



SCIENTIFIC RESEARCH OF THE SCO COUNTRIES: SYNERGY AND INTEGRATION

上合组织国家的科学研究：协同和一体化

Proceedings of the
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Part 2: Participants' reports in English

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这些会议文集结合了会议的材料 – 研究论文和科学工作者的论文报告。它考察了职业化人格的技术和社会学问题。一些文章涉及人格职业化研究问题的理论和方法论方法和原则。

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These Conference Proceedings combine materials of the conference – research papers and thesis reports of scientific workers. They examines tecnical and sociological issues of research issues. Some articles deal with theoretical and methodological approaches and principles of research questions of personality professionalization.

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Foreword

We thank all participants of our conference "Scientific research of the SCO countries: synergy and integration" for the interest shown, for your speeches and reports. Such a wide range of participants, representing all the countries that are members of the Shanghai Cooperation Organization, speaks about the necessity and importance of this event. The reports of the participants cover a wide range of topical scientific problems and our joint interaction will contribute to the further development of both theoretical and applied modern scientific research by scientists from different countries. The result of the conference was the participation of 56 authors from 7 countries (China, Russia, Uzbekistan, Kazakhstan, Azerbaijan, Tajikistan, Kyrgyzstan).

This conference was a result of the serious interest of the world academic community, the state authorities of China and the Chinese Communist Party to preserve and strengthen international cooperation in the field of science. We also thank our Russian partner Infinity Publishing House for assistance in organizing the conference, preparing and publishing the conference proceedings in Chinese Part and English Part.

I hope that the collection of this conference will be useful to a wide range of readers. It will help to consider issues, that would interest the public, under a new point of view. It will also allow to find contacts among scientists of common interests.

Fan Fukuan,

Chairman of the organizing committee of the conference

"Scientific research of the SCO countries: synergy and integration"

Full Professor, Doctor of Economic Sciences

前言

我们感谢所有参加本次会议的“上海合作组织国家的科学研究：协同作用和整合”，感谢您的演讲和报告。代表所有上海合作组织成员国的广泛参与者都谈到此次活动的必要性和重要性。参与者的报告涵盖了广泛的主题性科学问题，我们的联合互动将有助于不同国家的科学家进一步发展理论和应用的现代科学研究。会议结果是来自7个国家（中国，俄罗斯，乌兹别克斯坦，哈萨克斯坦，阿塞拜疆，塔吉克斯坦，吉尔吉斯斯坦）的83位作者的参与。

这次会议的召开，是学术界，中国国家权力机关和中国共产党对维护和加强科学领域国际合作的高度重视的结果。我们还要感谢我们的俄罗斯合作伙伴无限出版社协助组织会议，准备和发布中英文会议文集。

我希望会议的收集对广大读者有用，将有助于在新的观点下为读者提供有趣的问题，并且还将允许在共同利益的科学家中寻找联系。

范福宽，
教授，经济科学博士，中国科学院院士，会议组委会主席“上合组织国家科学研究：协同与融合”

关于COVID-19大流行期间欧盟主要国家/地区高等教育系统的变化
**ON CHANGES IN THE HIGHER EDUCATION SYSTEM IN THE
LEADING COUNTRIES OF THE EUROPEAN UNION DURING THE
COVID-19 PANDEMIC**

Mariia A. Balashova

*Candidate of Economic Sciences, Associate Professor
Institute of World Economy and International Relations
Baikal State University*

Marina V. Pochekunina

*Student
Institute of World Economy and International Relations
Baikal State University*

Ivan M. Sukhotin

*Student
Institute of World Economy and International Relations
Baikal State University*

COVID-19大流行对世界上所有国家的高等教育系统的功能进行了重大调整，进一步加剧了其中提到的与国家进入其发展和后工业化阶段有关的问题。信息社会的形成。领先的是在远程形式的教育过程中的技术缺陷：信息基础设施的发展水平，在线工作人员的准备情况，适当的方法学支持的可用性。尽管问题具有统一的性质，但尚未开发出解决方案的单一模板，这与保存已经形成了多个世纪的世界各国科学流派的独特性有关。本文分析了法国和德国在解决相应问题上的经验，并考虑了现行国家高等教育体系的具体情况。

关键字。高等教育，在COVID-19大流行期间，高等教育系统的功能存在问题，法国和德国的高等教育系统

Abstract. *The COVID-19 pandemic has made significant adjustments to the functioning of the higher education system in all countries of the world, further exacerbating the problems that were noted in it in connection with the entry of countries into the post-industrial stage of their development and the formation of the information society. The leading ones are technical imperfections in the organization of the educational process in a remote format: the level of development of information infrastructure, the preparedness of personnel to work online,*

the availability of appropriate methodological support. Despite the unified nature of the problems, a single template for their solution has not yet been developed, which is associated with the issues of preserving the uniqueness of the scientific schools of the countries of the world that have been formed for centuries. The article analyzes the experience of France and Germany in leveling the corresponding problems, taking into account the specifics of the prevailing national systems of higher education.

Keywords. *Higher education, problems in the functioning of the higher education system during the COVID-19 pandemic, the higher education system in France and Germany*

As practice shows, the COVID-19 pandemic has made very tough adjustments to the functioning of all industries and spheres of activity of all national economies. Moreover, there is not a single entity left in the world economy that has managed to fully preserve the principles of organizing its work and the work of all its structural divisions, which operated for decades until the spring of 2020.

Absolutely all participants in the system of international economic relations (IER) in the first third of 2020 were forced to intensify the processes of integrating information and communication technologies (ICT) into the life cycles of their products or services. The sphere of higher education was not an exception in this case. All its participants, regardless of their location, achieved results and places in international rankings, accumulated experience, scale of activity, found themselves in a situation of taking operational measures aimed at continuing to work in new conditions.

In particular, such leading countries of the European Union (EU) as Germany and France, despite the generally similar approaches to the corresponding representatives located on other continents to resolve the situation, tried to put into practice their own options for saving the national higher education system.

It is obvious that the countries have taken the path that would guarantee to a greater extent the preservation of the scientific school that has been formed over the centuries.

In particular, as you know, France is a country with a rich educational history. The preserved traditions in the educational system have been formed in it over the centuries, as a result of which a unique variety of higher educational institutions has appeared, which have their own characteristics in matters of admission, curricula, diplomas issued, etc.

France has a multi-level system of higher education, which includes undergraduate, graduate and postgraduate studies.

Even at the stage of training in general education institutions, schoolchildren are given a choice in their further development. They can choose one of three

options:

- training in a general education or technological lyceum for three years, which gives a general or technical bachelor's degree, (baccalauréat générale/technologique), which allows you to enter universities in humanitarian, technical and natural areas;

- training in vocational lyceums, which allows you to carry out professional activities after completing a two-year study and receiving a diploma of vocational training (certificat d'aptitude professionnelle — CAP, brevet d'études professionnelles — BEP);

- training in preparatory classes for two years, which allows you to enter higher schools (classes préparatoires aux grandes Écoles, CPGE) [6].

Choosing the option of further education at a university or higher school, it becomes possible to obtain the degree of License 3 (Licence 3), and then the degree of Master 1 (Master of the first year of study) and Master 2, issued after two years of study: Professionnel or Recherche (Master of the second year of study in professional or scientific direction).

It should be noted that the education system in France, especially higher education, has some differences from other systems. Among them, one can single out a high degree of fragmentation, formed as a result of the creation of several educational institutions on the basis of one university; the presence of "big schools", which are a privileged analogue of universities; weak focus on scientific activity and weak communication with enterprises [1].

The higher education system in France may seem complicated due to the presence of high schools alongside universities. Universities are government agencies that accept students without entrance exams, based on the documents they already have. Higher schools are more prestigious institutions, admission to which cannot be carried out without serious preparation and passing the preliminary selection. Higher or "large" schools are considered more prestigious, as they cooperate with enterprises and companies, and also often provide a greater likelihood of getting a job after graduation.

According to the Shanghai Ranking for 2020 (a ranking that is considered one of the most independent among the international rankings of universities in the world), Paris-Saclay University is the first among the best French universities in the world, ranking 14th, followed by PSL University, 36th. and, practically behind it, on the 39th line - Sorbonne University (tab. 1).

Table 1

Positions of the ten leading universities in France in the Shanghai ranking of universities in the world, 2020

University	Rating	
	International	National
Paris-Saclay University	14	1
PSL University	36	2
Sorbonne University	39	3
University of Paris	65	4
University Grenoble Alpes	99	5
Aix Marseille University	101-150	6-7
University of Strasbourg	101-150	6-7
University of Montpellier	151-200	8
Claude Bernard University Lyon 1	201-300	9-12
Paul Sabatier University (Toulouse 3)	201-300	9-12

Note: compiled by the authors on the basis of summarizing sources [Official site Academic Ranking of World Universities 2020 [Electronic resource]. Access: <http://www.shanghairanking.com/ARWU2020.html> (appeal date 22.03.2021)]

The modern availability of higher education and its diversity in France means not only great opportunities for students, but also intensifies competition between universities and higher education, which, in turn, generates a greater level of social inequality. The problem of the gap between different levels of education has led to the fact that today many students prefer to obtain diplomas for further professional activities or simply attend courses to prepare for study in higher schools, rather than go to university for a more fundamental education.

Today, the government is taking measures to increase the motivation of students to study at universities, expanding approaches to career guidance activities for students at the initial stages of education.

It should be noted that universities in France have a high degree of autonomy. In 1989, the accreditation of their activities, which was carried out annually, was canceled. It was replaced by contracts for a period of 4 years, which allowed higher education institutions to operate independently. The modern contract is based on university development projects, which must be coordinated with the Ministry of Education. The convenience of contracts lies in the fact that they take into account the interests of both the state and educational institutions. Such an agreement is a very flexible tool that can meet both the supply from the universities and the constantly changing demand from potential applicants.

Thus, it can be stated that before the start of the pandemic in the existing education system in France, such essentially unified problems acquired a clear outline [2 p. 347, 3 p. 317, 4 p. 7] as: a decrease in the motivation of young people

to receive a fundamental education and dependence of the level of education on social status.

In 2020, as a result of the adoption of restrictive measures to protect against coronavirus infection in the education sector in France, other significant problems were revealed. First of all, we are talking about the technical imperfections of the organization of the educational process in a remote format: the readiness of the information infrastructure, the preparedness of personnel to work online, the availability of appropriate methodological support, etc.

However, it is worth noting that in France, despite all the difficulties, measures were taken to more efficiently and smoothly organize the educational process. The rapid transition to online learning has become a key goal of the French government and educational institutions.

The Ministry of Higher Education, Science and Innovation on its website began to actively publish regulations, recommendations, instructions and other documents that help to understand the changes in the field of education in connection with the pandemic. Along with this, in May 2020, an updated plan for lifelong education was adopted, which included clarifications on the transition to distance learning, resources that can be used for online learning, including a public online platform for various courses. According to this plan, the government received proposals to draw up electronic plans for the week, which could be edited if conditions changed. Also, a feature of the transition to distance education in France has become the organization of online meetings, meetings of trade unions and other public organizations in a distance mode [5].

The government has allocated funds in the amount of 35 million euros for the development of information technology in accordance with the adopted stimulus plan in the context of the pandemic. The allocated funds were used to develop educational programs, purchase the necessary equipment, provide training for personnel, as well as create 30 thousand places for students at universities.

For the purposes of education in France, e-mail, institutional platforms for learning, video broadcasting, instant messengers such as WhatsApp have become widely used. However, despite the fact that by the beginning of the pandemic the proportion of the population with access to the Internet was about 85%, it was not possible to completely solve the problem of information inequality in the Fifth Republic in the educational sphere [7]. In particular, access to education for some students in rural areas was inconsistent. There were complaints about poor connection quality or its impossibility. In June 2020, a survey was conducted, according to the results of which about 50 thousand students did not have the opportunity to study stably due to poor access to the Internet. This problem was partially resolved through an agreement between educational institutions and post offices. Teachers could send an electronic document by mail, which could later be

printed and sent to the student.

Particular attention was paid to helping students who found themselves in a difficult situation. In June 2020, the French government announced a payment of € 200 for students under 25 who lost their job or internship, as well as foreign students who were unable to return home. Students who managed to leave the hostels have been exempted from paying accommodation from the beginning of April. The directions of the use of funds received from student contributions were expanded - providing students with food, technical and monetary funds.

To assess the knowledge of students, the requirements were also partially changed. The government was allowed to change the formats of exams and tests to better adapt students to new conditions. Some exams in technical areas were canceled, documents on education were issued on the basis of the average score for the period of study. With an average score that did not allow getting a diploma, it was allowed to postpone the test date.

Thus, it should be stated that the French government has tried to do a lot to solve the problems in the field of education as a result of the transition to the on-line format. However, according to information from the Minister of Education of France Jean-Michel Blanquer, the universities of the Republic still lost from 5 to 8% of students after switching to distance learning. In this regard, it was decided on the need to continue work to ensure universal access to distance education in the medium term [8]. The problems of social and economic inequality that do not allow students to remain at the same level of education, lack of technical equipment, moral unpreparedness of students and teachers to communicate in a distance format also do not lose their relevance and options for their solution continue to be worked out.

Its specificity in the organization of work in the sphere of higher education is noted in Germany, which boasts a huge number of fairly successful universities (tab. 2) and, in principle, a comparable level of coverage of higher education with the France studied in this country (tab. 3).

Table 2
Positions of the ten leading universities in Germany in the Shanghai ranking of universities in the world, 2020

University	Rating	
	International	National
University of Munich	51	1
Technical University of Munich	54	2
Heidelberg University	57	3
University of Bonn	87	4
Goethe University Frankfurt	101-150	5-7
University of Freiburg	101-150	5-7

University	Rating	
	International	National
University of Goettingen	101-150	5-7
University of Cologne	151-200	8-10
University of Muenster	151-200	8-10
University of Tuebingen	151-200	8-10

Note: compiled by the authors on the basis of summarizing sources [Official site Academic Ranking of World Universities 2020 [Electronic resource]. Access: <http://www.shanghairanking.com/ARWU2020.html> (appeal date 21.03.2021)]

In the most general terms, it is expressed in the implementation in practice of the dual system. Its functioning can be clearly described as follows: according to a special schedule, students attend classes at the university and, in parallel, work at a firm or enterprise on approved days, participate in production projects, receive wages and are entitled to leave, like other employees. The obvious advantage of this system: simultaneous acquisition of theoretical knowledge and practical skills, which fully meets the requirements for modern graduates by employers from virtually all areas of professional activity.

Table 3

Comparison of a number of indicators characterizing the state of the higher education system in Germany and France

Indicators	Germany	France
Population, people (2019)	83 715 483	65 273 511
Share of population with higher education (age over 25) in 2015,%	83.08	69.44
State spending on education, total (% of GDP), 2014	4.93	5.51
Number of students, people (2019)	2 500 000	1 400 000
Share of international students (% of total student population) (2019)	8.3	18.6
Human development index (2019)	0.95	0.90
Expected period of study, years (2019)	17.1	15.5
Average period of study, years (2019)	14.1	11.4

Note: compiled by the authors on the basis of summarizing sources [Official site Statista.com [Electronic resource]. Access: <https://de.statista.com/statistik/daten/studie/221/umfrage/anzahl-der-studenten-an-deutschen-hochschulen/> (appeal date 19.03.2021)], Official site Trendeconomy.ru [Electronic resource]. Access: https://trendeconomy.ru/data/wdi?series=SE_SEC_CUAT_UP_ZS&ref_area=DEU,-FRA&time_period=2006,2007,2008,2009,2010,2011,2012,2013,2014,2015,2016,2017 (appeal date 19.03.2021)]

In the year of the pandemic, German universities faced, for the most part, the same problems in organizing their work as the corresponding structures in other countries of the world: difficulties in the functioning of the information infrastruc-

ture, the readiness of personnel and methodological support for the transition to the online format, etc. In this regard, the government countries have taken the following measures.

A federal program "Provision/protection of educational places" was developed, aimed at supporting small and medium-sized businesses (SMEs) during coronavirus infection, which is currently continuing to be refined in a wider range of areas, since it has shown its effectiveness in solving the initially set tasks. According to the German Federal Labor Minister Hubertus Hajja, this success of the program is due to the fact that initially, SMEs were poorly supported by the state. According to the decisions made, companies providing places of practice/employment should receive a significantly higher premium for their participation in the educational process. In total, the program includes 500 million euros, 410 million euros of which can be spent on measures provided for by the First Directive, which includes:

- contributions in the amount of 2,000 and 3,000 euros for enterprises that, although severely affected during the pandemic, continue to maintain/increase their participation in the educational process;
- remuneration for enterprises that provide places for students at enterprises that are currently insolvent, etc.

The German government tried to resolve some of the problems with foreign students. The fact is that during the pandemic, many of them found themselves in a difficult financial situation: having left for their homeland during the holidays, they could not return to the country after the borders were closed, however, according to previously concluded agreements, they had to pay for hostels, apartments in which they no longer lived. Given these circumstances, the country's leadership significantly facilitated the conditions for receiving various additional payments on time for training. The periods for receiving bonuses, incentives and subsidies were extended until mid-2021.

Realizing the importance of digitalization processes in education, on the initiative of the German Chancellor - Angela Merkel and the Minister of Education - Anna Karlicek, the Digital Education Initiative was launched. Its aim is to further develop digital education in Germany and give it a significant boost. The pandemic has highlighted how important digital learning offerings can be.

It is worth noting that, as in the case of France, in Germany, despite the measures taken, the sphere of higher education has suffered significantly. According to the Federal Institute for Vocational Education, during the pandemic, the number of study contracts decreased by 12%. First of all, this is due to the fact that many enterprises have closed in the country, especially small and medium-sized businesses, which affected the places of practice for students.

Germany is currently under strict quarantine, restaurants and other businesses

deemed immaterial are closed and contact restrictions are severe. At the same time, ten of the 16 federal states of Germany have opened schools since February 22, 2021 after a long period of quarantine. The Minister of Education has reiterated her call for the use of "all available measures to prevent viral infections" to ensure that they are able to work.

Thus, summing up the results of the study, the main thing should be stated. During the pandemic, all its subjects faced real and very serious problems in organizing the work of the higher education system. Even France and Germany, having internationally recognized scientific schools and having vast experience, were unable to completely neutralize all threats to the corresponding system, to quickly and completely solve all problems, which implies further and scrupulous work on them.

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会计还是创意会计？
ACCOUNTING OR CREATIVE ACCOUNTING?

Pechennikova Galina Gennadyevna

*Candidate of Economic Sciences, Associate Professor
Baikal State University*

Levchenko Natalia Evgenyevna

Senior Lecturer

Baikal State University

本文讨论了在不稳定和立法不一致的情况下确保会计信息质量的问题，这些问题引起了人们对创造性会计发展的兴趣。会计创新的局限性。

关键字：创意会计，改进与监管，会计，数据篡改，会计判断，会计信息，会计财务报表。会计原则，会计准则

Abstract. *The article deals with the problems of ensuring the quality of accounting information in the context of instability and inconsistency of legislation that arouses interest in the development of creative accounting. The limits of being creative in accounting.*

Keywords: *creative accounting, improvement and regulation, accounting, data falsification, accountant judgment, accounting information, accounting financial statements. accounting principles, accounting standards.*

For quite a long time, the development of accounting in Russia has been carried out through methodological and methodical changes. New concepts appear and old concepts used in accounting practice are refined; new principles for evaluating accounting objects are introduced, the professional judgment of the accountant becomes important in determining the methods for generating reliable information.

Today, the directions of improving accounting continue to remain relevant in terms of improving the quality of accounting and reporting information based on the application of International Accounting Standards. New accounting standards are being actively developed and implemented. The participation of the professional community in the development of methodological and methodical approaches to the formation of information flows in the interests of users is becoming fundamentally important.

It should be noted that the introduction of new approaches in the formation

of accounting information is difficult. Legislation regarding the regulation of accounting and taxation is rather contradictory and unstable. For this reason, contradictions arise between the requirements of IFRS and the accounting standards adopted in Russia. There is a complication of accounting standards, misunderstanding or even refusal of practicing accountants to use other approaches. Professional accountants are reluctant to adapt to the formation of professional judgment, and the possibility of a subjective interpretation of changing norms arises. These circumstances determine the emergence and development of creative accounting.

In the modern world, there is no generally accepted definition of the concept of "creative accounting". The general approach is that "**creative accounting**" is a combination of legal methods by which an accountant, applying his professional knowledge, skills and abilities, increases the reliability and attractiveness of financial statements for a certain circle of people and reduces the tax burden for those companies for which he works.

Sokolov Ya.V. [3] noted: "... creative accounting is often viewed as an independent element in the information structure of accounting - an element that exists and is used along with such more familiar elements as tax accounting, management accounting, accounting for small businesses, and so on."

Many economists believe that the nature of "creative" accounting is twofold. On the one hand, any accounting method that does not comply with generally accepted practice or certain standards and rules can be recognized as "creative". On the other hand, it can be a procedure for using accounts, for such information, which would be presented in a more charitable light of the organization's activities for shareholders, investors and other users. There is a risk of violation of several accounting principles, including accuracy and neutrality. An accountant, pursuing the interests of the employer, may face embellishment of some information, the reflection of one object instead of another object.

The works of Baranov P.P., Ustinova Ya.I., Borisov E.N., Shakhbanov R.B., Leonova L.A., Oleinik S.A., and others are devoted to the research of creative accounting in Russia, but in them there is no clear understanding of its role in the context of accounting reform in the emerging digital environment.

At present, many conditions for recognizing assets and liabilities in accounting have changed, the possibility of variability in accounting has appeared and the professional judgment of an accountant or other official has come to replace the strictly regulated norms of legislation, as a result of which, there is room for independent decisions, flexibility in the options of methods has appeared assessment and reflection of the facts of economic life.

The accumulation and overloading of rules and wording in regulatory enactments led to the fact that accountants began to interpret the rules in the aspects necessary for the company and thereby influence the assessment of the financial

condition of the enterprise by interested users, which was the reason and favored the formation of a positive image of creative accounting, which acquired a positive reputation since it did not violate the principles and requirements of the law.

Most of the researchers adhere to the point of view of the dual nature of creative accounting.

According to Baranov P.P. [1]: "... the idea of creative accounting is strongly linked to the concept of a credible, accurate and true view. In the conditions of continuous regulatory uncertainty, an accountant, developing an independent inimitable solution, should base on knowledge about the information needs of users of financial statements. The choice of an accountant - to use this knowledge for good or bad - is the border that separates creative accounting from data falsification."

Ustinova Ya.I. [4] defines: "creative accounting as a creative approach to the development of accounting, the highest form of accounting initiative and speaks of the application of its methods in the absence of legislative norms, calling them a necessary tool for managing the level of entropy of the accounting system."

This is due to the fact that accounting, analytical information cannot be fully reliable, and the concept of a true view is an unattainable ideal.

Consequently, creative accounting is "morally neutral" and may be justified in the absence of statutory accounting methods, provided that the application of the new method is adequately disclosed in the notes to the financial statements.

Shakhbanov RB gives a disapproving assessment of creative accounting. and Babaeva Z.Sh. [5], "... it does not have the right to a scientific definition, since it involves the use of illegal methods of embellishing the financial position of the company."

Leonova L.A. [2] reduces "creative accounting to manipulations contrary to the traditional understanding of accounting. The researchers' statements appear to be incorrect due to the fact that the specified interpretation of creative accounting corresponds to the definition of data falsification, which is understood as a deliberate distortion of accounting data with the aim of overstating or understating the company's financial result, i.e. falsification of data is based on violation of accounting legislation and deliberate deception of users."

Studying and considering publications on the concept of "creative accounting", we can conclude that it has a vague outline and is not finally identified.

Research results

Research and generalization of information on the essence of creative accounting in comparison with the concepts of "accounting" and "data falsification" is presented in tab. 1.

Table 1

Comparative analysis of the concepts of "accounting", "creative accounting" and "data falsification"

Accounting	Creative accounting	Data falsification
1. Purpose		
Formation of transparent and reliable information about the financial position, financial performance and changes in the financial position of the organization for the reporting period, useful to interested users for making economic decisions.	Formation of reporting information in the interests of the organization using a creative approach.	Incorrect deliberate reflection (not reflection) of the facts of economic life in order to mislead various categories of the users.
The purpose of creative financial accounting is not always the same, which can lead to a violation of the principle of neutrality.		
2. User orientation		
In the interests of users	In the interests of the company and without harm to users	In the interests of the company and to the detriment of users.
The interests of users and the interests of the company cannot contradict each other. Internal and external users of accounting information have needs for different amounts of information.		
3. The procedure for the application of accounting legislation		
- application of the method established by accounting legislation; - variability in the application of the methods established in the regulatory documents of accounting; - the possibility of using alternative methods in accordance with the requirements and permissible PBU 1/2008.	-application of the method by interpreting it in the interests of the company; - if the information is immaterial, the method is applied without observing all the requirements and assumptions of PBU1 / 2008; - application of a method that violates all the requirements and assumption of PBU 1/2008, if the information is immaterial	- violation of the methods established by legislation; - using own method that contradicts the requirements for disclosing material information.
Creative accounting can only be applied to immaterial facts of economic life, and be based on the professional judgment of the accountant.		
4. The result of application		
The information is presented fairly in all material and immaterial aspects.	In material respects, information is provided reliably in the presence of a certain risk.	The information is falsified and inaccurately provides essential facts of economic life.
Accounting and creative accounting should reliably reflect the financial position, financial performance and cash flow, provided that the information is generated by competent employees.		

The results indicate the following: no general approach to the delineation of creative accounting methods has been established; common characteristic features,

i.e. basics, for the selection of any group of methods have not been identified; there are no proper theoretical and practical recommendations for the application of creative accounting methods. General approaches have not been developed - how these methods are used and how they will positively affect the quality of the information flow reflected in financial statements; there is a replacement of creative accounting methods with accounting methods and data falsification.

Comparative analysis of the concepts of "accounting", "creative accounting" and "data falsification" made it possible to draw the following conclusions:

1. creative accounting cannot be equated with falsification of data, since it does not distort financial statements, does not introduce, and mislead internal and external users, does not violate the norms of accounting legislation;
2. creative accounting is closely related to accounting, because: they have a unified legislative base, the same goals and principles of financial reporting are the same;
3. creative accounting is more mobile and dynamic than traditional accounting: developing faster, it must predetermine the goals of the company and the needs of users, and is also able to foresee negative moments and be able to eliminate them in a timely manner.

In our opinion, when forming the methods of creative accounting, it is necessary to determine: what is "creative methods and methods of accounting", how these methods contribute to ensuring the quality of accounting information; whether they meet the goals of the company and the needs of all users of information generated in the accounting of the enterprise; whether the information about the financial and economic position, financial results and those changes that are observed in the financial position for the reporting period will be reliable.

Nowadays, in practice, purely creative accounting methods are extremely rare. Information about creativity in accounting based on professional judgment of the accountant should be disclosed in the notes to the financial statements. No company will allow itself to voluntarily reveal created hidden reserves or incorrect revaluation of assets.

Thus, creative accounting is the sphere of implementation of professional competent judgment of an accountant in order to increase the reliability and truthfulness of accounting information in the interests of the company and without harm to various users of the statements. In this case, a conflict of interests of the company and other users of reporting information may arise.

Creative accounting is based on creativity, which must have boundaries. If, in conditions of partial or complete uncertainty of legislation, the accountant applies creative methods, observing the fundamental requirements of regulatory documents for their development, then traditional accounting takes place.

If an accountant deviates from the requirements of the law, but remains within

the boundaries of the concept of a reliable and conscientious approach, disclosing the reasons and consequences of such deviations in the explanations to financial statements, then we can talk about a creative approach.

If, under the conditions of regulatory certainty, the accountant violates the fundamental requirements, and the creative methods he uses are concealed in order to deceive users, then creative accounting goes into the stage of data falsification.

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COVID-19危机背景下的中国数字化转型进程研究
**RESEARCH ON THE PROGRESS OF CHINA'S DIGITAL
TRANSFORMATION UNDER THE BACKGROUND OF THE COVID-19
CRISIS**

Li Shuquan

PhD student

Peter the Great St. Petersburg Polytechnic University

Yanenko Marina Borisovna

Doctor of Economical Sciences, Full Professor

Peter the Great St. Petersburg Polytechnic University

摘要：2020年，全球经济受到COVID-19疫情的巨大冲击，但中国的GDP总量首次突破100万亿元人民币（约合14.7万亿美元），成为了世界上唯一取得了正增长的主要经济体。在这一过程中，数字经济转型在促进中国经济发展中发挥了重要作用。数字经济分为三个阶段：数字化，互联网（固定互联网，移动互联网和物联网）和数字智能。在不同的国家，地区，行业和公司中，数字经济的发展过程是不同的。当前，中国的数字经济正处于转型期的中期。技术进步对社会发展和生产方式的影响越来越大，生活方式和商业模式的发展也在加速。一方面，市场对社会生产力的需求促进了先进创新技术的发展，例如大数据，人工智能和语音技术。另一方面，技术进步促进了经济发展和新的消费者需求。这两个方面是公司进行数字化转型的根本原因。

关键字：数字经济，数字化，数字化转型，中国，企业，COVID-19。

Abstract. *In 2020, the global economy has suffered a huge impact from the COVID-19 epidemic, but China's total GDP has exceeded 100 trillion yuan (approximately \$14.7 trillion) for the first time, making it the only major economy in the world that has achieved positive growth. In this process, the digital economy transformation has played an important role in promoting China's economic development. The digital economy is divided into three stages: digitalization, Internet (fixed Internet, mobile Internet and Internet of Things) and digital intelligence. In different countries, regions, industries, and companies, the process of digital economy development is different. At present, China's digital economy is in the middle of the transition period. Technological progress has an increasing impact on social development and production methods, and the development of lifestyles and business models is accelerating. On the one hand, market demand*

for social productivity has promoted the development of advanced innovative technologies such as big data, artificial intelligence, and voice technology. On the other hand, technological progress has promoted economic development and new consumer demand. These two aspects are the fundamental reasons for the company's digital transformation.

