea showed the maximum rate of aging. The share of elderly people in its composition increased from 32.3 to 42.9%, with a parallel compression of children and youth generations (0–19 years old) from 11.4 to 8.8%, youth (20–29 years old) from 10.7 to 5.5%.

The median age of representatives of the Ukrainian community of the peninsula for 2014–2021 increased by 6 years (from 50.3 to 56.3), which significantly exceeded the rate of aging of the other two leading national groups of Crimea, among the Russian and Crimean Tatars this indicator added 2.8 and 2.3 years, respectively (Fig. 4).

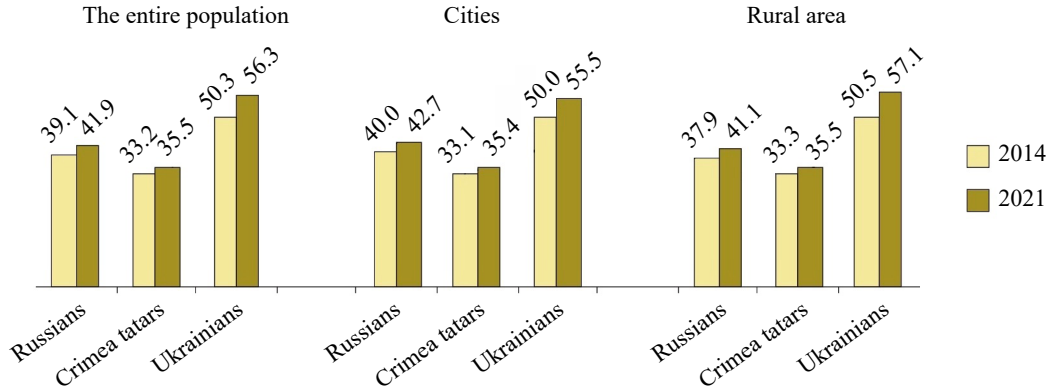


Fig. 4. Dynamics of median age of leading national communities in the Republic of Crimea, 2014–2021 (number of years)<sup>6</sup>

Analyzing the changes in the ethnic structure of the population in municipalities with a tendency to rejuvenate the age structure, we can conclude that this trend was largely due to a large-scale decline in local Ukrainian communities (as the oldest national group). In all territorial communities that showed a rejuvenation trend, the number of Ukrainians over the analyzed 7-year period decreased by 40–57%. The rapid decline of the majority of the territorial Ukrainian communities of the peninsula in 2014–2021 could be explained by various factors: the outflow to Ukraine (the most intense in 2014); increased mortality associated with a high proportion of the old and elderly population; a change in the identity of some Ukrainians and representatives of the mixed Russian-Ukrainian population in the new socio-political conditions. Only the first two factors worked to rejuvenate the age structure of the population. An additional condition, as a rule, was a noticeable quantitative growth of the Russian population and, especially, the Crimean Tatars (Table 3).

<sup>5</sup> Calculated as per: [8, 9].

<sup>6</sup> Calculated as per: [8, 9].

Table 3

Increase/decrease in the number of the largest ethnic groups in municipalities  
with a tendency to rejuvenate the age structure (2014–2021)<sup>7</sup>

Municipalities	Ethnic groups (increase/decrease in number, % of 2014 values)		
	Russians	Crimean Tatars	Ukrainians
Kerch Urban District	6.90	–6.91	–56.62
Simferopol Urban District	1.31	–3.12	–52.63
Bakhchisarai District	14.52	18.72	–50.52
Belogorsky District	17.87	17.32	–51.34
Dzhankoy District	20.95	0.16	–46.48
Kirovsky District	7.21	9.17	–51.99
Krasnogvardeisky District	15.93	7.98	–51.48
Krasnoperekopsky District	38.35	19.53	–39.72
Nizhnegorsky District	5.52	5.93	–44.17
Pervomaisky District	25.59	14.33	–48.02
Sudak Urban District	21.00	0.24	–45.40

In municipalities with the aging trend of the age structure, the dynamics of the national composition was multidirectional, not allowing to record any clear correlation between these two processes, which was also generally natural, since the pace and vector of transformation of the population age structure of the territorial communities in Crimea represented the resulting group of factors, the overall composition of which was noticeably different for each of these administrative formations. This statement, however, does not negate the conclusion that the ethnodemographic factor plays a significant role in the dynamics of the population age structure of municipalities (Table 4).

Table 4

Increase/decrease in the number of the largest ethnic groups in municipalities  
with an aging trend in the age structure (2014–2021)<sup>8</sup>

Municipalities	Ethnic groups (increase/decrease in number, % of 2014 values)		
	Russians	Crimean Tatars	Ukrainians
Alushta Urban District	26.25	–8.53	–52.60
Armyansk Urban District	1.60	–6.25	–42.13
Dzhankoy Urban District	5.54	–22.05	–54.34
Evpatoria Urban District	7.85	7.02	–53.99
Krasnoperekopsk Urban District	21.59	44.89	–41.88
Saki Urban District	3.16	4.38	–36.57
Feodosia Urban District	–5.18	5.41	–55.50
Yalta Urban District	2.01	–24.38	–63.56
Leninsky District	12.75	21.56	–55.48
Saksky District	15.93	–2.58	–41.77
Simferopol District	21.07	21.65	–43.63
Sovetsky District	9.00	5.07	–45.87
Black Sea Region	13.22	1.35	–51.38

<sup>7</sup> Calculated as per: [8, 9].

<sup>8</sup> Calculated as per: [8, 9].

**Discussion and Conclusion.** According to the results of the study, all municipalities of Crimea without exception are characterized by the old age structure of their population, ranging from moderately old to very old (24% – moderately old structure; 32% – old age structure; 44% – very old age structure). Among them there is a tendency to rejuvenate the age structure (2 urban districts and 7 districts) in 9 municipalities of the republic.

In the ethnodemographic composition of the population of municipalities, the most significant for their age structure was the ratio of three leading nationalities: Russians, Ukrainians and Crimean Tatars (first of all, we are talking about Ukrainians and Crimean Tatars). An increased proportion of Ukrainians determined the belonging of the territorial community to the group of old types of the population age structure, Crimean Tatars to one of the young types (from among those present on the peninsula).

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**The author has read and approved the final version of manuscript.**

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## SOCIAL AND POLITICAL PHILOSOPHY



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### Domestic Tourism as a Conductor for the Russian Identity Development

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#### Abstract

**Introduction.** Over the centuries, a special identity has been formed in Russia, uniting various cultures, traditions and ethnic groups. In this context, the specifics of state policy have always implied recognition and respect for the culture and traditions of the peoples living in the country, aimed at preserving their identity. This article is devoted to substantiating the author's hypothesis that elevating the problem of domestic tourism development to the rank of a national project is aimed at nation-building of modern Russian statehood and strengthening the Russian identity of the multi-ethnic composition of the country's population as a single nation. The purpose of the article is to explicate the contribution of the national project "Tourism and Hospitality" to the strengthening and development of Russian identity as a single people of Russia.

**Materials and Methods.** The study was conducted on the basis of sources including regulatory and legal acts of the Russian Federation, data from the Federal State Statistics Service of the Russian Federation, information articles from websites devoted to the topic under consideration, research by foreign and domestic scientists in the problematic field of national identity, intercultural communication, and tourism development. This made it possible to explicate the role of tourism as a significant factor in the development of Russian identity using historical, philosophical, sociological, and political science concepts, the dialectical method, a systems approach, and structural and functional analysis.

**Results.** The principle of historicism is applied to consider the stages of formation of the national project "Tourism and Hospitality" with an explication of its structure and functions of each project in its composition. Stimulating moments for financial support of the projects' implementation are designated. It is shown that in addition to raising the level of popular tourist centers, the national project on tourism, taking into account the involvement of all subjects of the Russian Federation in its implementation, determines the incentive for the transformation of unique topoi, which the country is extremely rich in, and which to this day are beyond the boundaries of tourist provision, into new places of attraction for tourist flows.

**Discussion and Conclusion.** Consideration of the national project from the point of view of tourist immersion of Russian citizens into the very core of the country's ethnic diversity determines its significance as a factor aimed at strengthening the unity of the Russian people. The complexity of national tourist routes includes the theme of the foundations of Russian statehood, contributes not only to the popularization of domestic tourism, but also plays a decisive role in strengthening Russian identity.

**Keywords:** domestic tourism, national projects, Russian identity, national tourist routes, people of Russia

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## Внутренний туризм как проводник развития российской идентичности

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### Аннотация

**Введение.** В России на протяжении веков формировалась особая идентичность, объединяющая различные культуры, традиции и этносы. В этом контексте специфика государственной политики всегда предполагала признание и уважение культуры и традиций народов, проживающих на территории страны, направленных на сохранение их самобытности. Настоящая статья посвящена обоснованию авторской гипотезы о том, что возведение проблемы развития внутреннего туризма в ранг национального проекта направлено на нацестроительство современной российской государственности и укрепление российской идентичности полиэтнического состава населения страны как единой нации. Целью статьи является экспликация вклада национального проекта «Туризм и гостеприимство» в укрепление и развитие российской идентичности как единого народа России.

**Материалы и методы.** Исследование проводилось на основании источников, включающих нормативные и правовые акты Российской Федерации, данные Федеральной службы государственной статистики Российской Федерации, информационные статьи сайтов, посвященные рассматриваемой теме, исследования зарубежных и отечественных ученых в проблемном поле национальной идентичности, межкультурной коммуникации, развития туризма. Это позволило с использованием историко-философских, социологических и политологических концепций, диалектического метода, системного подхода, структурно-функционального анализа эксплицировать роль туризма как значимого фактора развития российской идентичности.

**Результаты исследования.** Применен принцип историзма для рассмотрения этапов становления национального проекта «Туризм и гостеприимство» с экспликацией его структуры и функций каждого проекта в его составе. Обозначены стимулирующие моменты по финансовому обеспечению реализации проектов. Показано, что помимо повышения уровня популярных туристских центров, национальный проект по туризму, с учетом вовлечение в его реализацию всех субъектов Российской Федерации, определяет стимул для превращения уникальных топов, которыми чрезвычайно богата страна, и которые по сей день находятся за границами туристского обеспечения, в новые места притяжения туристских потоков.

**Обсуждение и заключение.** Рассмотрение национального проекта с точки зрения туристского погружения граждан России в самую сердцевину этнического разнообразия страны определяет его значение в качестве фактора, направленного на укрепление единства народа России. Комплексность национальных туристских маршрутов включает в себя тему основ российской государственности, способствует не только популяризации внутреннего туризма, но и играет определяющую роль по укреплению российской идентичности.

**Ключевые слова:** внутренний туризм, национальные проекты, российская идентичность, национальные туристские маршруты, народ России

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**Introduction.** The post-Soviet period in Russia has put the term “Soviet people” that was established in previous times out of the equation. Meanwhile, more than 190 ethnic groups with a common historical experience live on the territory of the Russian Federation, where the cultural diversity of peoples preserved for centuries is multiplied by common spiritual values that form a civil identity. In this regard, in order to achieve terminological literacy in the case of the uniqueness of the Russian state, it is legitimate to speak of the Russian people as a single nation. This issue was clearly posed more than 20 years ago by the speech of President Putin at a meeting on interethnic and interfaith relations in Cheboksary on 05.02.2004: “We have reason to speak of the Russian people as a single nation. Our ancestors did a lot so that we could feel this unity”<sup>1</sup>.

<sup>1</sup> Putin: The Russian people are one nation. URL: <https://ria.ru/20040205/521146.html?ysclid=m70ngm1zma919575200> (accessed: 15.01.2025).

In this regard, in order to achieve terminological correctness, it is necessary to dwell on the applicability of the concepts of “multiculturalism” and “inculturalism” in relation to Russian reality. The term “multiculturalism” was introduced in the 60s of the last century in Canada as an Anglo-French country to prevent separatist sentiments. Since 1971, multiculturalism has become the basis of state policy aimed primarily at easing tensions between the English-speaking and French-speaking populations of the country. The ideology of multiculturalism consisted in accepting the equality of various cultures and the rights of different cultural groups to their development within the framework of their traditions, customs and language within a single state space. Subsequently, there were attempts to introduce a multicultural model in a number of other countries (Australia, England, Germany, the USA, the Netherlands, Sweden, etc.), which was dictated by the economic need to attract migrant labor to the countries.

However, if in Canada and Australia the concept of multiculturalism turned out to be a fairly acceptable strategy in public policy, then by 2010 in other countries the challenges associated with the isolation of cultural groups from each other and the increase in social tension in society became increasingly apparent [1, pp. 108–109]. It is replaced by an understanding of the significance of the concept of “enculturation”, introduced by the American anthropologist Melville Herskovits in 1948. The main message defended by the author, which is reflected in the term itself, is the inadequacy of the process of socialization of the individual in society; adaptive integration into cultural codes characteristic of a specific environment is necessary [2]. Enculturation involves maintaining one’s own ethnic uniqueness while simultaneously immersing oneself in new cultural conditions, which is especially important in migration processes.

Until now, debates are being held in scientific communities of different countries on the issues of the contradiction of multiculturalism and inculturality. In Russia, with its thousand-year state history, such a confrontation practically did not exist. This gives the authors of the article grounds for asserting that Russia has a unique model of social structure, where to discuss multiculturalism or inculturalism separately means to consider a number of aspects and details (in imitation of new-fangled Western approaches) with the loss of integrity and systematicity of scientific research. In Russia, over the centuries, a special identity has been formed, uniting various cultures, traditions and ethnic groups. This special attitude was very accurately expressed by Empress Catherine the Great, who said: “Russia has preserved as many peoples as it has accepted”.

It is also incorrect to say that multiculturalism and inculturalism in the context of Russia can be considered as complementary processes. The principle of complementarity formulated by Bohr in quantum physics emphasizes the complementarity of processes occurring with the same object, but in different specific situations. In Russia, cultural diversity is combined with common civil and spiritual values within a single integrity. Such a unique synthesis has historically been formed over the centuries on the basis of the positive complementarity of the Russian people [3, 4] – from the passionarity of tsars and princes to the good nature and receptive interest of commoners in the cultural features of other ethnic groups, which played a decisive role in strengthening the state and expanding its borders.

It should be noted that this synthesis, this spiritual fusion, is quite stable, as confirmed by the events related to the special military operation. However, the greatest tragedy of Ukraine is unfolding in parallel, having become a bargaining chip in the games of Western states with the cultivation of outright Russophobia. This poses the task of not only relying on the positive legacy of the thousand-year history of Russian statehood, but also not forgetting that if today we can hope for some leveling in the defense of the globalist program in connection with the arrival of a new government in the United States, then it is not a fact that the disappearance of nation-states and their complete subordination to transnational governance, as predicted in Alvin Toffler’s work “The Third Wave” [5, 6], will not be remembered in the near future.

Therefore, the activity in the direction of nation-building in our country remains one of the most important tasks of the national security of the state. Dangerous tendencies of external influence “to destroy internal unity, inspire and radicalize the protest movement, support marginal groups and split Russian society remain. Indirect methods aimed at provoking long-term instability within the Russian Federation are being used more and more actively”<sup>2</sup>. Therefore, all possible ways to strengthen “traditional Russian spiritual and moral values, preserving the cultural and historical heritage *of the people of Russia*”<sup>3</sup> (emphasis added) must be constantly in the spotlight.

It is characteristic that the National Security Strategy of the Russian Federation defines the people of Russia as a single nation as the main subject of consideration. The purpose of this article is to explicate the contribution of the national project “Tourism and Hospitality” to the strengthening and development of Russian identity as a single people of Russia.

**Materials and Methods.** The study was conducted based on sources including regulatory and legal acts of the Russian Federation, data from the Federal State Statistics Service of the Russian Federation. Information articles from the website of the Ministry of Economic Development of the Russian Federation dedicated to the National Project of

<sup>2</sup> National Security Strategy of the Russian Federation, approved by Decree of the President of the Russian Federation of July 2, 2021 No. 400. URL: <http://www.kremlin.ru/acts/bank/47046> (accessed: 15.01.2025).

<sup>3</sup> Ibid.

the Russian Federation “Tourism and Hospitality”, websites “National Projects”, “Association of Tour Operators” were studied. Scientific works of domestic and foreign researchers in the problematic field of national identity, intercultural communication, and tourism development were also studied.

The research methodology is based on historical-philosophical, sociological and political science concepts using the dialectical method, system approach, structural and functional analysis, which allows us to explicate the role of tourism as a significant factor in the development of Russian identity. The use of the principle of historicism allows us to consider the stages of the formation of the national tourism project.

**Results.** First of all, it is necessary to dwell on the difference between state programs, federal projects and national projects proper, the designation of which was made quite recently in 2020.

Despite the successful development of the market economy in Russia, state regulation and state support of the most important sectors of the economy have acquired a major role in recent decades. The basis of public administration is strategic planning of the country’s socio-economic development.

In the difficult 90s for the Russian reality, the Federal Law of July 20, 1995 No. 115-FZ “On state forecasting and programs for the socio-economic development of the Russian Federation”<sup>4</sup> was adopted, which lost its force in connection with the adoption of the law “On strategic planning in the Russian Federation»” (2014)<sup>5</sup>, which restores the lost priorities of the planned approach to the development of the economy, socio- and technosphere in the country.

The tourism and hospitality industries are in this row. Even before the pandemic period and the aggravation of the political situation in the world, in the List of instructions of the President of the Russian Federation following the meeting of the Presidium of the State Council held on August 17, 2015<sup>6</sup>, the Government is delegated to develop amendments and introduce them into the Federal Law of November 24, 1996 No. 132-FE “On the Fundamentals of Tourism Activity in the Russian Federation”<sup>7</sup>. The task is to reformat the emphasis on activating the development of domestic and inbound tourism. In accordance with this instruction, the Concept of the federal target program “Development of Domestic and Inbound Tourism in the Russian Federation (2019–2025)”<sup>8</sup> was developed and approved. Based on the Concept, the Strategy for the Development of Tourism in the Russian Federation for the Period up to 2035 was developed, adopted by the Order of the Government of the Russian Federation of September 20, 2019 No. 2129-p<sup>9</sup>.

The Strategy<sup>10</sup> places emphasis on the development of domestic tourism for Russian citizens, with their reorientation from outbound tourism to travel across the vast territory of their own homeland with the accompanying economic effect, which will undoubtedly contribute to increasing the contribution of tourism to the country’s GDP. It is clear that the implementation of this goal of the Strategy lies in the fact that in addition to raising the level of popular tourist centers, an incentive is given to transform unique topoi, which the country is extremely rich in, into new places of attraction for tourist flows.

And here, as it seems to us, is a very important point! We are dealing not simply with slogans about the fraternal union of the peoples inhabiting our country, but also opening up opportunities for direct acquaintance of Russian citizens with all the diversity and at the same time unity of spiritual and moral values with historical and national-cultural traditions of ethnic groups. Such interpenetration contributes to the prevalence of a sense of internationalism, patriotism and pride in the greatness of their homeland.

State regulation in the Russian Federation is carried out through the adoption of the following regulatory legal acts: Decree of the President → Concept → Strategy → Forecast → State Program → Federal or Regional Project. Meanwhile, since 2020, national projects have acquired special significance. Compared with state programs, federal projects, despite their importance, the introduction of national projects into the regulation of state activities means their higher complexity and greater significance at the national level. For the first time, national goals and strategic objectives were systematically and clearly set out in the Decree of the President of the Russian Federation of 07.05.2018 No. 204 “On national goals and

<sup>4</sup> Federal Law of July 20, 1995 No. 115-FZ “On state forecasting and programs for the socio-economic development of the Russian Federation”. URL: <http://www.kremlin.ru/acts/bank/8100> (accessed: 13.01.2025).

<sup>5</sup> Federal Law of June 28, 2014 No. 172 - FZ “On Strategic Planning of the Russian Federation”. URL: <http://www.kremlin.ru/acts/bank/38630> (accessed: 14.01.2025).

<sup>6</sup> List of instructions following the meeting of the Presidium of the State Council. URL: <http://www.kremlin.ru/acts/assignments/orders/69735> (accessed: 14.01.2025).

<sup>7</sup> Federal Law of November 24, 1996 No. 132-FE “On the Fundamentals of Tourist Activity in the Russian Federation”. URL: <http://www.kremlin.ru/acts/bank/10273> (accessed: 13.01.2025).

<sup>8</sup> The concept of the federal target program “Development of domestic and inbound tourism in the Russian Federation (2019–2025)”, approved by the Order of the Government of the Russian Federation dated May 5, 2018 No. 872-p. URL: <http://government.ru/docs/32585/> (accessed: 10.01.2025).

<sup>9</sup> Strategy for the development of tourism in the Russian Federation for the period up to 2035, approved by the Order of the Government of the Russian Federation of September 20, 2019 No. 2129. URL: <https://www.garant.ru/products/ipo/prime/doc/72661648/?ysclid=mlrzwpfwuc242988208> (accessed: 10.01.2025).

<sup>10</sup> Ibid.

strategic objectives for the development of the Russian Federation for the period up to 2024<sup>11</sup> with an extension in the Decree of July 21, 2020 No. 474 “On national goals for the development of the Russian Federation for the period up to 2030”<sup>12</sup>, in which, however, there was no direct mention of tourism development.

Since 2018, national projects of federal scale have been developed in three areas – “Human Capital”, “Comfortable Living Environment” and “Economic Growth”. Speaking about economic growth, it is impossible to underestimate the contribution of the tourism industry to the country’s GDP. In Russia, the tourism sector, as noted in the Resolution of the Federation Council of the Federal Assembly of the Russian Federation dated 02.12.2020 No. 546-SF “On the Development of Domestic Tourism in the Russian Federation”, stimulates the growth of “more than 50 other sectors of the economy, directly creates at least 2.5 million jobs, and taking into account related industries – about 7 million jobs”<sup>13</sup>.