Keywords: *Digital Economy, Digitization, Digital Transformation, China, Enterprises, COVID-19.*

Introduction

Digital transformation is a high-level transformation based on digital transformation and digital upgrade, which further affects the company's main business to create a new business model. Digital transformation is the development of digital technology and supports the creation of opportunities for dynamic digital business models. The experience of digital transformation shows that only the company systematically and completely (or substantively and thoroughly) redefines its business, redefines all aspects of organizational activities, processes, business models, and employee capabilities, can the transformation be successful. Enterprises use information and communication technology to carry out digital research transformation, and introduce big data analysis, Internet of Things, artificial intelligence, machine learning, and robots [1] to achieve a fundamental change in the enterprise. Digital transformation is also about enterprises reshaping their own business processes, adapting to the current digital production management model, and achieving full automation. The ultimate goal is to rely on digital transformation to achieve the long-term development goals of the enterprise.

Materials and methods

Increasing and dynamically changing market demands (such as personalized customization) require companies to use digital technologies to improve organizational and personal capabilities, and to better understand the market and flexibility. The application of new digital information and technologies, such as big data, Internet of Things, and cloud computing, is becoming more and more mature. According to a report by the research organization IDC, 67% of global companies use digital transformation as their core strategy.

Traditional architecture focuses on process automation, it is difficult for data to form a closed loop, and it is difficult to respond quickly to customer needs. The new architecture takes data as the core, and is based on data centers and cloud services that can provide rapid response and flexible innovation. According to a report by the research institute IDC, the income of small and medium-sized enterprises in a leading position in the digital field is twice that of other industries. The digital industry ecology of new manufacturing, new retail, new finance, and

new service industries continues to destroy this industry.

In recent years, China's central ministries and commissions and local governments at all levels have made relevant policies to promote the development of the digital economy. China's National Development and Reform Commission and the Office of the Central Cyber Security and Information Technology Commission issued the "Notice of the Ministry of Industry and Information Technology of China on Promoting the Accelerated Development of the Industrial Internet." "The General Administration of the Ministry of Industry and Information Technology of China issued the "Special Action Plan for the Digitalization of Small and Medium-sized Enterprises (Figure 1.)".

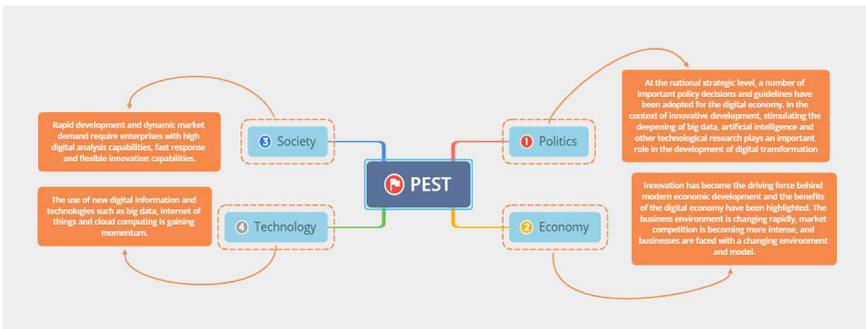


Figure 1. PEST Digital Transformation Analysis

The analysis of competitive development factors is very closely related to the competitive strategy required to develop new and maintain existing advantages in the digital transformation environment [2]. In the context of the rapid development of the digital economy, the digital growth of enterprises has also shown new trends: digital technology, digital decision-making, digital experience and digital ethics. Digital technology: The development and maturity of emerging digital technologies such as 5G, artificial intelligence, machine learning, and blockchain provide more opportunities for the digital growth of enterprises. Digital decision-making: data collection, analysis, and application have become the basis of corporate competitiveness; at the same time, corporate decision-making will rely more on data than intuition. Digital experience: The fundamental starting point and ultimate goal of an enterprise's digital growth is to improve user experience, not to optimize its own products or services. In the era of digital economy, the boundaries of business ethics are being washed away; how to find a balance between business ethics and enterprise development will become a new proposition for the digital growth of enterprises (Figure 2).

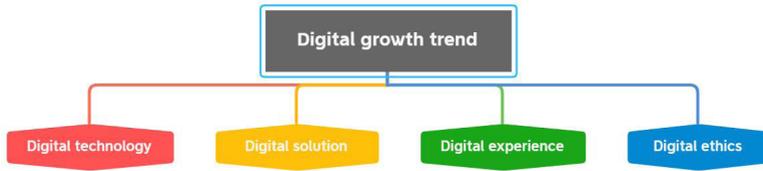


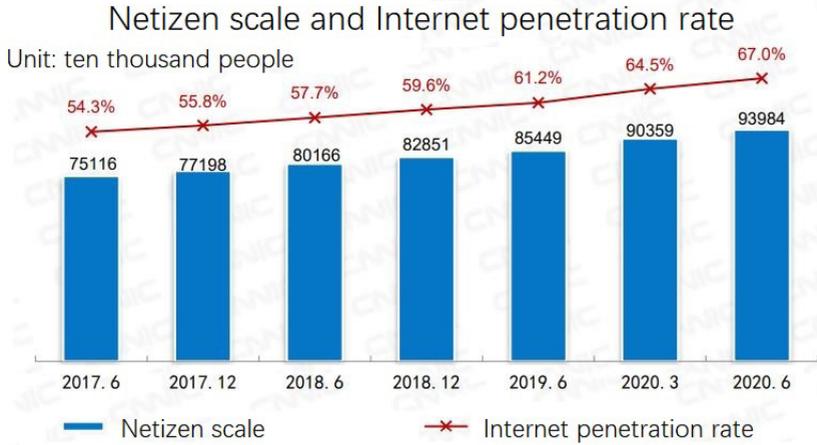
Figure 2. Digital growth trends

Digitization is the foundation of future technology. Whether it is artificial intelligence, the Internet of Things, 5G, blockchain, or the value of data, data automation and intelligence, all depend on digitization. Digitization provides platform support for enterprise innovation and also provides opportunities for enterprise digital transformation.

Results

The 2020 COVID-19 crisis has brought tremendous changes to the world, forcing China's domestic supply-side structural reforms and enterprises to survive through digital transformation. The direct impact of the COVID-19 crisis is that companies have a deep understanding of the importance of digital transformation in dealing with external shocks and risks. When these advantages and values are incorporated into the company's investment decision-making model for digital transformation, the company's willingness to transform will be stimulated. This is the stimulus effect of COVID-19 crisis preparations [3]. Digital transformation has become a watershed for business development under the COVID-19 crisis, and it is also a rare historical opportunity for the development of the digital economy. On the supply side, the COVID-19 crisis has forced companies to increase high-quality and efficient supply, improve supply quality and efficiency, promote corporate innovation and development, and effectively support corporate digital transformation. At the same time, increase investment in digital infrastructure construction and deployment to promote the digital economy. The development of digital finance and digital currency supports the digital industry and digital trade, and promotes the transformation and upgrading of China's economy.

The COVID-19 crisis will promote the trillion-level development of the digital industry and digital infrastructure. Statistics from the 46th China Internet Network Information Center (CNNIC) show that as of June 2020, Chinese Internet users have reached 940 million, equivalent to one-fifth of the global Internet users. The Internet penetration rate is 67.0% (Figure 3), which is about 5 percentage points higher than the world average [4].



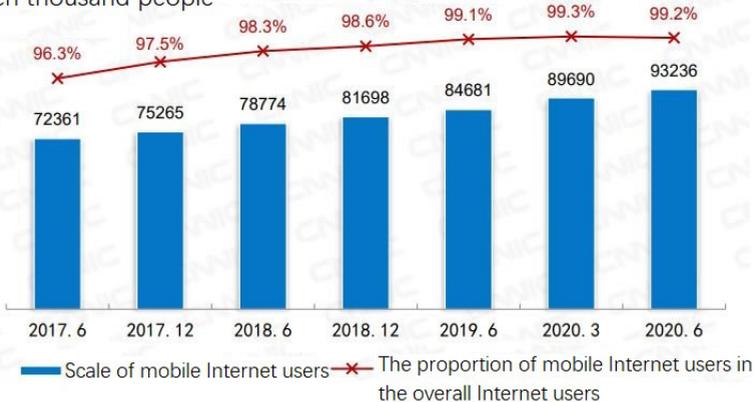
Source: CNNIC Statistical Survey of China's Internet Development Status

June 2020

Figure 3. The scale of Chinese Internet users

China Mobile has more than 800 million Internet users, with a mobile payment rate of 76% (Figure 4). Both the number of Internet users and the number of mobile payments have increased significantly. With the support of national policies, China is entering a period of vigorous development of the digital economy.

The scale of mobile Internet users and its proportion in Internet users
Unit: ten thousand people



Source: CNNIC Statistical Survey on Internet Development in China

June 2020

Figure 4. The scale of China's mobile Internet users and the proportion of Internet users

5G and wireless technologies have created new opportunities to replace humans' daily work with algorithmic processing [5]. Therefore, China's current investment in new infrastructure areas is mainly concentrated in 7 5G infrastructure areas, UHV, inter-city high-speed rail, inter-city rail transportation, new energy vehicle charging stations, big data centers, artificial intelligence and industrial manufacturing, and the Internet. Regardless of the industry cycle, technology cycle, capital cycle, policy cycle or investment cycle, new infrastructure and digital technologies are big industries and are a major opportunity brought by the epidemic [6].

Discussion

According to the forecast of IDC, a leading international digital consulting agency, from 2018 to 2021, global technology and service expenditures supporting the digital transformation of business practices, products and organizations will reach \$5.9 trillion. Digital transformation will remain the focus of corporate executives. In some countries, many non-technical companies invest 1% to 3% of their annual revenue in IT construction. Lightweight digital solutions provide huge potential opportunities for digital transformation. At the same time, authoritative international organizations gave another figure: the failure rate of global enterprises' digital transformation is nearly 80%, and the failure rate of big data projects is as high as 85%. Among them are the giants of IBM and General Electric [7]. The "Research Report on the Digital Transformation of Chinese Enterprises and Data Applications in 2019" shows that the overall digital transformation of Chinese enterprises is still in its infancy. More than 90% of companies have "island" data, and about 80% of companies are unaware of their data mining capabilities. According to the latest data released by the Ministry of Industry and Information Technology of China, only 25% of enterprises in China have undergone digital transformation, far below 46% in Europe and 54% in the United States [8].

1. Cannot fully meet the real needs of target customers

Digitization can have a significant impact on the industry market and the competitiveness of market participants [9]. Popular brands in the market have three main characteristics: continuously meet the needs of target customers; regularly provide services and products that meet customer expectations and needs; and provide things that resonate with customers. In order to create the most popular products and establish strong connections with customers, companies must understand customer needs and problems. In order to understand the actual needs of customers, the company can start with customer surveys and use the big data platform to analyze the actual needs of customers. Then, conduct multiple rounds of iterative testing in the market to understand which solutions can improve the customer experience.

2. Lack of professional digital transformation plan

Some companies have no long-term plans in the process of digital transformation, but blindly conduct digital experiments or copy the digital transformation plans of other companies. Formulating a professional digital transformation plan according to the actual situation of the enterprise has a decisive influence on the process of digital transformation. Adopting a technical structure and development path that is in line with the company's own characteristics and business development stages is the foundation for the success of digital transformation. Use SWOT analysis to analyze the advantages and disadvantages of each plan. Value can be quantified from four aspects: customer expectations, the circle of affected customers, the customer's rate of return and the degree of impact on the business. After all, most companies want to ensure that their solutions can bring the greatest return on investment, so this move is very important to eliminate unrealistic solutions. To simplify the decision-making process, companies need to consider the concept of minimum viable product (MVP). According to this concept, the initial release of a new product should be as optimized and simple as possible. An enterprise may have many digital transformation plans, but at this stage, using as many technical tools and intelligent support as possible to formulate a practical transformation plan determines the process and advantages of the enterprise's digitalization.

3. Unreasonable technical framework and technological process

The advanced technology stack provides the highest quality customer service. These technology stacks provide two main functions: secure access from any point of contact, and flexible provision of various services and functions. Today's customers want to be able to interact with the company through a series of different touch points (including the Internet, applications, messaging, chat tools, etc.). Companies that provide a good digital experience have a modern unified architecture based on cloud services and a public data layer. If the company has not yet done so, it now needs to make digital transformation an important task. Companies that already have a digital architecture should also focus on upgrading and replacing non-bending systems to improve the customer experience.

4. Resistance to change

One of the main challenges of digital transformation is that many companies simply cannot cope with possible changes in their thinking, culture, and architecture. Company management must maintain the company's position in the ever-changing market and protect the company from being squeezed out of the market. To reduce resistance to change, companies need to ensure that their digital transformation prospects are inspiring and motivating. Unite and encourage people who resist change to participate in change, let more people participate in brainstorming meetings, let more people hear more comprehensive ideas, and provide more wise support for corporate transformation [10].

Conclusion

"Digital transformation" is a challenge for the next few years [11]. In the future, with the acceleration of new infrastructure construction and the further development of technological innovation and integrated applications such as cloud computing, big data, and artificial intelligence, the digital transformation of China's real economy will usher in a new period of development, and the scale of China's digital economy will further expand. According to statistics from the China Academy of Information and Communications Technology, by 2025, China's digital economy will reach \$8.7 trillion, and the digital economy will become a new driving force for high-quality economic development (Figure 5).

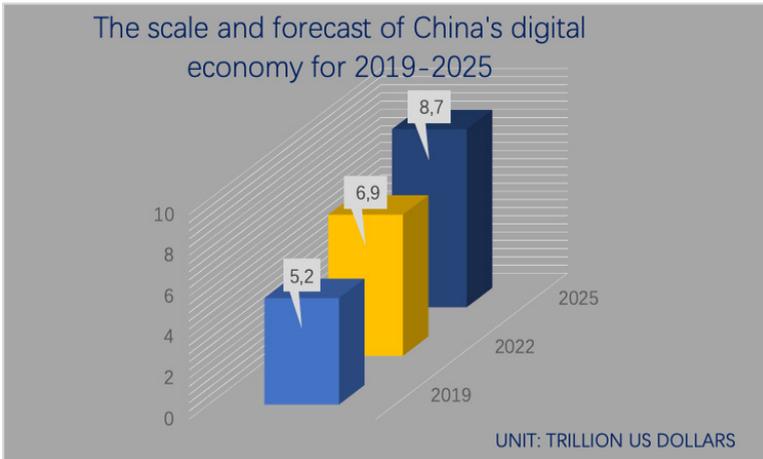


Figure 5. Forecast of the scale of China's digital economy

According to the "Research Report on the Development of China's Electronic Information Industry", the development of China's digital economy will focus on network interaction, focusing on key channels, key nodes and key projects. With technology playing an increasingly prominent role across virtually all dimensions of society, the more that countries sync with and depend on Chinese technologies, software, and services [12]. However, the Chinese government and enterprises pay more attention to promoting cooperation in the fields of network communication, and will reach agreements with relevant countries on the communication and cooperation between information to promote communication between networks. The practice of collaboratively building spatial information corridors can be used as a typical benchmark for cooperation between countries.

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司法独立是公平决策的基础（以中国司法改革为例）
**JUDICIAL INDEPENDENCE AS A BASIS FOR A FAIR DECISION (ON
THE EXAMPLE OF JUDICIAL REFORM IN CHINA)¹**

Lukovskaya Jenevra Igorevna

Doctor of Juridical Sciences, Full Professor

St Petersburg University, Saint Petersburg State University

Vasiliev Ilya Aleksandrovich

Candidate of Juridical Sciences, Associate Professor

St Petersburg University, Saint Petersburg State University

Kulikova Mariia Sergeyevna

Lecturer

St Petersburg University, Saint Petersburg State University

Saint-Petersburg, Russia

中国司法制度的改革旨在使刑事诉讼人性化，并为保护人权提供更多保障。因此，中国司法制度的主要方向之一就是将司法机关建设为仅基于法治作出判决的司法机关。作者研究了中国法官独立制度进一步发展的问題，并可能在中国法律制度的具体背景下运用欧洲自由法学派的思想。

关键词：司法，法官独立，自由法，中国法律传统，人权

Abstract. *The reform of the Chinese judicial system is aimed at humanizing criminal prosecution and providing additional guarantees for the protection of human rights. Thus, one of the main directions of the Chinese judicial system is to build the judiciary as one that bases its decisions solely on the rule of law. The authors investigate the issue of the further development of the institution of independence of judges in the PRC with the possible use of the ideas of the European school of free law in the context of the specifics of the Chinese legal system.*

Keywords: *justice, independence of judges, free law, Chinese legal tradition, human rights.*

Over a long historical period, a traditional approach to law and justice was formed in China, the dominant concepts of which were the philosophical teachings of Confucius and the political and legal views of the Legists [1], which successively replaced each other throughout history, thereby firmly rooted in public

1 The study was carried out with the financial support of the RFBR in the framework of the scientific project № 19-011-00528.

consciousness. Polarity of views - Confucianism preached humanistic ideals and respect for customs, resolution of disputes, relying not on the law, but on moral rules, and the ideas of legalism were based, on the contrary, on the rule of law, which plays the main role of the "punitive instrument of the state" [2], - together with Thus, it had as its unifying link a special perception of the law as a kind of imperative on the part of the authorities, interfering with their behest in the normal life of society, introducing into it an unnatural element that hinders the stable development of relations.

However, this attitude towards the law has begun to change since the beginning of China's reform and opening-up policy. The new policy of reforming legislation in China, which originated at the turn of the XX-XXI centuries, is currently entering a new stage of development. In particular, V. Chen writes about this: "At present, the judicial reform is in full swing in China. The reform of the criminal legal system first of all shaken the traditional concepts that guided the Chinese judicial and law enforcement agencies for many years "[3, p. 49]. At the same time, the new "flawless system that is being built will not be able to give good results," and "the codes will seem like a lock in the air," if the established traditional concepts of attitudes towards law and justice remain in the legal consciousness of society. Therefore, consistent mental changes in society will become not only the key to the success of the judicial reform, but also an important sign that society is becoming a "society based on law" [3].

As V. Chen notes in his monograph "Reforming and Development of Powers and Functions in the Criminal Process of China", after the idea of the socialist rule of law was put forward, there is a popular point of view that the judiciary should strive for the unity of three effects: legal, political and social, and also to perceive this unity as a requirement for judges in the administration of justice [3, p. 81]. Such a requirement to maintain a balance of political, social and legal goals is always conditioned by a certain compromise, which is not permissible when making judgments in the framework of criminal proceedings, in which the issue of observance of human rights is most acute. The question that has arisen about the way of removing justice from the "vassal position of other social forces" V. Chen suggests to resolve by establishing such a main task of the judiciary as considering the case exclusively in accordance with the law, and subordinating judges only to him, as reflecting the will of the people and Party, and the maintenance of social and political stability will be only a result of this action, because the achievement of the will of the people and the Party at the same time guarantees the achievement of political and social goals [3].

At the same time, the statement about the law expressing the will of the people and the Party allows, with certain reservations, to draw a parallel with the historical school of law that existed in the 19th century, which also tried to deduce the

people's spirit hidden behind the letter of the law through the use of methods of interpretation and appeal to formal logic. However, such a statement has as its consequence the conclusion about the absence of gaps in law, which has already begun to be criticized by the representatives of the historical school of law themselves. Thus, F.C. von Savigny wrote in his work "The System of Modern Roman Law" that the problem of the presence of gaps in positive law actually exists [4]. Recognized gaps in laws and such a classic of pandectism as B. Windsheid, who also saw as a method of decision-making only the mechanical filling of gaps by analogy, deductive derivation of the decision from the systematics of civil law provisions, therefore the judge, according to Windsheid, had no right to claim any law-making powers [5]. However, not always the text of the law and formal manipulation of lawyers could reveal the spirit of the people concentrated in it and thus resolve the controversial case.

Against the background of the then dominant ideas and concepts of the historical school of law and legal positivism, a new movement began to form at the turn of the XIX –XX centuries, which was called the school of "free law". Its predecessors (for example, O. Bülow and J. Kohler) and representatives (for example, G. Kantorovich and O. Ehrlich) warned against breaking the connection between "law in books" and "law in society" [6], which is the most clearly manifests itself in the text of the court decision, when the court is forced to resolve the dispute, relying not only on the law, but also guided by "all-pervading law" - a free law focused on constantly changing conditions of public life. However, as G. Kantorovich wrote, free law is not aimed at opposing itself to written law, it is only intended to compensate for the obvious imperfections of legislation [7].

Is it possible, then, to assert about the erroneous choice of direction for judicial reform in China? No, because the development of China is carried out along a special path - "socialism with Chinese characteristics of a new era", proclaimed by Xi Jinping. In particular, it is worth considering the dominant role of the Chinese Communist Party (CCP), while recognizing today its dominant role in the legal system. The CCP Acts have a unique position in the Chinese legal system, since in the event of a conflict between the PRC Constitution and the Party's policy documents, the latter will have the greatest legal force. So, for example, P.V. Troshchinsky in his article "The Legal System of the People's Republic of China: Formation, Development and Characteristics" gives an example of resolving a conflict between Part 1 of Art. 36 of the PRC Constitution on freedom of religion and party instructions prescribing the impossibility of professing religion by members of the CCP, thus establishing the Party above the law [8, p. 111].

Therefore, given the specifics of the Chinese legal system, at the moment one can only see the potential for the future implementation of the doctrine of free law in the Chinese legal system in order to develop a judicial methodology for

resolving controversial issues in cases of lack of legislation. The CCP's law-making mission identifies points of convergence with the core message of the concept of free law. The CCP acts reflect the dynamically changing relations in Chinese society, thus making up for the objective degree of legislation. Party rule-making makes it possible to perform the functions of a quasi-law enforcement officer, obliged by the free law school to the primacy of the current values of society over legislative statics.

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东亚地区国家的罚款法规的特点
**FEATURES OF THE REGULATION OF THE FINE IN THE
COUNTRIES OF THE EAST ASIAN REGION**

Skorik Elena Nikolayevna

*Candidate of Juridical Sciences, Associate Professor
Rostov Institute of Protecting of Entrepreneur*

本文探讨了东亚地区国家的罚款规定的特点。我们分析了日本，韩国，中国，蒙古，越南，泰国的刑事立法。作者得出的结论是，在俄罗斯刑法中，没有一种有效的机制，可以在逃避罚款的情况下以另一种刑罚代替罚款。

关键字：外国刑法，刑罚，“货币”制裁，罚款，替代罚款。

Abstract. *The article examines the features of the regulation of the fine in the countries of the East Asian region. We analyzed the criminal legislation of Japan, Korea, China, Mongolia, Vietnam, Thailand. The author comes to the conclusion that in the Russian criminal law there is no effective mechanism for replacing a fine with another punishment in the event of its evasion.*

Keywords: *criminal law of foreign countries, criminal penalties, "monetary" sanctions, monetary fine, replacement of a fine*

Building a new system of integration interactions of the Russian Federation in East Asia is impossible without studying the legal field of this group of states.

An analysis of the rapidly changing criminal legislation shows that criminal penalties limiting the property status of a convicted person (the so-called “monetary” sanctions) continue to occupy a leading position in the punishment system. The most used among those mentioned is the fine. Countries of the East Asian region are of indisputable interest in the regulation of the criminal punishment in question.

In the CC of Japan [1], a monetary fine (art. 15 of the CC) and a minor fine (art. 17 of the CC) are allocated. Both punishments are classified as basic.

The fine is from ten thousand yen or more, but if the penalty is mitigated, it can be reduced to less than ten thousand yen. A small fine is set in the amount of one thousand yen to ten thousand yen. For persons who cannot fully pay a monetary or minor fine, the law provides for placement in a workhouse (for non-payment of

a monetary fine for a period of one day to two years, for non-payment of a minor fine - from one day to thirty days; if several monetary fines or together a monetary and minor fine, the period for non-payment should not exceed three years). At the same time, in the verdict, the court immediately determines the period of detention in the workhouse in the event that the person is unable to pay the monetary or fine in full.

The Korean legislator practically copies the provisions of the Japanese CC. Property punishments include a fine (art. 45 CC) and a minor fine (art. 47 CC). The fine is fifty thousand won or more. If the sentence is mitigated, the fine may be less than fifty thousand won. Minor fines range from two thousand won to fifty thousand won.

The fine and minor penalty must be paid within thirty days from the date of the final judgment. At the same time, restriction of freedom in a workhouse may be ordered until the amount of the fine is paid in full. A person who has not paid the fine in full must be placed in a workhouse and work there for at least one day, but not more than three years, and in case of non-payment of a fine - from one to twenty-nine days.

In the CC of the PRC, the fine is classified as additional punishment and is imposed in a certain amount in accordance with the circumstances of the case (art. 52 of the CC).

Payment of the penalty on the verdict must be made once during the established period or in installments. If after the expiry of the established period, the fine is not paid, it will be collected compulsorily. If, due to insurmountable circumstances, there really are difficulties for the introduction of a fine, it is possible, taking into account these circumstances, to reduce the penalty in the form of a fine or to exempt from it.

Under the criminal law of Mongolia, a fine is the main type of punishment (art. 46.2 CC). "The court determines the amount of the fine, taking into account the degree of social danger of the crime committed, property, salary or income of the accused in the range from 5 to 500 times the minimum wage" (art. 47.2 CC).

In a separate norm, the Mongolian legislator establishes the amount of the fine for preparation for a crime:

art. 60.3: "The maximum amount of a fine for preparation for a crime may not exceed 2/3 of the most severe type of punishment for a given crime, which is completed, specified in the Special Part of this Code."

Provides for the replacement of a fine in the case of "permanent evasion": to imprisonment for up to 3 years (art. 47.3 CC).

In the new CC of Vietnam, when imposing a penalty in the form of a fine, the court must take into account the possibility of execution by the convicted person, based on an assessment of the state of his property (part 2 art. 50 CC).

The replacement of a fine with imprisonment in case of evasion is also provided for by the criminal law of Thailand. According to art. 29 CC, "If a person sentenced to a fine does not pay it within thirty days of the date of the judgment, the person's property may be seized in favor of the payment of the fine, or the person may be imprisoned in lieu of paying the fine. If there is reason to believe that this person may evade payment of the fine, the court may order him to find a surety or may sentence him to imprisonment instead of paying the fine."

In art. 30 CC Thai lawmaker details the replacement of the fine: In the case of imprisonment, instead of paying a fine, the time spent in prison is calculated on the basis of one day of imprisonment equal to seventy baht. Moreover, regardless of whether one or several crimes were committed, the term of imprisonment cannot exceed one year. Only in the case where a penalty in the form of a fine is imposed in the amount of 40,000 baht, the court can sentence to imprisonment instead of paying a fine for more than a year, but not more than two years. When calculating such a period, the day of the commencement of imprisonment shall be included in the term and shall be counted as a whole day, regardless of the number of hours.

Thus, the considered provisions of the criminal legislation of a number of countries of the East Asian region regarding the regulation of punishment in the form of a fine differ significantly from the domestic one, primarily in greater detail and specificity, some of them seem promising for improving the Russian criminal law. In particular, the lack of an effective mechanism for replacing a fine with another punishment in the event of its evasion is an absolute gap in the legal regulation of the current Russian criminal legislation [2]. In contrast to the analyzed foreign legislation, the CC RF does not contain instructions on how to recalculate the replaced fine into other types of punishments. Therefore, Russian judges, at their own discretion, make decisions about what kind of punishment should be replaced with a fine and in what amount. The solution to this problem is seen in the use of the experience of legal regulation of foreign countries.

[1] The article uses the texts of normative acts of the corresponding foreign states, posted on the electronic resource: <https://www.legislationline.org/ru/documents/section/criminal-codes>.

[2] This problem has already become the subject of discussion by Russian authors. See, for example: Matveev D.N., Andreeva M.M. Replacing a fine with a more severe type of punishment in case of malicious evasion of payment: problematic aspects / Proceedings of the International Scientific Conference dedicated to the memory of Associate Professor M.V. Gevorkyan "Law enforcement activity: history and modernity". 2017. P. 197-219; Shuba E.S. On the issue of replacing a fine with another punishment / In a collection of scientific articles:

"Criminal law in an evolving society: problems and prospects." Kursk, 2018. P. 194-197; Lyadov E.V. *Fine as a criminal punishment and replacement issues // Eurasian legal journal.* 2019. № 3 (130). P. 240-242; Skoblikov P.A. *Positions of the Plenum of the Supreme Court of the Russian Federation on the issues of sentencing and execution of the sentence: analysis of a number of provisions // State and Law.* 2020. № 12. P. 76-84; and etc.

宪法冲突诊断是宪法法学的一种新方法
**CONSTITUTIONAL-CONFLICT DIAGNOSTIC AS A NEW METHOD
OF A CONSTITUTIONAL LEGAL SCIENCE**

Tretyak Irina Alexandrovna

*Candidate of Juridical Sciences, associate Professor
Dostoevsky Omsk State University*

本文将宪法冲突诊断现象作为一种研究宪法冲突的方法进行了研究，这是宪法法学的一部分。作者提供了宪法冲突诊断的定义，确定了宪法冲突诊断的目的和目标，并对宪法冲突诊断的内容，功能和系统得出了结论。本文提出了宪法冲突诊断的定义。

关键词：研究方法，宪法冲突，诊断，法律冲突，法律原则，推定，宪法冲突学

Abstract. *The phenomenon of constitutional-conflict diagnostic is researched in this article as a methodology for studying constitutional conflicts in the section of the constitutional legal science. The author offers a definition of constitutional-conflict diagnostic, identifies its goals and objectives, and also draws conclusions about the content, functions and system of constitutional-conflict diagnostic. The article proposes the definition of constitutional-conflict diagnostic.*

Keywords: *research method, constitutional conflict, diagnostic, legal conflict, legal principle, presumption, constitutional conflictology.*

In the Russian constitutional legal science scientists have long discussed various conflict phenomena, such as constitutional-legal disputes, constitutional-legal conflicts, constitutional crises, competition of constitutional values, conflicts of law, constitutional delictology, etc. In this way, special attention deserves the category of constitutional-legal conflict, which is understood as a complex phenomenon, consisting in the confrontation and (or) counteractions of subjects of constitutional law, regarding the constitutional value or values, implemented in the form of a constitutional legal relationship and resolved by special constitutional-legal measures. In the science of constitutional law, a "common field" of views on the definition of a constitutional-legal conflict, its structure, participants and methods of resolution is still being formed.

At the same time, the methodology of constitutional science was not adapted to the analysis of legal conflicts. In this regard, the search for a special methodology,

that would represent an algorithm for studying constitutional conflicts in the unity of its not only legal, but also social, psychological and historical characteristics, becomes very important. This article attempts to define such a new method.

The category of diagnostic is greek and means recognition, the definition of signs and features of possible conflict manifestations in the surrounding reality. In the terminological dictionary of conflictology, A.V. Dmitriev defines the diagnostic of conflict as an analysis of the conflict in order to determine its main characteristics [1, p. 19].

In these days, legal studies of the category of conflict diagnostic in any significant volume were not conducted, however, there are separate publications on the diagnostic of conflict in the framework of labor relations and legal relations, that develop during the passage of public service. However, jurisprudence objectively needs diagnostic mechanisms, that allow us to ascertain the existence of a legal conflict, its theoretical base, because there is nothing more practical than a good theory.

The use of diagnostic in the field of constitutional conflicts will contribute to the prevention of anomalies in constitutional law, which will generally correspond to the preventive function of law and contribute to the stability of constitutional relations – the most important component of civil peace and harmony in the state.

Constitutional-conflict diagnostic is characterized by the establishment of: a cause-and-effect relationship, based on legal theories of causality; conflict-causing factors; a special subject of diagnostic (constitutional conflict and constitutional norms of the conflictological type); material-legal consequences in the form of violations of constitutional rights, freedoms and legitimate interests of subjects of constitutional law; special constitutional-legal methods of preventing and resolving conflicts.

The defining features of the constitutional-conflict diagnostic, allowing it to be distinguished from the diagnostic of other social conflicts, are:

- special subject-constitutional conflict,
- applied research methodology (mainly legal).

The primary operation within the framework of constitutional conflict diagnostic is the establishment of the causes of constitutional conflicts. Such reasons are established by a legal analysis of constitutional norms in order to identify conflict factors in them – collisions, conflicts etc.

Further, we can distinguish both general and specific diagnostic goals. The overall goal is to exert a managerial influence on the constitutional conflict, taking its course under control.

Modern fundamental ideas of conflict management in different formulations are reduced to one thing: the conflict can be managed, and reduced to a constructive outcome [2, p. 155]. This goal is a reference point to which the law enforce-

ment officer should strive.

The following particular goals are particularly relevant for constitutional-conflict diagnostic:

- prevention of constitutional conflicts;
- improvement of constitutional norms;
- minimization of negative legal consequences for the development of constitutional relations.

It is obvious, that it is advisable to prevent constitutional conflicts, as well as any legal anomaly, first of all, rather than subsequently resolve them. In any case, conflicts and risks of their occurrence must be managed in order to build an effective legal system that can resist conflict-causing factors.

A.A. Yezerov, for example, considers constitutional-conflict diagnostic as the main means of preventing constitutional conflict [3, p. 137-138]. It is necessary to note as positive the author's research in the field of a constitutional-conflict diagnostic, its significant for the researching of constitutional conflicts.

A.V. Teterin also identifies constitutional conflict diagnostic, the institute of public control, and the preparation of messages on the state of constitutional legality by the judicial bodies of constitutional control as means of preventing constitutional conflicts [4, p.11].

However, we should not resort to legal idealism, believing that with the help of diagnostic, even in its most perfect form, it is possible to prevent or manage all constitutional conflicts, since we previously wrote that conflict is an imminent property of human society. Thus, legal conflicts are like inexhaustible natural resources, since we can draw from their source as long as we want, creating new conflicts, resolving them and thereby improving the law, strengthening the strength and stability of constitutional relations. Drawing an analogy with criminal law conflicts, we assume, that for constitutional law there is a certain «acceptable number of constitutional conflicts» [5].

From an instrumental point of view, the diagnostic of a conflict is a system of consistently applied knowledge and methods, legal principles and presumptions, aimed at obtaining information about the causes, content, consequences and methods of preventing and resolving a conflict.

One of the elements of the constitutional-conflict diagnostic is methods of scientific knowledge. The traditional classification of methods is general, private-scientific and special methods.

The first group of methods: general scientific methods, used in the course of constitutional conflict diagnostic is represented by dialectical and systemic methods, as well as structural and functional method.

In the constitutional-conflict diagnostic a group of private-scientific methods is also involved in the composition of:

- 1) the historical method,
- 2) methods of formal logic: analysis, comparison,
- 3) the statistical method.

The legal methods of scientific cognition are directly involved in the constitutional-conflict diagnostic:

- 1) the formal-legal method,
- 2) comparative legal method.
- 3) a method of modelling of legal consequences.

Like any scientific research, constitutional-conflict diagnostic should be based on the fundamental principles of a guiding nature, that allow us to obtain reliable knowledge – principles. We can distinguish the following principles of studying constitutional conflicts in the course of their diagnostic:

- the principle of taking into account the specific historical situation in which the conflict arose;
- the principle of dialectical unity in the study of constitutional conflict;
- the principle of systematic study of constitutional conflicts;
- the principle of the rule of law in the study of constitutional conflicts means.

As a scientific hypothesis, it is also possible to assume the existence of a number of presumptions, that are permissible in the constitutional-conflict diagnostic:

- the presumption of the inevitability of constitutional conflicts;
- presumption of solvability of constitutional conflicts;
- the presumption of the prevention of constitutional conflicts.

As a consequence, the constitutional-conflict diagnostic is a system of consistently applied scientific methods, legal principles and presumptions, aimed at obtaining information about the constitutional conflict and the constitutional-legal methods of its prevention and resolution.

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专业法律意识对俄罗斯法律体系影响的特征
**FEATURES OF THE IMPACT OF PROFESSIONAL LEGAL
AWARENESS ON THE RUSSIAN LEGAL SYSTEM**

Petrov Alexander Vasilyevich

*Candidate of Juridical Sciences, Associate Professor, Head of
Department*

*National Research Lobachevsky State University of Nizhni Novgorod,
Nizhny Novgorod, Russia*

Gorbatova Marina Konstantinovna

Candidate of Juridical Sciences, Associate Professor

*National Research Lobachevsky State University of Nizhni Novgorod,
Nizhny Novgorod, Russia*

Domnina Anastasia Valeryevna

Senior Lecturer

*National Research Lobachevsky State University of Nizhni Novgorod,
Nizhny Novgorod, Russia*

在本文中，法律意识及其特殊的部分—专业法律意识被定位为社会法律体系的一面，这是由于法律现实与法律现实之间的矛盾以及后者的再现本质的渴望而形成的。元素本身。该文章证实了以下立场：专业法律意识对法律体系实质性方面的影响具有复杂的逐步机制，其中除了专业法律意识外，主要链接是法学，法学教育和法学。实践思维。需要强调的是，从法律现实到法律现实的转变不仅取决于职业法律意识的发展，而且还取决于通过法律实践思维感知其态度的能力。

关键词：法律制度，法律现状，法律现实，法律意识，专业法律意识，法律实践思维

Abstract. *In the article, legal consciousness and its special part - professional legal consciousness are positioned as one of the sides of the legal system of society, which is formed due to the contradiction between legal actuality and legal reality and the desire of the latter to reproduce essential elements in itself. The article substantiates the position that the impact of professional legal awareness on the material side of the legal system has a complex step-by-step mechanism, where the main links, in addition to professional legal awareness, are legal science, legal education and legal practical thinking. It is emphasized that the transformation*

of legal reality into legal actuality depends not only on the development of professional legal consciousness, but also on the ability to perceive its attitudes by legal practical thinking.

Keywords: *legal system, legal actuality, legal reality, legal consciousness, professional legal consciousness, legal practical thinking.*

In the Russian legal literature, there are many scientific works devoted to the analysis of the legal system of Russian society, in particular [1]. Issues of professional legal awareness in general and its individual types are also investigated [2].

All authors usually recognize the key role of professional legal awareness in the functioning and development of the legal system of society, but their direct connection and the process of influence of professional legal awareness on the legal system of society have been poorly studied. This concerns both the positioning of these legal phenomena in relation to each other, and the sequence, stages of the influence of professional legal consciousness on the legal system of society, including the achievement of the desired results.

The main content of the proposed article, filling the above gap, is devoted to determining the relationship between the legal system of society and professional legal consciousness and clarifying the mechanism of the influence of professional legal consciousness on the legal system, including the problems and contradictions that arise in this process.

The legal system of Russian society, like the legal system of any country, is a set of phenomena connected by an internal unity that have the quality of legal ones and realize goals defined by its essence. They consist in the regulation of the identified social ties and the achievement of a balance of interests of the leading social groups, which ultimately ensures the stable functioning and progressive development of the main spheres of society.

The legal system is a structurally complex entity. One of its components, which can be conditionally called material, is a consistent set of legal phenomena that make up the content of law [3, p. 49-52]. It includes the phenomena that are part of the formation of legal norms, the very system of legal norms; phenomena included in the processes of implementation and application of law; phenomena included in the processes of identifying the facts of offenses, determining and implementing legal responsibility.

The closed cycle of the content of law can be carried out in various forms, of which the most significant and historically recognized are the forms of social law, official law and judicial law. These forms in various combinations also operate in the field of modern law in various countries.

The content of law has a strictly defined sequence of connection of its elements, determined by the order of implementation of the objectives of the essence

of law. These connections have their own content, which is expressed in the laws of law. Its main regularities include the laws of the adequacy of the reflection of legal needs in legal norms, the consistency of the system of legal norms, the effective implementation of the content of legal norms, the inevitability of legal responsibility in the presence of the fact of an offense [4, p. 108-115].

The second main component of the legal system of society is legal consciousness, which is a special form of individual and social consciousness that reflects the content and forms of its material component. If the material component of the legal system of society has a source of its emergence legal needs and growing on the basis of their legal will of society, then positioned as the essence of law, then the emergence of legal consciousness is based on the contradiction between legal actuality and legal reality [5, p. 74-78].

Legal actuality is a side or aspect of the material basis of the legal system of society, in which the essence of law is realized - a legal will based on legal needs, striving to achieve a legal order corresponding to its goals. These are substantively formed elements of law, their sequence based on natural connections, forms required at this stage of development, necessary for the goals of legal will to be consistently implemented. We can say that legal actuality is the sphere of adequate manifestation of the essence of law.

Legal actuality exists as an element of the social system, experiencing the impact of various other social subsystems and the social groups that represent them, which seek to pursue their interests as dominant. Legal actuality itself is a product of the consciousness and will of specific people who have a certain level of thinking, subjective interests and goals.

Therefore, the manifestation of the essence of law in its content and forms will not always be adequate, and in the immediate being of legal actuality appears as a legal reality, as a mixed stream of essential and insignificant, necessary and accidental, natural and spontaneous. Legal reality is legal actuality, which is burdened with various kinds of anomalies of law, deviations from the essentially natural [6, p. 170-180].

The presence of legal reality is inevitable, since the essence of law, like the essence of other social phenomena, experiencing in the process of manifestation the influence of various internal and external forces, never appears immediately in an absolutely pure form. At the same time, legal reality should not be presented as a mass of legal phenomena frozen at the level of more or less anomalies.

In a society striving for social progress, legal reality reveals a pronounced potential, a desire to transform into legal actuality, since the goals of the legal will and the mission of the legal system as a whole can be adequately realized only in the necessary and natural way. On the contrary, in stagnating social systems, the volume of accumulated anomalies either remains at the same level or grows,

covering all new legal blocks, which inevitably leads to the inability of the legal system to ensure the normal functioning and development of basic social ties.

The transition from legal reality to the state of legal actuality encounters at least two main difficulties.

Firstly, legal reality itself does not designate with any special signs, what in it refers to the manifestations of the essence of law, what should be considered necessary and what is accidental, what appears as natural, and what is arbitrary. There is simply no source of knowledge about the essence, content, forms and laws of law with which existing phenomena and processes can be correlated.

Secondly, social subjects that form legal reality by their actions have specific practical legal goals, the achievement of which provides, as it seems to them, the most optimal solution to their economic, social, political and other tasks.

The specific subject orientation of the subjects practically acting in the legal sphere is produced by the type of thinking that has formed in them, which it would be correct to call legal practical thinking. This thinking is focused on solving problems within a limited range of legal phenomena of the existing legal reality, has no incentives to go beyond this circle, therefore, for legal practical thinking, there is no difference and contradiction between legal reality and legal actuality.

Of course, faced with the impossibility of implementing certain practical tasks due to the discrepancy between individual elements of the legal reality of legal actuality, legal practical thinking, not realizing the essence of the problem, tries to solve them empirically, by trial and error. Resolving these contradictions, legal practical thinking thereby advances legal reality to the state of legal actuality, but this advance follows a spontaneous path, which, like any spontaneous path, becomes a game of chance, luck, but can also end in failure.

Thus, the potential for transformation into legal actuality existing in legal reality, on the one hand, requires adequate implementation to achieve the goals of the essence of law; on the other hand, it cannot be consciously, purposefully implemented by the forces of legal reality itself, the subjects of legal practice acting within its framework.

This contradiction is resolved by the legal system producing a special form of legal thinking - legal consciousness, which should be distinguished from legal practical thinking. The main features of legal consciousness is that it is not associated with the solution of specific practical problems, therefore it goes beyond the limits of legal practical thinking and is layered over legal reality as a spiritual component of the legal system of society.

The goals of legal consciousness are determined by the laws of its appearance and can be reduced to understanding the essential in legal reality, clarifying it for legal practical thinking and encouraging the latter to correct legal reality towards legal actuality.

The general scheme of the mechanism of functioning of legal consciousness could look as follows: the contradiction between legal reality and legal actuality - the formation of legal consciousness as a special form of legal thinking - changing the content of legal practical thinking under the influence of legal consciousness - increasing elements of legal actuality in legal reality due to the implementation of changed legal practical thinking.

This scheme makes it possible to understand that if you suddenly want to immediately make the legal reality better, then most likely it will turn out, as always, since changes in legal reality in the right direction can take place subject to the consistent involvement and work of all the above elements, and not just a subjective desire. and the most responsible persons.

Legal consciousness has its own, so to speak, pure forms of existence in the form of legal science and legal education, which are carried by special subjects. Legal consciousness also exists in the form of another side, the aspect of thinking of subjects of legal practice, which is formed, as a rule, as a result of their obtaining legal education based on scientific knowledge.

Here we will pay special attention to professional legal thinking, which is formed in subjects who are substantively engaged in practical legal activities and are directly involved in the creation of legal norms, the application of law, the determination of legal responsibility and other elements of legal reality.

Professional legal consciousness appears in the subjects of professional legal activity as a result of their receiving a higher or secondary professional legal education, which, in turn, is based on the developments of modern legal science. Having formed, professional legal consciousness becomes another additional side of the thinking of practically acting subjects, entering into complex relationships with legal practical thinking.

Let us omit here the problems of the development of modern legal science and legal education in terms of the ability to form professional legal consciousness of the required level - this is a question for independent analysis [7, p. 281 - 287].

Let's pay attention, firstly, to the fact that the presence of professional legal awareness is not an absolute condition for conducting professional legal practice; it can be carried out, focusing exclusively on the requirements of legal practical thinking. Secondly, it is far from the fact that the subjects of legal practice with a formed professional legal consciousness will be guided by its attitudes as opposed to the attitudes of legal practical thinking.

It has already been said that for the subjects of legal reality, practical interest is the main one, and it can be determined not only by the legal goals themselves, but also by financial, political, ideological, career goals and others. Among these goals, the task of advancing legal reality in the direction of legal actuality and reproduction of the essential in law, dictated by professional legal consciousness,

does not always seem to be dominant.

Let us take, for example, the problem of the need to adopt legislative acts strictly on the basis of the identified legal needs of the subjects of social life, which, as a rule, is substantiated by legal science and is being introduced into professional legal consciousness. On the other hand, the mechanism and procedures for identifying legal needs are not clearly stated anywhere; despite the discussion of some legislative acts, the final significance of the results of such discussions is not clear. In practice, this often leads to the fact that when a normative act is adopted, the legal needs of the subjects of social life are replaced by purely departmental interests.

Approximately the same picture can be observed when trying to implement through professional legal consciousness the laws of stability and consistency of the legislative framework of law. There is a gross injection of more and more changes in legislation, especially in terms of tax, financial legislation, legislation on administrative offenses. As a result, society does not live in a stable legal environment, but in a chaotic stream of constantly changing requirements for the subjects of social life. In practice, such a regime turns out to be most beneficial not to bona fide subjects of social life, but to persons with speculative and corrupt interests.

The attitudes of professional legal consciousness, formed on the basis of legal science through legal education, remain in these examples, the number of which can be multiplied, unclaimed or demanded only formally. The reason is the collision between professional legal consciousness and the interests of legal practical thinking, the sources of which are outside the natural movement of legal actuality.

The general conclusions that can be made on the basis of the analysis are as follows.

First, legal consciousness and its special part - professional legal consciousness, positionally constitute one of the sides of the legal system of society, which is formed due to the contradiction between legal actuality and legal reality and the desire of the latter to reproduce essential elements in itself.

Secondly, the impact of legal awareness and its special part - professional legal awareness on other aspects of the legal system has a complex step-by-step mechanism, including legal science and legal education, the structure of which cannot be simplified in an effort to achieve the desired result.

Thirdly, the transformation of legal reality into legal actuality depends not only on the development of professional legal consciousness, but also on the ability of legal practical thinking to be guided by the attitudes of professional legal consciousness, which develops by systematically involving subjects of professional legal practice in legal education, encouraging them to use the scientific knowledge in practice and reducing the influence of extra-legal interests on legal activity.

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美术理论和历史在构图思维发展中的价值
VALUE OF THEORY AND HISTORY OF FINE ART IN DEVELOPMENT
OF COMPOSITIONAL THINKING

Rita M. Zolotukhina

*Candidate of Pedagogical Sciences, Associate Professor
Belgorod State Institute of Arts and Culture*

这篇文章是关于世界和国家美术史的研究，古典艺术遗产的构成技术和原理的回顾如何发展学生的整体知觉和构成思维。要求学生将构图方法运用到艺术实践中，并解决教育和创造任务。对古典艺术的学习可以帮助学生掌握技能，以组织艺术形式，艺术语言，对现代过程进行艺术和美学评估的能力，增强对创意活动的需求以及根据美规则创造的欲望。

关键词：艺术家，艺术品，艺术实践，美术理论和历史，艺术遗产，绘画，绘画，观点，构图，构图思维，概念，构图原理，创意活动，图像，创意任务，艺术语言，作者作品

Abstract. *The article is about how the study of history of world and national fine art, the review of techniques and principles of composition of the classical artistic legacy develop students' holistic perception and compositional thinking. Students are required to apply compositional approach to artistic practice and solving the educational and creative tasks. The study of Classic Art helps students to master their skills to organize an art form, the artistic language, the ability of artistic and aesthetic assessment of processes of the modern era, enhance the need for creative activities and the desire to create by the beauty rules.*

Keywords: *artist, artwork, artistic practice, theory and history of fine art, artistic legacy, drawing, painting, perspective, composition, compositional thinking, concept, principles of composition, creative activities, image, creative tasks, artistic language, work of authorship.*

Art education in higher school assumes the knowledge of theory and history of fine art which reveal the diversity and richness of the world and national artistic legacy to the students and promotes the comprehension of reality aesthetically processed by the modern artists and artists of the past.

Artistic and aesthetic processing of reality can be achieved with the study of theory and history of world fine art and its specifics. The study of artistic styles

and historical peculiarities of trends in architecture, sculpture, theatre, drawing and painting materials, as well as an image pattern helps learn how to review the artwork in terms of composition, practise reviewing one's own artwork, and helps visual and creative understanding of the surrounding reality from the artist's viewpoint.

The ultimate goal of studying the theory and history of fine art is to boost compositional thinking and artistic skills of students, as well as to develop their need for artistic activities. When studying the theory and history of fine art, students are accessing the creative laboratories of great artists, thereby, they are getting on to the essence of compositional mastery, developing artistic perception, enriching their visual memory, and become conscious of the need for creative selection of images out of the various life impressions.

The composition problems and principles in art are relevant and primary from the time when a man for the first time started thinking about how to visually express his feelings and mind on various surfaces like the rocks, bones, vases etc. It was the Paleolithic period when primitive people made sketches of animals on pebble and stone tiles prior to depicting them on the cave walls. Scientists discovered the evidence of live observations and conceptions among the ancient Egyptian drawings on the pieces of limestone, e.g. a girl swimming among the reed; a horse scratching its muzzle with its hind leg; minifigures of wrestling men. Some sketches for murals on the walls of ancient palaces and tombs were found; they were used for preliminary development of the future composition concept. Fragments of sketches for composition are often found on the margins of medieval manuscripts.

In the early 15th century, preliminary drawings, i.e. sketches, were used to express the idea of a painting or some other artwork. To do that, Renaissance artists relied on the knowledge of human vision and principles of visual perception in their composition works.

It appears that there were no major theoretical studies of the composition problems down to the Renaissance, however, we can find valuable insights on composition in essays, letters, notes, memoirs, diaries of artists such as Leon Battista Alberti, Leonardo da Vinci, and Giorgio Vasari. When composing picture, they followed the laws of perspective and achieved the illusion of depth on a plane.

The Royal Academy's first president, Joshua Reynolds in his *Seven Discourses on Art* places the utmost importance on the birth of an idea in compositional sketches, the need to know the history and practice of fine art and discusses colouration. He states: "... with the inventions of others that we learn to invent, as by reading the thoughts of others we learn to think. It is vain for painters or poets to endeavour to invent without materials on which the mind may work, and from which invention must originate. Nothing can come of nothing..." [5, p.148].

Famous Russian artists Boris Ioganson, Eugeny Kibrik, Konstantin Yuon, Vladimir Favorsky also provided their valuable insights of composition; in addition, special art review of composition was carried out by Mikhail Alpatov, Nick-olay Volkov, and Eugeny Shorokhov.

Eugeny Shorokhov describes composition as the ““development of artwork”, i.e., the process of development and creation, which is quite fair; on the other hand, composition is defined as the most important, arranging component of an art form which is giving it unity and integrity thereby subordinating its elements to each other and the whole” [7, p. 6].

Konstantin Yuon is discoursing of the form and composition in painting as follows: “Historical composition can be classified by style, epoch, school or themes, techniques and methods, purpose and, finally, personal characteristics of individual masters. Each visual angle reveals some peculiarities. Setting off the composition by Tiepolo and Rembrandt, Mikhail Vrubel and Nickolai Ge, Leonardo and Ilya Repin, Karl Bryullov and Degas, painting by Puvis de Chavannes and Old Russian murals, Alexander Ivanov and Veronese and others provides for a great base for a bag of composition tools that can be used dialectically” [8, from. 108].

Konstantin Yuon confirms that the study of the artistic legacy is critical for formation and development of compositional thinking. He states: “The experience of the past in the form of individual compositions could be transformed into tables to demonstrate the compositional techniques aimed at achieving certain effects. These tables can form a basis for a training toolkit illustrating and demonstrating the ways the composition was developed” [8, p.109].

Boris Ioganson, in his review of “La rendición de Breda” by Velasquez, emphasizes the importance of silhouette-spotted solution and rhythm, ingenious placement of proportions of the main masses in the painting and excellent balance of the entire composition: “Spatially, the composition is based on several plans and perspective; one can actually read the composition thanks to well-placed masses, as well as dark and light spots. High contrast, i.e. differences between light and dark, is one of the elements of composition” [6, p.33].

The article “Objective Principles of Composition in Fine Art” by Eugeny Kibrik discusses the governing idea of creative process, when the representation is inspired by the basic idea and realized in the composition. The first principle of composition considers the integrity of artwork, its entirety, when all the elements of artwork are connected by rhythm like music endowed with, first of all, emotions and aesthetics, thereby creating harmony. He is also discussing the universality of contrast in composition as a basic principle. The article suggests considering the artworks of Boris Ioganson, Yury Pimenov, Mikhail Nesterov and other outstanding artists as an example of how a sense of movement is depicted, the role of perspective in creating an expressive artistic image, the novelty as the discovery

of something new and surprising in the world around us.

Artists imitate the nature relying on its forms and create artworks following the laws of beauty, conceptualize the nature, select the impressions and create expressive artistic images which influence on the people's emotions and feelings. E. Delacroix wrote in his Journal that "... if you deprive Titian, Murillo or Van Dyck of amazing perfection of the wild life, you'll take away their mastery that makes both the art and artist forgotten, and then you will see a motive barren of interest in the very idea of the subject or in its development; however, thanks to the colour charisma and the wonders of brush, it weirdly rises to the heights of art" [7. P.150].

The degree of maturity of compositional thinking and high creative activity of students fully depend on engaged studies of both the empirical reality and artistic legacy, and the comprehension of achievements of the past generation. Studies of the wealth of Classic Art with its numerous elements of compositional arrangements help a student master the principles of composition as a system of the artistic language and knowingly apply these principles in his own artistic activities. The significance of studying the artistic legacy is also emphasized by Vassily Kireenko: "The knowledge of the classic creative solutions to genres at different stages of History of Art, representatives of various schools, shall beyond doubt remove some single-valued or primitive understanding of art. This will serve as an example of creative practice and taste, and the variety of high-principled creative tasks and excellent solutions will contribute to the development of artistic thinking in general" [2, p.17].

Leonid Medvedev states that "The artist learns about the world by facing the reality and regular studying of the artistic legacy, getting to know the artworks of contemporaries, studying the theoretical background of drawing, painting and composition. The influence of these factors and personal artistic practice help people be selective as early as at the stage of perception, when the artist becomes acquainted with the subject in accordance with his idea of beauty [4, p.41].

The history of fine art is the history of composition. Composition is the term applied to various types of art: literature, theatre, cinema, music, visual arts, architecture and is the arrangement, addition, and assemblage in a particular order. Composition of a painting should reveal the main idea, the artistic concept. Only if there is harmony in the composition, there will be composition. Study of the theory and history of fine art lets students learn the principles of composition such as integrity, typification, subordination; the means of harmonization such as rhythm, contrast, nuance, identity; the rules of composition such as symmetry and asymmetry.

The painting process requires a compositional approach, highlighting the main thing, the essence of nature, and subordinating the minor things. Compositional activity and thinking processes should be acting as an organizing type of activity

when addressing educational and creative tasks. Students are solving these educational and creative tasks in practical drawing or painting classes. Thus, when students are well acquainted with a great number of perfect in terms of composition artworks and when they are in the process of composition-and-aesthetic perception of nature, they are selecting the artistic things, highlighting the aesthetic properties of nature, searching for the most expressive visual angle and perspective of the model, selecting some drawing or painting materials, striving for arrangement of the image in accordance with their emotional conception.