This document raises the issue of active development of a national project in the field of tourism, which was already determined at that time by the Instruction given by the President of the country to the National Tourism Agency (Rostourism). The Resolution defines specific issues that are subject to development when including them in the content of the national project, and also sets the task of improving the regulatory framework for the industry. In 2021, after the pandemic period, which negatively affected the development of tourism, another area was included in the list of national projects – “Tourism and the hospitality industry”. Since 2022, after the abolition of Rostourism, the powers to develop the project have been transferred to the Ministry of Economic Development of the Russian Federation. But by this time, the structure of the national project had already been proposed, including three federal projects “Development of tourism infrastructure”, “Increasing the availability of tourism products”, “Improving tourism management”. Currently, the Coordinating body of the national project “Tourism and Hospitality” is the State Duma Committee on Tourism and Development of Tourism Infrastructure.

The incentive for the implementation of projects is the provision of state monetary investments. Thus, the project “Development of tourism infrastructure” provides for:

- 1) preferential loans for the construction and reconstruction of hotels and sanatoriums with a clear specification of the terms of obtaining a loan;
- 2) grants for the development of tourism projects in the region (through an application to the local administration);
- 3) subsidies for the creation of modular hotels (for the purchase and installation of modular non-capital accommodation facilities) with a specification of the terms of obtaining a loan;
- 4) construction of infrastructure for tourist clusters<sup>14</sup>.

In 2021, 29.9 billion rubles were allocated for the Federal Program “Development of Tourism Infrastructure”, in 2022 – 38.8 billion rubles, in 2023 – 41.9 billion rubles, in 2024 – 41.8 billion rubles<sup>15</sup>.

In the President’s Address to the Federal Assembly on February 29, 2024, attention was paid to the development of tourism in the country and forecasting a twofold increase in tourist flow by 2030, and a contribution of the tourism industry to the gross domestic product of up to 5%<sup>16</sup>. Already in 2022, the task was set to develop a master plan for the development of tourism in the Russian Federation. A master plan is an urban development document of long-term strategic planning that defines the concept of future development of the territory. That is, the coordination and synchronization of the tourism development strategy and the spatial development strategy of the Russian Federation is obvious. Because the master plan includes not only architectural solutions, but also socio-economic, environmental, etc. And reliance on spatial planning allows us to take into account the natural, historical, cultural and infrastructural features of the territories, including those that have sufficient potential, but the tourism industry has not been properly developed. Two levels of the master plan for tourism development were assumed – Federal, which covers all constituent entities of the Russian Federation; macro-regional – with the unification of “12 macro-regions, or main tourist brands, which accumulate 80% of tourist demand” [7].

In 2024, the National Project “Tourism and Hospitality Industry” was finally announced for the period of 2024–2030 with an adjustment of the name. The structure of the updated national project “Tourism and Hospitality” will include 5 federal projects:

<sup>11</sup> Decree of the President of the Russian Federation of 07.05.2018 No. 204 “On national goals and strategic objectives for the development of the Russian Federation for the period up to 2024”. URL: <http://www.kremlin.ru/acts/bank/43027> (accessed: 14.01.2025).

<sup>12</sup> Decree of the President of the Russian Federation of July 21, 2020 No. 474 “On the national development goals of the Russian Federation for the period up to 2030”. URL: <http://www.kremlin.ru/acts/bank/45726> (accessed: 14.01.2025).

<sup>13</sup> Resolution of the Federation Council of the Federal Assembly of the Russian Federation dated 02.12.2020 No. 546-SF “On the development of domestic tourism in the Russian Federation”. URL: <https://npalib.ru/2020/12/02/postanovlenie-546-sf-id102275/?ysclid=m1s6rzt5i2646948745> (accessed: 14.01.2025).

<sup>14</sup> Federal Law of 13.07.2024 No. 177-FZ “On Amendments to the Budget Code of the Russian Federation and Certain Legislative Acts of the Russian Federation”. URL: <http://www.kremlin.ru/acts/bank/50839/> (accessed: 17.01.2025).

<sup>15</sup> Tourism and hospitality industry. URL: <https://национальныепроекты.рф/projects/turizm> (accessed: 02.02.2025).

<sup>16</sup> Address of the President to the Federal Assembly, February 29, 2024. URL: <http://www.kremlin.ru/events/president/transcripts/messages/73585> (accessed: 17.01.2025).

1. "Creation of hotel rooms, infrastructure and points of attraction".
2. "5 seas and Lake Baikal".
3. "Production of domestic products for the tourism industry".
4. "Tourist attractiveness of the country".
5. "Personnel for tourism" [9].

**Discussion and Conclusion.** The authors [8] note: "Turning to the national policy of the USSR era, it should be noted that generations of Soviet people <...> lived by the rules of mutual respect, religious tolerance, and participation. <...> Most people living in this vast country did not suffer from xenophobia. <...> After the collapse of the USSR, this established national identity of the "Soviet people" was gradually lost, and its replacement in the Russian Federation had not been created by 2017." [8, p. 104]. Today, many researchers point out that globalization and the spread of digital technologies create new challenges that may threaten the unity of Russia's multinational population [10–14]. The country's youth, who actively consume global content, are particularly targeted, under the influence of which the connection with national traditions, languages, and customs may weaken [12].

It should be said, and the events of recent years serve as evidence of this: the peoples of the country are immeasurably more connected by a common destiny, which determines the basis for the assertion of their civil identity, which has not been lost to this day. We share the opinion of the authors that "after 1991, during the period of post-Soviet transformation, significant changes occurred in society. Russian society experienced a change from a collectivist culture to an individualistic one. Nevertheless, in the sphere of spirituality and values, changes are slower, and a complete reorientation in the value system of Russians has not occurred" [10, p. 9]. The authors [8, 12] propose certain areas of activity in the sphere of education, work with youth, tolerance education, improvement of the media and works of art in this matter.

We would like to draw attention to the fact that in the complex of all these areas, an important role can be played by tourist immersion in the very core of the country's ethnic diversity. Consideration of the national project from this point of view demonstrates the essence of the prerequisites for strengthening the unity of the people of Russia through closer acquaintance of people of different nationalities and religions with each other, which at first glance turns out to be hidden behind the financial components of the project. Therefore, it is legitimate to adjust the name of the national project with an emphasis on *hospitality* as intercultural interaction of high social significance [15].

It is noted that the total expenditure on the national project in 2025–2030 may amount to 3.56 trillion rubles in the baseline scenario, with the government planning to attract 2.8 trillion rubles from extra-budgetary sources. From the federal budget – 501.1 billion rubles, and regional budgets in the amount of 260 billion rubles are also attracted<sup>17</sup>. It is important that it is planned to preserve the mechanism of a single regional subsidy. As noted by the Minister of Economic Development of Russia Maxim Reshetnikov: "for it and for the subsidy for modules, we propose to adhere to the proportion of co-financing with the regions of 70 to 30 from 2025" [9].

The involvement of all subjects of the Russian Federation in the implementation of the national project is a powerful conductor of the development of Russian identity. It is at the regional level that one can more thoroughly present the diversity of cultures of the population of Russia, including the indigenous small and autochthonous peoples of the North, Siberia, the Far East, their ways of managing, crafts, and cultural codes. The strategy undertaken in the national project to create a tourist infrastructure becomes an additional link in the consolidation of society "around common values that form the foundation of the state"<sup>18</sup>. For broader involvement of regions, the Government of the Russian Federation launched a program of national tourist routes (NTM) within the framework of the project by the Decree of the Government of the Russian Federation of November 29, 2021 No. 2086 "On approval of the Rules for determining national tourist routes"<sup>19</sup>.

Currently, there are 56 NTMs operating, uniting 50 regions of the country<sup>20</sup>. The complexity of NTMs with the requirement to cover at least three tourist resources of a certain thematic focus by the route makes it possible to widely present in the tour objects related to the most important events of Russian history and their connection with the ethnocultural values of the tourist locus. Thus, national tourist routes include facts about the foundations of Russian

<sup>17</sup> Expenditures on the updated national tourism project could amount to more than 3.5 trillion rubles. URL: <https://www.interfax-russia.ru/tourism/news/bolee-3-5-trln-rubley-mogut-sostavit-rashody-na-obnovlennyy-nacproekt-po-turizmu> (accessed: 10.02.2025).

<sup>18</sup> National Security Strategy of the Russian Federation, approved by Decree of the President of the Russian Federation of July 2, 2021 No. 400. URL: <http://www.kremlin.ru/acts/bank/47046> (accessed: 15.01.2025).

<sup>19</sup> Resolution of the Government of the Russian Federation of November 29, 2021 No. 2086 "On approval of the Rules for determining national tourist routes". URL: <https://www.static.government.ru/media/files/3HfGTZeAzf3nZJmFhZCi5fk7srZv6k.pdf> (accessed: 10.02.2025).

<sup>20</sup> National tourist routes. URL: [https://www.economy.gov.ru/material/directions/turizm/reestry\\_turizm/nacionalnye\\_turisticheskie\\_marshruty/](https://www.economy.gov.ru/material/directions/turizm/reestry_turizm/nacionalnye_turisticheskie_marshruty/) (accessed: 10.02.2025).

statehood: the role of key historical figures and events, which serves to reveal the historical and cultural potential of the regions, simultaneously causing tourists unique ethnographic impressions.

The theme of the foundations of Russian statehood, integrating into the development of tourist routes, not only promotes domestic tourism, but also plays a decisive role in strengthening Russian identity. The development and implementation of the National Project “Tourism and Hospitality” are aimed at preserving the cultural sovereignty of Russia, strengthening mutual understanding between various ethnic and religious groups, and enhancing the unity of the country’s multinational society.

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## SOCIAL AND POLITICAL PHILOSOPHY



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Original Theoretical Research



### A Comprehensive Approach to Security Management in Accommodation Facilities

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#### Abstract

**Introduction.** The article is devoted to relevant areas of improving security in hotel complexes. Traditional approaches to security management often focus on individual aspects of fire safety, labor protection, without taking into account the possibility of interrelation between various threats and risk factors. The introduction of a unified methodology for integrated security management will cover all areas of activity of accommodation facilities and take into account the diversity of threats. The purpose of the study is to develop and justify the need to implement an integrated approach to security management in accommodation facilities, ensuring a reduction in the risks of threats and an increase in the level of security for guests and staff.

**Materials and Methods.** The complex nature of the methods used in this study is due to the subject matter of the work, which covers the methodologies of sociology, pedagogy, philosophy and a number of economic disciplines related to the study of the specifics of safety management in the hospitality industry. The theoretical foundations of the study were determined through the analysis of literary sources, scientific works, regulatory documents and practical guidelines on safety management in the hospitality industry. This research employs methods of classification, system and comparative legal analysis.

**Results.** In the hospitality industry, creating a safe and comfortable environment for guests is a priority task. Hotels, as places with a high concentration of people, are complex objects in terms of security, which requires taking into account many technical aspects and organizational measures. This article examines the key aspects of security management in accommodation facilities, analyzes the main types of threats, as well as existing approaches to ensuring security, and examines the impact of various types of factors on the level of security in accommodation facilities. The result of the study is the development and justification of the need to implement a comprehensive approach to security management in accommodation facilities, integrating fire safety, anti-terrorist security, information security, and labor protection.

**Discussion and Conclusion.** Security management in accommodation facilities requires a comprehensive approach, including various aspects, from physical security to information and fire safety. A comprehensive approach involves integrating key security elements into a single system, the management of which should be based on continuous monitoring and risk analysis, regular updating of precautionary measures, and personnel training. The theoretical significance of the study lies in the development of the concept of integrated security management in accommodation facilities, the development of methodological foundations for the purpose of assessing the effectiveness of security systems. The practical significance lies in the possibility of using the proposed approach to improve the level of security in accommodation facilities and reduce the risk of threats.

**Keywords:** hotel, hotel complex, security, fire safety, complexity, risk

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## Комплексный подход к управлению безопасностью в средствах размещения

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### Аннотация

**Введение.** Статья посвящена актуальным направлениям повышения безопасности в гостиничных комплексах. Традиционные подходы к управлению безопасностью зачастую фокусируются на отдельных аспектах пожарной безопасности, охраны труда, не учитывая возможность взаимосвязи между различными угрозами и факторами риска. Внедрение единой методологии комплексного управления безопасностью позволит охватить все направления деятельности средств размещения и учесть разнообразие угроз. Целью исследования является разработка и обоснование необходимости внедрения комплексного подхода к управлению безопасностью в средствах размещения, обеспечивающего снижение рисков возникновения угроз и повышения уровня защищенности гостей и персонала.

**Материалы и методы.** Комплексный характер методов, использованных в данном исследовании, обусловлен тематикой работы, охватывающей методологии социологии, педагогики, философии и ряда экономических дисциплин, связанных с изучением специфики управления безопасностью в индустрии гостеприимства. Определение теоретических основ исследования осуществлялось посредством анализа литературных источников, научных работ, нормативных документов и практических руководств по вопросам управления безопасностью в индустрии гостеприимства. Применяются методы классификации, системного и сравнительно-правового анализа.

**Результаты исследования.** В индустрии гостеприимства создание безопасной и комфортной среды для гостей является задачей первостепенной важности. Гостиницы как места с высоким уровнем концентрации людей представляют собой сложные объекты с точки зрения обеспечения защиты, что требуют учета множества технических аспектов и организационных мероприятий. В настоящей статье изучены ключевые аспекты управления безопасностью в средствах размещения, проанализированы основные виды угроз, а также существующие подходы к обеспечению безопасности, исследовано влияние различных видов факторов на уровень безопасности в средствах размещения. Результатом исследования является разработка и обоснование необходимости внедрения комплексного подхода к управлению безопасностью в средствах размещения, интегрирующего пожарную безопасность, антитеррористическую защищенность, информационную безопасность, охрану труда.

**Обсуждение и заключение.** Управление безопасностью в средствах размещения требует комплексного подхода, включающего различные аспекты, начиная от физической безопасности до информационной и пожарной. Комплексный подход предполагает интеграцию основных элементов безопасности в единую систему, управление которой должно быть основано на постоянном мониторинге и анализе рисков, регулярном обновлении мер предосторожности, обучении персонала. Теоретическая значимость исследования заключается в развитии концепции комплексного управления безопасностью в средствах размещения, развитии методологических основ с целью оценки эффективности систем безопасности. Практическая значимость состоит в возможности использования предложенного подхода для повышения уровня безопасности в средствах размещения, снижения риска возникновения угроз.

**Ключевые слова:** гостиница, гостиничный комплекс, безопасность, пожаробезопасность, комплексность, риск

**Для цитирования.** Петренко А.С., Провоторина В.В. Комплексный подход к управлению безопасностью в средствах размещения. *Научный альманах стран Причерноморья*. 2025;11(3):32–41. <https://doi.org/10.23947/2414-1143-2025-11-3-32-41>

**Introduction.** In the context of the constant growth of crime and the complication of the crime situation, the issue of ensuring the security of facilities, including accommodation facilities, is becoming a priority. The criminal world is not limited to interest in financial institutions, but accommodation facilities also become potential targets for committing illegal actions. The creation of an effective, reliable and comprehensive security system will ensure the hotel enterprise the image of a peaceful accommodation facility, guaranteeing guests peace of mind and confidence in their safety.

When developing a security system in accommodation facilities, it is necessary to take into account a number of features that distinguish them from industrial and commercial facilities. Firstly, hotel enterprises create an atmosphere of an open, hospitable home with a large number of guests, in connection with which security elements must be unobtrusive and sometimes even invisible, so as not to cause guests a feeling of fear, uncertainty about personal safety.

Secondly, the location of accommodation facilities in conditions of limited urban space requires a special approach and adaptation of security systems to the environment. This is due to the high density of development, active transport and pedestrian traffic, a high level of interaction between guests and local residents.

Thirdly, ease of access. Innovative technologies used in the hospitality industry offer guests a “contactless” check-in system, online booking, and the use of mobile phones/apps instead of keys. Undoubtedly, all this makes the process of servicing guests easier, but at the same time it contradicts the main goal of the hotel enterprise - to ensure a comfortable and safe stay.

An effective combination of technology and a humanistic approach will create a safe and comfortable environment, provide a high level of protection for guests and staff, and will be the key to successful work. The purpose of the work is to develop recommendations and form a comprehensive approach to security management in accommodation facilities through risk analysis, implementation of modern technologies, staff training and creation of effective emergency response procedures. The article is aimed at improving the security of guests and employees of accommodation facilities in the Rostov Region and the city of Rostov-on-Don, minimizing potential threats, ensuring a comfortable stay in hotel complexes.

**Materials and Methods.** The concept of security in the hotel business is complex and includes various tools. In order to develop a concept of security in hotels, as well as to identify the features of its implementation in practice, it is necessary to analyze international experience of both the functioning of the hospitality industry and security issues in hotels.

The following authors are devoted to the study of trends and features of the development of the hotel business in the world and in Russia: Mehmet Ali Köseoglu, Mehmet Altin, Eric Chan, Omer Faruk Aladag, 2020 [1], M.S. Oborin, 2018 [2], S.N. Moreva, E.V. Zobova, L.A. Yakovleva, 2017 [3], L.N. Kazmina, V.S. Makarenko, V.V. Provotorina, T.N. Grigorenko, G.E. Ekinil [4, 5].

The following authors are devoted to the issues of ensuring security in hotel enterprises: Peter E. Tarlow, 2014 [6], Charles Brossman, 2016 [7]. The following authors are devoted to the issues of ensuring fire safety in hotel enterprises: Xian-zhi Lv, Jian-yun Ma, Kun Tao, Feng Ma, Shuo Chen, Jie Yin, Xiang-min Zheng, Bin-bin Dong, Yi-nan Hu [8]. The issues of information security in a hotel are studied in the works of: Abraham Pizam, Ahmet Bulent Ozturk, Ahmet Hacikara, Tingting Zhang, Adela Balderas-Cejudo, Dimitrios Buhalis, Galia Fuchs, Tadayuki Hara, Jessica Meira, Raquel Garcia Mercedes Revilla, Deepa Sethi, Ye Shen, Olimpia State [9], Xuequn Wang, Jian Xu [10].

The research methodology is comprehensive, taking into account the multifaceted nature of the topic under consideration. The various general scientific methods used, including conceptual-logical and comparative analysis, will allow for a deeper understanding and assessment of the data obtained during the research, as well as the formulation of new trends and solutions to improve the level of protection.

**Results.** The hotel business is one of the most vulnerable business sectors, subject to vandalism, property theft and fires. It requires a serious approach to creating reliable protection from criminals, accidental fires, leaks, equipment failures and other circumstances. The concept of hotel security includes not only protection from criminal attacks, but even more so the creation of preventive measures to ensure protection from fire, explosion and other emergency events.

The organization of security in accommodation facilities affects a number of relevant areas (Fig. 1).

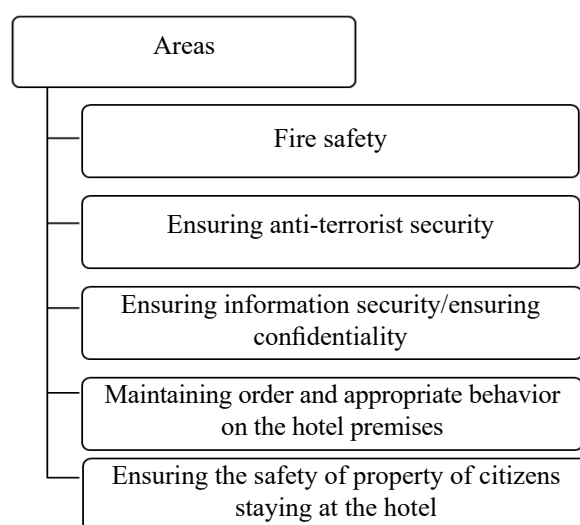


Fig. 1. Main areas of security in hotels

Fire safety is one of the most important aspects in the hotel industry. Explosion and fire hazard of hotels creates significant risks to the life and health of consumers and staff, and can lead to huge material losses.

Hotel enterprises are classified as objects related to the functional fire hazard class F1.2, which implies increased requirements for ensuring fire safety. Factors influencing the level of fire hazard in hotels include features of architectural planning solutions, a large number of flammable materials (furniture, decorative elements, bedding), as well as the presence of premises for various purposes (kitchens, restaurants, conference rooms, stages, saunas).

Ensuring the safety of people checking into hotels is important for the following reasons:

- guests find themselves in an unfamiliar environment, which makes it difficult to navigate in space and find emergency exits;
- fatigue due to time zone changes, a state of inhibition can lead to a slow reaction to alarm signals;
- the presence of a language barrier can become an obstacle to understanding instructions during an emergency;
- being on vacation can be accompanied by alcohol consumption, which can also lead to a slow reaction and an increased risk of fire.

Despite the fact that hotels provide temporary accommodation services for guests, during this period they must provide full protection in case of fires, smoke or other potentially dangerous situations. Prevention of fires, minimization of possible consequences in case of their occurrence is possible only subject to compliance with the requirements of legislation in the field of fire safety.