Therefore, when studying the world and national artistic legacy in classes on theory and history of fine art students are penetrating into the essence of compositional solutions of grandmasters, learning the diversity of artistic languages, which in general promotes the mindset formation, artistic and aesthetic perception, spiritual growth, artistic thinking and taste, fosters the artistic and aesthetic culture and develops the ability to assess the processes occurring nowadays from an aesthetic standpoint. This is a necessary condition for creation of the works of authorship on the high artistic level in all kinds of professional activities.

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教学生消除烧成后瓷器上釉画中的缺陷
**TEACHING STUDENTS TO ELIMINATE DEFECTS IN OVERGLAZE
PAINTING ON PORCELAIN AFTER FIRING**

Kryuchkov Evgeny Mikhailovich

Candidate of Pedagogic Sciences, Associate Professor

Moscow Region State University **Umanova Alla Igorevna**

Associate Professor

Moscow Region State University

教学生在瓷器上釉上漆时，应考虑缺陷的外观特征以及在马弗炉中固定烧成后的缺陷。使用各种技术，方法和材料。

关键词：瓷器，釉面涂料，学生，艺术绘画，缺陷，烧成温度，光泽金，油漆表面，马弗炉，效果，助熔剂，油漆耐火度

Abstract. *The features of the appearance of defects and their elimination after fixing firing in a muffle furnace when teaching students overglaze painting on porcelain are considered. The use of various techniques, methods and materials.*

Keywords: *porcelain, overglaze paints, student, art painting, defects, firing temperature, glossy gold, paint surface, muffle furnace, effect, flux, paint refractoriness.*

The process of working with students of the departments of arts and crafts and pedagogical education of the Faculty of Fine Arts and Folk Crafts of the Moscow State Regional University, in the porcelain painting workshop, there are certain technological difficulties associated with the firing of products and the appearance of defects on them. Since the technique of artistic painting on porcelain has many nuances. in the learning process, students have questions about painting defects that appear after firing.

Fixation firing determines the quality of painting on porcelain. Defects in painting, and, to a certain extent, in the choice of overglaze paints, incomplete details of the pattern, poor location and disproportion to the size of the object, the teacher, and in the training workshops the teacher or master, is noticed even on the unfired products and instructs the student to make the appropriate corrections. It is impossible to detect defects caused by incorrect mixing of paints and, to a large extent, by the thickness of the applied paint layer. If, with a successful firing, such

shortcomings are found, you need to consider whether you should decide on partial or complete removal of the painting by firing. This is done when the cost of the white item justifies additional processing. Workshop students are invited to learn different ways to eliminate defects. Fired overglaze painting, small fragments of it can be removed with fine emery paper, observing safety precautions. With the small size of the decorated surface and its insignificant haze, which depends on the composition of the glaze, the content of the flux in the paints, temperature and firing, the matte areas are polished with a cork using the finest quartz powder and then the painting is repeated. It is better and faster to polish mechanically on a poplar polishing wheel using a fine abrasive powder in the form of fired aluminum hydroxide. Excessive haze cannot be avoided without repeated moderate or strong firing.

But even with a well-executed painting, additional defects may occur, depending on firing:

- These are primarily firing that is too weak or too strong.
- If only some of the paints have not melted enough and remain dull.
- If the paint effect, which also depends on the firing temperature, is satisfactory to a certain extent, in most cases it will be possible to restore the required gloss by subsequent polishing as described above.
- If the defect is very noticeable, try repainting with not too much fusible paint. The subsequent fixation firing must be very light. If the desired tone is obtained only with the help of refractory paint, you can, observing all the known precautionary rules, add a small amount of general flux to it.
- If, after the application of a layer, a white glint becomes noticeable, this means: the layer was applied too thick and after firing some or even all of the paints will be adhered. The need to apply flux can be bypassed in extreme cases by covering individual areas with a layer of paint.

What most surely leads to success is comprehended only as a result of long experience.

An important role in this matter is played by the refractoriness of the applied overglaze paints and porcelain glaze.

It is easier to correct the effects of too much firing. Some sign that makes it possible to judge the strength of firing is the development of the brilliance of individual paints with a known flux content and, above all, a change in some color tones. For example, in low-temperature firing, some purple paints appear raspberry-red, with a strong one - with a bluish tint. Yellow-green can turn into blue-green in strong firing. If a burnout is installed, the entire painting is once again covered with the same paints and fixed under normal firing conditions. If the flux contained in the painting is "eaten", that is, absorbed as a result of the reaction of interaction with the glaze, it may be necessary to cover the entire painting with a very thin

layer of general flux, as is the case with weak firing. And here you can cover the dried flux layer with paint. Overlapping with a flux does not act as strongly on a hard-fired painting, as on a fixed with a weak firing; however, sometimes no amount of effort helps.

One of the painting techniques taught by the students of the workshop is the decoration of individual fragments of the painting with gold. Incorrect firing also has a negative effect on this technique. At very high firing temperatures, the gold "burns out" and breaks, with the metal film melting into small balls. Even if the burnout of liquid gold has not reached such a degree, it still manifests itself in the fact that the layer of gold becomes so hard that it does not lend itself to polishing and remains matt brown.

The gold plating must be repeated and then the fixing firing must be carried out correctly.

If the edges of the service items become rough and covered with boil during watered firing (plates are especially prone to this defect), they are sanded and polished by hand or on a grinding wheel. Small voids formed during grinding are filled with polishing material. In these places, the dimensions of which do not exceed a fraction of a millimeter, the glossy gold after firing also turns brown and matte, so that the gilded edge appears to be covered with dark spots. If this defect is weak, re-layering helps, which is best applied with liquid gold. The defect is amplified if calcined alumina rather than quartz is used as an abrasive material for grinding. However, quartz is less suitable for the productive polishing of hard porcelain with a high kaolin content.

One of the common mistakes students make in a porcelain painting workshop is uneven paint application.

If paints are applied in an excessively thick layer, tensions and hairline cracks develop between the paint and the glaze, which can cause the paint to peel off. Such products are rejected. Some heavily applied and hard burnt purple finishes appear as a type of matte glaze after firing. In this case, it is possible to save the products only by repeated poured firing, and it must be borne in mind that thickly applied purple flux, rich in alkalis and boric acid, can affect the porcelain glaze so much that reapplied paint will cause hairline cracks.

When firing spray paints, small white specks sometimes appear scattered over the entire painted surface. The reason for this is the water droplets condensed in the compressed air line, which are carried away during the atomization process and fall on the product to be decorated. The spray paint then covers these water particles and makes them invisible to the eye. During fixing firing, the water evaporates and forms numerous dot-like breaks in the dry ink film. In order to prevent the possibility of this defect from the very beginning, it is necessary to equip the air supply system with devices for capturing condensed water. In addition, it is

necessary to turn on the air supply for a period of time before starting spraying and before filling the airbrush reservoir with paint until all the water condensed in the air line is removed in the form of fog.

A very unpleasant defect that students encounter and often damaging the entire painting is the so-called muffle yellowness. It appears mainly on hard porcelain, decorated with refractory paints, in the form of yellow and pink-yellow plaque that appears during fixing firing on unpainted areas of the glaze. The appearance of this defect is facilitated by the high heat treatment temperature and low-melting glaze. Until recently, methods of combating this phenomenon were not known. Now this defect is easily eliminated by treating the products with a weak solution of hydrofluoric acid. If the defect affects the white surface inside the painting and at the same time the painting is damaged, the muffle yellowness is removed with a cork, on which a mushy mixture of quartz powder and three to five percent hydrochloric or oxalic acid is collected. After this rubbing, the product is rinsed immediately. If at the end of the firing, reducing gases were present in the muffle space, as a result of which paints containing lead or tin turned gray ("smoked").

During fixing firing of hand-painted flat dishes, particles of chamotte or sand can get on it and burn. When removing them by grinding and polishing on a grinding wheel, the painting is often damaged, it becomes necessary to touch up and re-firing. To avoid the appearance of such defects, it is necessary to maintain in good condition the muffles and, above all, the overlaps of the vaults. When loading the muffle, it is necessary to observe cleanliness and thoroughness of work. Sometimes, using a vacuum cleaner, muffles are cleaned of chamotte particles and dust.

If, during firing in a muffle furnace, burnt black grains appear on the painting, we can confidently conclude that this happened as a result of the scale bouncing off the heating elements. When regular wire brushing of the spirals and careful removal of the descaling does not help, the electric heater is treated with canthal or other non-oxidizing metal alloys, if this does not help, then replace.

When heating the muffles, it sometimes happens that a piece of porcelain breaks apart with a crack. This is due to defects related to the production of white porcelain. There may be voids in the products, which, when grinding on a face-plate and subsequent washing, can be partially filled with water. However, voids in a porcelain shard can lead to similar phenomena without the assistance of water. Such defects cannot be seen or predicted.

Thus, students of the departments of DPI and software of the Faculty of Fine Arts and Folk Crafts MRSU, when working in the workshop of artistic porcelain painting, constantly improve their knowledge and technological skills, which contributes to improving the quality of work and motivation for the further development of artistic activity.

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在学科上形成专业能力朝54.03.01设计方向（环境设计）方向准备学士学位的专业化

**FORMATION OF PROFESSIONAL COMPETENCIES ON
THE DISCIPLINE SPECIALIZATION IN THE PREPARATION
OF BACHELORS IN THE DIRECTION 54.03.01 DESIGN
(ENVIRONMENTAL DESIGN)**

Lvova Inna Alekseevna

*Candidate of Pedagogic Sciences, Associate Professor
Moscow Region State University*

作者研究了设计专业学生中专业能力形成的问题，这种形成的方式，方法论工具和方法。针对专业设计师的逐步发展，对设计工作不同阶段的可能性进行了分析。

关键字：专业化，设计，环境设计，室内，景观，设计思维，专业能力

Abstract. *The author examines the problems of the formation of professional competencies among design students, the ways of this formation, methodological tools and approaches. The analysis of the possibilities of different stages of design work for the stage-by-stage development of a professional designer is carried out.*

Keywords: *specialization, design, environmental design, interior, landscape, design thinking, professional competence.*

Specialization is one of the key disciplines in obtaining the Designer qualification. This discipline is taught throughout almost the entire duration of the bachelor's program and covers a number of areas of design. At the Department of Environmental Design of the Moscow State Regional University, students specialize in two areas: interior design and landscape design. Objects are designed taking into account transitional spaces and facade design. The training is structured in such a way that different directions alternate, moving from simple to complex. For example, in the interior it is:

- private apartment;
- office;
- social object (school, clinic, management institution, etc.);
- complex interiors of a large area (house of culture, theater, sanatorium), etc.

In landscape:

- small garden (square, personal plot, summer cottage);
- urban area (park, embankment, boulevard);
- complex area: at the enterprise, rest house, sanatorium, etc.

Thus, during the training, students cover the maximum possible complexity and variety of objects. Quite often, we receive orders for the design of specific interiors and territories in the Moscow Oblast, and not only as semester assignments, but also as objects for completing final qualifying work: interiors of the future branch of our university in Podolsk, reconstruction of the building of a music school in the city of Fryazino, a children's cafe in the building of a children's medical center and many others. All this makes it possible to develop the creative abilities of students, and together with them to build up experience and consolidate the acquired professional competencies.

From the point of view of the development of project thinking, the discipline of Specialization has enormous potential and opportunities. This topic is devoted, in particular, to the publications of Academician Lomov S.P., professors Bartsits R.Ch., Galkina M.V., Chernoy Z.Yu., associate professors Chistov P.D., Lvova N.S. and others [3, 1, 2, 6, 10]. "Design today is a reality of our life and the content of many types of activity, forming a special type of human thinking - design thinking" [4, p. 51]. This concept is inextricably linked with the formation of the professional competence of a designer.

Professional competencies are not formed immediately, they develop gradually, since the student is not always ready to quickly "get involved" in the design process. To achieve this goal, there are methodological techniques used by the teachers of the Department of Environmental Design directly in the learning process. Let us dwell on some of them, which undoubtedly affect the epistemological aspect of teaching design, which, in essence, is the meaning of this very teaching [7, p.102]. The design stages are the main factor in the formation of a professional approach to the future work of a designer.

The first stage of design work is pre-project analysis. This is the step into the future profession from which any skill begins. What elements of the pre-project analysis contribute to the development of creative potential?

1. Photo fixation. This action, when you first get to know the object, forces you to focus first on the general properties of the object, and then "dive" in particular: layout details, pros and cons of the layout of elements, architectural features and much more. When taking photographs, the student involuntarily begins to think about a future project, he begins to mentally transform the object, becomes interested in the upcoming work. Food for the eyes stimulates creativity. "A camera is a tool that teaches people to see without a camera" (quoted by photographer Dorothea Lange) [9, p. 33].

2. Theoretical analysis: acquaintance with the history of the object, study of its

style, functional purpose, conversation with the customer about his wishes, study of normative documentation ("do" and "don't"). These processes provide food for thinking, aim at synthesis, and make it possible to put forward initial ideas.

3. Working with analogs and prototypes, collage. This type of work on a project allows you to include in the creative process practical developments made by professionals, to analyze the style, coloristic development, historical environment, the relationship of the architectural component of objects for various purposes with their subject-spatial content. The comprehension of these elements is very often an incentive to start your own design. The student performs a collage (mood board, look-book, concept board), which reflects the idea of the project. Often, the entire further design process can lead far enough away from the initial idea, but we need a push that prompts a motive, under the influence of which the creative process will begin. At this stage, the individuality of the student's personality begins to manifest itself, his potential opportunities are revealed.

The second stage of work on an environmental project is considered to be the conceptual stage. Practicing designers know that usually all processes occur almost simultaneously. But for training, we divide the stages so that the students build some kind of logic that reflects the stepwise evolution in the work on the project. At this stage, we consider the following activities to be important, reflecting the topic of this publication:

4. Study of materials, equipment, subject content, landscaping tools (and other landscape design tools) and other elements of the future project presented on the market. Sometimes the flight of a student's thoughts takes him away, divorced from reality, but the need to select elements that are present on the market and / or possible for custom-made, returns him to the mainstream of reality. We think that this stage of work is the most productive in terms of creative search, development of creative potential, inspiration and development of our own individual experience. "Semantic flexibility presupposes the ability to see objects and props from an unusual angle of view, which makes it possible to discover their other application, to expand the functionality applicable to practical activity. Figurative adaptive flexibility represents the ability to change the perception of objects in the form in which fresh areas hidden from habitual observation are discovered and revealed"[8, p. 161]. The teacher needs to point out the shortcomings in time, while trying to stimulate the synthesis of the student's own ideas. And this is a very difficult task.

5. Sketching itself. Including both manual creativity and work in computer programs. In this work, the student's individual approach to project tasks becomes the most obvious, ideas are visualized, with a large number of options executed in a sketch form, a quantitative and qualitative leap should inevitably occur. At this moment, the student begins to realize that his ideas can really look beautiful,

creative, modern, can be correctly presented and, which is very important, can be implemented. And this is often the main incentive for further professional development and a meaningful attitude towards one's own creative potential. There is overcoming of youthful infantilism, lack of confidence in their abilities [11].

The next stage of work on an environmental project is the stage of working drawings and working documentation as a whole. If real serious work has been done in the previous two stages, then this stage will be quite routine, but in no case allows omissions in the details or in large elements. For example, you need to clearly monitor the finishing materials allowed at the school, observe lighting standards, etc. This stage teaches students attentiveness, perseverance, we would even say - patience and hard work. It is almost impossible to work in design without these qualities. And this is a very important part.

We consider the stages of work on a project discussed above both as part of performing certain tasks, but also as methodological means of teaching design, becoming a student as a professional. Design is perceived today in society as a very broad concept: it is a project, a business plan, and the implementation of ideas. Design stands in the middle, between the technical and humanitarian components of the cultural section of a certain stage in the development of society, and is now, in our opinion, the main means of a systematic approach to the human environment [5, p.16]. And the awareness of future designers of their role in the process of humanization of the environment is a conscious attitude to the development of their own creative potential and professionalism.

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学科组成部分在高等教育教学过程中的价值
**THE VALUE OF THE DISCIPLINARY COMPONENT IN THE
TEACHING PROCESS OF HIGHER EDUCATION**

Nasekina Svetlana Nikolaeвна

Senior Lecturer

Ryazan State Medical University, Ryazan, Russia

Grishenina Yulya Alexeeвна

Candidate of Psychological Sciences, Senior Lecturer

Ryazan State Medical University, Ryazan, Russia

Kechina Elina Alexeeвна

Candidate of Philological Sciences, Associate Professor

Ryazan State Medical University, Ryazan, Russia

本文探讨了大学生职业教育与综合教育相结合的问题。本文的目的是介绍以I. P. 帕夫洛娃（俄国常用女名。本文介绍了作者在上述问题上的观点，他们在高等教育领域拥有超过20年的经验，并提供了教师和学生纪律工作各个领域的活动实例，以及这些问题的形成。医学伦理学和道义学的基础。通过分析和总结在RyazSMU开展的纪律工作的经验，本文的作者将重点放在综合方法上，作为组织大学纪律程序的主要原则，这有助于形成一个整体的，道德上，精神上发展的人格。未来的医疗专业人员。

关键词：概念方法，大学纪律工作制度，学科取向的多元化，德育，医学伦理与道义学，智力教育，法学教育，劳动教育，体育教育，高等学校传统

Abstract. *The article deals with the problem of the synthesis of vocational education and comprehensive education of university students. The purpose of the article is to present the experience of disciplinary work at the Ryazan State Medical University named after academician I.P. Pavlova. The article presents the authors' own point of view on the stated problems, who have more than twenty years of experience in the field of higher education, provides examples of the activities of teachers and students in all areas of disciplinary work, the formation of the foundations of medical ethics and deontology. Analyzing and summarizing the experience of disciplinary work practiced at RyazSMU, the authors of the article focus on an integrated approach as the main principle of organizing a disciplinary process in a university, which contributes to the formation of an integral moral,*

spiritually developed personality of a future medical professional.

Keywords: *conceptual approach, system of disciplinary work of the university, diversification of disciplinary orientation, moral education, medical ethics and deontology, intellectual education, legal education, labor education, physical education, higher school traditions.*

The real conditions of modern society convincingly demonstrate that with the huge role played by the development of science and technology, the human factor decisively determines what the social consequences of using the achievements of the era of information civilization will be. "The destruction of any nation does not require atomic bombs or long-range missiles. All that is required is a reduction in the quality of education and permission for students to cheat in exams. Patients die at the hands of such doctors. Buildings are destroyed at the hands of such engineers. Money is lost at the hands of such economists and accountants. Justice is lost in the hands of such lawyers and judges. The collapse of education is the collapse of the nation "- reads the inscription at the entrance to Stellenbosch University, which is one of the oldest and most prestigious universities in South Africa. This message, regardless of geographic location, is highly accurate in informing us about the meaning and mission of education. Being the most important strategic resource for the development of modern society, education should set itself a goal that is not so much in transferring the amount of knowledge to students, but assuming a purposeful and consistent formation of the personality of a professional specialist, possessing high human, moral and ethical qualities, capable of self-determination in a changing world with a developed sense of responsibility and a desire to create. In this regard, the statement of G.V. Ivanchenko that the process of training "should be focused not only on professional, but also on the all-round personal, spiritual and creative development of future specialists" [1, p. 7].

If we turn to the history and traditions of Russian higher education, we will see that one of the basic principles of education was the principle of combining teaching and upbringing of students, aimed at the formation of a comprehensively developed personality capable of further self-education and self-education. The change in the paradigm of education made a pragmatic model a priority, according to which professional knowledge was given to the detriment of the disciplinary orientation of the educational process, where the role of the latter was minimized. However, a few years ago the situation began to change, well-rounded specialists were again in demand, not only experts in their professions, but also holders of high standards of morality, ethics, culture and spirituality. The problem of the formation of a modern young specialist requires an integrated approach and should be solved by joint efforts of the entire staff of the university, all of its departments. Disciplinary orientation of the educational process is the most important area of

work of the Ryazan State Medical University. The Council for disciplinary work coordinates the activities of the university in the field of increasing the disciplinary orientation of teaching all disciplines. At the same time, the department acts as the direct organizer and the main structural link in the implementation of the disciplinary process in the course of teaching. Each department should have a clear idea of the ways and means of educating the young generation of those necessary qualities that a modern specialist should have.

As you know, a significant part of the disciplinary work at the university is implemented through the educational process. Education is inseparable from teaching an academic discipline and is organically linked to the subject. At the same time, the teaching staff of the departments singles out, in order of importance, the disciplinary directions of work that are most consistent with the nature of the taught discipline, the educational-disciplinary goal is clearly defined, as well as a specific range of disciplinary issues that are subject to mandatory coverage in the educational process.

Naturally, the content of the disciplinary work cannot be unified for all departments. The profile of the discipline, its place in the system of training a specialist, the structure of the training course, its volume, teaching time are of great importance. However, regardless of the direction of the work of the departments, the main tasks of disciplinary work for the teaching staff of Ryazan State Medical University are "the development and improvement of student self-government, education of patriotism and civic responsibility, the development of scientific and professional abilities of students, spiritual, moral and aesthetic education; identification of the creative potential of each student, the formation of initiative and independence, tolerance; the ability to successfully socialize in society and actively adapt to the labor market; the formation of universal norms of humanistic morality, the culture of behavior, the development of internal freedom, the ability to objectively assess oneself and one's behavior, the education of legal culture, respect for the law, the norms of collective life, the upbringing of a positive attitude to work, the creation of conditions for the formation of a healthy lifestyle, physical education" [2].

It should be noted that the main burden in the implementation of disciplinary work falls on the collectives of the departments of social sciences. First of all, the disciplinary orientation of the educational process in a medical university is focused on the upbringing of the moral and ethical standards of the future doctor. Mastering the ethical norms of the professional community by future specialists is one of the most important goals of *moral and deontological education in a medical university*. The concept of moral education is expressed in explaining the basic principles of a healthy lifestyle and the role of medical workers in its formation, in in-depth coverage of urgent social and medical problems put forward

by scientific and technological progress, social and demographic processes of our time. It is expressed in the involvement of philosophical principles and categories in the analysis of the actual theoretical problems of medicine, such as: the ratio of norm and pathology, health and disease, etiology and pathogenesis, exogenous and endogenous. As a result of this approach, there is an upbringing of taste and need for scientific thinking, the inextricability of the connection between theory and practice in the activities of a modern physician.

In addition, moral education in a medical university is closely related to the formation of a general moral culture, the assimilation of moral norms of society, the assimilation of specific moral principles and ethical-deontological norms inherent in the profession of a doctor and pharmacist, and the formation of responsibility for the results of one's professional activity. "The basic principle of medical ethics and deontology is actually the golden rule of Christian ethics as applied to healing: treat the patient as you would like to be treated in a similar situation" [3, p. 261]. Students should be encouraged to be active in discussing the moral aspects of their profession, as well as consciously drawing their attention to relevant materials on this topic. Much attention is paid to the professional mastering by future specialists of specific methods of communication with patients, their relatives, colleagues and junior medical personnel.

The process of forming the professional self-awareness of a young specialist begins, first of all, with fostering a sense of responsibility for his studies. It should be noted that such a form of the educational process as individual consultations, as a direct opportunity for communication between a teacher and a student, referring to the personal beginning of the learning process, and direct influence on the motivational and volitional sphere of a future specialist, contains great opportunities for moral education.

Regardless of the discipline taught by the department, each teacher is faced with the task of developing students' ability to think. A future doctor must learn to set tasks for himself, find ways to solve them, formulate a hypothesis, and test it in the future. He must learn to formulate the main goals of the work performed, determine the degree of their importance, perform the operations necessary for this, analyze the situation, draw correct conclusions and findings, raise new questions, master the basic methods of solving research problems, and develop skills for organizing mental work. The set of cognitive tasks is solved within the framework of the concept of *mental or intellectual education*, which is carried out primarily through education and training. According to S. Soloveichik, "In our time, education again makes a tremendous leap, it becomes universal. The problem of knowledge and morality, mind and heart is becoming more acute. The most dangerous people are not dark, uneducated workers - there are fewer and fewer of them, namely educated, but unintelligent. Learned but shameless. Those who know how

to achieve their goals, but who do not know how to refuse them, if to achieve them you have to resort to unrighteous means"[4, p. 105-106]. Therefore, it is so important in the process of mental education to develop "intelligence through the development of all cognitive functions of a person - mental processes of sensation, perception, memory, thinking, imagination, speech, to form a mechanism for self-organization of mental activity, to develop individual intellectual abilities and cognitive capabilities of students, to develop consciousness and self-awareness. students, their creative potential, to form their professional thinking [5, p. 59-61].

In addition to the above, among the measures aimed at improving intellectual education, the purposeful involvement of students in research work is actively used, which stimulates the internal cognitive need, helps to form the foundations of scientific thinking, the desire for creative search, which is further reflected in increasing the professional level and confidence. in their own abilities. As a disciplinary influence, the departments actively use such forms of organizing educational and research work of students as preparing abstracts, participating in the work of student scientific circles, speaking at student scientific conferences.

Holding conferences, open discussions, "round tables", press conferences, webinars and disputes, analyzes of interesting clinical cases and other forms of joint creativity of the department staff and students create an atmosphere of business-like and mutual understanding, which facilitates the implementation of all areas of disciplinary influence and effectively influences ideological -moral, moral, ethical education. At our university, there is a student scientific society that unites students for whom research and organizational activities are an integral part of their education. Students who are most actively involved in scientific work are elected as the leaders of the SSS. The following conferences are held annually at the university: scientific and practical "Ethical and deontological foundations of training a doctor: from Hippocrates to the present day", scientific and theoretical, dedicated to the results of students' research work; interregional student scientific conference with international participation "Topical issues of student youth medical science", international student scientific and theoretical conference "Intercultural communication in a single educational space: problems and prospects." [2]

In the process of forming the personality of a future professional, the most important role is played by the concept of *labor education* of students, the essence of which is to familiarize students with professional labor activity, in the formation of respect for work, for labor discipline. The university actively uses various forms of encouraging the creative initiative and activity of students, encourages voluntary assistance in caring for animals in the vivarium, work in the botanical garden, participation in the volunteer movement, helping fellow students in their studies and everyday life, especially with regard to helping students enrolled in the inclusive program. education. Volunteer medical activities are wide-

ly practiced at the university, as it is directly related to their future profession. RyazSMU volunteer students work in city hospitals, travel with medical teams to the districts of the region to help in examining the population, hold contests and quizzes on the topic of a healthy lifestyle for residents of the city, go to sponsored children in boarding schools, provide assistance to Ryazan animal shelters, conduct classes in schools of the city on the topic "Fundamentals of first aid" [2]. The data from the works of V.A. Starodubtsev and Rodionova P. convinces us that the active participation of students in the work of a volunteer organization has a positive effect on their academic achievement in the academic curriculum. The authors of the study argue that this indicates that the internal motivation of students to volunteer professionally oriented activity is transferred to a more in-depth study of the block of special disciplines in academic training [6].

Legal education in our time needs to be given a lot of attention. In the curriculum of a medical university, in addition to a special course, the concept of legal education is also carried out by public and special departments, which consider the general rights and obligations of citizens and special legal aspects of the activities of physicians, such as: the legal status of a doctor and pharmacist, legal regulation of their activities and responsibilities for their actions; differentiated, taking into account the profile of the future specialist and the chosen specialty, the idea of typical situations requiring the legal competence of physicians.

In order to effectively manage the process of legal awareness of student youth, our university operates a system of civil-legal education of students, namely the Council of Student Assets and the student volunteer squad. The tasks of the student volunteer squad are to ensure public order, prevent and suppress offenses and crimes, protect the rights and interests of citizens from unlawful encroachments, conduct disciplinary work among the population, as well as assist internal affairs bodies and other law enforcement agencies in preventing violations of the law

One of the most serious problems of modern society, as you know, is the health of the nation. In this regard, during the period of training of students at the university, it is necessary to actualize the students' need for physical development, the optimal state of their own health, physical well-being, it is also necessary to strive to make physical culture a popular and integral part of their life. The concept of *physical education* and its implementation occupy an honorable place in the disciplinary system of the work of our university.

According to Yu.P. Lisitsyn, human health is approximately 20% dependent on heredity, another 20% - on the impact of environmental factors, 10% - on the level of medical care and more than 50% of the impact on human health is exerted by his lifestyle [7]. Therefore, it is necessary to remember the words of I.P. Pavlov that health is an invaluable gift of nature, which is not given forever, and in this regard, on specific medical material, show the connection between physical activity,

rational nutrition, tempering with strengthening and maintaining health.

It should be emphasized that the university is actively promoting a healthy lifestyle. The university has created all the necessary conditions for the disclosure of the sports potential of students. A private pool has been built on the territory of the medical camp, where not only classes are held, but also there are many different sports sections for students and university staff, as well as for city residents. As part of the activities of the All-Russian Physical Culture and Sports Complex, our university is implementing the "TRP Ambassador" project, the main task of which is to popularize physical culture, sports and a healthy lifestyle among the population. Every year, RyazSMU students and employees take part in all-Russian mass sports events, such as "Cross of the Nation", "Ski Track of Russia".

After mastering the discipline "Physical culture and sport", graduates of medical faculties are required to know the social role of physical culture in the development of personality and preparation for professional activity, must be able to understand the issues of physical culture used for the prevention and treatment of patients, possess the methods of physical self-improvement and self-education, available methods for assessing the physical condition of a person, methods of correcting physical condition using the means of physical culture"[8].

No less important is also "to form a mechanism of physical self-education, to stimulate self-education of will, endurance, perseverance, self-discipline, to develop professionally significant physical qualities that ensure increased efficiency, stability of the nervous system, the appearance of good health" [5, p. 59-61].

Thus, higher education, as one of the main social institutions and the most important resource for the development of society, is called upon to broadcast not only a certain system of knowledge, but to contribute to the full-fledged formation of the personality of a future specialist within the framework of the cultural and educational space. The unity of upbringing and education is a necessary and most important condition for this process, the organization of which is characterized by an integrated approach, manifested in the unity of the impact on all spheres of the student - moral, intellectual, emotional, physical. The main directions in the system of disciplinary work of the university involve the implementation of the concepts of moral, intellectual, legal, physical and labor education. A diversified approach to the educational system of the university ensures the creation of a disciplinary space necessary for the development and upbringing of an integral personality of a future specialist, combining high education, professional knowledge, moral and moral qualities, a wide general cultural outlook, the ability to self-improvement and improve the conditions of the external world.

In conclusion, it should be emphasized that the system of higher education is considered today as the most important institution for the socialization of the individual, where training and education are a single process aimed at training

highly educated, responsible for the choices and actions made, widely erudite, cultural, creatively thinking specialists. In medical practice, the concept of moral education of the personality of a future doctor acquires exceptional significance and, of course, is necessary and significant, without which the achievement of professional excellence is not possible. The task of a medical university is not only to train professionally competent medical workers, but also to educate a spiritual and moral personality, harmoniously combining a high professional level with the deontological principles of medical practice.

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可管理的未来以及音乐启蒙和教育在塑造未来中的作用
**A MANAGED FUTURE AND THE ROLE OF MUSIC
ENLIGHTENMENT AND EDUCATION IN SHAPING IT**

Domanitskaia Natalia Vladimirovna

*Director of the Palace of Culture of Railway Workers in Kaliningrad,
Immanuel Kant Baltic Federal University*

本文探讨了人类正在走向的未来的两种选择。同时，主要重点是俄罗斯可控的未来。展示音乐在未来每种模型的构建中所扮演的角色。证明了在俄罗斯学校中按照D. B. Kabalevsky的概念引入普通音乐教育的必要性，以及俄罗斯社会对综合音乐教育的需求。

关键词：第四技术秩序消费者社会受控的未来音乐启蒙和教育

Abstract. *The article examines two options for the future towards which humanity is moving. At the same time, the main focus is on a manageable future for Russia. Shows what role music plays in the construction of each model of the future. The necessity of introducing general music education in accordance with the concept of D. B. Kabalevsky in Russian schools, as well as the need for comprehensive musical education in Russian society is substantiated.*

Keywords: *fourth technological order, consumer society, controlled future, musical enlightenment and education.*

The world is on the verge of cardinal changes, including the formation of a new technological order, which will certainly cause profound transformations in the socio-economic and political structure of many countries, and will also affect Russia. Success in building a manageable future depends, first of all, on the quality of the "human material", as it has become customary to say, on the inclusion of the creative potential of the entire society in the activity. All this makes serious demands on pedagogical science.

Apparently, in the near future, the Russian education system will find itself at the junction of radical changes. The most important task will be the transition to a competency profile - a system that records a person's skills, education, social activity and professional activity. "Education is increasingly perceived as an intangible investment asset, the process of formation, fixation and capitalization of which must be made as manageable as possible" [2]. On the one hand, among the

younger generation of Russians there is a growing need (readiness) for learning and self-development, on the other hand, a significant proportion of citizens do not consider education and motivation to learn among the values. This contradiction can be resolved not only by the efforts of teachers, but also by the transformation of the social environment, changes in economic and cultural life.

The problem of changes in a significant part of the parameters of life arrangement gives rise to the emergence of scientific research in which teachers, philosophers, culturologists, sociologists ask themselves a question regarding the future, its understanding. What should be the model of the *future* in general and in education in particular? What prospects can be built in this regard.

This article examines two scenarios for a managed future and the role of music education and enlightenment in the process of creating it.

The first scenario - is the *future* in which a consumer society is *created*.

Even on the eve of the Great Depression, American President Hoover spoke of a great future in which every American family will have a chicken in a saucepan and two cars in a garage every day. The outbreak of the economic crisis showed the risks of building an economy on the basis of this "American Dream", which is the essence of a consumer society. However, after the Second World War, the movement towards the "American Dream" resumed, the idea of a consumer society penetrated into other countries, into the minds of many people, including our compatriots. First of all, such a state of society seems to be desirable for those who expect to receive great personal benefit from the constantly reinforced desire of people to consume. At the same time, undoubtedly, one can speak not only about a controlled future, but also about specific control mechanisms that have been created long ago and are being successfully implemented. Moreover, if for all mankind such increased consumption is not achieved, then for a number of countries it is a long-established state of affairs, which must be extended to other countries and peoples for the benefit of a limited number of "beneficiaries". The great Russian mathematician V. I. Arnold spoke about this very accurately: "American colleagues explained to me that the low level of general culture and school education in their country is a conscious achievement for the sake of economic goals. The fact is that, having read books, an educated person becomes a worse buyer: he buys less washing machines and cars, begins to prefer Mozart or Van Gogh, Shakespeare or theorems to them. The economy of the consumer society suffers from this and, above all, the income of the owners of life - so they strive to prevent culture and education (which, in addition, prevent them from manipulating the population like a herd devoid of intelligence)"[1].

One of the mechanisms to support and develop the economy of a consumer society is the introduction of mass culture. Popular culture contributes to the formation of a worldview, which is based on a new mythology, opposing both a

religious and philosophical worldview. In particular, if we turn to Russian Orthodox culture, it is easy to see that since ancient times the idea has been formed that there is only one way to save the soul - to do good. The meaning of life is seen as an activity for the good of the Fatherland. The well-known concept "Moscow - the third Rome" considers self-sacrifice in the protection of the Orthodox as a duty, as a heavy burden that must be accepted. Fulfillment of this debt can lead to heavy economic losses, which has repeatedly happened in Russian history and, of course, did not contribute to the promotion of the ideal of consumption to the fore. The philosophical worldview, based on the works of great thinkers, says the same thing: a life not dedicated to a worthy goal loses its meaning and form, a person must have a goal for which he is ready to give his life. Then life acquires a special meaning, then it should be cherished.

These value orientations are rejected by popular culture, which offers the masses the conviction that the meaning of life is consumption, life in entertainment, because "we live once". Music plays a special role in the process of introducing mass culture into the consciousness of the masses, since it is music that has a particularly strong effect on the emotional sphere, subjugating the emotional impulses and aspirations of a person.

Mass musical culture, as a rule, consists of a large number of works of the same type. They are actively disseminated by means of mass communications. With simple melodies, primitive texts and a monotonous rhythm that becomes just a background, without causing strong emotions, mental shock, such music contributes to the loss of spirituality and moral values, and also develops a state of passivity in a person. People brought up by this type of mass musical culture become easily suggestible.

A consumer society extended into the future is, of course, manageable. All processes in it are controlled, including with the help of modern technologies. However, the control mechanisms involved in it extinguish the creativity in a person, making him an object of manipulation. This is beneficial in order to force a person to consume, and thereby, as pointed out by V. I. Arnold, to increase the financial power of the masters of life.

On the other hand, this state of affairs contradicts the current trend - the formation of the fourth technological order, which cannot arise without scientific, technical, technological creativity, without fruitful interaction between the natural and humanitarian sciences, without a powerful influence on the personality of great art.

Then one should think about the implementation of the second scenario for building a *controlled future*, understood as the achievement of a new technological order, which requires the development of creativity in all its socially significant forms. Obviously, in this scenario, the meaning of music, musical enlight-

enment and education will be fundamentally different. There is a need to use the resource of the **Russian system of musical education and education**. It is in it that the principles of the development of a person's spiritual culture are historically laid, which is the most important, necessary condition for his development. The spiritual culture of society most fully affects the inner world of a person, developing the ability for constant self-improvement, i.e. to creative development, to social activity, realization in all spheres of life. The spiritual development of a person energetically interacts with his creative potential, and creativity to a significant extent represents the realization of the developed needs and interests of a person.

As part of the implementation of this scenario, it is necessary to refer to the concept of the outstanding educator and teacher, the classic of Soviet music and a major public figure Dmitry Borisovich Kabalevsky, to the musical and pedagogical system of mass music education he created. D. Kabalevsky emphasized that it is musical upbringing and education that is an extremely effective way of forming a creative personality, its national identity, which plays an important role in the assimilation of cultural values. He repeatedly emphasized that the importance of music in school should go beyond the limits of art. It is music that, in his opinion, should contribute to the education of love for the Motherland, the formation of citizenship. It was music, he believed, that fosters humanity, cordiality, kindness, and a willingness to help one's neighbor in word and deed. Dmitry Borisovich believed that musical education helps a person learn to appreciate the beauty of the world, develop an aesthetic taste and a desire to make the world a better place with his activities. It is safe to say that D. B. Kabalevsky for the first time in the history of musical upbringing and education combined into a single whole musical, aesthetic categories of art with the conscious formation of students' personal qualities that meet moral values and cultural values.

Musical enlightenment, opposed to mass culture, is also an essential condition for building a controlled future in which a person is not a passive consumer, but an active creative person. Since antiquity, many thinkers have known that it is music that stimulates creativity. No wonder, even Plato believed that in an ideal state, music in the Dorian mode should often sound, evoking feelings of optimism and joy, a desire to act, create. These are the feelings that are evoked, for example, by D. D. Shostakovich's "Song of the Counter".

The need for real music, influencing the best that is stored in the human soul, causing the desire to make the world a better place, is present in our people. This is evidenced by flash mobs gaining tens of thousands of likes on the Internet, flash mobs in which wonderful Russian songs, songs from Soviet films are heard. This is evidenced by the pages on the Internet dedicated to individual songs "The Holy War", "Migratory Birds Are Flying". These pages continue to fill up year after year, demonstrating a love for true, soul-stirring music. People post classical mu-

sic recordings on social media in an effort to share what is dear and important to them. The answer to these inquiries should be an active educational activity, using the achievements of musical enlightenment in Russia, which has developed over two centuries, and developing new forms, methods, and means. And this requires deep professional training of specialists in the field of arts, based on modern approaches and technologies, organically combining the preservation of values and an innovative approach to education, which implies the creation of a new educational design.

Apparently, a new approach to education can be implemented, first of all, by universities, which, due to their universality (I apologize for the seeming tautology), will be able to provide not just a synthetic approach, but achieve a synergistic effect. The idea of creating an Institute of Arts at the Immanuel Kant Baltic Federal University, given its powerful creative component, could become a breakthrough not only for the country, but also for the world.

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中俄学龄前儿童的道德教育：纪律，宗教和爱国主义
**MORAL EDUCATION OF PRESCHOOL CHILDREN IN CHINA AND
RUSSIA: DISCIPLINE, RELIGION AND PATRIOTISM**

Rodionova Mariia Sergeevna

Student

Kuban State University

Krasnodar, Russia

任何国家的进步发展不仅与经济，地缘政治和其他科学有关，而且与教育体系的形成有关，而学前教育是其第一步，奠定了基本的道德态度和个人素质。 本文探讨了在纪律，宗教和爱国思想教育的差异基础上，两种不同类型的道德人格是如何形成的。

关键词：学龄前教育俄罗斯俄罗斯中国道德教育宗教儒教正教学科爱国现代人

Abstract. *The progressive development of any state is associated not only with the economy, geopolitics and other sciences, but also with the formation of the education system, and preschool education is its first stage, at which primary moral attitudes and personal qualities are laid. This article examines how two different types of moral personality are formed on the basis of differences in the education of discipline, religious and patriotic thought.*

Keywords: *preschool education, Russia, China, moral education, religion, Confucianism, Orthodoxy, discipline, patriotism, the modern generation.*

Morality is part of a comprehensive approach to personal education and has always been on the agenda. Its goal is to develop in children those personal qualities and moral foundations that will help them successfully integrate into society, accept the moral norms prevailing in modern society. And on what qualities adults bring up in their children, their cultural self-awareness depends. We will consider three key points that distinguish the preschool educational tradition in the field of moral education in Russia and China and come to the conclusion how each country sees the ideal citizen of its country and how far these ideals are from each other.

1. *Discipline* – this is the observance of certain rules of behavior, limiting oneself from everything that is an obstacle on the way to the goal. Without discipline, there is no human being - only chaos. And the development of morality is inextric-

cably linked with this concept, therefore it is very important to pay due attention to it when raising a child.

Discipline is of different directions, and when considering the Russian and Chinese models of education, we observe two of them: individual and social (public). They can be identified with the concepts of "freedom" and "necessity" [1]. The first model, typical for Russia, is aimed at the development of an individual personality and personal opinion. In the Russian educational tradition, discipline is usually associated with parental rigor and a punishment system. "Do not touch", "lay down", "sit silently" - these and many similar phrases children hear from their parents every day. When this is not enough, punishment ensues, usually accompanied by the phrase "think about your behavior." The child goes to his room or stands in a corner to analyze his own actions. At this moment, he independently decides whether he should accept the rules of society or remain unconvinced. The phrase "do what you want" is also a catalyst for understanding your actions, with which the parent gives the child the freedom of choice, and the result will depend only on his personal decision. All this stimulates the preschooler to develop his own opinion, the ability to take responsibility for his actions, analyze the problem and find the best option for solving it.

At present, with the increasing influence of the West in Russia, individualistic morality is strengthening and a "system of values aimed at satisfying the need to "have" (and as much as possible)" [1] is taking root, where discipline for reasons of benefit prevails. Parents increasingly enter into a "negotiation process" with their children, promising material benefits for good behavior. A situation arises in which a person's personal interests must coincide with the proposed norms of social behavior. Low coincidence leads to deviation from the rules. This now popularized form of education definitely develops individual thinking, but it is extremely unstable: the loss of profit leads to an instant loss of morality. This is what our society should pay special attention to now. The moral component of a person's personality should become an essential component of discipline.

In a society based on tradition, a "coercive" social discipline predominates, suggesting a form of personal dependence. Here, social control is exercised over a person from childhood, designed to ensure compliance with established social norms. The personal here, as a rule, does not have a key role; opposing the rules can lead to "exclusion" from society.

China is an example of a country with a social discipline society. As in the case of individual discipline in Russia, there are pluses and minuses here. Kindergartens and the entire system of preschool education here began to develop relatively recently, but at an active pace. Parents strive to instill in their children as much knowledge as possible in order to provide them with a place in the sun. The need for kindergartens was especially acute with the introduction of the "One family -

one child" policy and the increase in the number of 独生子女 (only children in the family). Preschool organizations have become something of an inoculation against selfishness, where children are taught to control their own desires, be strict with themselves and be part of a team. Therefore, discipline became the basis of education. A child, getting into a team, must quickly learn the rules of society. This promotes quick socialization and the development of perseverance, obedience, and an attentive attitude towards others. In addition, the child is not cut off from the outside world, imprisoned within the walls of a kindergarten, as is usually the case in Russia. For example, according to Chen Wei's article "关于幼儿素质教育的几点思考", a kindergarten in Nanjing often organizes visits to factories, countryside, shops, construction sites, schools, etc. for children [2]. Thus, the child practically learns the correct interaction with the outside world and calmly goes to school, without experiencing the stress of the transition to a new educational level.

Also, the development of social discipline is facilitated by the attitude of teachers, which for the most part also differs from the Russian one. Since a child, entering the educational system, automatically becomes a member of society, from which the observance of the rules is required, then educators cannot treat him ignorantly. Educators try to behave respectfully with the child: not on equal terms, but with attention to his needs, interests and actions. Thus, the baby learns the moral foundations and understands that if he behaves correctly, he will be respected, and his opinion will be reckoned with.

However, it is important to understand that this system is also far from the ideal of moral education. The child learns the rules, does not require - as happens in the case of individual discipline - any benefits for his obedience, but at the same time he loses a number of personal qualities, which include resourcefulness, initiative, leadership abilities, creative thinking, etc. Children are so "embedded" in the system that they lose their own individuality. As a result, everything turns into "discipline for the sake of discipline." The child does not fully understand the very essence of moral behavior, but he knows exactly what will happen if he is abandoned. This creates inner tension. In the future, a person ceases to feel the joy of committing moral deeds, therefore he knows "it is necessary", but does not know "I want". Therefore, it is necessary first of all, before loading children with all kinds of sciences, to devote as much time as possible to explaining why discipline is important and what good it can give. Great efforts need to be made to stimulate positive emotions associated with discipline so that children can happily recognize social needs and transform them into their own desires or behaviors [3].

Thus, both individual and social discipline within the development of preschoolers has strengths and weaknesses. It is very important to understand the peculiarities of each of them in order to see what a strong influence they have on the further behavior of a citizen of Russia or China. The former grow up as people

with excellent leadership qualities, a deep level of self-awareness and self-confidence, but they turn out to be too attached to material goods and often go to deceit, cunning and deception in search of benefits. The latter become decent members of the team with developed sympathy, a desire for mutual assistance, a high level of diligence and responsibility. However, most often they find themselves locked in the iron grip of society, unable to express or defend their opinions, put forward a new idea or think outside the box.

2. *Religious education* – an integral part of the educational system of most countries in the world. Russia is no exception. The Christian tradition in the country is deeply rooted in the educational process. How does the Christian tradition influence the moral upbringing of a child?

First of all, the duality of religion (division into good and evil) makes it easier for a child to understand the world. Compliance with moral requirements, their support by a person, is usually associated with good. Their violation, deviation from them is characterized as moral evil [4]. Also, children are given a moral ideal - Jesus Christ, who has such important qualities as obedience, patience, hard work, mercy, chastity, benevolence, responsiveness, understanding and empathy for the feelings of other people.

The formation of religious feelings occurs through familiarization with the Bible: the child is presented with the moral and ethical commandments of a person's relationship to oneself, to another person, to the world, as to a mirror of relationship to God. The abundance of biblical parables, many of which exist in the form of literature or cartoons adapted for children, are capable of communicating to the child the results of the moral choice of one person or another in an interactive form using "real examples". This awakens in children a desire to imitate saints and devotees of piety, correcting negative qualities in themselves, such as lies, cruelty, greed, etc.

In Orthodoxy, the age of five to seven years old is defined as the age at which the skills of strict obedience are formed, when preschoolers learn to distinguish and make a choice between "must" and "want", between obedience and self-will. At the same time, a sense of reverence for parents and adults is formed. This also presupposes self-restraint, which is determined by the degree of the child's volitional effort. It is necessary to encourage the child to do good, gradually educate in him abstinence, accustom him to collected thoughts, patience - all that without which no good deed is done.

However, it is important to find a balance between religious and secular upbringing. The child's complete immersion in a religious environment to a certain extent detaches him from social realities and makes it difficult to understand with representatives of other religions or people who are far from religion in principle. The teacher needs to help children establish the correct relationship between their

inner life and the real conditions of the surrounding world. The excessive persistence inherent in Russian culture is also dangerous. The child's need for religion is not something external, artificially imparted to him. This need is rooted in the spiritual nature of man. Therefore, a child's religious upbringing should be natural and contribute to the disclosure of his innate abilities.

Thus, the Orthodox tradition has already taken root in the Russian consciousness and has become a part of culture, thereby forming a special type of personality characteristic only of this people. The deep religiosity of the Russians formed in them such features as extraordinary patience in difficult life circumstances, conscientiousness, kindness and compassion for one's neighbor. "Faith in God gave the Russian people a living conscience, wise patience, quiet diligence, the ability to forgive and obey, faith in the tsar, courage, devotion, love for the motherland and the ability to illuminate and sanctify with the rays of this faith all their way of life - both everyday life and work, and nature, and death itself" - said I.A. Ilyin. An orientation towards warm and cordial relations, and not towards pragmatic calculation and material gain, is a special feature of the Russian soul, which is spoken about all over the world. However, Russian maximalism also originates from religion: the striving for the absolute in everything, for the integrity of the worldview, indifference to the particular, the partial, the inability and unwillingness to consider problems separately from the general meaning, the inability to find a compromise. How can you find a compromise between good and evil? While European culture, for example, is built on a compromise of interests and a compromise of values.

Now let's talk about the process of becoming a person in China. Here the role of religion is not so obvious. Over the millennia of history, it has become woven into and part of Chinese culture. Currently, no special programs are being created to encourage children to learn about religion. The Chinese educational tradition has absorbed everything necessary from it for a long time. Thus, let us turn our attention to Confucianism, which in essence is not a religion, but performs functions similar to it for the Chinese people and is the dominant philosophy of the PRC. According to Confucius, the primary goal of education is to foster high moral qualities in students, embodied in the image of a noble man (君子), who strives for moral improvement and correction of shortcomings. Therefore, the development of ethical standards from ancient times occupied a priority position in the Chinese education system [5]. And all this has survived to this day. Preschoolers are taught moral values, not talking about God, but about the great sages of antiquity, with whom they should be equal. Through the study of the Confucian canons, the child joins his cultural tradition, comprehending the main five Confucian virtues 五德, which the sage associates with the fruit tree: «仁» (humanity) — is roots, «义» (justice) — trunk, «礼» (ideal behavior) — branches, «智» (wisdom) — flow-

ers and finally, «信» (fidelity) — it is the fruit of the tree of virtue. Virtue 礼 (ideal behavior), according to Confucius, should play the most important role, therefore, the Chinese, as mentioned above, pay great attention to bringing up discipline in children and the ability to behave in society. Confucian verticals such as "father-son", "elder brother-younger brother", "state-man" are the basis of relations in China, therefore children are taught from an early age to respect their elders and love their country like a father. It is also important that, according to Confucian canons, a person's high status obliges him to be even more honest and noble than others in order to set an example for the rest.

Also noteworthy is the approach that Hao Hui Qi calls 严慈相济 in his article "儒家思想与幼儿教育的有效结合"(Effective Combination of Confucianism and Early Childhood Education), which is a combination of strict requirements with love and care. The author believes that love alone is not enough to raise a good moral person, bad habits in behavior must be strictly suppressed. To form a moral core, one must be moderately strict and moderately caring [6].

However, sometimes Confucianism exerts too much influence on the formation of moral qualities and does not allow other philosophical thought to develop, and obsession with old traditions (in particular, "ritual") slows down progress and, accordingly, does not allow consciousness to go beyond the canons already written in antiquity. The child cannot question the words of the educator, because this will be considered disrespectful. As a result, in adult life, a person will also not be able to defend his opinion or challenge the decision of a superior or senior person, which fundamentally contradicts the requirements for high independence of thinking of modern workers [7]. This is the question facing the Chinese education community at the moment: how to instill Confucian virtue in children and at the same time not limit their all-round development.

3. *Patriotic education* – also an integral part of the educational system, which instills in the child moral qualities, expressed primarily in love and respect for their homeland and its citizens. In general, in this aspect, Russia and China adhere to a single educational line, however, we will consider one main distinguishing feature: Russian patriotism for the most part is based on military exploits and heroism, while Chinese - on its long history and deep traditions.

Military-patriotic education of children is carried out by reading various adapted literature, watching cartoons, programs, historical chronicles, going to parades and concerts. Also, in Russian education, the performance of military songs, designed to raise morale and rally, plays an important role. This tradition developed during the Great Patriotic War and still excites the hearts of the Russian people. Patriotic songs can inspire military and labor exploits. Most of the major public holidays are also associated with military glory (Defender of the Fatherland Day, Victory Day, Navy Day, etc.). May 9 is truly a great Russian holiday. First, a mil-

itary parade is held in a solemn march, then it is replaced by the Immortal Regiment, in which more and more people in many countries of the world take part with photographs of their loved ones every year. Such marches help to strengthen the patriotic feelings of the people [8]. And preschoolers, dressed in military suits, take part in such events with joy and interest. Many children prepare crafts or postcards in advance at home or in kindergarten and give them to veterans or the military.

In this aspect, it is extremely important not to exaggerate, so that patriotism is not associated in the child only with military actions and combat power, so that such qualities as aggression and cruelty do not develop in the child. Children should study their cultural traditions more, relying not only on military history, but also on the specifics of peacetime.

As for China, since the 80s of the last century, the materials of the Chinese press noted that "patriotism is the best tradition and the highest moral quality of the Chinese nation." The emphasis here is not on military power, but on China as an ancient civilization, thanks to which the greatest discoveries were made. Children in kindergartens are taught traditional values to raise the level of self-awareness and pride in the country. The most important holidays in the country also focus on tradition: the inhabitants of the Celestial Empire wear festive clothes, prepare traditional treats in honor of the holiday and do not forget to involve children in this process in order to develop respect for their homeland in them [9]. Children also frequent museums and memorials, important government sites that foster patriotism against the backdrop of China's 5,000-year history. As a result, such primary qualities as obedience, reverence and respect for their history are laid in children.

However, military-patriotic education, to which very little time is devoted in China, should also have its development. It should instill in the population respect for the military, which is extremely important for strengthening China's defenses. Military power as an important element of national independence is important for the country to avoid semi-colonial dependence, as was the case with China at the end of the Qing dynasty [8].

Thus, we can observe two unique ways of cultivating moral values in children, each of which has its own distinctive features, strengths and weaknesses. Common to both countries is the understanding that the earlier children master concepts related to nationality, civic identity, norms of behavior in a particular community, recognize themselves as part of a micro- and macrosociety, etc., the easier it will be for them to adapt to rapidly changing conditions. of the modern world and become the future moral support of their nation [10]. Russia and China should actively cooperate, carefully study both models of moral development and resort to the synthesis of their positive aspects in order to realize the system of preschool education that would lead the people of both countries to prosperity.

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音乐疗法是发展学龄前儿童创造性思维的一种方式
**MUSIC THERAPY AS A MEANS OF DEVELOPING CREATIVE
THINKING OF PRESCHOOLERS**

Lasitsa Anna Sergeevna

Student

Nizhnevartovsk State University

Farkhutdinova Svetlana Gusmanovna

Candidate of Culturology, Associate Professor

Nizhnevartovsk State University

创造力是儿童性格发展的基本因素之一，这种性格是在成人的影响下从幼儿期开始形成的。学龄前的年龄在本质上是直接有效的，因为在生命的这个阶段，各个方面都对孩子的进一步命运以及其在社会中的实施负有责任。这就是为什么在这么小的年龄就发展创造性思维非常重要的原因，因为创造性是体现自己，个性的最重要因素。音乐疗法反过来将在此方面有建设性的帮助。

关键字。音乐疗法，创造性思维，艺术疗法，心理情感状态，学龄前儿童

Abstract. *Creativity is one of the fundamental factors in the development of a child's personality, which is formed under the influence of adults, starting from early childhood. Preschool age is directly effective in nature, because it is at this stage of life that various aspects are laid that are responsible for the further fate of the child, as well as its implementation in society. That is why it is very important to develop creative thinking at such an early age, since creativity is the most important element in the manifestation of oneself, one's individuality. And music therapy, in turn, will help constructively in this.*

Keywords. *Music therapy, creative thinking, art therapy, psycho-emotional state, preschool age.*

Currently, one of the most innovative technologies in the artistic and aesthetic education of children is music therapy. The technology becomes relevant both in our country and abroad, not by chance, firstly, it is the best way to solve many problems concerning the psycho-emotional and psychophysiological states of the child, and secondly, to use art in all its directions: music, drawing, reading, dance

is an effective form for involving children in the process of creative imagination, writing and improvisation. Turning to art gives everyone the opportunity to individually hear their inner "I", to feel and understand their own singing, their own speech, etc. In the process of singing or drawing, psychosomatic disorders stabilize and return to normal, irritating factors are corrected by art therapy. There is a therapeutic effect on the functions of the whole organism. Harmonious and artistic and aesthetic sides of the personality are formed.

The effectiveness and positive dynamics of using this method has been proven by many scientists. Researchers such as V.I.Petrushin, V.M. Bekhterev, L.A. Madel, S.I. Konstorum and others have identified the following as indications of the therapeutic and corrective effects of music therapy:

- correction of psycho-vegetative processes, physiological processes of the functions of the whole organism;
- catharsistic effect, regulation of the psychoemotional state;
- strengthening of social activity, acquisition of new means of emotional expression;
- simplification of assimilation of new positive attitudes and forms of behavior, regulation of the communicative function;
- activation of the manifestation of creative potential.

Music therapy is carried out in individual and group forms, each of which can be receptive, active and integrative music therapy.

A complex and urgent task is presented in the organization of the music therapy process. An important of the effective directions of its implementation is the introduction and widespread use in educational practice of various kinds of art therapy tools that implement various aspects of eliminating disorders and psychoemotional states in music lessons.