Table 1

## Regulatory documents in the field of fire safety

Normative legal act	Contents	Validity period
Resolution of the Government of the Russian Federation No. 1479 “Fire Safety Regulations in the Russian Federation” <sup>1</sup>	Organization of fire safety at the protected facility	until 31.12.2026
Federal Law of 21.12.1994 No. 69-FZ (as amended on 08.08.2024) “On Fire Safety” <sup>2</sup>	Duties and responsibilities	not installed
Federal Law of the Russian Federation of 22.04.2012 No. 123-FZ (as amended on 25.12.2023) “Technical Regulations on Fire Safety Requirements” <sup>3</sup>	Fire safety requirements	not installed
Order of the Ministry of Emergency Situations dated 11.18.2021 No. 806 <sup>4</sup>	Procedure for training in fire safety training programs	until 01.03.2028

The conclusion of the state fire supervision on the compliance of the protected object with fire safety requirements is a document confirming the fire safety of the hotel. In order to prevent and eliminate fires in accommodation facilities, a fire safety concept is developed and an effective system is created that can provide fire protection (Fig. 2). The main task of developing a fire safety concept is to create conditions that ensure maximum protection for guests and its employees. The presence of modern technical solutions in the hotel significantly increases the level of safety for guests and staff, minimizing the risk of fire.

In 2022, 328 fires occurred in buildings and premises for temporary stay (accommodation) of people (for the same period last year – 273, +20.1%), in which 12 people died. The statistics of fires in hotels was supplemented by the following events:

- 17.12.2023 – a fire in the Europa hotel complex in Astrakhan;
- 24.01.2024 – a fire in the Royal hotel and entertainment complex in Khabarovsk;
- 17.02. 2024 – a fire in the Druzhba hotel in Abakan.

A review of hotel fires revealed the main causes of their occurrence (Fig. 3).

Ensuring anti-terrorist protection of a hotel is the responsibility of the business owner, aimed at the safe functioning of the facility, minimizing the likelihood of terrorist attacks against the hotel and minimizing their consequences. The

<sup>1</sup> Resolution of the Government of the Russian Federation No. 1479 “Fire Safety Regulations in the Russian Federation” from 16.09.2020. URL: <https://docs.cntd.ru/document/565837297> (accessed: 20.01.2025)

<sup>2</sup> Federal Law of 21.12.1994 No. 69-FZ (as amended on 08.08.2024) “On Fire Safety” (ed. 19.10.2023). URL: <http://pravo.gov.ru/proxy/ips/?docbody=&nd=102033559> (accessed: 20.01.2025).

<sup>3</sup> Federal Law of the Russian Federation of 22.04.2012 No. 123-FZ (as amended on 25.12.2023) “Technical Regulations on Fire Safety Requirements”. URL: <http://government.ru/docs/all/98843/> (accessed: 20.01.2025).

<sup>4</sup> Order of the Ministry of Emergency Situations dated 11.18.2021 No. 806. URL: <https://docs.cntd.ru/document/727122310> (accessed: 20.01.2025).

presence of protocols and knowledge of various scenarios will allow the staff to quickly respond to emergency situations, minimize their consequences and ensure both their own safety and the safety of their guests (Table 2).

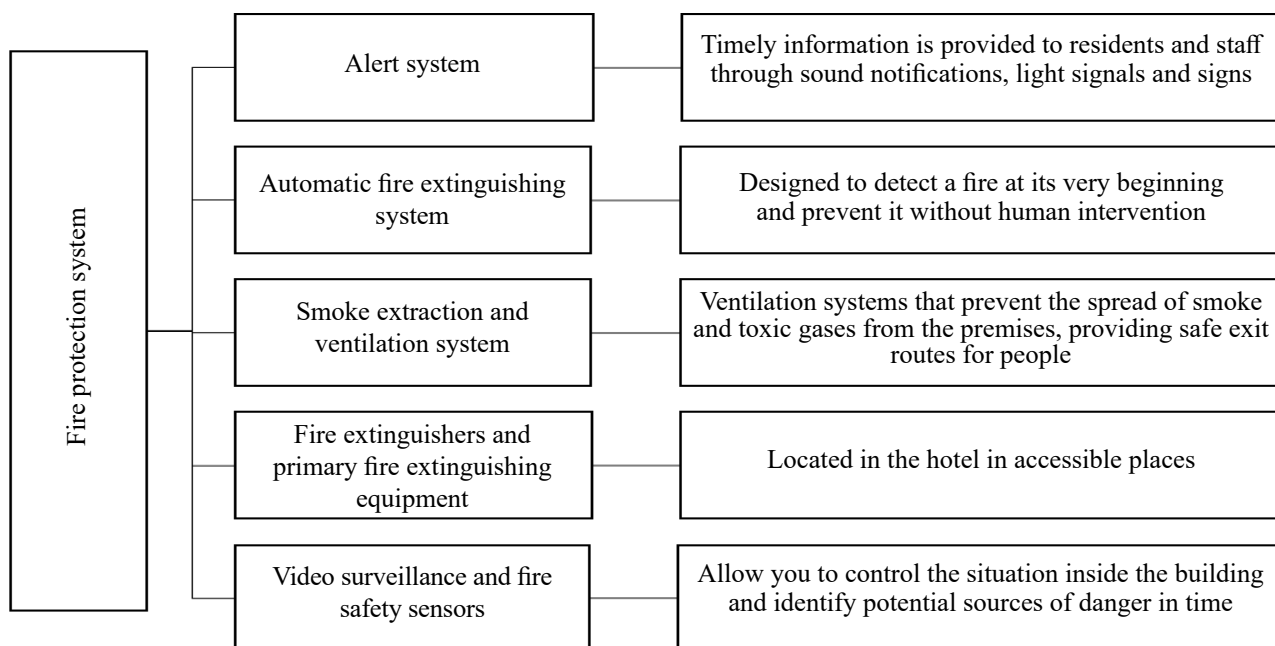


Fig. 2. Typical fire protection system for hotels

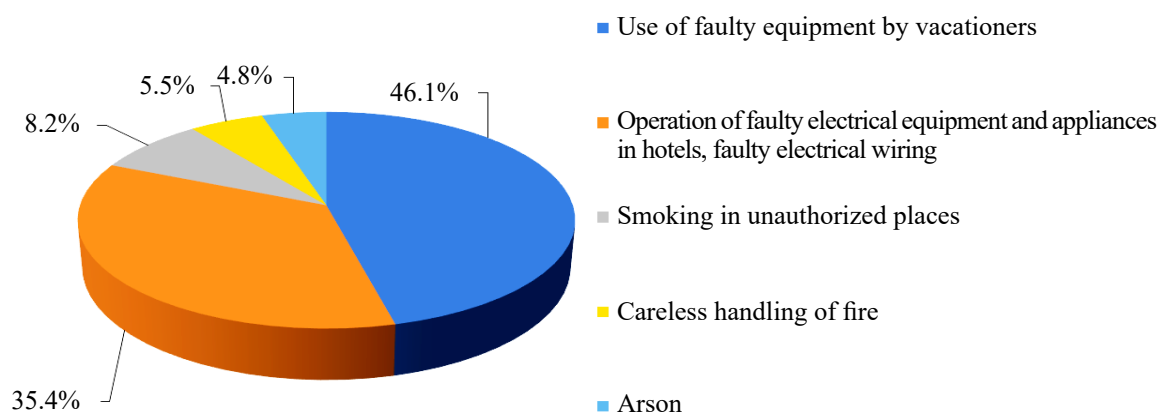


Fig. 3. Main causes of fires in hotels

Table 2

Main aspects of ensuring anti-terrorist protection of hotels

Areas	Characteristics	Offer
Assessing the vulnerability of an object	Conducting an assessment of the vulnerability of an object by analyzing possible attack scenarios, identifying critical objects and zones, and assessing existing security measures will help identify potential threats and weaknesses in the hotel security system	Development of an action plan to improve anti-terrorist security, including the establishment of a pass system, organization of security of the territory, installation of video surveillance and alarm systems, etc.
Information awareness of personnel	Informing about anti-terrorist security measures, training	Organization of training in first aid skills, evacuation procedures, skills in understanding the signs of a potential terrorist attack

Areas	Characteristics	Offer
Cooperation with law enforcement agencies	Informing about anti-terrorist security measures, training	Organization of training in first aid skills, evacuation procedures, skills in understanding the signs of a potential terrorist attack
Psychological preparation	Systematic interaction and close cooperation of hotels with local law enforcement agencies	Organizing regular meetings, exchanging information, participating in joint training and exercises

Control over compliance with the requirements for anti-terrorist protection of hotels is also carried out by the hotel owner at least once every 3 years. For violation of the requirements for anti-terrorist protection of facilities, administrative liability is provided for under Art. 20.35 of the Code of Administrative Offenses of the Russian Federation.

The increasing use of online booking and electronic payments have predetermined the importance of protecting guest information from unauthorized access and hacker attacks. Violation of personal data privacy can lead to serious consequences for both the guests themselves and the hotel's reputation. Requirements for the processing, storage and transfer of personal data are regulated by Federal Law No. 152-FZ "On Personal Data"<sup>5</sup>.

Efficient technical and organizational measures will ensure the security of guest data, such as:

- data encryption;
- use of antivirus software;
- installation of firewalls;
- use of authentication and authorization systems (two-factor authentication);
- backup (in case of loss or damage of information due to a cyber-attack);
- training of personnel in the basics of information security;
- regular audits of information systems and data processing processes;
- presence of a clearly formulated privacy policy.

The use of data encryption, regular monitoring and updating of protection mechanisms will ensure a high level of security in accommodation facilities. The Labor Code of the Russian Federation stipulates that the employer, regardless of the field of activity, is obliged to ensure the safety of working conditions and labor protection that comply with state regulatory requirements (Article 22 of the Labor Code of the Russian Federation). Specific responsibilities of the employer in the field of labor protection are set out in Article 212 of the Labor Code of the Russian Federation, which can be conditionally divided into several types<sup>6</sup> (Fig. 4).

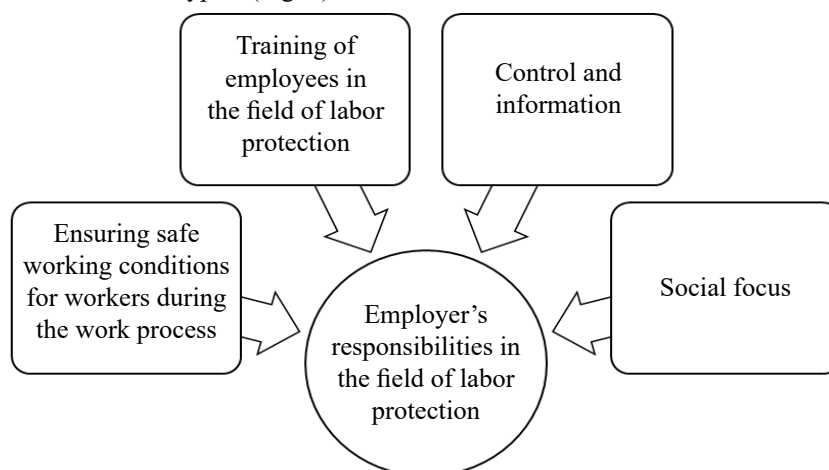


Fig. 4. Employer's responsibilities in the field of labor protection

Ensuring safe working conditions for employees of hotel enterprises during the work process involves creating workplaces that comply with labor protection standards, providing collective and individual protective equipment, and conducting an assessment of professional risks.

<sup>5</sup> Federal Law "On Personal Data" dated July 27, 2006 No. 152-FZ (latest revision). URL: [https://www.consultant.ru/document/cons\\_doc\\_LAW\\_61801/](https://www.consultant.ru/document/cons_doc_LAW_61801/) (accessed: 20.01.2025).

<sup>6</sup> "Labor Code of the Russian Federation" of 30.12.2001 No. 197-FZ (as amended on 08.08.2024). URL: <https://docs.cntd.ru/document/901807664> (accessed: 20.01.2025).

Training of employees in the field of labor protection is implemented by organizing and conducting safety briefings, sending employees to advanced training courses on labor protection in the hotel industry. Duties in the field of control and information include regular inspections of the state of labor protection at the hotel enterprise and informing employees about possible dangers and precautions. Social obligations of the employer to the employee include the possibility of providing compensation and benefits to employees engaged in harmful or dangerous work, as well as the implementation of mandatory social insurance against accidents at work and occupational diseases.

Every day, hotel industry employees in the course of their professional activities face a high level of psychological pressure, emanating from both colleagues and management, as well as from guests. The results of such interactions can manifest themselves in the form of stressful and conflict situations, which have a significant impact on the stability of the psycho-emotional state of employees. The ability to cope with such loads, known as stress resistance, plays a key role in the successful professional activity of employees of accommodation facilities. Issues of occupational safety psychology in the hotel industry are aimed at studying physiological and psychological components, as well as their impact on the safety of the labor process (Fig. 5) [11].

Working in the hotel sector can be physically demanding, which can cause fatigue, decreased concentration, and increased likelihood of errors. The shift work system can disrupt human biological rhythms, causing sleep problems and decreased productivity. One of the main sources of stress and tension is the need for hotel staff to communicate with consumers (often dissatisfied consumers). Hotel employees often face claims and complaints that require a quick and high-quality solution. In such situations, employees have to remain calm and find the best solution to satisfy the client and reduce conflict situations.

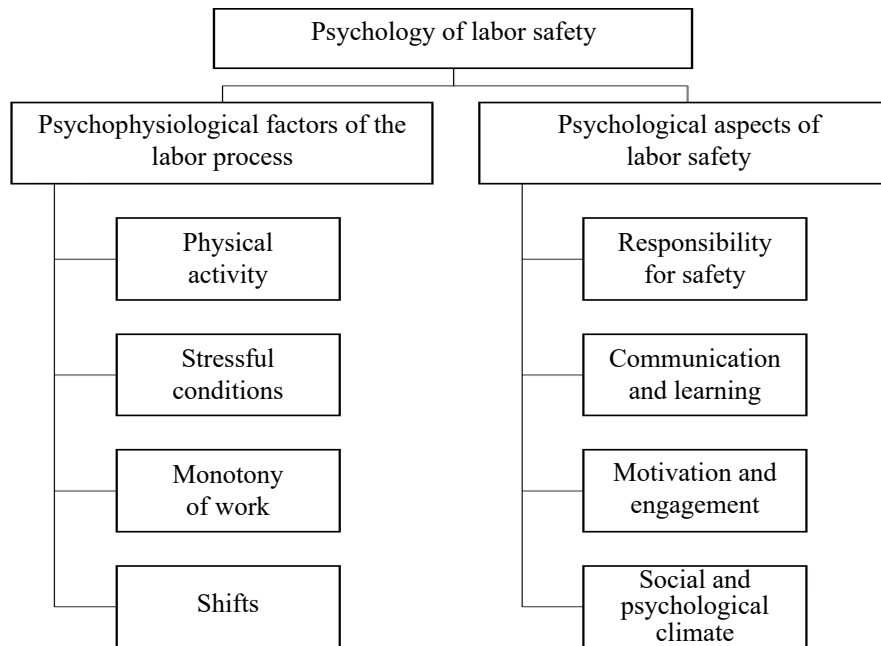


Fig. 5. Components of Occupational Safety Psychology

Emotional stress also plays an important role in the work of hospitality industry workers. Meeting different people, especially in stressful situations, requires high emotional output. Employees must be polite, friendly and ready to help each guest. They are often forced to hide their personal problems and emotions so as not to transfer them to their work and not to create a negative impression on guests.

High levels of stress and emotional tension can have a negative impact on the physical and mental health of hotel employees. Frequent cases of stress can lead to chronic fatigue, insomnia, apathy and depression. In addition, working under constant stress can lead to a decrease in productivity and quality of work. Hotels organize stress management and team building trainings to support the psycho-emotional well-being of employees: “Stress Management and Tension Relief Training”, “Emotional Management and Self-Regulation”, “Team Building Relay Race”, “Get to Know Your Colleague”.

Thus, ensuring safety in hotels is achieved through a set of measures aimed at protecting the health and well-being of guests and employees. Compliance with the requirements, rules, and technical regulations established by law will lead to minimizing the risk associated with the health of guests and personnel, and will also ensure its further successful

development. Creating comfortable conditions for work and rest will allow the team to work effectively, without loss of productivity, which will certainly have a positive effect on the psycho-emotional state of employees and on the efficiency of business activities.

**Discussion and Conclusion.** The main conclusions of the study are as follows.

Since ensuring the safety of guests, staff and hotel property is a key aspect of quality service, it is extremely important to organize fire safety in the hotel, taking into account the aspects presented in Fig. 6.

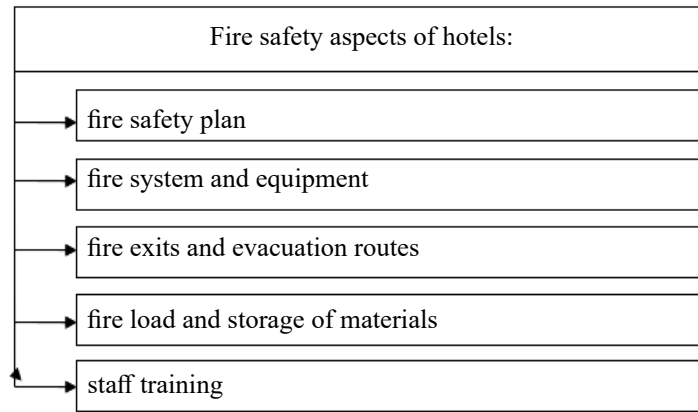


Fig. 6. Fire safety aspects of hotels

The use of effective fire extinguishing systems and strict adherence to fire safety regulations, as well as trained personnel, help prevent fires or minimize their consequences.

Every year we can state that the level of terrorist and criminal danger is increasing. Minimizing the probability of terrorist acts against accommodation facilities and minimizing their consequences can be achieved by implementing the following series of measures to ensure anti-terrorist protection of hotels:

- development of organizational and administrative documents on the organization of security, access control on the territory of the hotel;
- determination of officials responsible for the anti-terrorist security of the hotel;
- ensuring the training of employees for actions in the event of a threat of committing, committing a terrorist act on the territory of the hotel;
- organization of interaction with the territorial security agency, the territorial agency of the Ministry of Internal Affairs of the Russian Federation, the territorial agency of the Federal Service of the National Guard Troops of the Russian Federation at the location of the hotel;
- monitoring the situation developing in the area of the hotel.

Minimization of possible consequences of a terrorist act on the territory of a hotel is achieved by prioritizing human life and health over material and financial resources.

The following documents must be developed and stored within the framework of the organization of the occupational safety management system in the hotel:

- regulations on the occupational safety management system;
- regulations on the occupational safety service, including general information, a list of duties and responsibilities of employees and the goals set for the service;
- approved programs of activities aimed at ensuring safety for the current year, including a list of briefings conducted on actions in extreme situations (fire, earthquake, etc.);
- instructions on first aid in case of health problems or accidents in the form of a booklet;
- a set of journals on checking professional skills, passing scheduled briefings, as well as incidents that caused injuries or death;
- instructions on safety engineering for personnel of all categories;
- personnel health books.

Proposals for reducing unfavorable psychophysiological factors in the working conditions of hotel workers include:

- reducing the density of communication space by introducing an interactive information system that simplifies and automates routine processes and reduces the number of unnecessary interactions between employees;

- organizing the workspace and creating conditions for comfortable work of employees;
- professional training;
- motivational activities aimed at developing the desire of personnel to perform their duties conscientiously, efficiently and responsibly.

In conclusion, it should be noted that only a comprehensive approach, including fire safety, anti-terrorist protection, information security, security and psychology of personnel safety, will allow the implementation of the concept of ensuring the security of a modern hotel, the purpose of which is to ensure a comfortable and safe stay on the territory of the hotel complex for guests and staff of the establishment.

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## PHILOSOPHICAL ANTHROPOLOGY, PHILOSOPHY OF CULTURE



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Original Theoretical Research

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### Phenomenon of Popular Legal Culture within the Legal Education System

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#### Abstract

**Introduction.** The study of popular culture as a source of law and a means of disseminating legal knowledge is considered a controversial issue due to the interpretive diversity and insufficient knowledge of the phenomenon under consideration. In this connection, the purpose of the study is a phenomenological analysis of popular legal culture as a fundamental tool of legal education.

**Materials and Methods.** The methodological basis of research is a phenomenological method, terminological analysis and data systematization, carried out through interdisciplinary approaches (sociological, cultural, psychological), as well as a number of specialized methods (formal-legal, comparative-legal) for a comprehensive study of the popular legal culture phenomenon.

**Results.** As a dependent component in the general social system, law cannot exist in isolation from culture, in particular popular culture, which is largely shaped and disseminated through media. Attracting media to the structures of popularization of law implies blurring the boundaries of objectivity and legitimacy of information entering the masses, which requires a deep study of educational structures in the field of popular law with the development of media education and media literacy.

**Discussion and Conclusion.** The phenomenological study of the concept of popular legal culture makes it possible to substantiate a new comprehensive definition of this concept with the definition of further ways of developing scientific thought in the field of law, sociology, cultural studies and media sciences.

**Keywords:** popular legal culture, legal system, legal education, media environment, media education, mass media

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Оригинальное теоретическое исследование

### Феномен популярной правовой культуры в рамках системы юридического просвещения

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#### Аннотация

**Введение.** Исследование популярной культуры в качестве источника права и средства распространения юридических знаний считается дискуссионным вопросом по причине интерпретационного разнообразия и недостаточной изученности рассматриваемого феномена. Целью работы является феноменологический анализ популярной правовой культуры в качестве основополагающего инструмента юридического просвещения.

**Материалы и методы.** Методологический базис исследования составляет феноменологический метод, терминологический анализ и систематизация данных, проведенные посредством междисциплинарных подходов (социоло-

гический, культурологический, психологический), а также ряд специализированных методов (формально-юридический, сравнительно-правовой) для комплексного изучения феномена популярной правовой культуры.

**Результаты исследования.** Являясь зависимым компонентом в общей социальной системе, закон не может существовать в отрыве от культуры, в частности, популярной культуры, которая в значительной степени формируется и распространяется посредством СМИ. Привлечение медиасредств в структуры популяризации права подразумевает стирание границ объективности и легитимности информации, поступающей в массы, что требует глубокой проработки образовательных структур в области популярного права с развитием медиаобразования и медиаграмотности.

**Обсуждение и заключение.** Феноменологическое исследование понятия популярной правовой культуры дает возможности обосновать новое комплексное определение данному концепту с определением дальнейших путей развития научной мысли в области права, социологии, культурологии и медианаук.

**Ключевые слова:** популярная правовая культура, система права, юридическое просвещение, медиасреда, медиаобразование, средства массовой информации

**Для цитирования.** Елизаров И.В. Феномен популярной правовой культуры в рамках системы юридического просвещения. *Научный альманах стран Причерноморья*. 2025;11(3):42–46. <https://doi.org/10.23947/2414-1143-2025-11-3-42-46>

**Introduction.** Over the past decades, the phenomenon of legal culture has been intensively studied in various legal discourses explaining the system of law as a cultural achievement of the human community. Taking into account the postulates of the comparative cultural sociology of law developed by M. Weber in the 20th century, it is necessary to consider the legal culture and the specifics of common law in the context of cultural differences between different countries and peoples, which confirms the blurring of the boundaries of the concept under consideration, which builds points of contact between the law and the social life of people.

According to the more generalized interpretation of the legal culture concept, it represents the cultural basis of law that creates the law and which is necessary to attach importance to the law [1]. In this regard, legal culture affects the functions of various legal sources, the actual power of legal entities and institutions, etc., which implies a merger of legal, cultural and sociological content.

However, in this context, the problem of the correlation of legal and general culture arises. Despite the functional specifics of legal relations, the law applies to almost all areas of human life, therefore, the division of culture into legal and general seems to be a rather difficult task.

Considering popular culture to be a separate area of knowledge, values and beliefs implies a narrower consideration of the system of law that forms the worldview and behavior of certain layers or groups of people through information and communication structures.

Insufficient study of the popular legal culture concept is justified by the autonomy of the legislation of most states in which the legal system occupies the highest level in the hierarchical management system aimed at building subordination relations with the people. However, an increasing number of researchers (L.M. Friedman, J. Carillo, R.K. Sherwin, etc.) come to the conclusion that popular culture represents the law and directly affects it [2]. As L.M. Friedman notes, legal culture and popular culture are interconnected in the ways of transmitting, explaining and disseminating the substantive components of legal and social knowledge [3]. Both phenomena can interact with media in order to transform legal concepts into accessible types and forms for certain individuals and communities.

The main task of science is to go beyond legal knowledge towards mass legal education, which implies the interaction of the formal system of law with the unclear symbolic content of popular culture, which is the values, experience, scenarios and behavioral attitudes that are most common in the real life of society [4].

Thus, the purpose of this study is a phenomenological analysis of popular legal culture as a fundamental tool of legal education.

**Materials and Methods.** The phenomenological method as the core of the methodological base is aimed at an in-depth study and description of the essence of the popular legal culture concept in the context of building an objective legal reality. The involvement of terminological analysis makes it possible to identify differences in the semantic content of such concepts as: legal culture, legal traditions and values, folk and popular culture, low and high culture.

The term legal culture refers to many different ideas describing the understanding of law and “law in action” [1]. Legal sociologists understand legal culture as values, worldviews, and relationships linking society and law [3]. Sometimes the legal culture itself is considered as a value and contrasted with the “barbarism of totalitarianism”, and also used as a synonym for the rule of law [1]. On the other hand, folk culture initially included elements of the legal one implying an unspoken set of rules and rituals recognized as symbolic guidelines of society (morality, religious dogma, etc.). In the old days, folk culture was a low culture, which was opposed to high culture, focused on the expert assessment of elite groups (cultural elite of society [5]). Under the influence of media and consumer industry, low culture has become mass culture

or so-called popular culture. Today, popular culture consists mainly of material prepared by professionals for a wide audience, therefore, popular culture is not so much the culture of the people as culture for the people [4].

With regard to popular legal culture, terminological issues are still unresolved due to the lack of a unified approach to the definition of this concept. In this connection, the involvement of interdisciplinary research methods (sociological, cultural, psychological), as well as specialized approaches (formal-legal, comparative-legal) make it possible to comprehensively study the phenomenon of popular legal culture, taking into account multiple interpretations, international experience and domestic cultural and legal specifics.

**Results.** In the era of global media dissemination, human consciousness (values, experience, cognitive processes, etc.) has adapted to new possibilities and requirements of communication technologies.

In one of its meanings, popular culture is identified with the implementation of media products (television, radio broadcasting, cinema, Internet), “thematically devoted to law, jurisprudence and legal culture in general” [5, p. 151]. Electronic media inform citizens not only about what is happening in the world around us, including the dissemination of information about laws and legal conflicts, they also help to shape our opinion and attitude to these processes, i.e. human values are modeled through the promotion of popular visual representations, consuming various templates from mass culture to create meaning. Cognitive psychologists call such thinking tools “heuristics” [6]. This includes the most common prototypes, scenarios, behaviors, and decision-making patterns that occur instantaneously in the mind under certain circumstances.

Consequently, popular culture becomes the main source of everyday information and socialization, including the paradigm of communication and belief, within which the law is no exception.

The main problem in the information capabilities of media is the duality of meanings, on the one hand, capable of strengthening the legal consciousness of citizens, but, on the other, increasing public skepticism about the ability of the law to administer justice [4]. The unreliability of media sources is expressed in the compilation of false and true information, “the creation of stories at odds with reality, the purpose of which is to entertain consumers” [5, p. 152]. In this situation, the objectivity of the perception of certain products of popular culture falls on recipients who independently decide to passively perceive information [5] or actively model their legal ideas by comparing different sources.

In this context, legal education is of particular importance, which implies the dissemination of legal knowledge that forms the legal consciousness of citizens, contributes to strengthening the internal political processes of the state, stimulating legitimate models of individuals’ behavior, as well as ensuring effective legal socialization of the population [7]. As A.S. Dotsenko notes, having an independent meaning, legal education directly correlates with concepts such as legal consciousness, legal culture, legal information, etc., representing law in its broader sense (politics, legislation, culture and society) [7].

Drawing a parallel between popular legal culture and legal education, a number of common functions and principles can be identified: informational, educational, regulatory, ideological, explanatory (advisory).

The main difference is that legal education operates within the framework of legal regulations (regulated by Federal Law No. 324-FL “On Free Legal Assistance in the Russian Federation”, Order of the Prosecutor General’s Office of Russia No. 471 “On the Organization of Legal Education and Legal Information in the Prosecutor’s Office of the Russian Federation”, Federal Law No. 182-FL “On the Basics of the Crime Prevention System in the Russian Federation” and other regulatory requirements), while popular culture forms a generalized vision of the system of law and the activities of lawyers, judges, officials, identifying cases of professional misconduct, and subjective interpretation of legal meanings.

Specialists in the field of jurisprudence and law have no other opportunity than to adapt to the cognitive environment formed by popular culture. Influencing the process of people’s perception of legal events, legal culture not only organizes everyday concepts in relation to the concepts of “truth”, “justice” and “norm”, but also imposes new requirements on participants in legal relations who are forced to meet the expectations of the population.

In the modern society of “mass media culture” [8] information and entertainment, facts and fictions, real events and strategically constructed media events, real law and artificially invented popular law are mixed into a single system [8]. In this connection, the main prerequisite for the development of the legal system is based on the fact that theory and practice of law should take into account new trends in the field of cultural studies and sociology, the spread of digital and communication technologies, as well as various political and socio-economic factors affecting the formation of popular legal ideas.

A significant condition in the process of the popular legal culture formation is a critical analysis of public consciousness, which implies an interdisciplinary approach to forming institutional, individual and mass legal ideas and semantic concepts.

As noted above, one of the key principles for the formation of public understanding of the world is the work of media, therefore, strengthening the image of law in popular culture can be a turning point in solving ideological dilemmas in the belief system.

Scandalization and entertainment have the main value for media, which should be taken into account in the context of building a popular legal culture. The development of media education and media literacy is the basic tool for confronting “information chaos” [9, p. 97] in a legal society. “Media education is designed to teach a person to perceive and understand information, to be aware of consequences of its impact on the human psyche, to master communication methods based on verbal and non-verbal forms of communication using technical means” [10, p. 15].

The dissemination of basics of media education directly correlates with the formation of media competence and media literacy, which implies “the ability of a person to adequately interact with information flows in the global information space: to search for information, analyze it, critically evaluate and choose what is necessary in the entire variety of content and forms distributed through various means of communication” [10, p. 15].

In addition, media education is of institutional importance, ensuring the qualification development of legal specialists whose activities are transferred to the media space in order to analyze, evaluate and prepare relevant legal digital content.

Modernization of legal culture through the inclusion of media in legal education contributes to the strengthening of democracy and human rights through the involvement of citizens in social activity, political projects and activities of public organizations. However, the focus should be on issues of legal literacy of the population with an emphasis on critical thinking regarding media content [10].

Thus, the phenomenon of popular legal culture is a complex multi-component phenomenon that unites a common folk culture, popular ideas, media culture and legal realities undergoing digital transformation and social rethinking. In the process of popularizing legal culture, legal education plays a key role, building an objective image of the law in the minds of citizens, as well as personal information selectivity, legal responsibility and active civil positions. An integral condition for the development of legal culture and legal education is media education, which can prepare the population for effective life in the context of the rapid spread of information technologies, taking into account changing legal trends.

**Discussion and Conclusion.** Being a product of social achievements, the right is inextricably linked with culture and all its derivatives: popular culture, media culture, professional culture, etc.

As the study showed, the phenomenon of popular legal culture is a relatively new and insufficiently studied phenomenon in modern science. Today, domestic and foreign research offers disparate interpretations of this concept due to its complexity and variability, and therefore, we come to form our own definition of this concept.

Popular legal culture is an association of legal culture and popular (mass) ideas of the population about the law and the system of law, the dissemination and assimilation of which takes place within the framework of public relations and media communications through media. Popular legal culture implies a high level of informativity, which means the emergence of a number of interpretive risks associated with the distortion of legal phenomena and knowledge, and therefore a prerequisite for the development of this system is the dissemination of legal education and media literacy among the population. Thus, the study and development of the popular legal culture phenomenon provides the basis for further research and interpretations.

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## PHILOSOPHICAL ANTHROPOLOGY, PHILOSOPHY OF CULTURE



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Original Theoretical Research



### Street Art Culture in the Context of Urban Environment

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#### Abstract

**Introduction.** The phenomenon of mass culture is manifested in traditional and experimental forms of public visual statement. In the context of an urban environment, it is defined as street art. The peculiarities of this phenomenon form a specific aesthetics that significantly affects the context of architectural objects, the image of the city and its historical tradition. Defining this direction of contemporary art as something new that affects a person's feelings and way of thinking, we classify it as a form of public communication and examine the attitude of city residents to modern street art. Their perception of modern art objects that are not tied to the aesthetic norm has been little studied. The free intervention of urban creativity in the human environment deals with issues of cultural and ethical boundaries. The object of the study is street art. The subject is the perception of street art by different segments of the population. The purpose of the study is to identify areas of potential responsibility of a street artist to the target audience, the population of the city. The objectives are to study the cultural demand of urban residents for the formation of a number of restrictions and freedoms of street art authors.

**Materials and Methods.** The study applied analytical and empirical methods. The analytical method included familiarization and analysis of the scientific literature on the topic under study. The empirical component is presented by the statistical survey of the population of Rostov-on-Don in the form of a digital questionnaire. Research stages: to study the history and current trends of this direction of contemporary art; to identify popular compositional and thematic preferences of artists, the most common stylistic decisions in street art; to identify the features of the perception of street art by residents of the city using a survey-questionnaire on the topic of research.

**Results.** Street art is considered as a technique for a comprehensive solution to the design problems of the urban environment through the synthesis of forms of artistic expressiveness and modern technologies, perceived by residents of the city as part of their life and daily routine. Most respondents understand the artistic value of street art works, consider this direction to be art. In this regard, their special attention is aimed at assessing the skill of performing images or small forms. At the same time, propaganda and agitation in the thematic component of art objects are very inappropriate, according to the townspeople. The study revealed an unobvious fact that the overwhelming majority of residents of the southern capital consider it necessary to clearly declare a number of mandatory requirements for the creator of a street art object, in particular, for the content, artistic component and placement of an art object in a public place.

**Discussion and Conclusion.** The cultural phenomenon of street art is highlighted in its historical development and in the context of the viewer's perception of this phenomenon as part of their everyday life, which places special requirements on the aesthetics and functionality of works of street art. As the study showed, residents of the city consider it necessary to create an initiative group of representatives of not only professional communities, but also the local population, empowered to form restrictive regulations for street art authors while preparing for the festival of street culture.

**Keywords:** mass culture, street art, art object, modern urban environment

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## Культура уличного искусства в контексте городской среды

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### Аннотация

**Введение.** Феномен массовой культуры проявлен в традиционных и экспериментальных формах публичного визуального высказывания. В контексте городской среды он определен как уличное искусство или стрит-арт. Особенности данного явления формируют специфичную эстетику, существенно влияющую на контекст архитектурных объектов, на образ города и его историческую традицию. Определяя данное направление современного искусства как нечто новое, влияющее на чувства и образ мыслей человека, мы причисляем его к формам общественных коммуникаций и подвергаем исследованию отношение жителей города к современному стрит-арту. Восприятие ими объектов современного искусства, не привязанных к эстетической норме, мало изучено. Вольное вмешательство урбанистического творчества в среду обитания человека затрагивает вопросы культурных и этических границ. Объектом исследования является уличное искусство. Предмет исследования – восприятие стрит-арта разными слоями населения. Цель исследования – выявить зоны потенциальной ответственности уличного художника перед целевой аудиторией – населением города. Задачи исследования – изучить культурный запрос городских жителей на формирование ряда ограничений и свобод авторов стрит-арта.

**Материалы и методы.** В исследовании применяются аналитический и эмпирический методы. Аналитический метод включил в себя ознакомление и анализ научной литературы по исследуемой теме. Эмпирическая составляющая работы представлена статистическим опросом населения г. Ростова-на-Дону в форме цифрового анкетирования. Этапы исследования: изучение истории и современных тенденций данного направления современного искусства; выявление популярных композиционных и тематических предпочтений художников, наиболее распространенных стилистических решений в стрит-арте; выявление особенностей восприятия жителями города произведений стрит-арта с помощью опроса-анкетирования по теме исследования.

**Результаты исследования.** Уличное искусство рассматривается как прием комплексного решения задач дизайна городской среды с помощью синтеза форм художественной выразительности и современных технологий, воспринимаемое жителем города как часть его жизни и повседневной обыденности. Большинство респондентов понимают художественную ценность произведений стрит-арта, считают это направление искусством, в связи с этим особое их внимание направлено на оценку мастерства исполнения изображений или малых форм. При этом весьма неуместными, по мнению горожан, являются пропаганда и агитация в тематической составляющей объектов искусства. Исследование выявило неочевидный факт того, что подавляющее большинство жителей Южной столицы считает необходимым четко декларировать ряд обязательных требований к создателю объекта уличного искусства, в частности, к содержанию, художественной составляющей и размещению арт-объекта в общественном месте.

**Обсуждение и заключение.** Освещен культурный феномен стрит-арта в своем историческом развитии и в контексте восприятия данного явления зрителем как части его повседневности, который предъявляет особые требования к эстетике и функциональности произведений уличного искусства. Как показало исследование, жители города считают необходимым создание на время подготовки к фестивалю уличной культуры инициативной группы из представителей не только профессиональных сообществ, но и местного населения, наделенного полномочиями формирования ограничивающего регламента для авторов стрит-арта.

**Ключевые слова:** массовая культура, стрит-арт, уличное искусство, объект искусства, современная городская среда

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**Introduction.** Street art is considered to be an artistic statement genealogically and stylistically related to the development of American graffiti [1]. Modern street art has grown out of the practice of “marking out” the boundaries of its habitat by local youth criminalized groups. Graffiti was originally used by ghetto color youth in American cities as a means of fixing their control of the area with symbols, an acronym, “messages”. Fortunately, in Russia, graffiti did not acquire the functions of border signs of conflicting groups, there is not any breeding ground for ethnic confrontations. Even in the capital and regional centers, the crossroads of migration processes, with the obvious consolidation of communities, there are not any stable trends in the formation of territorial national ghettos [2].

Modern domestic street art centers are located in industrial development zones and they were conceived as part of a project to preserve empty buildings on the territory of factories. In closed areas of operating organizations, in order to optimize industrial spaces, street art was used as a tool to help change the depressive atmosphere through art. Over time, production-free areas increased, requiring improvement, and coworking spaces and museums of modern art began to appear on these areas. In St. Petersburg, there is the only street art museum in Russia on the territory of the existing Laminated Plastics Plant, which has areas for interchangeable expositions of street art.

One of the first Russian artists who worked on the street can be considered Kazimir Malevich. In 1920, together with Lazar Lisitsky, he united in UNOVIS (approvers of new art) to create several facades decorated in the style of suprematism. A few years later, Rodchenko adorns the facade of Mosselprom and later was awarded the prize “Art of the Street” in Paris for this work. Later, in the 1970s, the conceptualist groups “Gnezdo” and “Mukhomor” appeared. The formation of street art in Russia begins in the era of perestroika, when the fashion for hip-hop culture comes from the West and the spread of newfangled phenomena occurs in a serious information crisis. Information and various materials were disseminated, in any way related to new trends in art, illegally and thereby aroused even greater interest among the younger generation of the creative elite.

Thanks to documentaries such as “Bit Street”, “Style Wars”, “Wild Style”, an opinion is formed in Soviet society about hip-hop culture as a phenomenon consisting of elements such as break dance, rap music and graffiti. The beginning of the 2000s is becoming a new milestone in the development of street art in Russia. Having begun its development in the 2000s the activities of street artists also quickly subside [2]. In 2008, Igor Ponosov, one of the Russian street art activists, held “Street Art is Dead” exhibition, the meaning of which was to demonstrate the death of street art. In 2011, the first annual street art festival “Shorthand” was held in Yekaterinburg designed to revive this direction.

In 2012, the first Street Art Museum, which has no analogues in the world, was opened in St. Petersburg. In this year, Russian street artist Pasha 183 attracts attention of Western journalists, and the English newspaper “The Guardian” publishes an article comparing Pasha 183 with Banksy. Today, among the main street art artists in our country, one can single out: Misha Most, Alexei Luka, Zhenya Ozzika (0331c), Timofey Radyu, Kirill Kto, Stas Dobriy, Slava PTRK, Nikita Nomerz, the heads of different types of communities [4].

There are many styles and techniques of street art. The most common technique is mural; it is a drawing on plaster on a building or inside. This style comes from Latin America, where the most popular were stories about politicians, popular personalities, Catholic and Indian religious subjects, as well as everyday scenes from the life of the common people. The next in the popularity rating is a stencil style. The stencil with which the image is applied can be made of any material: cardboard, plastic, paper. The paint may be aerosol, acrylic, nitroenamel, etc.

Another equally popular style in street art is madonnari, complex and colorful drawings on asphalt. Posters and stickers are very widely used today, printed images on material with an adhesive base, glued to the wall, and some artists use collages of poster elements as an author’s experiment. One of the directions of street art is the creation of a design object in the format of a three-dimensional plastic element of an urban environment or an interior of a public space. As a rule, it is a part of temporary expositions, and it is created from various materials: papier-mâché, textiles, polyethylene, plastic, wood, metal. Some authors use very original techniques: mosaic from game constructor modules, weaving from threads, landscaping the surface of walls with moss, figured trimming of trees and bushes.

For street art, regardless of the style of work, there are two important criteria that determine the appropriateness and audience popularity: adaptation of the work in the context of the environmental space of urban development and the frequency of interaction with it between residents and guests of the city.

The study of the problem of uncoordinated intervention of artists in the zone of the historical part of Rostov-on-Don actualizes the problem of ambiguity in the perception of street art by citizens. Since 2021, Rostov-on-Don has become a popular location for annual street culture festivals. Initially, the festival was conceived as a way to combat vandalism and inscriptions on buildings and an opportunity for aspiring artists to tell to a wide audience about themselves.

The topic of the legitimacy of street art is very relevant from the very beginning of its existence and raises many questions among the residents of the city: whether street art is art or vandalism, whether street art works always harmoniously fit into the cultural space of the city, whether the level of artistic value of the image affects the popularity of the street art object.

**Results.** As part of the study, a survey of residents of Rostov-on-Don was conducted in the amount of one hundred people [5].

The objective of the study is to determine:

1. The interest of citizens in street art;
2. The number of respondents who perceive street art as a cultural phenomenon;
3. The most popular stylistic trends among citizens in street art;
4. The attitude of survey participants to street art and its presence in the urban environment.

The results of the survey-questionnaire were the main material for the study of the attitude of the city population to modern street art.

Most of the respondents were women (Fig. 1).

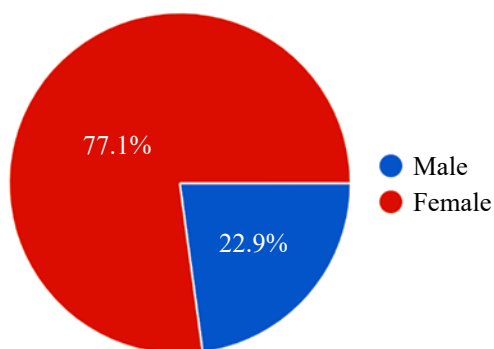


Fig. 1. Ratio of respondents by gender

The survey covered all age categories approximately equally (Fig. 2).