Active music therapy means the active involvement of the child in the music therapy process through singing (vocal therapy) or movement (kinesitherapy - dance therapy, choreotherapy) and playing musical instruments (instrumental music therapy). Through active participation, the child gets the opportunity to show, express himself, his emotional state through singing, movement, playing an instrument. This active music therapy helps to resolve the child's internal conflict, helps him to form an optimistic outlook, leads to stabilization of his psychoemotional state, to the regulation of all vital processes of the body, provides an opportunity to build "I-concept" in musical creative manifestation.

One of the types of music therapy is singing, which leads to the harmonization of the child's inner world, the disclosure of his creative thinking through associations, the idea of what is reproduced by the voice. In the process of vocal activity, resistance to failures is formed, protection from negative thoughts due to the fact that the teacher devotes a huge amount of time to working with the text,

with its artistic intention, which the child must reflect on vocal work.

Another type of music therapy is involving the child in the process of composing music together with the teacher. It implies inclusion in medical-directed artistic activity through improvisation using various musical instruments, for example, a timbrel, maracas, tambourine, and a drum. A group form of therapy is not excluded, where the participants actively interact in collective dramatic improvisation, creating music, various songs, and directly playing the instruments. As a result, the activity of the child in this music therapy develops the creative potential, and also generates the destruction of his internal contradictions due to the expression of his emotional state in various creative forms of art.

The next type of music therapy is music isotherapy, which is the perception of works of fine art, pictures of nature, as well as the "image" of music in a drawing. This musical perception, combined with the activation of visual images, transforms the emotional state of the child in a positive way, distracts him from traumatic experiences, immerses him in the world of beauty, love and creativity. Music, accompanied by the contemplation of pictures of nature, painting, awakens in the child a feeling of love for life, he sees absolutely beauty in everything. Of course, the combination of the two ways of non-verbal communication has a double impact.

Another striking example of music therapy is free visual dance to classical music. This type of activity activates the child's self-expression, promotes emotional and motor liberation. At the same time, the child can express himself not only through dance activities, including classical music, but also through the visual arts. Namely, transferring their impressions in the process of listening to works of art on paper. As a result, we get a therapeutic effect achieved through the child's active experience of the emotional form of the work with the manifestation of creative thinking work.

One of the beneficial types of therapy is making up fairy tales while listening to music. You can use a group form of conducting this fairy tale therapy, in which, for example, one participant will begin a fairy tale, and others will take turns to continue it. This combination of activities will allow children to productively develop creative thinking. [2, p. 165-170,172-173,209].

Petrushin V.I. highlights very important factors, without which the positive influence of music therapy is impossible, this is the correct setting and preparation for listening to the work. The listener must be specially adjusted in such a way that the atmosphere around is favorable, calm, so that nothing contributes to the distraction of his attention. He should be relaxed, sitting in a comfortable position, his auditory analyzer should be as focused as possible on the sounds of the music. He needs to completely immerse himself in the world of incredible images, colors and moods. It is important to follow the movements of the melody, in no case

should the listener lose sight of it. The melody should become the only path, the path of which ends only at the very end of the work, and for this it is important to tirelessly walk along it.

If the music is played live, then the listener needs to put himself in the place of a pianist, a violinist, imagine that it is his fingers running over the keys, that it is he who plays so delicately with a bow on the strings of a majestic violin. If the work is performed directly by the orchestra, then it is necessary to put yourself in the conductor's place, then the goal of music therapy will certainly be achieved. [3, p. 58-59].

The teacher encourages preschoolers to be creative, while creating certain situations. And in order to activate the creative initiative of students, he provides them with the opportunity to complete creative tasks through play. After all, it is play activity that is leading in the life of preschoolers. Since the game in advance represents an environment of ease, emotional responsiveness, which is very significant, since such conditions fully reveal the creative possibilities of preschoolers.

It is also important that the teacher presents some of the basics of musical literacy, the simplest norms, for example, what a melody is, that there are high and low voices, that there is such a concept as contrast. In this explanation, the teacher will be helped by such aids as a musical instrument, the teacher's voice itself. Clapping hands or tapping a certain rhythmic pattern on the table with a pencil will help to form an idea of the metro rhythm.

The next step is to master the concept of intonation. For this, the teacher tunes the hearing of preschoolers by playing major, minor, tonic, subdominant, dominant. The knowledge gained will form the expressive and pictorial possibilities of music in children, tested in play practice, develop internal auditory ideas, which will lead to the stimulation of creative processes such as fantasy and imagination.

Thanks to the acquired musical knowledge and norms, it is possible to use elementary uncomplicated improvisation and composition, which most fruitfully activate the creative thought and self-expression of preschoolers.

Undoubtedly, the result of music therapy, presented in play activities, will be high, since music games will enhance not only the processes of musical development of children, but also the processes of their creative thinking. [1, p. 98-101].

Based on the foregoing, we can conclude that music therapy inevitably develops the creative thinking of preschoolers, which helps to find their meaning of existence and their unity with the natural and social world around them.

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1920年代苏联文学中的中国主题
**THE THEME OF CHINA IN SOVIET LITERATURE ABOUT
CHILDREN OF THE 1920S**

Kondakov Boris Vadimovich

*Doctor of Philological Sciences, Full Professor
Perm State University*

Popkova Tatyana Dmitrievna

*Candidate of Philosophical Sciences, Associate Professor
Shandong Women's University, China*

文章简要分析了有关中国儿童生活的苏联文学作品。二十世纪初的散文作家和诗人的著作描述了中国人民在与外国压迫者进行的革命斗争中的生活特点。呼吁这些作品在年轻的年轻俄罗斯中对最亲近的中国形成友好的“国际”态度，从而树立其广义的诗意形象。

关键词：儿童文学，中国，苏联，中国形象，儿童

Abstract. *The article presents a brief analysis of the works of Soviet literature about the life of Chinese children. The books of prose writers and poets of the early XX century describe the peculiarities of the life of the Chinese people during the revolutionary struggle against foreign oppressors. Such works were called upon to form a friendly, "international" attitude towards its closest neighbor, China, among the younger generation of young Russia, creating its generalized poetic image.*

Keywords: *children's literature, China, the Soviet Union, images of the Chinese, children*

The theme of China and images of the Chinese also appeared in children's literature of that time, since "internationalism" was considered one of the most important goals of the upbringing of Soviet children.

The events that took place in China were in many ways similar to those that took place somewhat earlier in Russia. Therefore, in the Soviet Union, China began to be viewed as the closest ally in the struggle against "world imperialism" and as a country where a "socialist revolution" should take place in the near future, and the position of the state was defined as "helping" the ally in the struggle against capitalism and imperialism.

This approach contributed to the growth of interest in the neighboring country, which could not but be reflected in the literature and art of the 1920s - the first half of the 1930s. This situation contributed to the placement of certain accents in the implementation of literary policy, in particular, in the preparation of literary works addressed to children.

For example, a special issue of the popular "Pioneer" magazine for 1927 was devoted to China.¹ In the newspaper "Pionerskaya Pravda", addressed to Soviet children, under the title "Pictures from the Life of China", small essays were regularly published describing the hard life of Chinese children. One of the authors actively published in publications addressed to children was S.P. Razumov (1901 - 1938), who published his works under various pseudonyms - O.S. Tarkhanov, Erberg, Taube, Tanin, Carrio - revolutionary, diplomat, party worker, head of the youth movement, scientist and writer who worked in China in 1926-1927 as a political adviser in the apparatus of M.M. Borodin, adviser and personal friend of Sun Yat-sen, political adviser to the Central Executive Committee of the Kuo-mintang. Essays published in children's and youth publications of the USSR were later published in the book by S.P. Razumova [O. Erdberg] "Chinese Novels" [Erdberg 1929].

At the same time, the children's adventure story of the revolutionary and writer P.A. Blyakhin (1886 - 1961) "Red devils. The Hunt for the Blue Fox" [Blyakhin 1925], on the text of which the author worked from 1921 to 1926, which became one of the first works of this genre of young Soviet literature (later this story became the basis of the plot for several films).

Among the main characters of the story "The Red Devils" was the Chinese Yu-yu, about whom it was said that he carried out important assignments of the headquarters of the regiment of the First Cavalry Army S.M. Budyonny. About Yu-yu, the story also says that before the outbreak of the Civil War he "worked in a Chinese laundry in Moscow, then was an acrobat in a circus and even a street magician with an old organ-grinder": "The civil war awakened in him a passionate desire to leave his thankless job and throw himself into the fire of bloody events. He vaguely understood that the struggle of Russian peasants and workers for Soviet power is the work of all the oppressed, and spontaneously reached out to the Reds, under the banner of freedom and revolution" [Blyakhin 1925]. Life in the detachment and the example of brave friends fighting on the fronts of the war makes Yu-yu one of the best fighters for "Soviet power". In the finale of the story, Yu-yu, together with his scout friends, succeeds in capturing the "ataman of the kulak gang", the "bandit and robber", "father Makhno," and for this feat he receives a high award - the Order of the Red Banner of Battle.

Another example of a work addressed to children (more precisely, adolescents)

¹ See: Pioneer. 1927. № 7.

is the "novel of adventures from the life of modern China" entitled "Children of the Black Dragon" (1925), written by the writer N.N. Panov, published in the 1920s under a literary pseudonym - "Dir Tumanny")² [Panov 1925]. This work described the activities of a secret Chinese society, expressing the ideas of the liberation movement (close to the communist) and with the "white devils" (English and French), led by its members. In the story - along with the conventional characters invented by the author (a certain "emigrant prince" Lvov - Li-woo "and numerous Chinese members of a secret society), historical characters are mentioned -" militarist marshals "Zhang Zuolin, Wu Peifu," friend of the oppressed "doctor "Sun-Wen" ("Cantonese President" Sun-Yat-Sen and others). The adventure novel ends with a picture of the rally of the "Children of the Black Dragon", which they hold together with representatives of the Soviet country in the society "Hands off China" and descriptions of the dreams of the Chinese people about the expulsion of foreigners and the triumph of the socialist revolution (symbolized by the figure of a worker) in the countries of the East.

Some works of Soviet literature of the 1920s described the realities of Chinese life and famous historical figures of China (first of all, "people's leaders", revolutionaries). As an example, we can name the story of the young writer N.S. Tikhonov (1896 - 1979) "Friend of the People" (1926), dedicated to the great Chinese revolutionary and political figure Sun Yatsen [Tikhonov 1926]. The expression "friend of the people", used as the title of the story, at that time was a stable publicistic template: for example, this was the name of the newspaper *L'Ami du peuple*, published by the famous French revolutionary J.-P. Marat during the Great French Revolution (as well as its publisher himself); so in the late XIX - early XX centuries in Russian society called the revolutionary populists and Socialist-Revolutionaries. The first significant work of V.I. Lenin, which at that time was already actively studied by Soviet students - "What are" friends of the people "and how do they fight against the Social Democrats?"

N. Tikhonov himself had never been to China at that time (his first trip to the country took place only in 1959 - as part of the delegation of the Soviet Peace Committee) and, accordingly, was not familiar with the realities of Chinese life, therefore, when creating images of heroes and describing situations, presented in his story, he proceeded from the information published in newspapers, magazines and books in the 1920s - that is, from the "Chinese context" that existed during this period, created by journalism. Among the alleged sources of his story are the works of Sun Yatsen himself published in the USSR [Sun Yatsen 1925], as well as the well-known book by V. Vilensky-Sibiriyakov about the life and work of the great Chinese revolutionary [Vilensky 1924]. V.D. Vilensky (1888 - 1942) - a professional revolutionary and intelligence officer who repeatedly visited China in 2 Panov N.N. [Deer Tumanny] (1903–1973) - writer and journalist. In the 1920s he was a member of the literary group of "prezantists", then of the group "Literary Center of Constructivists" I.L. Selvinsky.

1919 - 1922, a scientist and writer, published under the pseudonym "Sibiriyakov", who became the first Soviet researcher to publish many books on the history and current state of China [Vilensky -Sibiriyakov 1923] and one of the authors of the famous "Appeal of the Soviet Government of July 25, 1919 to the Chinese people and the governments of North and South China" on the Chinese revolution.

Another source of N. Tikhonov's story about Sun Yatsen may be the first version of the famous essay by A.M. Gorky "Vladimir Lenin" (1824), as well as some other works.

In such circumstances, specific details, with the help of which the images of the characters of the story "Friend of the People" were created (Sun Yat-sen himself, the poor Chinese fisherman Tze-Lu and his little son with the code name "Yang-tzu", "anti-hero" named Ma-Kuai), faded into the background and was replaced by typical details and situations. The plot of the work was devoted to the underground activities of Sun Yat-sen, aimed at preparing the Chinese revolution and his interaction with representatives of the ordinary Chinese people - fishermen. The most interesting and original in the story was the use of a Christian subtext (generally unusual for describing China in Russian literature): "Sun-Yat-Sen, like Jesus Christ, is ready to respond with good to evil, it is with his readiness for self-sacrifice that he saves the "lost" Tze -lu. <...> N. S. Tikhonov gave the image of Sun-Yat-Sen the features of Christ, thereby continuing the Gorky tradition in the image of a revolutionary"[Yan Lipin 2020: 82].

In 1925-1928 a whole series of small poetry books for children, which described or mentioned China and portrayed Chinese children, was created by the famous Russian poet and artist N. Ya. Agnivitsev (1988 - 1932), who, after returning from a short emigration to Europe, was mainly engaged in the creation of works for children. Among his works published in the 1920s are the beautifully illustrated children's poetry books A Cup of Tea [Agnivitsev 1925], A Chinese Talker [Agnivitsev 1925], About These Six [Agnivitsev 1926], A Rickshaw From Shanghai [Agnivitsev 1927], "Colorful guys" [Agnivitsev 1928], whose heroes were Chinese children.

N. Agnivitsev did not pose any complex artistic and cognitive tasks in his works (although he did not deliberately avoid them), did not seek to reproduce any specific details of Chinese life (he himself, most likely, had never been to China). In a form accessible to children, using an expressive verse, he reproduced images that have already become iconic for Russian literature - "Shanghai", "rickshaw", "tea", a hardworking Chinese girl Kiu-Kaya...³ The main thing in them was that they

3 Note that one of the four kittens, allegedly belonging to the Chinese girl Kiu-Kaye, bears the name "Yu-yu" - the same as that of the hero from the novel by P. Blyakhin. In the context of the author's general ironic position, such a coincidence may not seem accidental.

were supposed to create among the readers - Soviet children - an interest in the life of China, sympathy for the struggle of the Chinese people against the oppressors, and cause complicity in the hard life of Chinese children.

In poems and short poems by N. Agnivitsev, of course, certain ideological tasks were posed: explaining the goals of the Comintern (the destruction of state borders and the unification of children of all nationalities; the fight against the exploitation of the working people and others), however, their "presentation" was carried out with a somewhat detached and slightly ironic the position taken by the author, which helped to create a distinctive style of works and avoid stereotypical patterns associated with China. So, in the book "Rickshaw from Shanghai" the hard work of "a man with a horse's destiny" was described:

*...Подтянувши живот
Круглый год –
Напролёт
Ногами своими
Босыми –
В галоп по Китаю –
Катаю
Во всю человечью прыть
Всех
Тех –
Кому лень ходить!*

[Agnivitsev 1927: 4–6].

All editions of children's books by N. Agnivitsev were beautifully designed: although these situations depicted in the pictures were also rather arbitrary and often did not correspond to the realities of Chinese life, illustrations and verbal text organically merged in the minds of young Soviet readers in a single image.

The works of Soviet literature of the 1920s, dedicated to China, developed the principles laid down in the previous period - reflections on the relationship between the "Western" and "Eastern" vectors of development of Russia and the need for productive interaction of Russian culture with Chinese, expressed a special interest in the national characteristics of culture and others, developed the formed system of symbols, contributed to the concretization of ideas about the peculiarities of the life of the Chinese people.

The works of Soviet children's literature of the 1920s formed a friendly, "international" attitude among the younger generation towards the country, which was the closest neighbor of the then Russia and its comrade-in-arms in the fight against "Western" and "Eastern" imperialism, created a "generalized poetic" image of the country, developed symbolism, correlated within the framework of Russian culture with China. At the same time, the readers of these books received primary

information about the life of the Chinese people, about its history, about famous historical figures of this country, supported the idea of the special proximity of the "revolutionary path" of both countries, as well as the need for all-round assistance to the "fraternal" Chinese to the people from the side of Russia - the Soviet Union.

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面包-圣餐（斯拉夫人的信仰）
BREAD – HOLY FOOD (SLAVS BELIEFS)

Zaporozhets Valentina Vasilyevna

Institute of Oriental Medicine

RUDN University

Moscow, Russia.

ORCID: 0000-0002-1743-2817

该出版物介绍了田野研究的材料，这些材料将面包作为斯拉夫人的传统文化中的圣餐。在二十世纪末和二十一世纪初，在莫斯科和克拉斯诺达尔边疆区就该主题作了远征笔记，国家文学博物馆的民间文学艺术资料也参与其中。关于面包的信仰几乎涵盖了所有流派。这些是标志，禁令，传说和仪式算命...在本报告中，我们将不涉及仪式烘烤的话题，而只考虑与普通日常面包相关的信仰，尽管民族志记录通常包含许多故事 其中，关于礼节和日常面包的主题紧密交织在一起，很难将两者分开。

关键词：面包，圣餐，信仰

Abstract. *The publication presents materials from field studies regarding bread as a holy food in the traditional culture of the Slavs. Expeditionary notes on this topic were made in Moscow and the Krasnodar Krai at the end of the XX and the beginning of the XXI centuries, and materials from the folklore fund of the State Literary Museum were also involved. Beliefs about bread cover almost all genres of folklore. These are signs, and prohibitions, and legends, and ritual fortune-telling... In this report, we will not touch on the topic of ritual baking, but consider only beliefs associated with ordinary everyday bread, although ethnographic records often contain a lot of stories in which topics about ritual and everyday bread are closely intertwined and it is very difficult to separate one from the other.*

Keywords: *bread, holy food, beliefs.*

Each nation has its own customs, laws, beliefs... But, perhaps, almost all the peoples of the world can be united by the theme of reverent attitude to bread as a holy meal. Among the Slavs - farmers, this can be traced especially clearly. Bread is viewed as a gift from God that can be very easily lost if the rules of respectful attitude to bread are not followed. "Bread is the head of everything", "The hut is not great in the corners, but the hut is great with pies", and, finally, "While the

fat one dries, the thin one dies" - say wise Russian proverbs. Everywhere money, sweets and wheat for happiness and wealth are sprinkled on the bride and groom at the wedding; on a wedding loaf, in which an egg was baked, when cutting it into pieces for guests, a best man wondered if he would marry soon (if an egg falls under the knife right away, then soon (VMN); at festivities, comparing girls with lush dough, they sing: "Kolomyia is not a slop /Kolomyia is a place,/There are girls in Kolomyia/Like wheat dough! "(VBN) (The text of the ditty is given in Russian, in the original it sounds in Ukrainian). The topic of bread was studied by folklorists and earlier [SA 2012].

In one of the issues of the magazine "Living Antiquity" was published a legend about bread, which the author had heard many times from his mother [Zaporozhets 2003].

1. "Why does bread grow on a spikelet from the middle of the stalk?"

Previously, bread in the fields did not grow like spikelets now, and the grains were on the stalk from the very bottom, from the ground to the top. But people sinned a lot, and God decided to punish people for their sins, take all their bread from them, and let them all die of hunger, that's all. And he began to take bread from the spikelet with his palm, like this: and as soon as he reached the middle of the spikelet, all the cats meowed, the dogs barked that they, too, would now all die of hunger. God saw this and said: "Well, okay, I'll leave this bread for food for cats and dogs, let them eat."

And since then, the grains on the ear began to grow not from the very root, but from the middle, and we eat this not our own, but cat's-dog's bread. Therefore, in order not to be poor, you must first give your pets something to eat, and then eat it yourself (ZAP).

Probably, when a person eats without feeding domestic animals (for example, a cat), the animal (through the visual factor) involuntarily "eats" the energy of the cooked food, and then the person is left with only "dust", without nutrients...

2. There is a version of this legend recorded in Moscow (we will cite it in an abbreviation):

...The Lord... ...saw the birds of the air, which flew and were sad. And then he left, said: "And this bread - to the birds of the air...". That is why in the old days they said: "Take care of the bread, that it is not ours, but the birds of the air" (GMK) [Zaporozhets 2011].

On bread making.

Also, on expeditions in different regions of Russia, informants have repeatedly pointed out the fact that the very act of making bread (and food in general) began with prayer, in a benevolent mood.

3. My brother bakes bread - nowhere else have I eaten such delicious bread! You know, he will start the dough as usual, and then it must be pushed into the

oven, so it is necessary to guess so that it is not too hot and does not cool down, otherwise it will burn out or it will be damp. So he sticks his hand into the stove and reads "Our Father": if the hand cannot bear it and he pulls it out earlier, then it's still hot, and if it's cool, it's also felt. Well, basically, it checks - so that there is no great heat. And he always has bread - that's all! You can eat one bread and nothing else is needed! Such bread is sweeter than honey. Fluffy, soft! As I recall, my mouth is drooling (GMK).

4. Previously, dry sourdough for bread was kept in a clean piece. She was tied with a thread, she looked like a doll. And this dry leaven of bread was also called "head". It could be passed on to each other by housewives, women of the village (GMK).

5. Previously, bread was baked in the oven. Well, at that time the loaves were like that - round, big! 4-5 would be planted (that is, they would be placed in the oven - aut.). In one day she will bake (the hostess - aut.) And then eat for a week and a half (KMV).

It must be said that the stove, in the symbolic structure of the mythological consciousness of the Slavs, personified the female reproductive organ, specifically: the belly of the stove - is the uterus, the damper of the stove - is the hymen... Therefore, when a woman came into the house and knocked her hand on the stove damper, this meant that not just a woman had come, but a matchmaker, and now the matchmaking would begin. If the child was born weak, prematurely, then the ceremony of "baking till well done the baby" was performed. The stove was well heated, then they waited for it to return to normal body temperature, then the infant was placed on a bread shovel and placed in a warm stove [Zaporozhets 2020].

Bread, even everyday, as a symbolic system that can cause spontaneous prediction, can be traced everywhere to this day.

6. For example, in the Kuban, such beliefs associated with bread have survived to this day. When I was visiting my godmother and her daughter Natalia, at the festive table I came across a piece of bread with a large "empty place" from yeast seedlings. Seeing this, the godmother said: "This is a lucky piece of bread for you. This, as they used to say: "God spent the night there," and that's why such a place remained in bread." Natasha added: "Yes. This is how we explained to young children - there "bozya notsyuvaŷ" (God spent the night - aut.) In bread, and therefore this piece was considered happy." (KNP and SNS).

On the use of bread as a holy product when building a house.

7. When choosing a place to build, lots are thrown. The hostess bakes three small "kolobushka" loaves of rye flour. These latter are baked before all other concoctions. The next day, before sunrise, the owner takes these loaves and puts them in his bosom, having previously girded. Arriving at the intended place, the owner prays, then unbelted and monitors the number of loaves that fell from the

bosom. If all three loaves fall out, the place is considered successful and lucky for the settlement; if two fall out - then "so and so", and one - at all bad - you should not settle (SLM) [Zaporozhets 2000].

8. When dividing in a family, the elder cuts a rye bread into slices according to the number of dividing or existing men in the family. The detached one takes his part and moves away from the table. The women pour out the bread leaven and take away their parts (SLM) [Zaporozhets 2000].

9. (The text is translated into Russian. The original is in Ukrainian).

When they build a house, they put money, bread and holy water on the foundation. They sprinkle everything with holy water, take away the bread, and leave the money to not end the money. They put everything on purpose in the front corner. Yes, at sunrise (that is - to the east - aut.) (VBN).

And the grain will be poured: "Let it grow!" - will be poured on the cross, sprinkled with water and a piece of bread - which is given in the church (prospora - aut.) And put on the corner (VMN).

It must be put in this corner, and then taken away, so as not to brick it up there, this bread (KIG).

10. When the oldest builder starts, at the construction site, he takes a knife, crosses the bread (with a knife he runs along the crust - aut.) And begins to cut. He takes bread (well, here, and meat, and something else there, in the villages there is usually pork, they will put in bowls... these are forks here, and there, in the village they take it with their hands) and here you are. Pour a glass (vodka - aut.). The first is drunk by the owner, after him he brings it to his mistress, then to the rest. And here they sit, stand, have a bite, and necessarily separately, when they put the first brick, they put a penny of money under the brick. Yes, definitely! They put in a penny of money, then the master takes a solution, smears it, puts a brick, crushes it and that's it. It was a corner brick, the corner faced east. This is before putting the house - the first brick was laid, then the table was laid, a tablecloth and a loaf of bread, a quarter (a bottle of vodka) and everything else... This is in the place where the house will be built. And then they begin to build a house. Usually started in the summer, as the owner's material (building - aut.) Is ready (KMV).

On the use of bread when settling in a new house.

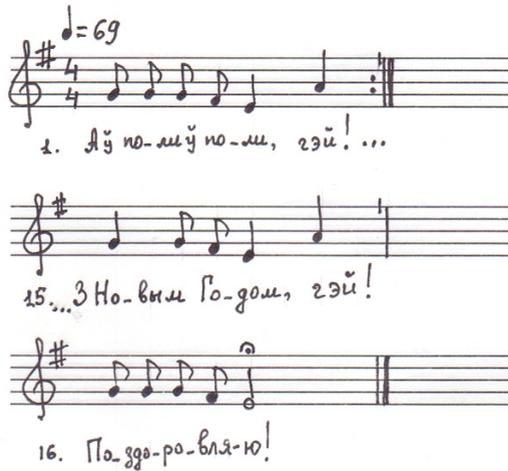
11. Our builders were renovating a new apartment from Moldova. So then in the corners and sprinkled grain with money! This is for wealth, for happiness. (VVI)

12. They say that when you move into a new house, they brought in a cat. When we entered a new house, for housewarming, they didn't have any cat, but brought round bread and an icon. And they put all this in a red corner, where the icons then hang. And that's it (BEA).

Wheat grains were "sown" for the Old New Year (from 13 to 14 January). (The

text is given in Russian. The original sounds in the Ukrainian dialect.).

13. А в поле, в поле, гей!/Сам Христос ходил, гей!
 Сам Христос ходил, гей!/Сам плужок водил, гей!
 Дева Мария, гей!/Кушать носила, гей!
 Кушать носила, гей!/Бога просила :
 «Ты уроди, уроди, гей!/Жито-пшеница, гей!
 Жито-пшеница, гей!/Всяка пашница, гей!»
 Сею-вею, гей!/Посеваю, гей!
 С Новым годом, гей!/Поздравляю!
 На счастье! На здоровье! На многие лета! На Новый год! С
 праздником! (ZVA)



Only boys or guys went to "sow for the New Year", girls were not allowed. It was believed: if a girl does the boy's "work", as if demonstrating her masculine dominant to the outside world (and space), then later she will never marry. When "sowing", they first sang the song "And in the field, in the field...", then with the words "I sow, I sow, I sow" - they threw handfuls of grain in the corners of the hut.

Fortune telling.

Everywhere such fortune-telling was recorded on New Year's Eve. The first and last piece of bread was regarded as a sacrifice, a commemoration of the ancestors. Therefore, giving the sacrifice to the past (ancestors) - you can find out the future. This is how the connection of times manifested itself.

14. The girls each brought their rooster into the house. In the room, various objects were laid out in a row: a mirror, paper, a hammer, grain, water, etc... It

was believed that if a rooster pecks grain, then the girl will marry a rich economic young man and live her whole life in abundance.

15. The last piece of bread of the evening meal on the night of January 13-14, the girls who were maturing did not eat, but hid, and then, going to bed, they put this piece under the pillow with the sentence: "Costumed-betrothed, come to me for supper" ... It was believed that whoever dreams that night will be the groom.

16. On New Year's Day, by the way the bread was baked, we looked at what the coming year would be. If the bread was a success, fluffy, soft and ruddy - this was the best omen for the family. And in general, everywhere, it is believed: if a person gets fluffy good bread or any pastry, then this means that God loves a person, such a person will be happy in life.

17. My friend's daughter, a five-year-old girl, once said: "Oh, our grandmother for a year of a piglet (according to the Chinese calendar - aut.) Baked each piglet out of dough. Biggest for dad, smaller for mom, even smaller one for Danilka (brother - aut.) and the smallest for me. So daddy's piggy's butt burst! The dough cracked! " (PN). (I must say that that year the father of the family completely collapsed business. Coincidence?).

Beliefs, legends, omens, prohibitions associated with bread as a holy meal.

(Texts № 18 - 21 are translated from Russian. The original is in Ukrainian).

18. So I forgot to take the prosphora on the road. It's good to take with you on the road so that you are lucky on the way. Necessary. It protects from all evil (VBN).

19. When you are given something, you need to give something in return, so that the person does not die out (does not stop growing, multiplying... - aut.). Milk was brought (a neighbor or relative) in a three-liter jar or any vessel, you take the milk for yourself, and put a piece of bread in this jar so that the dishes are not empty when you give it back (KIG).