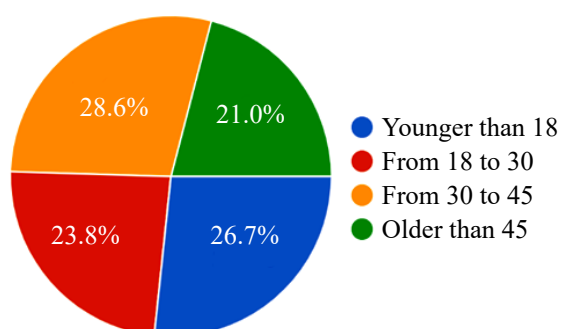


Fig. 2. Ratio of age categories that took part in the survey

Among the respondents, people with higher education and students predominated (Fig. 3).

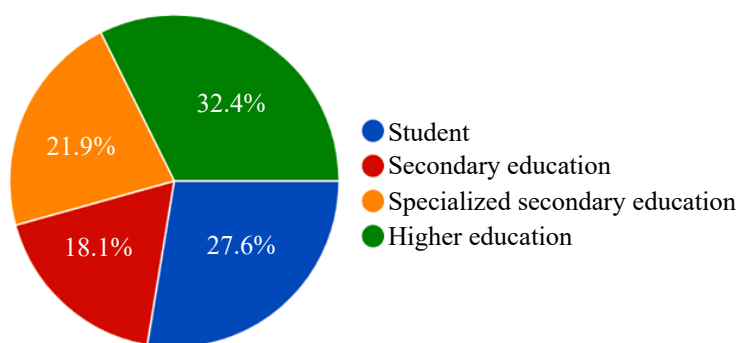


Fig. 3. Ratio of respondents by education level

The vast majority of respondents have an idea of what street art is (Fig. 4).

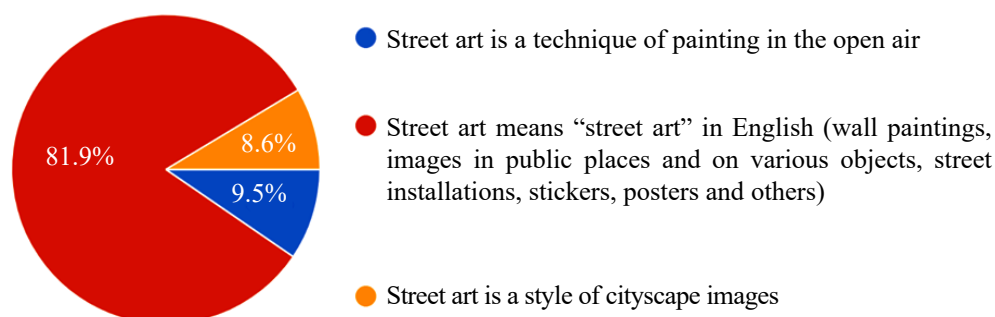


Fig. 4. The ratio of respondents surveyed by the level of awareness of the concept of street art

The results of the survey of respondents are presented in the form of diagrams. Most of the citizens surveyed believe that street art is art (Fig. 5).

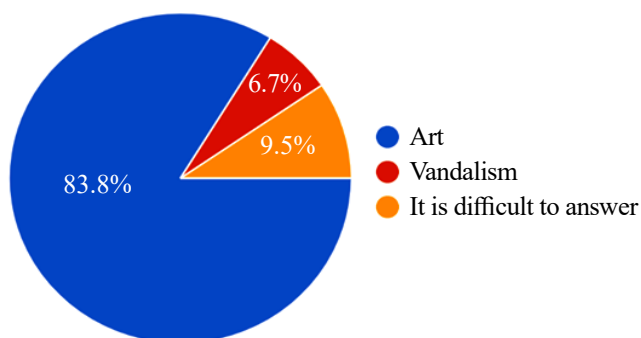


Fig. 5. Ratio of respondents surveyed who answered the question: whether street art is art or vandalism

Most respondents consider the presence of street art works in the city permissible (Fig. 6).

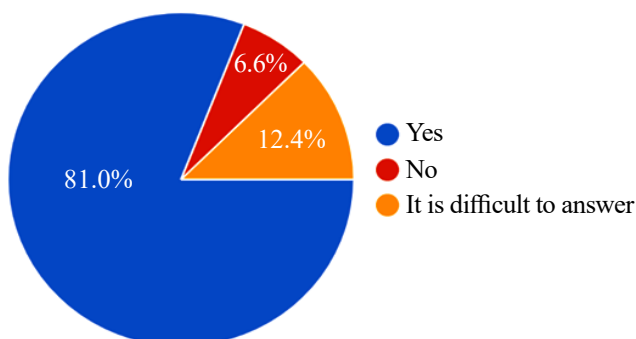


Fig. 6. The ratio of respondents surveyed who answered the question about the admissibility of the presence of street art works in the city

Most citizens believe that street artists, before starting to create an object in a public place, should coordinate its location, theme, sketches (Fig. 7).

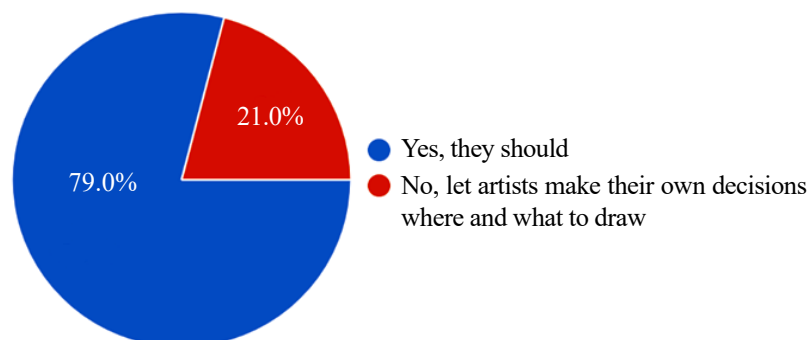


Fig. 7. The ratio of respondents who answered the question about preliminary coordination with residents of the city of creating an object in a public place

The presented diagram shows that the majority of citizens consider the approval of theme, sketch and location of street art images to be the predominant right of architects and designers in cooperation with the city administration and its residents. That is, the author of this work should act as the executor of the decision (Fig. 8).

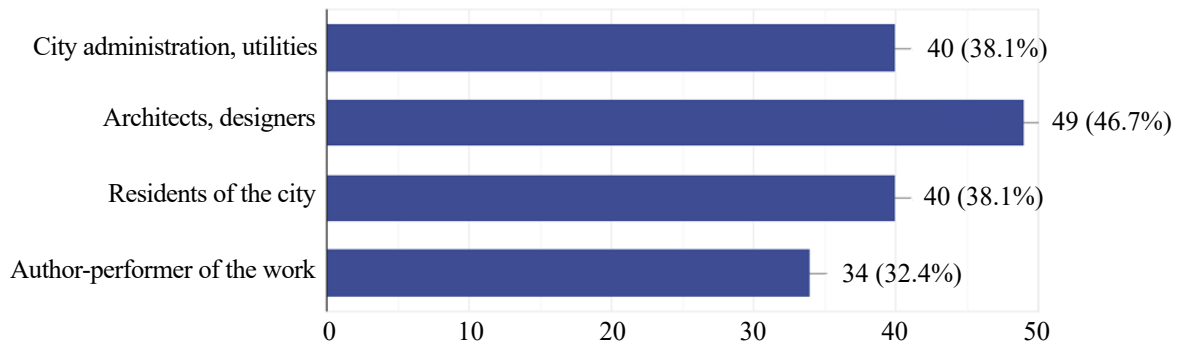


Fig. 8. Understanding of citizens of the rights to approve theme, sketch and location of street art images

Among the surveyed citizens who are impressed by street art, the most attractive were the plot composition or the presence of an artistic technique of optical illusion (Fig. 9).

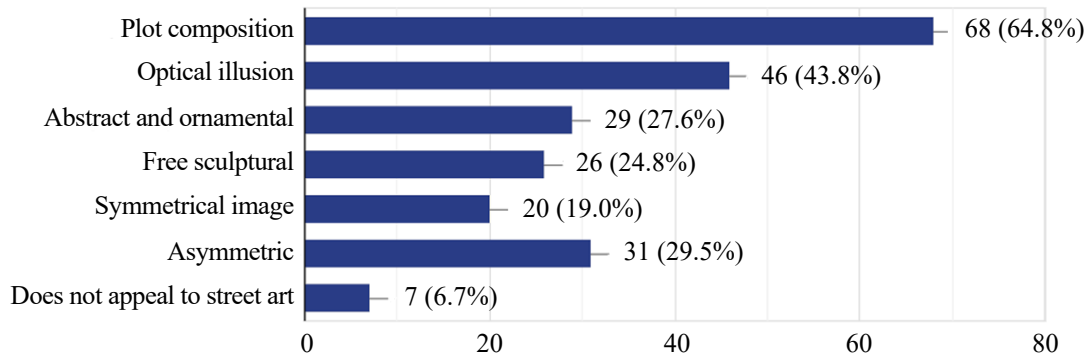


Fig. 9. Thematic preferences of citizens in street art images

Propaganda and agitation in images, the lack of artistic skill in performing the image in street art are unacceptable for the majority of respondents (Fig. 10).

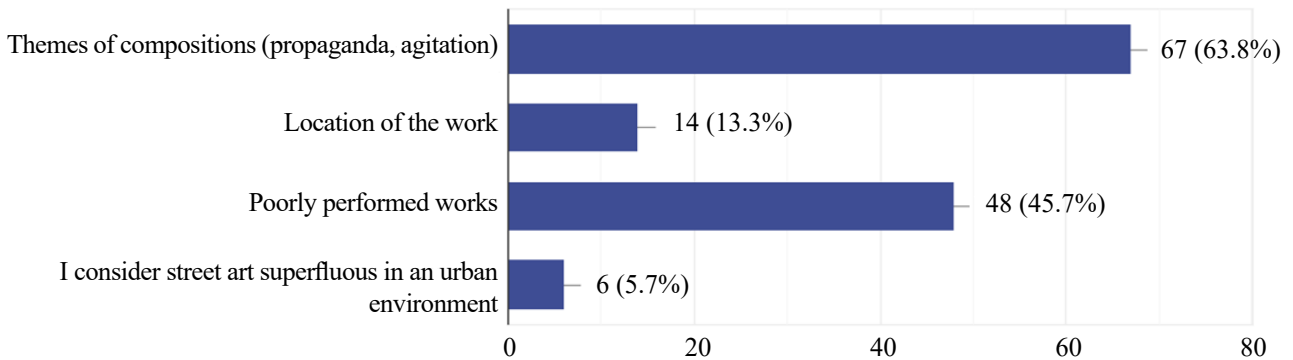


Fig.10. Citizens' ideas about unacceptable themes in street art images

Answering the question of what the townspeople consider positive in the works of street art, the respondents confirmed the opinion about the high dignity of the masterfully performed work of street art which makes it more attractive (Fig. 11).

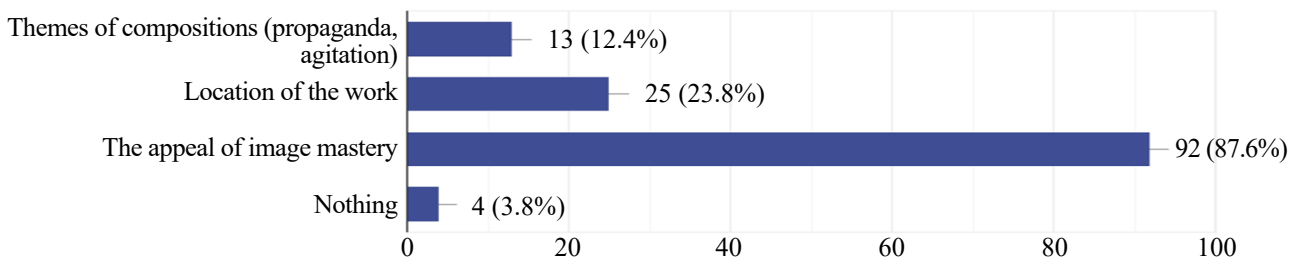


Fig. 11. Citizens' ideas about the hierarchy of artistic merits of street art images

Reflecting on this direction as one of the forms of the urban environment improvement, the majority of respondents agree with the statement about the prospects of street art, but at the same time place a significant emphasis on the importance of the authors' compliance with certain restrictions and requirements (Fig. 12).

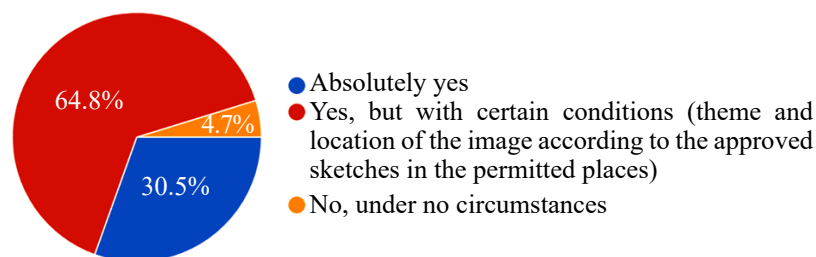


Fig. 12. The ratio of surveyed respondents who made an opinion on the admissibility of street art as a form of improvement of the urban environment

**Discussion and Conclusion.** Street art culture is part of the urban environment. It is formed by many factors of the social processes of civil society and exists as an alternative form of creative expression that has crossed the boundaries of galleries and museums. This movement towards the viewer, on the one hand, allows the artist to declare themselves as a creative unit without any statuses and take part in the public life of the city, and on the other hand, author's work becomes part of the life of every resident and the fact that it significantly affects everyday life of the citizens, their quality of life, emotional and sensual state [6]. The target audience often gives feedback by publishing pictures on blogs and on personal pages of social networks against the background of street art works and in the distribution of photographs the acceptance and popularity of some works is recognized. Unfortunately, that's all regarding the resources for receiving feedback from the townspeople. Our research has shown that the vast majority of South Town residents are receptive to street art artwork and consider it a direction in art.

Due to this survey, the socio-cultural demand of the townspeople was identified and the trajectory of subsequent research was outlined. According to the results of the survey, in the works of street art, most of the respondents are attracted by the skill of performing images and this is an indicator of a formed understanding of the artistry of the works and the presentation of the beauty aesthetics of wall painting. At the same time, the townspeople consider themes of agitation and propaganda in the images to be the most inappropriate for stationary decoration.

According to the available data, we cannot accurately determine the reason with which the prevailing opinion is associated, and therefore we consider it necessary to continue the study in order to clarify them. In part, it is with this factor that the request of the majority of respondents to legally fix the permissible ethical boundaries and the formation of a number of stricter restrictions for authors creating a street art object in a public place correlate. This is connected with the opinion of the majority about the need to create control committees with the involvement of the city administration, artists, designers and architects with the hope of their competence in approving theme and draft design of an art object, its location with the involvement of representatives of the city community.

Today, some forms of attracting citizens to discuss and evaluate individual competitive projects for the creation and reconstruction of public architectural and environmental spaces already exist on administrative portals, but in this communication process there is still no proposal for discussing, voting and approving projects of street art. According to those for whom they are created, this process should be discussed as an independent direction in the design of the urban environment.

Street art is defined as the totality of different forms and directions of creative activity of young people in the context of the urban environment. Artistic decoration of architectural structures is not a new art form, but it is street art that is distinguished by an obvious feature, an urban orientation. In the context of industrial complexes and structures, this visual style exists as a challenge that encourages life contrasting with faceless monoliths. In a part of an old city, where buildings are of the early 20th century and older, architectural objects of historical heritage are not subject to restoration in order to preserve the authentic image of the city, but they are decorated with images of modern artists. An increased level of responsibility of organizers of street art festivals and singer-songwriters is required. This fact is obvious and reveals the problem of inconsistency between the request of the townspeople and the policies of the youth communities of the city, giving rise to a number of problems that require further study and solution. This proves that the cultural phenomenon of street art contributes to the identification of the most relevant social processes of today's generation, its ethical norms, values, ways of interpreting them, and affects the quality and forms of social connections in the context of the urban environment.

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### The Role of Christian Orthodox Patriotism of Athos in the Formation of Spiritual and Moral Values

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#### Abstract

**Introduction.** Currently, traditional scientific approaches to understanding patriotism are insufficient and need to be supplemented. There is a need to develop new approaches and methods for constructing patriotic attitudes. An example of Orthodox patriotic Christian attitudes is the experience of Athos monasticism. The purpose of the study is to identify the role and significance of Athos Orthodox patriotism in the formation of spiritual and moral values.

**Materials and Methods.** The hermeneutic method of analyzing religious texts and interpreting the Old and New Testaments, theological literary and philosophical texts is used. The methodology is based on cognitive, specifically historical and semiotic approaches to the analysis of Orthodox Christian patriotism. In the context of the study, the cognitive approach consists in the individual perception of the communicative flows of Orthodox values of Athos through the Black Sea region to Russian lands, in which the patriotic worldview is being formed. As arguments, correspondence of confessors and materials of letters from Athos are given.

**Results.** The spiritual origins of the patriotism concept are analyzed. The role of the monastic tradition that developed on the Holy Mountain in shaping the idea of Christian patriotism that existed in the Eastern Roman Empire is described. Foreign and domestic political reasons for the transformation of patriotism in Byzantium towards the separation of the religious component from it are revealed. A historical review of the ideas of Christian patriotism in Russian Orthodoxy from the Baptism of Russia to the present is carried out on the material of monuments of literature and creations of the Holy Fathers.

**Discussion and Conclusion.** The Baptism of Russia, its Christianization, with the important role of Athos monasticism, transformed patriotism in Russian identity and mentality into a phenomenon not of social or political order, but a spiritual phenomenon that strengthens faith in God and neighbor, and their Fatherland. It was concluded that the experience of Athos monasticism can be considered as the basis of the great unity of Russia and other Orthodox countries, overcoming hostility, alienation and hatred inflicted on people by destructive influences.

**Keywords:** patriotism, spiritual and moral values, Christianity, Russian Orthodoxy, Athos, modernity

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## Роль христианского православного патриотизма Афона в формировании духовно-нравственных ценностей

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### Аннотация

**Введение.** В настоящее время традиционные научные подходы к пониманию патриотизма оказываются недостаточными и нуждаются в дополнении. Возникает необходимость выработки новых подходов и способов конструирования патриотических установок. Примером православных патриотических христианских установок может служить опыт Афонского монашества. Целью исследования является выявление роли и значения православного патриотизма Афона в формировании духовно-нравственных ценностей.

**Материалы и методы.** Применяется герменевтический метод анализа религиозных текстов и толкования Ветхого и Нового завета, теологических литературных и философских текстов. Методология основывается на когнитивном, конкретно историческом и семиотическом подходах к анализу православного христианского патриотизма. В контексте исследования когнитивный подход состоит в индивидуальном восприятии коммуникативных потоков православных ценностей Афона через Причерноморье на русские земли, в котором происходит формирование патриотического мировоззрения. В качестве аргументов приводится переписка духовников и материалы писем с Афона.

**Результаты исследования.** Проанализированы духовные истоки понятия патриотизма. Описана роль монашеской традиции, сложившейся на Святой Горе Афон, в формировании идеи христианского патриотизма, бытовавшего в Восточной Римской империи. Раскрываются внешне- и внутривосточные причины трансформации патриотизма в Византии в сторону отделения от него религиозного компонента. На материале памятников литературы и творений святых отцов осуществляется исторический обзор идей христианского патриотизма в русском православии – от Крещения Руси до современности.

**Обсуждение и заключение.** Крещение Руси, ее христианизация, при важной роли Афонского монашества, преобразила в русском самосознании и менталитете патриотизм в явление не социального или политического порядка, а в явление духовное, укрепляющее веру к Богу и ближнему, и своему Отечеству. Сделан вывод, что опыт Афонского монашества может рассматриваться как основание великого единения России и других православных стран, преодоление вражды, отчуждения и ненависти, нанесенных людям деструктивными влияниями.

**Ключевые слова:** патриотизм, духовно-нравственные ценности, христианство, русское православие, Афон, современность

**Для цитирования.** Милованов А.Б., Оленич Т.С., Ерошенко Т.И. Антропология любви в текстах Нового Завета в свете современной эпохи. *Научный альманах стран Причерноморья*. 2025;11(3):55–61. <https://doi.org/10.23947/2414-1143-2025-11-3-55-61>

**Introduction.** Currently, according to the Decree of the President of the Russian Federation of November 9, 2022 No. 809 “On the approval of the Fundamentals of State Policy for the Preservation and Strengthening of Traditional Russian Spiritual and Moral Values”, Russian state policy is officially focused on countering the “system of ideas and values alien to the Russian people and destructive for the Russian society”, which are cultivated by the West. This is primarily selfishness, individualism, cosmopolitanism, immorality and destructive sexual relations. Modern society is covered by the risks of a networked global world, which are a consequence of the mental “occupation” of the consciousness of young people, and are aimed at changing the system of values of individual and mass consciousness, the destruction of non-Western cultures based on traditional civilizational values.

According to V.V. Putin patriotism provides for a sense of deep respect “for their history and traditions, the spiritual values of our peoples, our thousand-year culture and the unique experience of the coexistence of hundreds of peoples and

languages in Russia. This is responsibility for our country and its future”<sup>1</sup> [1]. Currently, traditional scientific approaches to understanding patriotism, the formation of patriotic values of young people are insufficient and need to be supplemented. There is a need to develop new approaches and methods for constructing patriotic attitudes [1, p. 170–171]. Orthodox Christianity is an inseparable part of the Russian spiritual heritage. Its role in the formation of traditions of patriotism among young people is great. The example of the construction of Orthodox patriotic Christian attitudes is the experience of Athos monasticism. The purpose of the study is to identify the role and significance of Athos Orthodox patriotism in the formation of spiritual and moral values in modern society.