20. Any loaf of bread, round or not, is first made a cross on a cross with a knife (drawn on the crust of bread - aut.), And then the bread is cut (VMN).

21. And if the bread falls on the floor, pick it up, kiss it, then put it on the table. This is a gift from God (VBN).

22. Bread, cut off surface or broken off surface, should be placed inside the table (i.e. on the table - aut.). Likewise, you should definitely not put the bread or roll up with the "underside" (lower - aut.) Crust. In the first case, there will be little bread, and in the second, they will be kept upside down in the "next world" (SLM) [Zaporozhets 2000]. (Recorded by the author everywhere).

23. In case of hail or thunderstorm, a shovel is thrown into the street through a window or through a gate into the street, which is used to put bread in an oven or stove hook, so that both of them stop sooner (bad weather - aut.) (SLM) [Zaporozhets 2000]. (Also recorded everywhere).

24. Before the holiday, the table is covered with a white tablecloth and a kovriga of rye bread and a salt shaker are placed on it. It is considered a very big sin if the table stays overnight without bread (SLM) [Zaporozhets 2000].

25. In the old days there was a custom not to tear down (not cut - aut.) In the evening an unopened kovriga of bread. The "kovriga" was said to be "asleep" (SLM) [Zaporozhets 2000]. (Everywhere.)

26. A cow is fed with a loaf forgotten in the oven when she misses a heifer (SLM) [Zaporozhets 2000].

27. On Monday you cannot lend anything, for example, bread, money, and so on. On the contrary, one should try to borrow (SLM) ourselves [Zaporozhets 2000].

28. It is impossible to cut bread so that the edge of the knife was "away from you", except in special cases when handling the cut slice of bread was to a forest spirit with a request, for example, to find a lost cow [Zaporozhets 2018];

29. It's not correct to call any rye bread as "black"; and in general - you can not disrespect bread.

Bread as a memorial meal.

Without considering the memorial ritual bread, prepared specifically for the ceremony, we found the use of ordinary everyday bread in various manifestations of spontaneous commemoration of the departed (or appeal to them) in everyday life.

30. In the children's game "Ladybug", the insect - the Ladybird was asked for bread so that she would bring it from heaven! This is how traces of an ancient memorial rite appeared in a child's play (an appeal to ancestors with a request for a good harvest...) [Zaporozhets 2019].

31. Everywhere there is a custom: they tried to give the first piece of bread to someone. This is a sacrifice to the ancestors. The hosts happily gave the bread to the guest, thanked God for giving them the opportunity to pay the debt-sacrifice. They said: "A kind person is always at the table." We were glad that we could treat them. It was on memorial meal. For example, there were such cases on expeditions: ethnographer and folklorist Yuri Ivanovich Smirnov, in his youth, being the leader of the expedition, in Polesie - out of politeness, did not eat the offered food of the peasants. And therefore, contact with the local population did not work for a long time, until he found out that if you do not eat the food of the local population, then you are not yours. You should at least dip a piece of bread in salt and eat it. (The ever-hungry students did not have such a misunderstanding.) The author had a similar situation on an expedition to (2000, Taldomsky district). We unanimously refused the offered food, as we were not hungry. And, seeing that the grandmother was horrified by this, they began to explain that they had just fed us, but we could eat a little out of respect. Then she calmed down, and when we

ate a piece of bread, dipping it in jam, she said: "Remember my daughter." That's it! That is, offering a guest food is not just to nourish the stomach, not just a treat, but a memorial meal. And such cases were encountered by the author everywhere. Hence comes the expression: "to break bread", that is: to eat together, share and exchange food with someone - it's like becoming related, fraternizing. As an exchange of ritual cookies for a Generous Evening (the evening before Christmas). (In the fairy tale "Bluebeard", a check is also dominant - does the girl eat the same food as the owner? Hence the saying "A friend is known in trouble, and an enemy is recognized in food!") In fairy tales, an appeal to Baba Yaga: "You are a guest first feed, drink... and then ask around "- also not by chance. This is probably also a demonstration to the world of spirits - I am a friend.

Some conclusions

We've looked at 31 stories about treating bread as holy food. Naturally, all the stories show a mixture of Christian and pagan traditions. Bread is a symbol of the sun, masculine strength, creative energy, wealth. Gold is the metal of the Sun, hence the "golden" wheat, "golden" rye were called "cereals", "cereal crops". In order not to damage the solar energy of the clan, they did not cut off a piece of bread (round like the sun) after sunset, and if they did cut it off, they did not eat it, but ate the next cut off, and the first cut piece was put back on the bread, as if thereby restoring its integrity. Bread - round, with a ruddy crispy crust, has always been a symbol of the rising sun. This is the origin of the custom: with the onset of Spring, to let Krugly Khleb along the ice-free river (the name of the ceremony is "feeding the river"). So it was symbolically shown how the Sun (round bread) crosses the river - the Milky Way. And it enters the "live" summer zone of the zodiacal circle. (Two and a half thousand years ago, the vernal equinox was when the Sun entered the constellation Taurus. Thus, you can calculate the time of the formation of this custom).

Also, the custom to greet guests with bread and salt is rooted in the star chart of the ancient sky. The embroidered towel (on which bread and salt was served) is a symbol of the stellar celestial river - the "Milky Way". In fairy tales, a towel thrown over the shoulder turns into a river when avoiding the pursuit; also in the wedding ceremony, donating towels and bandaging a best man, friend and matchmaker (boyar) over the shoulder with a towel; tying the hands of the bride and groom with a towel, etc. ... has the same symbolism - the beginning of a new time. In the event of a divorce, which happened extremely rarely, the husband and wife, in public, scattering in different directions, on the contrary, tore the towel. The person leaving on the road was given an embroidered towel, as a talisman, and as a wish of a happy journey and a speedy return. Bread is the Sun passing the solstice point through the Milky Way. But in the funeral rite, the coffin was also lowered into the grave on towels; a towel was also hung on the window of the

house where the funeral took place (later this was explained by the fact that the soul comes to cry and wipes it off with this towel...). This symbolically demonstrated the fact that a person, or rather, his soul, crossing the Heavenly River, leaves the world of the Living into the world of the Dead. And in everyday life they wiped themselves off with a towel, not only after the morning wash, but also after the evening... How can one show, in this case, that the guest's passage took place precisely into the space of the Living from the dead ("from the forest, field, road... - to the house")? This function was performed by salt. Salt (also a solar symbol, as indicated by the root base of the word) just symbolizes the passage of the point of the spring solstice, the transition from Death to Life (from a dangerous road to a protected house). Indeed, in ancient times, salt was originally used not as a seasoning, but as the main antidote, removing all toxins from the body and returning a person to life. Thus, bread and salt represented precisely the fiery, hot, spring-summer sun, which melts the snow and gives life to everything.

That is why the solar motif is so popular in the embroidery of towels. The embroidery on the edges of the towel was not accidental. If we consider the towel as a symbol of the Milky Way, then the embroidered edges of the towel will show the zones of intersection of the Star River and the Zodiacal circle, that is, the main points of the heavenly map: Spring zodiac sign intersecting with the Milky Way is Taurus (as well as the constellation of Orion) and Autumn zodiac the signs that intersect with the Milky Way are Scorpio-Sagittarius (and also the constellation Ophiuchus). (Hence, we can assume that initially the embroidery on the right and left edges of the towel was different, but over time it became the same). The traveling guest, in this case, symbolically represented the ever-rotating, traveling Daylight, which (in this case) came from the world of spirits - winter, forest, road, into the world of the living - summer and a residential house. Therefore, the guest's treat was obligatory and was a memorial meal, like any meal symbolizing the end of the winter period. And from here comes the custom of breaking off a piece of bread, dipping it in salt and eating, because in this way the guest showed that it is a representative of the life-giving beginning, and not vice versa.

So, having considered all of the above, we see that people treated bread as a holy meal, because it was the main food of the farmers and symbolized light, summer, life, the Sun, God's gift and grace given to man for his prosperity.

List of informants

BLN – Bolshakova Lidia Nikolaevna, born in 1945, originally from the village of Voronovo, Yaroslavl Oblast, in town Pereslavl-Zalessky since 1964. Recorded by V.V. Zaporozhets in town Pereslavl-Zalessky, Yaroslavl Oblast in 1997.

BEA – Borovaya Elena Alekseevna, born in 1920, originally from Ryazan

Oblast, Korablinsky district, village of Khomut. In Moscow since 1940. Working. Recorded by V.V. Zaporozhets in Moscow in 1994.

ZAP – Zaporozhets Anna Petrovna, 1925 - 2007, originally from the Orenburg Oblast, Buzuluk region, the village of Yegoryevka. From the 1950s she lived in the village of Dinskaya, Krasnodar region, from 2000 to 2007 - in Moscow. (Author's mom). Recorded by V.V. Zaporozhets in Krasnodar region, village Dinskaya in the late 1990s.

ZVA – Zaporozhets Vasily Andreevich, 1925 - 1981, local, hereditary Cossack. (Author's father). Recorded by V.V. Zaporozhets in the Krasnodar region village of Dinskaya in the late 1970s.

KNP – Krainikh Nina Petrovna (nee Zaporozhets), born 1935 local, hereditary Cossack. (Paternal aunt and godmother of the author). Recorded by V.V. Zaporozhets in the Krasnodar region village of Dinskaya in the early 2000s.

SNS – Samoylenko Natalya Sergeevna (nee Krainikh, daughter of KNP, second cousin of the author), born in 1957, local, hereditary Cossack woman. Recorded by V.V. Zaporozhets in the Krasnodar region village of Dinskaya in the early 2000s.

VMN – Vintonyak Miroslav Nikolaevich, born in 1952, (brother of VBN), originally from Ivano-Frankivsk Oblast, Bogorodchansky district, the village of Rakovets. Working in Moscow. Construction worker. Recorded by V.V. Zaporozhets, in Moscow at the end of the 1990s.

VBN – Vintonyak Bogdan Nikolaevich, born in 1955, (brother of VMN), originally from Ivano-Frankivsk Oblast, Bohorodchansky district, Rakovets village. Working in Moscow. Construction worker. Recorded by V.V. Zaporozhets in Moscow in the late 1990s.

KIG – Krasilich Ivan Grigorievich, born 1957 (son-in-law of VBN and VMN), originally from Ivano-Frankivsk Oblast, Bohorodchansky district, the village of Rakovets. Working in Moscow. Construction worker. Recorded by V.V. Zaporozhets in Moscow in the late 1990s.

KMV – Kuznetsov Mikhail Vasilyevich, born in 1913, originally from the Tula Oblast, Plavsky district, the village of Kobylenka. In Moscow since 1936. Worker. Recorded by V.V. Zaporozhets in Moscow in 1994.

VVI – Valentsova Valentina Ivanovna, born in 1925, originally from the Kaluga Oblast. In Moscow since 1954. Working. Recorded by V.V. Zaporozhets in Moscow in the 20s.

PN – Petrova Nastya, 5 years old, Muscovite. Recorded by V.V. Zaporozhets in Moscow in the early 1990s.

Archival funds

SLM – State Literary Museum named after A. V. Lunacharsky. Archival funds of the ethnographer Anton Antonovich Savelyev.

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专有名称的文章伴奏

ARTICLE ACCOMPANIMENT OF A PROPER NAME

Popova Valeria Borisovna

*Candidate of Philological Sciences, Associate Professor
Academy of Marketing and Social and Information Technologies -
IMSIT*

确定了使用所有三种具有专有名称的物品（定，不定，零）的金属语言学参数。 这些是边界学科类别：哲学和数学逻辑。 涉及的概念和类别：单个，集合，集合元素，一般和特殊，可变性，离散性-连续性。 业已证明，物品类型的使用取决于专有名称所代表的特定特殊特征的可变性，并且与三种可能的物品类型中的每一种的功能状态相对应。

关键词：专有名称； 确定的，不确定的，零商品类型； 单数，复数，离散连续性，一般特定性，可变性

Abstract. *The metalinguistic parameters of the use of all three types of articles - definite, indefinite, zero - with proper names have been determined. These are the categories of border disciplines: philosophy and mathematical logic. Concepts and categories are involved: single, set, element of set, general and special, variability, discreteness - continuity. It has been proven that the use of the article type is determined by the variability of the particular, special characteristics represented by a proper name, and corresponds to the functional status of each of the three possible article types.*

Keywords: *proper name; definite, indefinite, zero article types; singular, multitude, discreteness-continuity, general-specific, variability.*

Proper names are anthroponyms, toponyms, as a rule, are used with article zero, with the exception of a small group of country names, which are formalized with a definite article: for example, *der Irak, der Iran, die Schweiz* (German) – *Iraq, Iran, Switzerland*. The names of the rivers are also drawn up with a definite article: The names of the rivers are also drawn up with a definite article: *der Donau, die Wolga – Danube, Volga*. Leaving the diachronic aspect of the emergence of such a tradition of naming with the definite article outside the scope of our study, let us pay attention to the very fact that proper names can be accompanied by the definite article on a regular basis, as well as by the indefinite article in

some contexts. Let us dwell on the regularities that determine the possibilities of using this or that type of article with a proper name. By article types, we mean a triad: definite, indefinite, zero types (the latter is manifested by the absence of an accompanying name in front of the name, but within the framework of the triad it is a significant zero).

As an analysis tool, we will use some philosophical categories: singular, multitude, "general and special", "whole and holistic", "discreteness \leftrightarrow continuity", as well as the dichotomy of mathematical logic "element \leftrightarrow set".

"A set is a selection, a collection, a congregation of any objects that have a common characteristic for all ..., a set is the broadest concept of mathematics and mathematical logic, that is, a category ... any set consists of one or another set of objects, which are called elements of a set ... The basic concept of set theory is the concept of belonging of elements to a set"[1, p. 354]. It is easy to see that the lexical meaning of a word implies a set with given typical features and different variables: every word generalizes. The focus of the speaker's attention on the object/s of reality (denotation), highlighting it as such means highlighting a qualitatively defined set. We give the following definition of the singular: "A single, separate, individual, philosophical category, expressing the relative isolation, discreteness, delimitation from each other in space and time of things and events, their inherent specific unique features that make up their unique qualitative and quantitative certainty" [2, p. 183]. By the presence of elements with a typing quality specified by this or that set, they distinguish between finite, infinite and singular sets, that is, containing only one element with a given quality. Obviously, proper names are such unit sets. "Not only a separate object, but also a class of objects can be considered as a singular one, if it is taken as something unified, relatively independent, existing within the boundaries of a certain measure. At the same time, an object is a certain set of parts, which, in turn, act as a single one"[2, p. 183].

The latter formulation makes it possible to realize that, for example, toponyms-names of cities are perceived as a single set. In fact, for example, Moscow is both buildings and sights, and the Government, and the transport network, and residents, and culture, and a mental common space as a community of discussed topics and assessments, etc.

Here it is appropriate to consider the concept of the whole - in linguistics, this is illustrated by anthroponyms, and holistic - by toponyms. The quality of the whole is not the sum or consequence of its parts, but a qualitatively new unit. "The whole ... is not reducible to those parts of which it consists without losing its qualitative determination" [3, p. 222]. The holistic does not have a new quality in comparison with the original elements-parts. Of course, Moscow cannot be imagined without the Kremlin and the functions of the capital, that is, in this conglomerate of characteristics, it is also possible to single out the main and peripheral ones.

Quantity is always a multitude: discrete, non-discrete, conditionally discrete.

The anthroponym is understood as a single set, conventionally discrete. In terms of content, a person has many faces. He is perceived as a system of various images that depend on his age, state of health, clothing, hairstyle, mood, etc. There is a significant dominant that defines a person both externally and internally, but at the same time, the anthroponym assumes the polyvariation of various variable characteristics : from birth to death, a person is named the same, changing externally and internally is incomparable. It is the presence of a semantic dominant and variability of special characteristics, taken in all possible completeness, that determine the use of the zero article with a proper name, anthroponym, because this is the essence of the functional potential of the zero article: the designation of a certain invariant that has various incarnations in variants.

The toponym is also semantically an invariant in various manifestations of variants. This variability is determined, in turn, depending on the chosen angle of view, angle of view, time of year and weather, historical epoch (by analogy with the age of a person), etc. In contrast to the anthroponym, this set is not a whole, but an integral. It is discrete. Conditionally continuous. The loss or addition of a part to the whole does not mean a radical change in its quality. Whether Moscow grows with new buildings or not, it will not cease to be Moscow because of this.

Thus, the zero article again quite justifiably marks toponyms as some kind of invariant with a dominant characteristic and one or another variable manifestation.

The perception of a proper name depends on the amount of knowledge and emotional experience that the speaker possesses. In a semantic sense, a toponym can literally represent a "blank spot" for the recipient, a set of sounds, if there is no corresponding knowledge, as well as an anthroponym. Only by name can the recipient guess the gender, if this is a naming from a foreign language, and confidently name the gender characteristic of the corresponding proper name in the native language.

Knowledge of the personal characteristics of the person in question results in the use of a definite article as an accompanying name, when, for example, we are talking about members of one family, one collective, communication in a narrow circle is assumed: for example, *Die Anna ist nicht zu Hause – Anna is not at home*. In meaning, this is close to the phrase with the pronoun "our": "*our Anna*". The closeness of the person to the rest of the members of the small group, close acquaintance, some familiarity, nepotism are emphasized.

This use of the definite article when naming family members is also manifested in French, Spanish, and English. As you know, form and content mutually determine each other: cf. *Slender like a gazelle* or *an Elephant in a china shop* (this is what they say about an awkward person who accidentally breaks something with an awkward movement). Or let us give as an example the allusion "*I recognize*

the darling by the way he walks." The cognized content is embodied in a familiar form.

"Die Bekanntschaft mit dem Einzelnen kann schon durch bloßen Gebrauch des bestimmten Artikels zum Ausdruck kommen" [4, p. 272] - "A simple use of a definite article is enough to evoke the feeling of a familiar single" (our translation - V. P.)

The definite article means the singularity of special in singular. Especially important for the use of a definite article is spatial proximity, the juxtaposition of props/objects, which mutually determine each other by the manifested form of existence. The definite article means the manifestation of the variability of the form, which for a given object at a given unit of time exists in only one single version. The definite article is always the one-variance of the existence of an object, the definiteness of form. (The indefinite article means a search for non-variable content as the core of typing characteristics and discarding variable form characteristics).

The use of a definite article with anthroponyms is also due to the perception of a given person in a different aspect of calculability: not as a single one, but as a bearer of the indicated name, which other people can also wear. In this case, the named person is represented as an element of the set given by this name. A common characteristic in this case is the meaning of the name itself. For example, Valentina is a woman's name (from Lat. valeo) - from "strong", "healthy". ("As you name the boat, so shall it float", it is no coincidence that Valentina became the first woman to fly into space). The real named subject brings his own individual, manifested special, familiarity with which the family members demonstrate.

In the German film "Der Verlobte meine besten Freundin", the meeting of the future son-in-law and father-in-law occurs as follows [5]:

"*Ich bin der Anton – Tom!*" – "*I'm Anton. - Tom*". The future father-in-law calls his name with the definite article, *der Anton*, although the variant of naming himself with the article zero is more common, and this is how his interlocutor appears: *Tom*. In a dating situation, the use of the definite article draws attention to the individual characteristics of a given person. In the Russian version, this could be comparable to "*Anton! Please welcome!*" (Look at me!) The character declares his special, his individuality, manifested here and now, unchanging.

In cases where an anthroponym is accompanied by a definite article, the speaker, on the one hand, moves away from the uniqueness of the person being named, meaning that there are many people with a similar name, on the other hand, calls for attention to the individual characteristics shown here and now. So, for example, in the song "Anton aus Tirol" - "Anton from Tyrol": *I bin so schön, i bin so schön, I bin der Anton aus Tirol!* (Tyrolean dialect) – *I'm so good, I'm so good, I'm Anton from Tyrol!* The specifying characterization by location, "from Tyrol,"

justifies the use of the definite article.

The use of toponyms, for example, the names of rivers with a definite article, is associated with distinguishing the shape of these objects, mentally compared: latitude, lines on a map as a drawing of a channel, typical landscapes, views. The view of the river is much simpler than the perception of a picture of a city.

Turning to the concept of a single set in connection with a proper name gives a key to understanding that both variants of marking a proper name - both with zero and with a definite article - are quite justified. The zero article is more focused on the completeness of information transfer, on the value of the invariant, and the definite article is focused on the unambiguity of information, non-variability. In the case of proper nouns, the proper noun is both indicative of uniqueness. However, if zero, then we mean non-replicability as a certain volume of various characteristics, and in the case of a definite article - the knowledge of the named object, the obviousness of its form, recognizable originality, a more "flat" image.

Interesting in this aspect is the fact that the names of inhabited continents are used with a zero accompanying name, and the name of uninhabited ones - with a definite article.

Afrika, Amerika, Asien, Europa, Australien, aber die Arktis, die Antarktis [7, p. 146] –

Africa, America, Asia, Europe, Australia, but the Arctic and Antarctica.

The names of fictional characters in literature, fine arts, religion, mythology are used with the definite article in German, [7, p. 21].

Der Faust, die Mona Lisa, der Herr (Gott), der heilige Franziskus, der böse Wolf, der Weihnachtsmann – Faust, Mona Lisa, Lord (God), Saint Francis, wolf-teeth snap, Santa Claus.

Obviously, the role or image of these characters is clearly manifested in function, once and for all assigned a role, such is it.

The introduction of an indefinite article for proper names means the introduction of discreteness, an indication of an element of a set and a focus on the typicality of the basic characteristic or the unknown of variable characteristics, their special significance. This is the functional of the indefinite article: emphasizing the typical, it leaves the "valence" of the individual free, activating the recipient's fantasy. The indefinite article is a two-faced Janus looking in opposite directions. Depending on the intention of the speaker, one or the other, directly opposite function of the indefinite article appears.

The reference to the typical is characteristic of the metaphorical use of proper names: the naming of single discrete objects by their proper name, for example:

In Weimar wird in dieser Spielzeit ein erstklassiger Faust gegeben. [7, p. 93] – *First-class Faust is played in Weimar this season.*

Dieser Wagen ist ein Diesel [7, p. 82]. *This car is diesel.* (Diesel is the name

of the German engineer-inventor).

The opposite function of the indefinite article, the appeal to the individual, the emphasis on the unknown, the special is manifested in the following examples [7, p. 92]:

Da hat jemand nach einer Monika gefragt. Ich weiß überhaupt nicht, wer das sein soll. – Here someone asked about some Monica. I don't even know who it might be.

The variability and uncertainty of the individualizing characteristics of the subject are emphasized.

Arbeitet bei Ihnen ein (gewisser) Max Müller? Does someone named Max Müller work for you?

Kennst du einen Kollegen Meier? – Do you know colleague Mayer?

Ich soll mich an einen Dr. Lehmann wenden. – I must turn to one Doctor Lehmann.

Compositional naming conventions such as *Director Popov – Direktor Popov, Mrs Lehman – Frau Lehman*, are followed by zero, since there is a use of two tokens: a common noun and a proper name as a kind of unity. Such a semantic formation cannot become an element of a multitude, it is not a unit, but a single one, replication is excluded.

Proper names, toponyms, if they are presented to the speaker as a discrete series of images, can also receive an indefinite article. In this case, the variability of the individual manifestation of one of the possible images is also emphasized.

Der Schriftsteller führt uns in ein anderes Prag, als es der flüchtige Tourist gewöhnlich kennt [7, p. 89]. – The writer takes us to a different Prague, compared to the one that a hurrying tourist usually knows.

Wir bauen ein neues Deutschland auf. – We are building a new Germany (our translation - V.P. Here and below, examples in German have been examined by a native speaker).

That is, there is an image of Germany with still undecided, but desirable features. In the mental space, a person builds a discrete series of the set Germany, the new Germany is one of the elements of the set with a variable singularity.

The images of a set, called a proper name, can also be accompanied by a definite article, if a contrasting characteristic is emphasized, "just such" is chosen, one of the possible manifested images: *Das moderne Deutschland ist ein Lockdownland. – Modern Germany is a country of lockdown.* This concept is contrasted with the one of *the good old Germany – das alte gute Deutschland*. Likewise,

Modern Krasnodar attracts many tourists / migrants. – Das moderne Krasnodar zieht viele Touristen / Übersiedler an.

Modern Krasnodar is an attractive cultural center. – Das moderne Krasnodar ist ein attraktives Kulturzentrum.

(That is, in the past, Krasnodar was not such.)

Thus, when the article is accompanied by proper names, the functional status of the article types is preserved. The variability of the particular, manifested in the singled out singular, determines the type of the article. Namely (we use mathematical symbols, denote the unit by A):

$A \leq 1$, for the indefinite article, that is, A is the unit minus the individual, potential poly-variability;

$A = 1$, for a definite article, the individual is manifested in the singular in this particular variant, one-variance;

$A \geq 1$, for the zero article, the individual and essential is taken in all possible completeness, compositionally complex whole or integral, invariant.

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俄罗斯化学家的“中文文本”（二十世纪）
"CHINESE TEXT" OF RUSSIAN CHINOLOGISTS (XX CENTURY)

Krasnoyarova Anna Aleksandrovna

Candidate of Philological Sciences

Nanchang University

Kondakov Boris Vadimovich

Doctor of Philological Sciences, Full Professor

Perm State National Research University

本文考察了十九至二十世纪俄罗斯文学中“中文文本”的形成历史。以及“文化背景”在其中发挥的作用。它的根源是指化学学家的研究。作者得出的结论是，在作家心目中对中国的艺术研究反思了俄罗斯的命运和未来，并讨论了世界文明的前景。

关键词：“中文文本”，“主题文本”，俄罗斯文学中的中国，中国形象，后现代主义，“中文文本”的历史，二十至十九世纪的俄罗斯文学，中国学者，N. Gumillev, V. Alekseev, I. Alimov, V. Rybakov, V. Pelevin

Abstract. *The article examines the formation history of the "Chinese text" in Russian literature of the XIX–XXI centuries. and the significance that the "cultural context" played in it. Its roots refer to the studies of Chinologists. The authors come to the conclusion that the artistic study of China in the minds of writers with reflections on the fate of Russia and its future, with the discussion about the prospects of world civilization.*

Keywords: *"Chinese text", "topical text", China in the Russian literature, image of China, postmodernism, the history of the "Chinese text", Russian literature of XX–XIX century, Chinologists, N. Gumilev, V. Alekseev, I. Alimov, V. Rybakov, V. Pelevin.*

Over the past two decades, the literary and cultural scholars put the so-called "texts of culture" under study (which are also called "hypertexts", "supertexts", "intertexts"). We talk about a significant number of thematically related *texts* (often with reference to different types of art), in which there is *artistic* comprehension and interpretation of the topic under consideration, as a result of which readers meet a certain *problem field* generated by the "text of culture", and themselves – in turn – relate their own associations to this text. At the same time, cultural texts

are often subject to *mythologization*.

A special role in the series of thematic "texts of culture" belongs to the "Chinese text", which one correlates not so much with the image of a particular artistic space ("locus") or images of "cultural heroes", but with the desire to reveal the peculiarity of a *special civilization type* to which China belongs.

The "Chinese text" formed during the XIX-XX centuries in a number of European literatures. The very fact of "Chinese text" creation is natural, since the end of the XVIII century China aroused a great interest among the European public, and at the same time there was a deficit of accurate information about this country and its culture. Since the travel to China for most Europeans for a long time was inaccessible (China has long existed as a "closed" country for foreigners), the formation of ideas about this country and the "Chinese text" of this culture closely associated with the development of *Sinology* and the translations publication of classical Chinese literature. Moreover, the authors of artworks about China, often became Chinologists.

The first artworks in which plots about the life of China and Chinese characters appeared in the literatures of various European Nations began to be published in the XVIII century. The "Chinese text" correlated with a variety of political, historical, religious, philosophical, legal, literary and everyday *contexts* that had a significant impact on the attitude of European readers in regard to China. The activities of Russian Chinologists contributed to the popularization of ideas about the Celestial Empire in Russian society, formed the principles of translation and interpretation of Chinese texts, which differed from the works of Russian writers that belong to the European tradition. The information about China and Chinese culture entered the minds of Russian readers, writers, and critics and contributed to the creation of an extensive "Chinese context" in Russian culture.

As an example, let's turn to the works of N. S. Gumilyov, a writer who throughout his life took interest in the culture of the East (as well as China). N. S. Gumilyov has never visited China, he did not know the Chinese language. China attracted him as an alternative to the "old European" culture, as a country that preserves the knowledge about the "true purpose" of man. N. S. Gumilyov's interest in China was not incidental. He spent his youth in Tsarskoye Selo, which had numerous "Eastern curiosities" – "Chinese village", "Chinese theater", "Chinese rooms" of the Catherine Palace. Later, the information sources about China may become the public lectures of the Chinologist V. M. Alekseev (future academic), the materials of conversations with the artist and thinker N. Roerich and other orientalists, first of all, with the French writer and translator Y. Gauthier, with numerous publications about this country and translations of Chinese writers and thinkers into Russian or French languages, with whom Gumilyov had the opportunity to meet in the "Chinese" collections of museums and private collections in St. Petersburg

and Paris. During a trip to Paris in 1906-1907. N. Gumilyov visited the salon of Yu. Gauthier, which had the name "The Hotel of the Blue Dragon". He was well known for the "Jasper book" by Yu. Gauthier (1867), which contains the translations of Chinese poetry into French.