**Materials and Methods.** As part of an appeal to the spiritual heritage of previous generations of ascetics of piety, Orthodox literature has developed a tradition of publishing letters from church leaders and elders addressed to the monastery brethren, relatives and friends, and spiritual children. In this work, we turned to the correspondence of the merchant of Novouzensk district Pavel Ivanovich Pomeltsov with the inhabitants of the Russian Holy Panteleimon Monastery on Holy Mount Athos, the Greek rector Archimandrite Gerasim and the Russian confessor Hieroskhimonakh Jerome (Solomentsov), and other letters [2, 3].

The hermeneutic method of interpreting texts and meanings, which was originally developed for the analysis of religious texts and used in the interpretation of the Old and New Testaments, and later for literary and philosophical texts, is used in the study. The method is based on an explication of the principles of understanding and explaining the content in which the text was created. The research methodology is based on cognitive, specifically historical, semiotic approaches to the analysis of Orthodox Christian patriotism. In the context of the study, the cognitive approach consists in the individual perception of the communicative flows of Orthodox values of Mount Athos through the Black Sea region to the Russian lands, in which a patriotic worldview is being formed.

**Results.** The roads of the Black Sea region were a link from Byzantium to the Russian lands. Through them there was a spiritual communication of Orthodoxy to the Russian princes. In the 10th century there was an intensive exchange of cultural and religious ideas between the peoples of the region. An important event was the adoption of Christianity in Kievan Rus in 988 by Prince Vladimir, which led to the strengthening of ties with Byzantium. Byzantine culture had a significant impact on the development of art, architecture and writing in the region. Since the Baptism of Russia, Russian Orthodoxy has been greatly influenced by the Holy Mount Athos. The contacts of our Church with Athos monasteries began in ancient times. Reverend Anthony founded the Kyiv Pechersk Lavra, which became the “mother of Russian monasteries”, being inspired precisely by Athos traditions. Lavra became the “cradle” of monasticism in Russia, and, as you know, it was the monasteries that served not only as religious, but also as cultural and educational centers at that time.

Today their activities can be considered as an example of a spiritual and moral tradition. In Russia, issues of morality and spirituality have always been central to the upbringing of the younger generation. In the Russian Empire, the Orthodox Church has always been the basis of the moral education of young people. Unlike Western American values, which educate young people in individualism, the desire for leadership at all costs, success, mainly of a material nature as a measure of personal achievements, Orthodoxy formed value guidelines for the priority of the spirit over matter, spiritual over material.

In modern Russia, there is a tendency in spiritual life to move from a society of consumption to a society of creation, where the ideal is the duty of ministry, the individual’s development as a condition for the development of the community as a whole. So far, this process is being created only in the minds of strong personalities. Traditional for the upbringing of the younger generation in Russia were such Orthodox values as love for God, faith, keeping the commandments, humility, sacrificial ministry. For young people, it is important to form a moral consciousness, which is based on conscience, shame, responsibility. The moral standards contained in the Old and New Testament contribute to spiritual improvement and personal development. S.N. Bulgakov said that religion is the main and guiding force in human spiritual life. It carries the highest values that are an ideal for life, which regulates the behavior of people [4]. Thus, the Orthodox faith should be the basis of value orientation in the process of educating the younger generation. N.O. Lossky believed [5] that a person deprived of the moral values of Orthodoxy lives in a small world composed of fragments of the universe, they are doomed to make a lot of mistakes.

Since ancient times the history of Athos has been associated with the army and important political figures who influenced the fate of peoples. Reverend Peter of Athos, one of the first ascetics through whom the mother of God informed the whole Christian world about the Holy Mountain, is a commander who later founded a new spiritual army. The outstanding Byzantine emperor and commander Nicephorus Phocas, the patron saint of Athanasius of Athos, also

<sup>1</sup> Meeting of V.V. Putin with representatives of the public on patriotic education of youth. URL: <http://www.kremlin.ru/events/president/transcripts/copy/16470> (accessed: 15.05.2025).

stroved for monastic life, creating the Great Lavra at his own expense. He invited the reverend to him at crucial moments before the battles.

Athos was part of the Eastern Roman Empire at the time of the birth of monastic life there. Byzantium was based on the idea of a Christian empire, a homeland for all Christians. Emperors relied on the support of believers to strengthen the unity of the country and resist paganism, and the holy fathers, in turn, also participated in the formation of Byzantine patriotism. For example, the importance of love for the fatherland was emphasized by Vasily the Great. St. Gregory the Theologian also linked the good of society with the personal actions of everyone: "Honoring your mother is a sacred thing, but everyone has their own mother, and everyone's common mother is their homeland" [6, p. 361].

However, for all the significance of patriotism in the context of Byzantine history, its patriotic paradigm was highly dependent on the internal political situation in the empire and on the presence of external threats. From the era of Emperor Justinian I to the reign of Basil II Porphyrogenitus, that is from the 6th to the 11th centuries, in the political discourse of Byzantium, the idea of patriotism, which at first gave way to loyalty to the emperor, was gradually revived, for example, in connection with religious-Arab expansion (7th century) or internal strife due to iconoclasm (8th century). Thus, there was a return to the ancient Roman understanding of patriotism as love for the homeland and the willingness to sacrifice life for it. In the middle of the 10th century, patriotism was identified with religious devotion and perceived as the fruit of God's providence about Byzantium as the common homeland of the Romans. Subsequently, for example, in wars with Orthodox Bulgarians, this feeling was deprived of a religious component. Patriotism lost its religious meaning in the 13th – 14th centuries in the fight against Western and Asian invaders. Only Athos resisted the ideas of union with the Roman Catholic Church. Athos monks with their blood confirmed their commitment and loyalty to Orthodoxy.

It was a challenging time for Athos. A tragic moment in its history is the destructive raids of the Catalans at the beginning of the 14th century: "It was scary to see", wrote the student of the Hilandar abbot Daniel in «Genealogy», the desolation of the Holy Mountain, perpetrated by nasty godless peoples... the Catalans... they burnt a lot of holy temples, plundered all the wealth and took the prisoners into slavery, and those who remained died of starvation, and since there was no one burying them, the beasts of the earth and the birds of heaven ate their bodies" [7, p. 24]. Note that it was in these difficult times on Mount Athos that the practice of hesychasm flourished, noetic prayer, which became the fundamental element of Orthodox monasticism and spiritual practice in the East and in Russia. Hesychasm was aimed at the transformation and deification of human nature. Therefore, for Athos monks, patriotism has always been predominantly a spiritual feeling.

Before the fall of the Empire, questions of patriotism as a defense of a dying homeland were of acute concern to Orthodox Romans. Saint Simeon of Solunsky, (+1429) a supporter of Athos hesychasm, united the defense of faith and Fatherland in a single circle of Christian virtues, arguing that the defense of faith is the path to salvation, and the defense of the Fatherland is jealousy by piety. He illustrated his thoughts on the example of Thessaloniki, believing that the defense of this city, which was a stronghold of Orthodoxy, is a sacred cause [8]. Unfortunately, in 1430 Thessaloniki was captured by the Turks, the Athos monks obeyed Sultan Murad II. However, God's plan is visible in this. Athos, having become politically independent from the emperor, did not participate in secular attempts to save the empire through spiritual subjugation to the Latin West, reacted negatively to the church union concluded at the Ferraro-Florentine Council (1438–1445).

After the fall of Constantinople in 1453 and the conquest of the Orthodox kingdom by the Turkish Sultan, the ideas of patriotism were excluded from the official church discourse. Athos was in a privileged position until the middle of the 16th century. The sultans had been retaining its former rights for 130 years, until 1566, when Sultan Selim II issued a firman that took away their estates from the Athos monasteries. However, even before that, a high poll tax (haraj) had been imposed on the inhabitants of the Holy Mountain. In the 18th century monastic life on the Holy Mountain went into decay, which was associated with the Russian-Turkish wars and the deterioration of the attitude of the Turkish authorities towards Orthodox monasticism, especially Slavic. The attitude towards Athos monks in Russia had also changed. The Russian government, both spiritual and secular, considered immigrants from Russia who retired to the Holy Mountain for the sake of feats of piety, as self-willed and deserters, and allowed return entry to Russia only in the rank in which they left it.

Nevertheless, Russia has always supported the liberation struggle of the Greeks, which continued in the 19th – early 20th centuries. However, France and England intervened in it, fearing an increase in Russian influence in Southeast Europe. The uprising against the Turks in 1821, organized by Alexander Ypsilantis, was crushed. The military occupation of Athos, that began after it, was stopped only thanks to the Adrianople Treaty between Russia and the Ottoman Empire in 1829, according to which, in particular, the monastery estates were returned. However, the ideology of Byzantium, based on Christian patriotism, dissolved into Greek nationalism, which grew on feelings of resentment for the humiliated position in

front of the Ottomans. The “grains” of high Christian patriotism, affirmed on a spiritual basis, “sprouted” on Russian soil thanks to ties with Athos, which, as it can be seen from the historical review presented above, always tried to maintain its political and church independence.

Since Christianization, Russia, deepening borrowings and cultural ties with Byzantium, simultaneously formed its identity, and just like in Eastern Christian civilization, patriotic feelings for the Motherland became its basis. Gradually, Christian patriotism is becoming an important part of the Russian mentality and the basis of Russian statehood.

The idea of the unity of the Holy Land of Russia in the fight against Gentiles sounds in “Primary Chronicle” by St. Nestor (12th century). The state encourages religious unity, and the church, in turn, supports love for the homeland. A positive assessment of patriotism is also found in Pechersk Paterik. The church has truly become a “school” of patriotism. The first Russian Metropolitan Hilarion of Kyiv in “Sermon on Law and Grace” emphasizes the equality of peoples before God and the national dignity of the Russian land.

A classic example of how the Russian Church strengthened the patriotic spirit of the people through prayers and instructions is the spiritual support provided by St. Sergius to Prince Dmitry Donskoy in the fight against the Tatar Khan Mamai. Predicting the prince’s victory, the monk urged him not only to be resistant to material losses, but also to be ready to give his life for Orthodoxy. At the same time, few people remember that Sergius of Radonezh received the blessing to create a communal monastery from the Ecumenical Patriarch of Afonite Filofei Kokkin. Deacon Zosima from the Trinity-Sergius Monastery had compiled a short but important description of the Holy Mount Athos by the end of the 14th century, emphasizing its spiritual significance and influence on Orthodox monasticism [9].

In the Middle Ages of the Russian history, the defense of the homeland was equated with the defense of faith and perceived as an obligation. Reverend Joseph Volotsky argued that in the event of a threat from infidels and heretics, it is necessary not only to condemn them, but also to injure them, thereby sanctifying their hand. He referred to St. Chrysostom, who called for protecting the faith even physically, emphasizing the importance of actively defending Orthodoxy [10]. After the fall of Byzantium, the patriotic idea “Moscow – Third Rome” (1527–1528) was born in Russia. Its author is the elder of the Pskov Eleazarov monastery Filofei. In his message to the Pskov grand-ducal governor, clerk Misyur Munekhin, the elder argued that God chose Moscow as the sole stronghold of the truly Christian world after world rule passed from Rome to Constantinople, and then to Moscow, when the Greeks fell away from Orthodoxy [11].

This theory contributed to the formation of the perception of Russia as a Katechon – a state with a religious and civilizational mission in preserving spiritual and moral values and saving the world from “global evil”, described in church tradition as “the secret of lawlessness”. Athos, preserved as another pillar of Orthodoxy throughout the world, was also involuntarily involved in the eschatological context of the last kingdom.

In the 19th century in Russia, the doctrine of spiritual foundations of patriotism developed. Patriotism as the spiritual virtue of a pious Christian was defined by Metropolitan Filaret (1782–1867). Noting the importance of love for enemies, he emphasized the need to confront the enemies of the Fatherland and disdain the enemies of faith. Reverend Anthony Optinsky (1795–1865) called for active patriotism as a readiness “to sacrifice their own salvation for the salvation of the fatherland” [12]. Citing the historical exploits of his ancestors in the times of 1612 and 1812, he pointed out the need to discard cowardice and betray themselves to the will of God. The obedience of state power and the holy church, which inspired the soldiers not to spare their lives for the holy Orthodox faith and Fatherland, was defended by the Monk Ambrose of Optina (1812–1891).

Saint Ignatius (Bryanchaninov) (1807–1867) equated the feat of soldiers who suffered for the Fatherland with martyrdom for Christ. He said that they, “sacrificing their life to the Fatherland, sacrifice it to God” [13]. The idea of the inseparability of the life of a Christian and their spiritual practices from patriotism can be traced in the Hesychast collection “Philokalia” translated by St. Theophanes the Recluse (1815–1894). The holy righteous John of Kronstadt (1829–1909) taught that patriotism is risen by the faith of Christ and urged Christians to remember that “the earthly Fatherland with its Church is the threshold of the heavenly Fatherland” [14]. Considering patriotism as a spiritual phenomenon, the holy fathers often tried to explain the defeat of the Russian army not by political and social reasons, but by apostasy. Thus, for example, St. Nicholas of Japan (1836–1912) said about the failures of the Russian army in the Russo-Japanese War: “God punishes Russia, because it turned away from Him. Without God, without morality, without patriotism, the people cannot exist independently” [15].

**Discussion and Conclusion.** Thus, we see that the Baptism of Russia, its Christianization, with the important role of Athos monasticism, transformed patriotism in Russian identity and mentality into a phenomenon not of social or political order, but a spiritual phenomenon that strengthens faith and serves as one of the facets of expressing love for God and neighbor [16, 17]. Today Russia is not deaf to the teachings of the holy fathers. Having gone through severe trials during its historical path, including the period of God-fighting, the country is reborn on the basis of a clear distinction between

good and evil. We would like to believe that the importance of the religious component in modern patriotism will increase as it was in the Athos tradition, learned by Orthodoxy. The experience of Athos monasticism will be the key to the great unity of Russia and other Orthodox countries. It will teach the world a spiritual lesson in overcoming hostility.

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## RELIGIOUS STUDIES



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### Understanding the Christian Symbolism of Death in Silver Age Poetry

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#### Abstract

**Introduction.** The article is devoted to the analysis of poetic works containing philosophical ideas about dying and death of several representatives of domestic symbolism in fiction of the first quarter of the 20th century in order to search for Christian symbols, contained in them, that take the meaning of death in a certain context. The main tasks of the study include the search for poetic works about dying and death of the most famous poets and religious thinkers of the Silver Age: A.A. Blok, Vyach. I. Ivanov, D.S. Merezhkovsky and A.N. Bely, as well as a religious and philosophical comparison of the ideas contained in their works about death and Christian symbols of death with the idea of death of V.S. Solovyov as the first representative of philosophy and literature of this period. One of the most important research tasks is to identify the features of poetry of symbolism's representatives of the Silver Age that are not characteristic of Christianity.

**Materials and Methods.** As methods of scientific research, descriptive, historical and hermeneutical methods were used allowing the author to compile as complete a picture of factors that influenced the subject of poetic works of the Silver Age as possible. The appeal to deductive and inductive methods, as well as methods of analysis and comparison, made it possible to highlight the general and special in the poetic works under study.

**Results.** The formation of the interest of Russian poets and religious thinkers of the Silver Age was influenced by several factors of both historical and spiritual nature, the most significant of which was the work of Vyach. S. Solovyov. In the studied works of A.A. Blok, D.S. Merezhkovsky, Vyach. I. Ivanov and A.N. Bely, Christian symbols are established. These symbols take on the meaning of life and death. The philosophical ideas contained in them are distinguished, which diverge from the ideas generally accepted in Christian doctrine.

**Discussion and Conclusion.** The discussion of the significance of religious and philosophical ideas about death, as well as Christian symbolism of death in fiction, is of scientific interest not only for the philosophy of religion, but also for other humanitarian disciplines, as evidenced by the work of sociologist B. Marie and philologist L.V. Garmash.

**Keywords:** Christianity, faith, symbolism of death, value, symbol, Silver Age, poetry

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*Оригинальное теоретическое исследование*

### Осмысление христианской символики смерти в поэзии Серебряного века

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#### Аннотация

**Введение.** Статья посвящена анализу поэтических произведений, содержащих философские идеи об умирании и смерти нескольких представителей отечественного символизма в художественной литературе первой четверти

XX в. с целью поиска содержащихся в них христианских символов, принимающих в определённом контексте значение смерти. К основным задачам исследования относится поиск поэтических произведений об умирании и смерти наиболее известных поэтов и религиозных мыслителей Серебряного века: А.А. Блок, Вяч. И. Иванов, Д.С. Мережковский и А.Н. Белый, а также проведение религиозно-философского сравнения содержащихся в их произведениях представлений о смерти и христианских символах смерти с представлением о смерти В.С. Соловьёва как первого представителя философии и литературы данного периода. Ещё одной из важнейших исследовательских задач является выявление нехарактерных для христианского вероучения особенностей поэзии представителей символизма Серебряного века.

**Материалы и методы.** В качестве методов научного исследования получили применение описательный, исторический и герменевтический методы, позволяющие составить как можно более полную картину факторов, оказавших влияние на тематику поэтических произведений Серебряного века. Обращение к дедуктивному и индуктивному методам, а также методам анализа и сравнения, позволили выделить общее и особенное в исследуемых поэтических произведениях.

**Результаты исследования.** На формирование интереса русских поэтов и религиозных мыслителей Серебряного века оказали влияние несколько факторов как исторического, так и духовного характера, наиболее значимым среди которых стало творчество В.С. Соловьёва. В исследуемых произведениях А.А. Блока, Д.С. Мережковского, Вяч. И. Иванова и А.Н. Белого устанавливаются христианские символы, принимающие значение жизни и смерти, выделяются содержащиеся в них философские идеи, вступающие в расхождения с идеями общепринятыми в христианском вероучении.

**Обсуждение и заключение.** Обсуждение значения религиозно-философских идей о смерти, а также христианской символики смерти в художественной литературе представляет научный интерес не только для философии религии, но и для других гуманитарных дисциплин, о чем свидетельствуют работы социолога Б. Мари и филолога Л.В. Гармаш.

**Ключевые слова:** христианство, вера, символика смерти, ценность, символ, Серебряный век, поэзия

**Для цитирования.** Орленко О.А. Осмысление христианской символики смерти в поэзии Серебряного века. *Научный альманах стран Причерноморья*. 2025;11(3):62–67. <https://doi.org/10.23947/2414-1143-2025-11-3-62-67>

**Introduction.** The appeal to Christian symbolism was one of the characteristic features of the poetry of the Silver Age, since it was during this historical period that the intelligentsia, represented by religious philosophers and poets, was actively engaged in understanding the cultural and socio-economic consequences of the revolution in Russia. Hopes for positive transformations in society were quickly replaced by concern for the future of the native country and the whole world as a whole, which could not but affect the scientific works and works of art of that time. Thus, the domestic thinker S.N. Bulgakov, who welcomed the development of revolutionary ideas in Russia, a few years after the onset of the revolution did not hide deep regret about their positive assessment in the past: “Gradually, as the spiritual essence of the Russian revolution in the history of 1905–1907 was revealed, any connection with it became impossible for me” [1, p. 88], but if the works of S.N. Bulgakov were distinguished by straightforwardness, then the works of A.A. Blok, on the contrary, were replete with symbols and metaphors through which the poet preferred to express his attitude to various events, including the revolution in Russia:

“What fiery distances  
The river opened to us!  
But it was not these days we called for,  
But the centuries to come” [2, p. 376].

The poets of the Silver Age of the Russian culture attached great importance to intellectually developed creative personalities, artists, who, in their opinion, should have played a decisive role in bringing the country out of the post-revolutionary spiritual crisis, such statements made them look like thinkers of the Renaissance. Thus, the representative of acmeism N. Gumilyov, according to the memoirs of the English writer and journalist G.K. Chesterton, in a personal conversation with him... “suggested that poets ruled the world” [3]. However, the first poets of the Silver Age, who believed that a way out of the spiritual crisis was possible through freedom and creativity, were representatives of symbolism: A.A. Blok, D.S. Merezhkovsky, Vyach. I. Ivanov and A.N. Bely. The cultural figures of the Silver Age believed that the symbol is... “the bridge into eternity, and death is... the necessary link marking the boundary of the transition between earthly and heavenly” [4, p. 43].

These poets tried through Christian symbols to remind readers of the existence of God and the afterlife, drawing their inspiration from various sources, such as the Holy Scriptures, which they knew from childhood, as well as the work of

the philosopher and poet V.S. Solovyov, with whom they were also well acquainted. Since the topics of life and death were one of the main topics of the work of this poet, the symbolists considered it especially important for themselves to address them in their poetic works. The main topics of philosophical and artistic creativity of V.S. Solovyov belonged to the criticism of the atheistic views of the modern intelligentsia and the problem of the departure of the most important Christian values into the past, the usefulness of the existence of a moderate fear of death as a regulator of human behavior, as well as recognition of the mysterious nature of death.

In the poem “Poor friend, worn out by the long road...” V.S. Solovyov talked about the limitations of the earthly being of man, the inevitability of death and eternity, which can be found only in God, as well as in the love of the Creator for all his creations. The poet himself, as well as representatives of symbolism who followed him, noted that Christianity is the religion of the victory of life over death, therefore, the symbols of death in their poetic works simultaneously took on the meaning of life depending on the context. For example, such well-known Christian symbols as a cross or a flower could take one of these meanings depending on the context of their application. In the poems of V.S. Solovyov “The Homeland of Russian Poetry”, “Rural Cemetery” and “The Answer to Yaroslavna’s Lament” the death of the heroes of the works symbolized the cross, and in the poem “Metempsychosis” the flower was a symbol of death:

“...The yellow sunflower  
Has died in the garden.  
From dust and decay  
A flower grows anew,  
To a forgotten grave  
A bee comes flying...” [5, p. 158].

Recognizing the importance of the work of V.S. Solovyov for the development of symbolism in Russia, A.N. Bely wrote:

“For you, the mountain thunder of Sinai did resound;  
For you, God did appear...  
You awakened us: your translucent hand  
Did lift the horn” [6].

Finally, another important factor that had a significant impact on the appeal of domestic poets to Christian symbolism was the desire to remind compatriots of the existence of God and the afterlife, which was associated with the growth of atheistic views in Russian society, changing ideas about life and death. Representatives of symbolism believed that the loss of religious faith by people threatened young people with the loss of the meaning of life and was able to increase the feeling of fear of natural death:

“We drag our days without a faith,  
Our fate is tired of punishing...  
And our life is beyond measure heavy,  
And heavy will it be to die...” [7].

**Materials and Methods.** The use of descriptive, historical and hermeneutical methods of scientific research made it possible to determine the historical and cultural factors that contributed to the formation of the religious and philosophical problems of Symbolist poetry at the beginning of the 20th century, as well as to highlight, among other factors, the influence of the ideas of V.S. Solovyov. In turn, the appeal to deductive and inductive methods of scientific research, analysis and comparison of poetic works by A.A. Blok, Vyach. I. Ivanov, D.S. Merezhkovsky and A.N. Bely made it possible to establish common and special features in the poetic works of symbolist poets.

**Results.** For the poet A.A. Blok, as well as for the philosopher V.S. Solovyov, death seemed like a secret inaccessible to living people, which was reflected in his poem “Behind the Coffin”. Describing in this poetic work the funeral procession, the poet philosophically argued about the predictability of everything alive in the world and at the same time emphasized the unpredictable nature of death. In the works of A.A. Blok and V.S. Solovyov there were various Christian symbols that took on the meanings of both life and death. Thus, in the poem by A.A. Blok “Monk Walked and Carried Holy Signs...” the life and death of the monk symbolized a flower, and in another poem of the poet “I am Waiting for Death Near the Morning Star...” a star acted as a symbol of death, the light from which accompanied the process of dying of a person. In the poetic work of A.A. Blok “On the Life Burnt out in the Choir”, the meaning of death was taken by such a Christian symbol as a door:

“Of languid maidens by the door,  
Where there is eternal dusk and praise...” [8].

In addition to A.A. Blok, a fan and follower of poetic creativity V.S. Solovyov was a symbolist poet and thinker Vyach. I. Ivanov. In the poem "The Veil of Mercy Hides God's Mystery..." the poet, like V.S. Solovyov, addressed the topic of the need for the presence in a person's life of a moderate sense of fear of natural death, which would allow them to build their life in accordance with the Christian doctrine:

"And may the fear of Death with its salutary shudder  
Teach us that in the heavenly furnaces there is cold,  
So that your spirit, guest of the Earth, be not cloven,  
And the wayfarer doesn't wander by the roadside" [9, p. 401].

In the poetic work of Vyach. I. Ivanov "Blok Died", published in 1921 on the death of A.A. Blok, there was such a Christian symbol of life and death as a door, and in another poetic work of the poet "Funeral Feast of Dionysus" the meanings of life and death were taken by flowers:

"The wind blew; the roses scattered;  
The sorrowful cypress bowed down...  
Bared, the vines lamented:  
The great Dionysus has died!" [10, p. 74].

However, significant scientific interest in this poetic work of Vyach. I. Ivanov is represented not only by flowers as symbols of life and death, in addition to flowers, "Funeral Feast of Dionysus" also contains another religious symbol that takes on the meaning of death in Christianity, namely cypress. Information that the image of cypress from ancient times symbolized death was given in their works by the Russian religious philosopher A.F. Losev and the modern French sociologist B. Marie: "Cypress has long been associated with funeral culture, since it was used in embalming bodies, making coffins, decorating graves and houses during mourning. Cypress is mentioned in the Bible among the trees growing in the garden of paradise (Ezek 31:8)" [11, p. 39].

The appeal to the topics of life and death was also characteristic of the work of another representative of the symbolism of the Silver Age of Russian culture, D.S. Merezhkovsky. In the poem "The Double Abyss", the poet demonstrated a Christian understanding of death, presenting it as a riddle that the living people are not given to fully solve. However, no less a mystery to D.S. Merezhkovsky was human life itself:

"And life, like death, is extraordinary...  
In this world here, there is another world.  
There is the same horror, the same mystery  
Both in the light of day, as in the darkness of night.  
Both death and life are kindred abysses:  
They are alike and equal,  
Alien and dear to one another,  
Reflected one in the other" [12, p. 54].

Just like V.S. Solovyov, this poet and religious thinker was worried about the growth of atheistic views in Russian society, as well as the directly related passing into the past of the most important Christian values, the main place among which he assigned the values of a person's love for the neighbor. D.S. Merezhkovsky outlined his reflections on this problem in the poem "Death", in which he compared people who have lost their religious faith with "flowers devoid of their roots". In an effort to remind compatriots of the Christian faith, the thinker turned to Christian symbolism in his works, conveying its meaning to believers in an excellent poetic language. In the poem by D.S. Merezhkovsky "Dandelions" flowers were a symbol of life and death:

"Poor people are humble,  
What this means, they do not know...  
Who He is, the heart does not ask.  
The wind from the hills of Galilee  
Carries the fluff of dandelions.  
"Blessed are the poor in spirit..."  
Who He is, people do not know.  
But with dandelion fluff  
They strew His feet" [13, p. 21].

In the poet's poem "If Roses Quietly Crumble", not only flowers, but also extinguished stars appeared as a Christian symbol of death:

“If roses quietly shed their petals,  
If stars grow dim in the heavens,  
Waves break upon the cliffs,  
The ray of dawn fades on the clouds...” [14].

For another symbolist poet and major thinker of the Silver Age A.N. Bely, the philosophical understanding of life and death was one of the main topics of poetic creativity, which was reflected in the poems “Uprising” and “Masquerade”, in which A.N. Bely described a mystical image of death similar to the image of death in the fine arts of the Renaissance:

“The dry pole of a scythe  
Will clang with iron malice on the floor:  
Enters a female guest, will click with a bone,  
Will wave a shroud: the guest is death” [15, p. 245].

Christian symbol of life and death in the poem of A.N. Bely “Before Thunderstorm”, was a door, and in the poetic works “Christ is Risen”, “My Friend”, “Friends” a cross and flowers:

“Do not laugh at the dead poet:  
Bring him a flower.  
On the cross, both in winter and summer,  
My porcelain wreath is shattered” [16, p. 202].

**Discussion and Conclusion.** Despite the fact that symbolist poets tried to demonstrate their own religious preferences by using Christian symbols in their works, as well as remind people of the importance of religious faith, their poetic works had certain features not characteristic of Christian doctrine, which included, for example, a pessimistic attitude to life. Examples of such a view are the poems of A.A. Blok “We will All Go Beyond the Grave” and D.S. Merezhkovsky “Christ is Risen”, “They Sing in the Temple....” Another feature of the poetic works of domestic symbolists was the craving for the romanticization of death, borrowed by them from the works of European romantic poets of the 18th century. Images of the living dead and their vain wanderings on the ground were present in the poems of Vyach. I. Ivanov “Insomnia” and of A.N. Bely “Uprising”.

Thus, several factors influenced the appeal to the topic of Christian symbolism of death in the work of symbolist poets: the growth of atheistic views in Russian society in the first quarter of the 20th century, the October Revolution in Russia, as well as the philosophical problems of poetic creativity of V.S. Solovyov, who chose the problem of the finiteness of the earthly being of a person as the main problem of his own poetic and philosophical creativity. Among the Christian symbols that take on the meanings of life and death in the studied works of symbolist poets A.A. Blok, D.S. Merezhkovsky, Vyach. I. Ivanov and A.N. Bely there is a cross, a flower, a star, a cypress and a door.

The uniqueness of understanding the topic of death in the poetic work of domestic symbolist poets was that they managed to combine the Christian idea of death with pessimistic ideas about life and European romanticism.

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## THEORY AND HISTORY OF CULTURE



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Original Theoretical Research



### “Masters of Death”: a Note by Junior Sergeant V.N. Nakidnev about the Krasny Concentration Camp

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#### Abstract

**Introduction.** This research introduces an unknown and previously unpublished document, a note by junior sergeant V.N. Nakidnev “Masters of Death”, which was stored in the State Archives of the Republic of Crimea. It was extracted from the materials of the Crimean Commission on the History of the Great Patriotic War, included in fund P-156 and file number 34. V.N. Nakidnev’s note chronologically falls outside the voluminous file of 208 sheets, begun in 1941 and completed in 1944, since it bears the date and signature of the author from June 3, 1945. Apparently, V.N. Nakidnev needed to draw up the note as a document confirming his stay in the Nazi death camp “Red”. After the liberation of Simferopol and the camp located on the territory of its district by the Red Army, V.N. Nakidnev, who was listed as one of the so-called “brigadiers”, came under suspicion from SMERSH and in June 1944, as a former prisoner, he testified before the Crimean Extraordinary State Commission regarding possible collaboration with the Nazi occupiers. The charge of collaboration was not proven, but thanks to the trial, archival material appeared, which the authors of this article offer to the reader’s attention.

**Materials and Methods.** General theoretical research methods are used. The main research method is the generalization and systemic analysis of V.N. Nakidnev’s note “Masters of Death”.

**Results.** The author of the article gives a brief description of his life before being imprisoned in the concentration camp “Krasny”, describes the circumstances under which he became its prisoner, and later “a liberated prisoner”. V.N. Nakidnev devotes the main attention to the painful stay in “Krasny”, noting that “the camp here was cruel”.

**Discussion and Conclusion.** It has been established that V.N. Nakidnev’s note contains important information about the conditions of detention of prisoners in the “Red” concentration camp and information about the executions of participants in the underground patriotic movement by the Nazis in April 1944. The publication of this document has current practical significance for the modern understanding of the misanthropic ideology and politics of neo-Nazism.

**Keywords:** The Great Patriotic War, Crimea, Nazi occupation, Resistance movement, concentration camp “Red”, V.N. Nakidnev

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Оригинальное теоретическое исследование

### «Мастера смерти»: заметка младшего сержанта В.Н. Накиднева о концлагере «Красный»

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#### Аннотация

**Введение.** Представлен неизвестный и ранее неопубликованный документ, хранящийся в Государственном архиве Республики Крым (ГА РК), – заметка младшего сержанта В.Н. Накиднева «Мастера смерти». Она была извле-

чена из материалов Крымской комиссии по истории Великой Отечественной войны, включенных в фонд П-156 и дело под номером 34. Заметка В.Н. Накиднева хронологически выпадает из объемного дела в количестве 208 листов, начатого в 1941 г. и оконченого в 1944 г., поскольку на ней стоит дата и подпись автора от 3 июня 1945 г. По-видимому, составление записки понадобилось В.Н. Накиднелу в качестве документа, подтверждающего его пребывание в нацистском лагере смерти «Красный». После освобождения Красной армией г. Симферополя и расположенного на территории его района лагеря В.Н. Накиднел, числившийся в составе так называемых «бригадиров», оказался под подозрением СМЕРШ и в июне 1944 г. как бывший узник давал показания перед Крымской чрезвычайной государственной комиссией по поводу возможного сотрудничества с нацистскими оккупантами. Обвинение в коллаборационизме не было доказано, но благодаря судебному процессу появился архивный материал, который авторы данной статьи и предлагают вниманию читателя.

**Материалы и методы.** Применяются общетеоретические методы исследования. Основным методом исследования является обобщение и системный анализ заметки В.Н. Накиднева «Мастера смерти».

**Результаты исследования.** Автор заметки дает краткую характеристику своей жизни до заключения в концлагерь «Красный», описывает обстоятельства, при которых оказывается его узником, а впоследствии «освобожденным заключенным». Основное внимание В.Н. Накиднел уделяет тягостному пребыванию в «Красном», отмечая, что «лагерь здесь был жестоким».

**Обсуждение и заключение.** Установлено, что в заметке В.Н. Накиднева содержатся важные сведения об условиях содержания узников в концлагере «Красный» и информация о расстрелах участников подпольно-патриотического движения нацистами в апреле 1944 г. Публикация данного документа имеет актуальное практическое значение для современного понимания человеконенавистнической идеологии и политики неонацизма.

**Ключевые слова:** Великая Отечественная война, Крым, нацистская оккупация, движение Сопротивления, концлагерь «Красный», В.Н. Накиднел

**Для цитирования.** Иванов В.А., Рудая О.И. «Мастера смерти»: заметка младшего сержанта В.Н. Накиднева о концлагере «Красный». *Научный альманах стран Причерноморья*. 2025;11(3):68–72. <https://doi.org/10.23947/2414-1143-2025-11-3-68-72>

**Introduction.** The State Archives of the Republic of Crimea contains a note by Junior Sergeant of the Red Army Vasily Nikitovich Nakidnev, in which he recounts his experiences in a concentration camp created by the Nazis in the former Krasny state farm in the Simferopol region in November 1941.

This document was compiled on June 3, 1945 and included in the file under the general title of “author’s articles and essays, eyewitness accounts of fascist atrocities during the occupation”. V.N. Nakidnev’s memoirs are written in the third person using the pseudonym, Vasily Chernomorsky. They recount the monstrous conditions of camp life, and also record facts of cruel treatment by the Nazis and their accomplices towards participants in the anti-fascist underground patriotic movement in Crimea.

**Materials and Methods.** The publication is based on an archival document. The main research method is the generalization and systemic analysis of the note of junior sergeant V.N. Nakidnev. General theoretical research methods are also used: analysis, synthesis, etc.

**Results.** The author of “The Master of Death” is Vasily Nikitovich Nakidnev, according to the materials of the Central Archive of Defense of the Russian Federation, was born in 1915 in the city of Yevpatoria [1]. He studied well at school and was a member of the Komsomol organization. During the Great Patriotic War, V.N. Nakidnev became a participant in the anti-fascist Resistance movement that arose in Yevpatoria after its occupation by German-Romanian troops on October 31, 1941.

In 1942, underground patriotic groups of “party and non-party Bolsheviks”, doctors, Komsomol members, and the “Exterminate the Fascists” organization were created in the city. The leader of the underground group of Yevpatoria Komsomol members was A.I. Galushkin, who had worked as the secretary of the Simferopol City Party Committee before the war. His organization did not last long; in May 1942, most of its members were killed by the Nazis. By 1943, several more underground groups had formed in Yevpatoria: at a motorcycle repair plant headed by A.E. Chepurny, at a power plant headed by N.P. Shtrigel, as well as two units of former Soviet prisoners of war headed by P.I. Khlebnikov and S.G. Pashchenko [2, pp. 2–5; 3, pp. 353–354; 4, pp. 431–445]. In total, eight underground organizations operated in the city, uniting 45 people [5, p. 116]. It is quite difficult to say which of them V.N. Nakidnev belonged to. It is known that, having become a victim of betrayal, he ended up in the Krasny concentration camp in the spring of 1943.

Despite the circumstances and inhumane camp conditions, V.N. Nakidnev was able not only to survive, but also to avoid the execution organized by the Nazis against the underground fighters on the night of April 10–11, 1944.

On April 11, against the backdrop of the Red Army approaching the city of Simferopol, the camp authorities, Oberscharführer K. Speckman and commandant P. Krause, opened the gates and released all the prisoners [6, p. 325]. The camp was blown up, and its buildings were destroyed. The German administration and “volunteers” who provided security for the concentration camp went to the city of Sevastopol, which by that time continued to be in the hands of the occupiers [6, p. 328].

Together with other very exhausted prisoners, V.N. Nakidnev was released. The day of liberation became special: an unforgettable event in his life. N.V. Nakidnev recalled how “a huge crowd of Simferopol residents was waiting for them at the gates... The people hugged and kissed the liberated, gave them flat cakes, bread, pies, jam, etc. Many cried, others laughed with joy with tears in their eyes” [7, p. 53 rev.]. V.N. Nakidnev returned to the city of Yevpatoriya, where he got a job at a military trade store. However, the military commissariat soon mobilized him into the army, where he arrived on June 8, 1944. The author of the note was unable to take part in the final battles of the Great Patriotic War. On June 3, 1945, he gave testimony, which later became part of the archival case of the Crimean Commission on the History of the Great Patriotic War. Unfortunately, the further fate of Junior Sergeant V.N. Nakidneva remains unknown.

**Discussion and Conclusion.** Thus, the analysis shows that V.N. Nakidnev’s note contains valuable information about the social and living conditions of prisoners in the “Red” death camp, as well as information about the mass executions of members of the underground patriotic movement carried out by the Nazis in April 1944 and called the second “cleansing”. The publication of this document has scientific, practical and political significance for the modern understanding of the ideology of neo-Nazism. “Masters of Death” can help researchers understand such a complex topic as Nazi concentration camps and the inhumane policy of the Hitler regime in the occupied territories of the Soviet Union during the Great Patriotic War.

The note is published in the author’s spelling and punctuation.

#### “Masters of Death”

A[mong] the many thousands of Soviet people who survived the difficult years of the fascist occupation was Vasily Chernomorsky. Living there, in his native seaside town of Yevpatoria, he always [...] in his strengths to harm the occupiers. Keeping in his soul a burning hatred for the insidious enemy, since he always believed in the imminent liberation of his native land. While still studying at [school], he joins the Komsomol, which educates him to be devoted to the Socialist Motherland and he becomes a true patriot of the people. Spring 1943. At this time, Vasily Chernomorsky calls together groups of people and carries out, very successfully, the theft [June? ...] of material from the Germans and distributes it to the population of his native city. The matter did not go without betrayal. Vasily Chernomorsky is soon sought out by German gendarmes and imprisoned in a cold solitary confinement cell. He became a victim of betrayal, who in childhood taught him in the 4th grade. It was Morozov Petr Nikolaevich at the age of 64, who later turned out to be a Gestapo agent. And all those who suffered from products, also studied or supported the efforts of Chernomorsky. Soon after Vasily was put in solitary confinement, he underwent a series of interrogations, where he answered the German gendarme’s questions about his life in the Soviet Union and his time in the Komsomol firmly and behaved courageously. The German chief asked: Are you a Komsomol member: “Yes, I am a Komsomol member”. [The following is omitted. Ed.] All this for his people, since they are having a hard time with bread. [In] a fit of fury, the gendarme officer, turning white, then turning bloodshot again, forcefully pushed Vasily against the wall. In the room on the 3rd floor [there was] a middle-aged woman, a [Polish] woman by nationality, Sander Sofia Bronislavovna. During all the other interrogations, Vasily Chernomorsky noticed, somehow instinctively, that this woman treated him with some special curiosity and respect, later he meets this woman and learns about underground work, in one of the underground organizations of Crimea [...], Vasily was in great danger all the time. In their ... sessions, the gendarmes decide whether to take Vasily’s life or hang Vasily in the Lenin Garden (near the City Theatre), the monstrous plan was not destined to come true, since all the efforts of the translator were not in vain, she thwarted their monstrous plan, and Vasily remains alive. But after some time, the gendarmes hold their own trial over Vasily and send him to the SD concentration camp in Crimea, to the Krasny state farm (located 2 km from Simferopol). Having ended up in this death camp, Vasily concluded in the circumstances that he, among many thousands of prisoners, would never leave here alive or even to freedom. The camp here was cruel, as in many other German concentration camps. Mostly, there were unreliable people here, who had gone through [...] the German “new order in Europe”. The camp was surrounded by two rows of barbed wire and was reliably guarded by Tatar volunteers. Here, from exhaustion and beatings, most of the prisoners died, who were buried, here, next to the camp, by the well, such [...], hastily dug pits. All those living conditions in the camp left their heavy mark on Vasily Chernomorsky. Soon, he was incredibly exhausted and weak, and could hardly be distinguished from the other prisoners. One early autumn morning, Vasily joined a group of prisoners, 30–40 people, who were to be taken to work not far from the camp, where he wanted to get some food to ease his difficult situation.

But they did not come to him in the field, where he soon learned that the camp commandant Krause himself [...] with the rank of [...] Hauptscharführer, had taken him out of action, placing him [...] in the middle of the camp, where Vasily

stood until lunch, and then sent him to the penal camp company, which was located [...] in the camp zone, where they were treated even cruelly [...], once [...], and forced to work all the time running. But even this (?) courageously Vasily Chernomorsky, in his struggle with the difficulties [...] of his native land, from the damned occupiers, about which he always shared [...] his difficult moments. Autumn 1943 arrived. The enemy was locked tightly in Crimea, at Perekop. Throughout Crimea, he intensified his terror against the civilian population. In the villages, mass roundups took place, all the youth were driven off to Germany. In the concentration camps of Crimea, including the "Red" concentration camp, a series of [...] mass executions took place at the end of October and beginning of November 1943. At that time, several dozen people remained alive in the Krasny state farm camp, including Vasily Chernomorsky. January 1944 arrived. The camp filled with prisoners and soon there were many of them. Those who survived told of the bloody deeds of the Gestapo, of the executions carried out in an area called Dubki, near Simferopol. At the end of 1943 – beginning of 1944, Vasily Chernomorsky was unable to [...] leave his cell due to exhaustion, his body and legs were covered with rotting wounds. But [...] on February 16, 1944, he began to move around little by little, and only thanks to the care (?) of his comrades, who provided him with [...] all possible assistance. Together with Vasily in the camp there was an engineer [...] from the city of Simferopol – Porosyatnikov I.S., a metal turner, [...] from Sevastopol – Ivanov Konstantin, an electrician from Simferopol – Solovyov Ivan, a beekeeper from the city of Sary Krym Golovachev Nikolay [...] and many others. The year [...] 1944 arrived, at the end of this year the Gestapo uncovered an underground organization in the camp that had connections with the partisan detachments of the Crimean forests. The members of this organization were [...] camp foremen, who looked after the order in the camp during their time off from work. The main objective of their activities was to blow up the building [...] where the camp's Gestapo officers lived, and to take all the prisoners to the forest [...] to the partisans. But they failed to carry out their plan [...], and all 5 people of this organization were shot, including Nadya, the camp translator (whose last name Vasily Chernomorsky does not remember) together with her 3-year-old daughter Vera [...] 1944. The Red Army was delivering its third blow in Crimea and [...]. Seeing their inevitable death, the vile two-legged beasts, [...] organize an execution of prisoners in the concentration camp on the night of April 10-11, 1944, and this time in the camp zone, near the building [...] and the corpses were thrown into a well dug by the prisoners, but there were none [...]. The execution took place all night, until dawn on April 11 [...] 1944. Before the execution, the prisoners were tied with wire [...], taken back in groups to the well and shot with machine guns. And by the morning, only 6 men and about 50 women remained in the camp, but they were locked in cells, and Vasily Chernomorsky was in cell No. 7. ... [...] the prisoners were taken out of their cells that same morning, into the yard, [...] they were in a depressed mood. Since none of them had slept that [...] night, they did not believe that they were still alive. Soon, they were lined up in the courtyard [...], men and women together. Then the «owners» arrived, [...], the chief himself (word crossed out), Oberscharführer Speckman, commandant Krause and an interpreter. Standing in front of the line, they all began to talk about [...], that now, we will let you all go home, but just don't go into the forest, to the partisans, and this means that the partisans dealt them strong blows and did not give them life in the Crimea. Meanwhile, the line of people stood as if dead, and with complete distrust treated the words spoken by the chief of the camp. But suddenly, the chief shouted at the top of his lungs, go, now, quickly, everyone to the cells, take your things and go home. The people, perplexed, rushed into the cells, hastily grabbing their meager rags and rushed to the exit, the camp gates, ahead of each other and not believing at all that they were all going to freedom.

At the gates, a huge crowd of Simferopol residents was waiting for them. Here at the gates, an unforgettable meeting with the released prisoners took place, among whom was Vasily Chernomorsky. The people hugged and kissed them, giving them whatever they could bring from home: flatbread, bread, pies, jam, etc. Many cried, others laughed with joy, again, with tears in their eyes. Then, the stream of prisoners spread out along the roads of Crimea, and everyone who remained alive at that moment hurried to their mothers, wives, children. Among them, Vasily Chernomorsky hurried to his relatives, whose relatives had long since considered him dead in this terrible death camp. Despite his terrible picture of exhaustion, on April 15, 1944, he still arrived to his relatives, to his father and mother, who at that time lived in the village of Chernomorsk [...].

When Vasily entered the yard, his mother, coming out of the storeroom at that time, had firewood in her hands, and could not recognize him, but Aunt Stefanida, Vasily's mother's sister, recognized him first, since he was tortured beyond recognition during his stay in the concentration camp. After resting for 7 days with his mother and father, Vasily returned to his native, beloved seaside town of Yevpatoriya. Here, he went to work at the Military Trade Department, as a caretaker, but was soon drafted into the Red Army, where he serves to this day, who was always eager to repay for his suffering and the suffering of others, but he never had to take part in the final defeat of Nazi Germany. But all those atrocities that the Germans committed will never be forgotten by history and the people, they will be passed on from generation to generation, so that their foot will never again step on the lands of other peoples.

*June 3, 1945. Junior Sergeant Nakidnev V.*

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## THEORY AND HISTORY OF CULTURE



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### Mutual Integration of Spectator Immersion Mechanisms in Stage Performances

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#### Abstract

**Introduction.** The article is devoted to the study of audience involvement in a theatrical production in the context of two directions of performing arts: immersive theatre and stand-up comedy. The relevance of the study lies in the fact that with the development of modern technologies, changes occur in many areas of public life, including cultural life. The purpose of the work is to identify common features and differences in approaches to increasing audience involvement, as well as to consider the possibilities of their mutual influence and integration. To achieve this goal, the following tasks were set: to analyze what technologies of audience involvement exist in theater practices and stand-up comedy, to identify and evaluate successful practices of introducing immersive technologies into cultural projects.

**Materials and Methods.** The study analyzes examples of practical implementation of mechanisms for increasing immersion in theatrical productions and stand-up performances, features of interaction with the audience, use of multimedia technologies and organization of space. The study uses both general theoretical and practice-oriented methods, as well as semiotic and structural analysis.

**Results.** The results of the study showed that the synthesis of theatre and stand-up comedy mechanisms significantly increases the level of immersion of the project. It was also established that intergenre productions combining features of both directions are already becoming part of the Russian stage space. The study confirms that immersion is becoming a key trend in contemporary art, responding to audience requests for interactivity and involvement.

**Discussion and Conclusion.** The conducted case analysis can be used by the heads or art managers of cultural projects that are at the initial stage of implementing immersive technologies in their products. The topic of using immersive technologies in the cultural sphere requires systematic study. The development of immersive theater requires not only technological investments, but also a rethinking of traditional approaches to dramaturgy, acting and audience participation. Future research may examine the issue of expanded use of modern technologies in the cultural sphere, in particular, the use of artificial intelligence.

**Keywords:** theatre, stand-up comedy, immersion, immersion scale, immersive productions, audience experience, participatory culture, participation, interactivity, multimedia


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Оригинальное теоретическое исследование

### Взаимная интеграция механизмов зрительского погружения в сценических представлениях

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#### Аннотация

**Введение.** Статья посвящена исследованию механизмов вовлеченности зрителей в театральную подстановку в контексте двух направлений сценического искусства – иммерсивный театр и стендап-комедия. Актуальность ис-

следования в том, что с развитием современных технологий происходят изменения во многих сферах общественной жизни, в том числе и в культурной. Цель работы – выявить общие черты и различия в подходах к увеличению зрительской вовлеченности, а также рассмотреть возможности их взаимовлияния и интеграции. Для достижения цели поставлены следующие задачи: проанализировать, какие технологии зрительского вовлечения существуют в театральных практиках и стендап-комедии, выделить и оценить успешные практики внедрения иммерсивных технологий в культурные проекты.

**Материалы и методы.** В рамках исследования анализируются примеры практической реализации механизмов повышения иммерсивности в театральных постановках и стендап-выступлениях, особенности взаимодействия с аудиторией, использования мультимедийных технологий и организации пространства. В исследовании применяются как общетеоретические, так и практико-ориентированные методы, а также семиотический и структурный анализ.

**Результаты исследования** показали, что синтез механизмов театра и стендап-комедии значительно повышает уровень иммерсивности проекта. Также было установлено, что межжанровые постановки, сочетающие в себе черты обоих направлений, уже становятся частью российского сценического пространства. Исследование подтверждает, что иммерсивность является ключевым трендом современного искусства, отвечая на запросы аудитории на интерактивность и сопричастность.

**Обсуждение и заключение.** Проведенный анализ кейсов может быть использован руководителями или арт-менеджерами культурных проектов, которые находятся на начальном этапе внедрения иммерсивных технологий в свои продукты. Тема применения технологий погружения в культурной сфере требует систематического изучения. Развитие иммерсивного театра требует не только технологических инвестиций, но и переосмысления традиционных подходов к драматургии, актерской игре и зрительскому участию. В будущих исследованиях может быть изучен вопрос расширенного применения современных технологий в культурной сфере, в частности – применение искусственного интеллекта.

**Ключевые слова:** сценическое искусство, театр, стендап, зритель, иммерсивность, культура, современные технологии

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**Introduction.** The trend towards introducing elements of immersive immersion is characteristic of various spheres of culture and art that make up the modern Russian media landscape. The noted dynamics are clearly visible in stage practices such as theatrical productions and stand-up comedy.

Theatre is a form of art, the specific means of expression of which is a stage action performed before an audience [1, p. 736]. At the same time, stand-up comedy is understood as a special genre of comedy in the form of a solo performance performed before a live audience, mainly in the form of a monologue, which also contains elements of dialogue to maintain contact with the audience [2, p. 109].

The phenomenon of increasing immersiveness is explained by changing audience expectations, in particular the tendency that arose in the second half of the 20th century to increase the level of audience involvement, the experience of participation, which replaced the culture of consumption. The modern viewer strives to move away from the passive role of content consumer and take an active part in the artistic process, to erase the boundaries between the observer and the author. Immersive art, offering new forms of artistic expression and communication, meets the demands of the modern audience for an interactive and multisensory experience.

The dynamics noted are clearly visible in stage practices such as theatre productions and stand-up comedy. In the context of studying and comprehending contemporary cultural dynamics, there is a need to deeply understand the new mechanics underlying the interaction between the performer and the audience. The artistic methods and tools used in immersive projects, both in the format of a theatre production and a stand-up performance, are aimed at creating the effect of presence and involvement of the viewer, but they are achieved through various expressive means. An analysis of the techniques used will reveal the specific mechanisms for creating the effect of immersion and their influence on the perception of the viewer's experience.

**Materials and Methods.** The study analyzes examples of practical implementation of mechanisms for increasing immersion in theatrical productions and stand-up performances, features of interaction with the audience, use of multimedia technologies and organization of space. The study uses both general theoretical and practice-oriented methods, as well as semiotic and structural analysis.

Semiotic and structural analysis, in particular, allows us to analyze the language of the theater and its communicative functions, where each element of the performance (gesture, costume, scenery, light) is considered as a sign that carries

meaning. In addition to performative studies, focusing on the performance itself and its uniqueness “here and now”, applied and practice-oriented methods are used, including the study of theatrical innovative systems, acting skills through practical familiarization.

**Results.** The theatre, with its rich historical tradition, is a multi-component artistic system in which immersive technologies can include spatial, visual and dramatic elements.

The stable position of the theatre in the field of arts is guaranteed by its high level of adaptability. A striking example is the change in theatrical forms that occurred with the spread of IT technologies. Cultural institutions had to reconsider their approach to working with an audience that is increasingly concentrating its attention on mobile and computer devices. Modern directors have found a way out of this situation - they actively use immersive technologies in their productions.

Theatre exists in close connection with other forms of art, both classical and modern. Stand-up comedy is no exception. When considering this genre in a diachronic aspect, its adaptation to changing cultural contexts is clearly traced. The origins of stand-up comedy go back to the traditions of vaudeville and variety show, popular stage genres that emerged in the 19th century. These forms of entertainment art involved alternating numbers with the participation of musicians, dancers and illusionists. Comedy was mainly presented in the form of sketch performances (from the English *sketch*: “draft, sketch”), that is, short humorous sketches. However, we cannot say that this form was stand-up comedy. Comedians of this period, for example, Milton Berle, delivered a short humorous monologue during their performance, then performed musical numbers, showed card tricks and danced [3, p. 58].

In the first half of the 20th century, solo comedy performances began to emerge as an independent genre, characterized by direct contact with the audience in an informal style, elements of improvisation and, of course, humorous material on various topics. This process led to the formation of stand-up comedy in its current interpretation, where the main emphasis shifted to the personality of the performer.

It should be emphasized that the process of formation of stand-up comedy as an independent genre significantly influenced the formation of its key feature: a high degree of interactivity, which is less characteristic of modern theatrical productions.

Some directors choose to influence certain senses in their productions. A striking example is the audio performances of the Mobile Art Theater, which are focused on the work of the viewer’s hearing and imagination. To participate in the performances, it is enough to download the theater’s application and choose the most suitable format for yourself: a performance on the streets of the city or a production that can be listened to at home or in any other convenient place. The user only listens to the plot of the work, visualizing in his imagination the characters and elements of the “stage” space. Thus, it is the freedom provided to the viewer that becomes the decisive factor influencing the level of his “immersion” in the production.

Other modern directors, on the contrary, believe that for the greatest level of immersion in a performance, it is necessary to make the stage and the actions taking place on it as realistic as possible. This approach is typical for the productions of the first repertory theater of Russia “Dashkov 5”, in which the stage is an entire mansion, where the audience can move freely. For example, 405 scenes with 27 actors take place in parallel in 50 rooms for three hours in the play “Crime and Punishment”. This format allows to expand the stage space and make it practically limitless for each specific viewer. By working with space, not only the effect of complete immersion is created, but also a unique viewing experience is formed. However, it is worth noting that during the production, the viewer must remain silent; he is also prohibited from removing the mask given by the organizer before the start of the performance.

Nevertheless, this approach to the implementation of immersive performances has become innovative for the Russian stage, since the viewer has complete freedom of choice and movement, collecting his own picture of what is happening, which contributes to the formation of an emotionally rich experience.

Another trend in the development of immersiveness in the theater is the introduction of multimedia technologies into performances, in particular, virtual and augmented reality technologies. As a rule, the theater sphere is not characterized by the widespread use of multimedia technologies: this approach has become widespread in modern Russian experimental theater in the last ten years. The authors of the performance prefer to use them to solve a specific problem: expanding the stage space, creating scenery or introducing an additional virtual character into the plot.

One of the impetuses for the development of multimedia theatre was the COVID-19 pandemic, which forced artists to look for new formats for implementing creative projects. Among domestic productions with a similar approach, one can highlight “The Cage with Parrots” by Maxim Didenko, “In Search of the Author” by Danil Chashchin, “Three Sisters” by Mikhail Rakhlin, etc.

It is important to note that “The Parrot Cage” was the first immersive performance in Russia using VR technologies. This project was implemented in 2017. The plot of the production is based on the story of an astronaut who must pass a certain test on the way to realizing his dream: a flight to Mars. The viewer, putting on virtual reality glasses, takes the

place of the main character. His task is to build interaction with the parrots in the cage. The main theme of the work is compassion and humanity, so the entire production becomes an act of self-reflection for the viewer, allowing him to fully immerse himself in the action.

Modern stand-up continues to evolve, introducing new artistic techniques, including elements of immersive immersion. Unlike traditional forms of stage humor, modern stand-up increasingly blurs the boundaries between the comedian and the audience, turning the performance into an interactive experience. The mechanisms for engaging the audience within stand-up comedy bring the communicative function of art to the forefront.

Immersive stand-up performance assumes that the viewer is given greater subjectivity by blurring the boundaries between him and the comedian, thus creating “a special social space in which people come together to participate in joint activities, creating a new community. It is characterized by the absence of a boundary between art and life, it exists in real time and space, requiring the simultaneous presence of both the artist and the audience” [4, p. 7].

Giving priority to the communicative function has led to a significant transformation of the structural and substantive features of a stand-up performance. An example of such a qualitative change is the series of performances by comedians Kostya Shirokov and Dima Kolybelkin “In Two Trubula”, the format of which is based on a free dialogue between comedians and the audience. Each of those present in the hall has the opportunity to ask a question of interest to them, which will be discussed by the speakers along with the audience. Since comedians cannot know the content of the questions in advance, we can talk about the complete control of the development of the show vector by the audience and, accordingly, a high level of intensity of influence on the audience’s perception.

However, open communication “on equal terms” is not the only way of immersive immersion. A striking example of the impact on the audience are comedy performances in the “stand-up in the dark” format, curated by the “StandUp Import” platform. This approach is experimental and focused on making hearing the dominant channel of perception, which contributes to the audience’s complete concentration on the content of the performance and the nuances of its delivery. In addition, the fact of performing in complete darkness itself acts as an amplifier of the comic effect, which also involves the viewer in the process.

Another way to enhance interaction between the viewer and the artist is the theatricalization of a stand-up performance. By theatricalization we mean the adaptation of the author’s material for stage embodiment by means of a set of expressive means characteristic of the theatrical sphere. According to the textbook by E.V. Vershkovsky “Directing Mass Club Performances”, theatricalization as a creative method of mass forms allows organically combining the main lines of directing: the artistic and figurative organization of the material and the artistic organization of the artists’ actions [5, p. 19]. The application of the principles of theatricalization by stand-up comedians allows for the creation of a unique, holistic artistic statement and going beyond the constitutional features of the genre.

There is a unique example of building a stand-up performance based on the principles of theatricalization. This is a concert by comedian Rasul Chabdarov “LURYEZNO OB KURYEZNOM” (Translation: Lourié talks about funny things), but he performs under the stage name Alexander Lurye in the company of other comedians (Rustam Reptiloid, Sergey Detkov, Tambi Masayev, Ilya Makarov and others). All the participants of the show perform in stage images and look exaggeratedly ridiculous: A. Lurye is dressed in a dressing gown and wears a long wig; he is on stage without shoes. He acts as a father who gives philosophical monologues at a family feast. Some of the comedians are dressed in business suits, the character of S. Detkov is dressed in a sheepskin coat on his naked body. The comedians act as participants in the feast. The performance includes a large number of props, for example, a set table at which the comedians sit, and a video camera on which the character of Tambi Masayev films the performance. At the end of the performance, the “spectator” enters into a polemic with A. Lourié and “kills” the comedian with a pistol shot. The use of the listed techniques allowed for the creation of a full immersion effect and gave the audience a unique experience of attending a comedy performance.

In our study of the practical implementation of spectator involvement mechanisms, we rely on the criteria of the immersion scale in theatre projects. These criteria are also applicable to stand-up comedy, since it originates from theatrical traditions and retains key elements of stage performance.

The model for assessing the level of immersion is presented by V.S. Molchan in his work “The scale of immersion as a tool for assessing the degree of immersion in the action of a performance”. This scale includes seven criteria: visual and auditory perception, impact on other senses, impact on the plot, interaction with actors, interaction of spectators with each other and the ability to move [6, p. 211]. We can divide the given criteria into two groups depending on the nature of spectator involvement: passive perception and active interaction.

At the same time, the combination of the mechanisms of both genres at a deeper level creates a new artistic reality, which is not limited to a simple combination of elements, but is an organic integration that forms new ways of immersing the audience in the action. Projects that represent a synthesis of formats are currently rare; they are innovative and experimental in the field of performing arts. Let us consider the mutual integration of a play and a stand-up performance using the example of the production “The Sovereign-Stand-Up” by director Alexander Loktionov.

The creators of the production position it as a philosophical and musical stand-up show, in which a theatrical performance and a stand-up performance are combined into a single artistic structure. This format involves a combination of several genres: stand-up comedy, musical numbers and a conference. Theatrical dramaturgy and elements of a comedy monologue performed by a stand-up comedian create a unique atmosphere, where serious philosophical and social topics are presented through the prism of humor and irony. The participation of the viewer in the process: whether it is choosing a character for interaction, reacting to improvisational monologues or responding to jokes or contributes to the formation of a special spectator experience, which includes both mechanisms of passive perception and active interaction.

Thus, the study identified the predominant mechanisms of immersive immersion of the viewer used in theatrical productions and stand-up performances. The analysis allowed us to conclude that the artistic methods and tools of immersive spectator immersion in immersive theater primarily involve multi-level sensory perception and work with space, while immersive stand-up performances are more focused on contact with the audience. This is probably due to the features that have historically been entrenched in the two genres. A classic theatrical production implies passive perception of the action by the viewer, while one of the defining features of stand-up comedy is the interaction of the comedian with the audience.

At the same time, the analysis of existing practices of immersive theatre productions and stand-up performances allows us to draw a conclusion about the productivity of inter-genre interaction and the direct dependence of the level of immersion of the project on the presence of mutual integration of immersion technologies. It is noteworthy that the synthesis of the two genres allows us to create a separate type of immersive productions with a unique artistic structure, which is characterized by a high degree of immersion of the viewer. This format of stage performances is a promising area for further research.

**Discussion and Conclusion.** The use of the immersive technology scale in theatre and stand-up comedy allows us to identify common trends in the use of immersive immersion methods, despite the differences in their implementation. In both areas of performing arts, the main goal is to create a unique spectator experience, but the mechanisms used for this have their own specifics.

The mechanisms of both immersive theatre productions and immersive stand-up comedy are mostly based on the passive perception of the action by the viewer: multisensory perception and direct interaction with the performer are of great importance. At the same time, the use of immersive technologies in the theatre includes a wider range of mechanisms for influencing the viewer. Here, elements of scenography, multimedia accompaniment and the ability of the viewer to move spatially play an important role. On the contrary, stand-up comedy relies mainly on verbal and emotional interaction with the audience, where the main attention is paid to the communicative function of art. Despite this, an analysis of modern trends shows that the elements of theatricalization introduced into stand-up significantly expand its genre boundaries, bringing it closer to immersive theatre.

It is also important to note the difference in approaches to the use of space in these forms of performing arts. Immersive theatrical productions are often realized outside the traditional stage context: in historical mansions, industrial zones, open street spaces and others. In projects of this type, it is not just the presence of a stage that is important, but the direct interaction between the actor and the spectator, the immersion of the audience in the events taking place. This fact also confirms the success of productions carried out in the space of augmented and virtual reality. At the same time, for a stand-up performance, both classical and immersive, space plays a lesser role, since the established canons of the genre imply greater freedom in the choice of location. Thus, immersive immersion technologies allow theatrical productions to go beyond the usual boundaries of the genre and, in a sense, bring it closer to the practices of stand-up comedy.

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