N. Gumilev was close to the idea that *spirituality*, expressed within the classical Chinese poetry, is important for the future of the entire European (as well as Russian) civilization. N. Gumilyov admired the collective image of Chinese poets that (such as Li Bo [李白 – Lǐ Bái] or Du Fu [杜甫, Dù Fǔ], who were the wanderers and rejected worldly goods for the sake of the spiritual improvement in the world of nature.

The Chinese works of N. Gumilyov include the collection "Porcelain Pavilion" (1917), poems "Tsaritsa" (1908), "Journey to China" (1909), "I trusted, I thought" (Sergey Makovsky) (1911), "Return" (1912), "Chinese Girl" (1914), "Serpent" (1916), as well as the unfinished "children's" poem "Two Dreams" (1918).

The "Chinese cycle" of the collected articles "Porcelain pavilion" bases on free transcriptions of the texts that belonged to Chinese poets of the Tang era, borrowed from the "Jasper book" by Yu. Gauthier, the most famous of which were Li Bo (poems "Porcelain pavilion" and "Happiness") and Du Fu (poems "Wanderer" and "House"), and others (the modern researchers have different frames of reference about the poems and the poets of the Tang era within the artworks of N. Gumilyov). In accordance with the composition principles of traditional Chinese lyrics, the image of the landscape in the cycle closely intertwined with the inner world description of the lyric characters, the distant plans alternated with close ones, and reflections on personal fate intertwined with the motives of love and friendship.

The principles of the approach to the image of China in the Russian literature before the October revolution, which passed later development in the Russian literature of the 1920s and 1930s. The key factors in regard to rapid development of the "Chinese text" within the Russian literature became the emergence of two Russian cultural enclaves on the territory of China – first Harbin, which was founded during the construction of the railway, then Shanghai, as well as the civil war, which resulted in hundreds of thousands citizens of the Russian Empire on the territory of a neighboring country.

Harbin, as a foreign center of Russian culture, rapidly develops due to the extensive city network of the Russian book-publishing industry, mass media in Russian language, and educational institutions (as well as institution of higher education). All these factors contributed to the development of Russian intelligentsia, as well as rich intellectual creative atmosphere within the activities of various art associations in order promote the extension of various art types [8].

The representatives of the Harbin and Shanghai intelligentsia aimed not only to preserve and develop the traditions of Russian classical culture and literature (as

well as the culture of the Silver age), but also *to understand* and *artistically master* the culture of China. In fact, many of the Russian writers who resided in China became its researchers and popularizers of Chinese culture among the Russian population. For example, the writer N. Baykov, who published his first book "In the mountains and forests of Manchuria" in 1914 [3], in his works created generalized images not only of the nature in China (the Manchu taiga), but also he wrote about the representatives of the Chinese people and revealed the features of their culture and beliefs. The writer A. Haydock (a student of the artist and thinker N. Roerich) interested not so much in the artistic *space* (as N. Baykov), but in *time* and the philosophical and ethical paradoxes associated with it. In his stories of the 1920s and 1930s. the descriptions of *historical* facts intertwine with the images of fantastic and mystical events that arise from the system of Chinese beliefs (collection "Stars of Manchuria"; stories "Temple of dreams" – 1921, "Three misfires" – 1934 etc. [5].

In addition, the poetry of the Eastern expatriate community formed the multi-sided image of China. The Russian poets of Harbin (V. Pereleshin, A. and I. Serebrennikov, Ya. Arakin, F. Kamyshnyuk, V. Mart, M. Shcherbakov, N. Svetlov, etc.) actively translated Chinese classical poetry and created cultural commentaries on their translations in order to reveal to their readers the way of Chinese thinking. The Harbin poets aimed to create an image of China in their artworks, which would organically balance the motives associated with the past of China, its traditional culture and philosophy, its peculiar nature, on the one hand, and with the contradictory modern era, on the other hand.

In Harbin and Shanghai, there were publications of journalistic works about the life of China within the *scientific* scope. As an example, we can name two books by the journalist and Chinologist L. V. Arnoldov – "China as it is: life and politics" («Китай, как он есть: быт и политика») (1933) and "From the land of the White Sun: etudes about China" (Из страны Белого Солнца: этюды о Китае») (1934) [1; 2], which revealed the specifics of Chinese culture and gave information about its main representatives (chapters "Foreigners about the Chinese" («Иностранцы о китайцах»), "the Origins of mythology" («Истоки мифологии»), "Laboratory of the spirit" («Лаборатория духа»), "Great wisemen" («Великие мудрецы»), "Chinese music", "Theater").

The situation developed quite differently in the Soviet Union, where the image of China was the closest ally in the fight against "world imperialism", as a country in which a "socialist revolution" should happen. One can determine the position of the country as "support" to the ally in fight against capitalism and imperialism. However, such approach contributed to the increase of interest in the neighboring country and its culture, which could not but be expressed in the literature of the 1920s and 1930s. All these factors contributed to the growth of interest

in Chinese culture and the rapid development of Sinology. In the USSR, there were publications of books that constituted the "Chinese context" of that time: the work of the "Father of the Chinese nation" by Sun Yat-sen under the title "Notes of a Chinese revolutionary" («Записки китайского революционера»); the first book about China "Behind the Great wall (People, life and society)", created by the revolutionary, diplomat, intelligence officer and orientalist (characteristic of the post-revolutionary roles combination) by V. D. Vilensky (Sibiryakov) and his biographical book "Sun Yat-sen. The Father of the Chinese revolution" [10] publicistic books by Arthur Holitscher "Rebellious China" (1927) and Egon Erwin Kisch. China geheim" («Разоблачённый Китай») (1934).

The descriptions of China and images of Chinese began to appear in the artworks of that time, that constituted the "Chinese text" in Russian literature of this period – the works of M. Tsvetaeva ("Chinese"), vs. Ivanov ("Armored train 14-69" (Бронепоезд 14-69), "Return of the Buddha") by A. Fadeev ("The Last from Udege" (Последни из Удэг)) by N. Tikhonov ("Friend of the people", "Zhang Zuo-Ling" («Чжа Цз-лин»)) by I. Babel – ("Hodya" (Хоя), "Chinese mill", "Road") by M. Bulgakov ("Chinese history", "Zoika's apartment" («Зойкина квартира»)), in poems by V. Mayakovsky ("Hands off China!" («Прочь руки от Китая!)), "Moscow China" («Московски Китай»), "We will talk") by D. Bednoy, S. Tretyakov, N. Aseev, M. Svetlov, I. Utkin and other writers. A lot of works had propagandist goals: a socialist revolution must take place in China; the Russian and Chinese peoples are comrades in the struggle against the "common enemy" – the "world bourgeoisie".

However, at the same time, a special type of literature began to form, which we propose to call "Artistic Chinese studies". Such works can include the prose texts that describe an objective life image of China, reveals its culture, the life of the people, and conjunctural ideological tasks paled into insignificance. As a rule, such artworks based on the study of reliable documents (or scientific sources), and their creators in one way or another performed as "Chinologists" (or people familiar with this country). Such works include, for example, "The Chinese story" by B. A. Pilnyak, "My Chinese diaries" by N. Kostarev, "On the other side of the Chinese border. White Harbin" by E. Polevoy (1930), a book of essays by S. Tretyakov "Zhong Guo: essays about China" (Чжунго: очерки Кита) and his novel "Deng Shi-Hua" («Дэн Ши-хуа»). These works most often belonged to a *concrete analytical* style (with the exception of the "ornamental" "Chinese story" by B. Pilnyak, which, however, still had Analytics) within the Russian "physiological essays" tradition of the 1840s.

In the 1950s, the translations of works by R. van Gulik appeared in Russian language. All this contributed to the fact that at the beginning of the XXI century in Russia began to appear journalistic texts, as well as stories and novels, which,

on the one hand, developed the tradition of "Chinese text" generation within the literature of the 1920s-1930s and the previous period, and on the other – used the artistic principles of modern literature, in particular, postmodernism writing techniques. There was the active development of Sinology within the studies by the new generation of Russian Chinologists. The specific type of "Chinese text" created by Russian philologists and historians (most often Orientalists) again began to appear in literature.

These works were under domination of the tradition that had formed in Russian literature during the last third of the XIX century, when the creation of the Chinese text was often under the direct influence of the studies created by the Russian Orientalists and the impact of their translations in the field of Chinese classical texts. These works base on a deep knowledge of traditional Chinese literature, history and culture (and in accordance with such reference one can determine these artworks as "elite"); however, one can also consider them as the "commercial" mass literature. The complex plot makes these artworks more close with "mass literature" (often by historical facts), elements of fiction, a game with the reader in combination with the numerous game quest techniques. The artworks of such type (completely or in part) may include, for example, the novel by D. E. Kosyrev (pseudonym – "Master Chen") "The Beloved monkey of the house of Tang" (Любимая маргышка дома Та) (2006), "Amalia and the white vision" (Амаля бело видени), "Amalia and the Generalissimo" (Амаля Генералиссимус) [7], the novel by B. Akunin "Vremena Goda" [4], the novel by A. A. Korosteleva "Cinnamon Flowers, plum fragrance" (Цвет корицы, аромат слив) (2009; published in 2013) [6], cycles of works created by famous Russian Orientalists-Chinologists and translators, doctors of science I. A. Alimov and V. M. Rybakov, and some other works.

The authors of these works often followed the poetics of the Chinese literature, which has always characteristics of an emphasis on ethical and historical-philosophical issues, a high degree of "literary character" (manifested, in particular, in the wide use of various cultural allusions, quotations from philosophical, historical and literary prose and poetic texts). The system of numerous exotic "Chinese" details helped to the formation of a special "Chinese" art world, which contributed to the maximum plot immersion of the reader and helped to imagine themselves as a direct participant of the events. The "series character" of such books allows the reader to comprehend the world of Chinese antiquities and match the facts and traditions of the past with modern events.

The feature of the "Chinese text" in Russian literature was that writers by means of "Eastern" material run it through the problematics of Russian society (related to the awareness of national cultural characteristics, interpretations of the prospects for its development and ways to improve the existing social system). First of all, it is the comprehension of Russian civilization role within the system of "West –

East" relationships, the problem of survival and mutual absorption of civilizations and cultures, the ratio of "global" and "local" authority, the prospects for the development of society in the context of globalization.

The peculiarity of the "Chinese text" in Russian literature of the XXI century is a complex, multi-layered organization of artistic space-time, which becomes one of the ways to express the position of the author. The periods of hero's life in the course of the plot development acquire the context value, and numerous cultural, historical, linguistic and semantic details, visual attributes of which (for example, hieroglyphs) correlated with the Ancient China, symbolically indicates complexes of philosophical ideas. As opposed to the traditional genre of historical romance, which usually depicts a specific historical period (even if correlated with the present), the works within the "Chinese text" address the history of Chinese culture as a whole without any specific chronological boundaries.

The "Chinese text" created by Russian Chinologists reproduces images, plots and symbols that refer to the Chinese mythology. The mythological time correlates with real historical time; the past and present combine with fiction; cultural realities of Ancient and modern China; actual facts intertwine with fiction and story; modern plot and images apply the literary and mythological images and plots which are traditional for the Chinese culture. The symbolic meetings, conversations and events invite the reader to join the world of riddles, the answer to which he tries to find both together with the main character, and independently by the method of deduction.

An example of such a complex "Chinese text" is the trilogy "Dragon" by I. A. Alimov as part of the "multiple-author cycle-project ""Ethnogenesis". The trilogy includes three artworks: «Dragon. The heirs of the Yellow Emperor" (2010), "Dragon-2. Back to the future" (2011), "Dragon-3. Sometimes they come back" (2011). In the books, one applies the image of modern China to the key episodes of the past. The plot connects these episodes and reflects the main events in the life of a character – a description of transitions from one space-time to another (Russia – China; modern Beijing – ancient Chang'an). One harmoniously realizes the artistic time in the multi-layered cultural realities space of ancient and modern China, and the realm of historical facts combines with the fiction. When the writers describe the world of China, they often "saturate" it with descriptions of sacred art objects, which fills the events of the story with a sacred meaning. The visual characteristics of the narrative inner world carry an emotional and evaluative content that conveys the author's attitude to China, and symbolic meetings and conversations push the reader to ask questions, the answers to which the reader can find both in a dialogue with the main character, and as a result of independent analysis.

The cycles of works by I. Alimov and V. Rybakov express the *postmodern perception* of the Chinese culture. Their artistic form includes the techniques typical

for postmodernism (appeal to "complete" artistic images and details, "mosaic" of the presented picture of the world, ironic representation of reality, game with the reader and reinterpretation, use of allusions from other texts, syncretism, mixture of conflicting stylistic principles within one text and etc.). In accordance with it, we can assume that the culture of China is a suitable material for artworks of postmodernism. The historical situations, mythological and historical images from their cultural context and placed in the paradoxical reality of modern marginal reality, the ability to reach a consensus with any – even the most distant – culture, create a wide field for their diverse artistic and everyday interpretations in order to maintain the inter-cultural dialogue. The ideas of Buddhism (for example, about "transmigration of souls") correlate with some of postmodernism principles) and the paradoxes of Taoism that reveal the mutual transformation of opposite principles. Therefore, the scenes, images and styles within the plot related to the culture of China often occur in the works of Russian postmodern writers who are not Chinologists by their professional activity (although they more or less relate to the East).

The story ("Chinese folk tale") by V. Pelevin "USSR Taishou Zhuan" («CCC Тайшоу Чжуань» [9], applies to the text and plot of the famous short story by the Chinese writer of the Tang era Li Gongzuo [李公佐 – Lǐ Gōngzuǒ] "The ruler of Nanke" [南科统治者 – ánkē tǒngzhìzhě] (further interpreted by the Chinese playwright Tang Xianzu (Та яньцзу) and in the Japanese version of the story called "Dream of Akinosuke ") and (in part) of 17th-century Novella. "Syutsay in the realm of shadows". («Сюцай царств теней») It is common to use the reference to famous texts of Chinese culture and their reader associations in order to to express the actual historical and political content, which correlates with scenes within the artwork that characterize the life of Russia in the 1990s. The similar functions refer to the theme and images of China in other works of V. Pelevin – for example, in the story "Lower tundra", the novel "Numbers" or in the novel "The Sacred Book of the Werewolf". In the "The Sacred Book of the Werewolf" V. Pelevin describes the story of a difficult love relationship between a werewolf-fox and a werewolf-wolf, a General of the FSB, who lives a difficult life in modern Russia. The images of werewolves and the motif of transformation constantly appear in Chinese classical literature (for example, in the novels of Pu Songling). Such images are quite popular in the works of Holm van Zajczyk that he published in the 2000s.

The books by V. Sorokin and V. Pelevin include the philosophical arguments and dialogues that relate not so much to China as to modern Russia. We believe that one should not refer these works to the "Chinese *text*", but to the "Chinese *context*" (or even to the "**Chinese subtext**" in Russian literature).

The stories and novels about China published by Russian Chinologists in the 2000s and 2010s, represent a special type of fiction. One can attribute the works within the postmodern artistic principles ("game with the reader", "collage" of artis-

tic texts, mixture of different time "layers"), on the one hand, to "novels of culture" (in this case, the culture of "East", the Chinese culture), on the other hand, to works of "alternative" history.

Meanwhile, they had their own specifics. On the one hand, the creation of these works belong to the Russian tradition of artistic translations and interpretations of Chinese texts, which contributed to further popularization of ideas about the culture of the East and, in particular, China. They represented a kind of "Chinese text" in which the cultural and historical *context*, in this case one also expressed it *textually*, closely intertwined straight with the text itself. On the other hand, again in accordance with Russian tradition – the discussion about Russia are in close connection with the reflections about the Russian destiny, and as the matter of fact "Chinese *text*" in Russian literature became the *context* and even the *subtext* of Russia and Russian future within the artworks.

The study of the "Chinese text" by Russian Chinologists provides the reader with a unique opportunity to comprehend the history of China, to understand some laws of development within both Chinese and Russian culture, and the specifics of their ideologies function.

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现代写实绘画中的创意概念。对俄罗斯艺术家-老师作品的分析研究，并在展览中进行-作者项目“RUSSIAN BIENNALE”的竞赛

**CREATIVE CONCEPTS IN MODERN REALISTIC PAINTING.
ANALYTICAL STUDY OF THE WORKS OF RUSSIAN ARTISTS-
TEACHERS, PRESENTED IN EXHIBITIONS-COMPETITIONS OF THE
AUTHOR'S PROJECT "RUSSIAN BIENNALE"**

Almosov Lev Ivanovich

Full Professor

Stavropol State Pedagogical Institute

Stavropol, Russia

Almosov Artem Lvovich

Lecturer

Stavropol College of Economics and Design

Stavropol, Russia

研究性科学文章以当代艺术家的作品为例，分析了现实绘画中的创意概念。赋予绘画中的各种概念以特征，定义现代绘画中的现实主义概念，展示各种艺术流派和艺术流派的相互影响。本文考虑了在国际和全俄艺术展览以及作者项目“俄罗斯双年展”的比赛中展出的作品。

关键词：当代绘画中的写实主义；绘画中的创意概念；艺术家教育者；瓦莱里·阿祖玛诺夫 (Valery Arzumanov)；谢尔盖·马特森科 (Sergey Matsenko)；妮娜·阿尔莫索娃 (Nina Almosova)；Givi Kalmakhelidze；列夫·阿尔莫索夫 (Lev Almosov)；作者的项目“RUSSIAN BIENNALE”

Abstract. *The research scientific article analyzes creative concepts in realistic painting on the example of the works of contemporary artists. A characteristic is given to various concepts in painting, the concept of realism in modern painting is defined, the mutual influence of various art schools and genres of art is shown. The article considers the works exhibited at the international and All-Russian art exhibitions and competitions of the author's project "RUSSIAN BIENNALE".*

Keywords: *realism in contemporary painting; creative concepts in painting; artist-educators; Valery Arzumanov; Sergey Matsenko; Nina Almosova; Givi Kalmakhelidze; Lev Almosov; author's project "RUSSIAN BIENNALE".*

At the beginning of the XXI century, modern artists, due to objective and subjective circumstances, conduct complex creative research. As in the raging ocean, everything is seething and bubbling, so the modern artist exists in a huge space of diverse creative trends. Strange as it may seem, the deep and powerful direction, convincing in its essence and timeless in terms of its existence, has a special variety. This direction is *realism*, which was changing earlier and varying, but remaining clearly unambiguously defined in certain periods of time, today is unusually multivariate and complexly structured [3, P. 4-11].

The feeling of some refined properties of a work of art is available to many, but the ability to apply in practice knowledge that can contribute to the organization of a picture space is impossible without an analytical study of the aspects of its construction. Having analyzed the ways of emotional impact on the viewer when creating a work of art, it is possible to systematize a certain block of conditions and requirements for creating an artistic image [5, P. 10-11].

From a historical perspective, realism took on all sorts of vital shades, being constantly in demand in the artistic creative space [4]. In the modern world of arts, as a result of the enrichment of mankind with a variety of theories and practices, a polyphonic environment has arisen in a diverse development of the realistic principle. A huge layer of information accumulated by mankind is a symbiosis of numerous tasks solved precisely in the realistic field, which has absorbed the best achievements of many of the discoveries of predecessors [3, P. 4-11].

Realism today – is a symbiosis of numerous nuances of various creative trends that gracefully grow on the fertile soil of the study of the phenomena of all things in the surrounding space [3, P. 4-11].

Relevant, at the present stage of development of numerous author's concepts in views on the creation of a painting, is a deep study of numerous creative discoveries that can be traced and carefully analyzed.

The object of the research is creative concepts in the works of contemporary artists and educators, which are of great creative and scientific interest for many researchers and practitioners of painting for their diversity.

Let's consider various artistic concepts that can be studied and analyzed on the example of works presented at international and All-Russian exhibitions and competitions of the author's project "*RUSSIAN BIENNALE*".

Artists from many countries of the world took part in the numerous and varied art exhibitions and competitions of the "*RUSSIAN BIENNALE*" project, which took place over a quarter of a century: Abkhazia, Bulgaria, Germany, China, USA, Ukraine, Czech Republic and twenty art centers in Russia.

The Biennale "grew" out of the festival form, in which the first exhibitions of realistic art were held. We invite already established artists, well-known in the country and the world [7, P. 1-2].

The works of the artist *Valery Arzumanov* are characterized by a thick, powerful coloristic painting with a large and wise degree of generalization. He is not distracted by secondary details, but brings only the most important thing into the painting canvas, which helps him sound as an intrinsically valuable coloristic stain, presenting to our attention, as a rule, an integral and deep image in terms of emotional and coloristic intensity.

Decorativeness is organically present in the picturesque fabric of his works. The artist pays great attention to the rhythmic-plastic beginning. Dense in tone and rich in color, complex plastic constructions create a mysteriously solemn environment in which a symphony of color sounds.



*Fig. 1. Arzumanov V.N. "GOLDEN SPHERES OF STAVROPOLYE".
Canvas, oil.*

The fundamental factor in creative searches for the artist Valery Arzumanov is an attentive, meaningful penetration into the world of a person, his environment, a wise and kind perception of reality. Sensuality, emotionality, romance, personal perception and reflection are characteristic of the figurative constructions of his paintings [2, P. 8-11].

The creation of a visual structural-shaped space, in which rhythm and plastic unity, the subordination of forms and colors, textures and volumes in an unusually tactful and convincing form, are harmoniously manifested - this is the very basis of *Sergey Matsenko's* creativity.

The attitude towards the world and its perception, implementation in practice, the images, thoughts, ideas floating in the surrounding space are diverse and comprehensive. The creative potential of Sergei Matsenko manifests itself in everything that, at least a little, falls into the circle of his interests. Everything to which his creative thought is directed and the hand touches takes on a kind of integral and highly artistic form.

The language of painting by Sergei Matsenko is born from a dialogue with accidents, to which he is very sensitive and attentive. It collects randomly seen details and color combinations into a single harmonious whole. Vague thoughts, sometimes scattered, he collects into a single figurative space, filling it with a multitude of different-textured delights.



Fig. № 2. Matsenko S.D. "TRINITY". Enamel.

In the cycle of icon-painting images created by Sergei Matsenko in the technique of hot enamel, one can trace the desire to create a pristine silent state. The tragedy of the universe, the endless sound of an alarming note, the all-pervading gaze of the faces are characteristic of the master's icons. The mystery in the eyes of the holy faces, not superficial, but all-consuming penetration into the deep essence of the soul, special tremulous anxiety, all this, as well as the formal enhancement of the contrast of the image, its repetitions with a shift in shape, multi-texture - everything contributes to the tragic tension of the image [1, P. 98-101].

The deep inner spiritual world of *Nina Almosova*, filled with feelings and emotions, human wisdom, helps her to create, at first glance, seemingly simple and unpretentious, but clear and sublime world of all living things, the world of people and things. In this

man-made world, these images created by the soul and heart of the artist, there is vitality, spirituality and mystery [3, P. 4-11].

All inspired and fanatically devoted to creativity personalities perceive from the surrounding space, which interested only them, fragments and integral structural blocks of special information, which, refracted in their consciousness, in accordance with their integral creative-human nature and conceptualized, manifests itself, generalizes and, as a result of sensually -emotional movements of the artist's soul, is transformed into an **artistic image** [3, P.4-11].

Undergoing successive changes, the creative method took shape, over time, into a complex, multifaceted romantic-symbolic system based on a solid foundation of conceptual realism.

Conducting an analytical study of diverse concepts in the paintings of contemporary artists, one should pay attention to creative discoveries not only in painting, but also in graphics. It is the comprehensive analytical reflections and deep foundations of knowledge in the field of the studied subject that will give the most objective research result.



Fig. № 3. Almosova N.I. "SOUNDS OF THE SEA". Canvas, oil.

To this end, at least briefly, it is necessary to analyze the foundations of the creative vision of the recognized master of graphic composition of the second half

of the past and the beginning of the new XXI century.

Givi Kalmakhelidze in his graphic compositions penetrates into the essence of the imagery of his attitude to the world in the surrounding space of being. The structural principle, monumentality, extraordinary plastic unity and a sense of rhythm in the compositional construction of etching, the sophistication and refinement of the required number of small details, the bold introduction of counter movements, carries a new figurative sound.

He feels the basis of all that exists in the surrounding space, focusing on compositional centers, rhythm and plastics, masterfully creates a holistic perceived space. In the graphics of this master there is always inner tension, sharpness of characteristics, allegorical clarity of the plot and very precise direction.

The creative principle of Givi Kalmakhelidze is: first you need to carefully study the many artistic means of composition, learn to follow them and, finally, create easily and freely, expressing your feelings, sometimes departing from the strictness of laws in the name of the truth of the image.



Fig. № 4. Kalmakhelidze G.D. "PAPER PLANE". Etching.

Lev Almosov's work is associated with the development of a synthesis of the traditions of realism and romantic symbolism. He is a recognized master of composition, in whose works a single artistic-figurative concept of the world is traced – man and nature, their inseparability, their involvement. The master's paintings combine the symbolism of the mysterious and romantic world. His work is sur-

prisingly modern, in tune with the present day. He manages to combine the truth of life with symbolism, creating his works on the basis of a transformed reality, where his own special world is born [7, P. 14-46].

The painter's strong point – creation of an image.

But he is not only a playwright, but also a keen director who knows how to play out this or that situation, building it compositionally. He develops a compositional-pictorial monumental-decorative system, strictly ordering the structural construction of the canvas, taking into account the musicality and mystery of what is happening [7, P. 14-46].

The artist rejects the narrative, the story, rejects everything secondary, accidental, which prevents the transformation of life phenomena into a harmonious image. The conventionality of color is supported by the flatness of the composition.

A special situation arises in the picture when, psychologically, the figures of people are presented as if immersed in an environment that reveals the innermost essence of everyone. Separated from each other, closed in the world of their own experiences, these people, nevertheless, seem to concentrate in themselves the spiritual state of "dialogue with oneself" common to all of them. The audience cannot see the faces in all details, but their images are recreated according to the characteristic gestures, the general outline of the figures, because the time, era, characters are expressed in laconic details.



Fig. № 5. Almosov L.I. "NIGHT". Canvas, oil.

The most important thing is an authentic vision of the world and an authentic creative style. In the works of Lev Almosov, he is seen in a constant striving to create an unforgettable compositional artistic image, constantly experimenting in composition and painting; in the discovery of new themes, plots, performing moves. The artist's works are a new world, strictly correlated with reality, but possessing its own internal laws that allow the transformation of nature in the name of the highest truth of the image [7, P. 14-46].

Thus, each era gives rise to its own specific forms of creativity. They, as a rule, are a consequence of the artistic heritage from the art of predecessors, bringing something new, unknown.

In conclusion, having defined the concept of *realism* in the modern sense, having studied the creative concepts of artists-teachers of various art centers in Russia, tracing the mutual influence of painting and graphics, we can conclude that:

- 1) the concept of "modern realism" is basically multifactorial and different-conceptual;
- 2) the creative concepts of artists of modern Russia have many contrasting and nuanced shades and personal requirements for the creation of a work of art;
- 3) in modern realistic art, there is an active mutual influence of various types of arts;
- 4) of great importance is the fact that the works of artists-teachers of various art centers of Russia were taken for analytical research. It is they, the artist-educators, who bring their deep knowledge, developed by the author's concepts of creating works of painting, collected bit by bit, to new generations of artists.

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“水上圈子”：扩大俄罗斯和中国的跨文化和教育空间
"CIRCLES ON THE WATER": EXPANDING THE CROSS-CULTURAL
AND EDUCATIONAL SPACE OF RUSSIA AND CHINA

Popkova Tatyana Dmitrievna

*Candidate of Philosophical Sciences, Associate Professor
Shandong Women's University, China*

在第三个千年之初，加强中俄之间的人道主义合作已经认识到有必要扩大两国之间的互动领域，这是由于两国之间建立了战略伙伴关系，合作和跨文化交流。 本文讨论了此过程的基本基础。

关键词：文化，教育，互动，人道主义合作。

Abstract. *The strengthening of humanitarian cooperation between Russia and China at the beginning of the third millennium has actualized the need to expand the spheres of interaction between the two countries, which is due to the development of strategic partnership, cooperation and intercultural communication between both countries. The article discusses the fundamental foundations of this process.*

Keywords: *culture, education, interaction, humanitarian cooperation.*

The history of Russian-Chinese business and cultural cooperation does not have as long a history as interaction with European countries. In recent decades, the vector of Russia's attention has confidently taken a position "to the East", while the intensity of the contacts being established has noticeably increased.

Since the beginning of the development of Russian-Chinese relations, which we count from the end of the XVIII to the first third of the XIX centuries, relations between the two countries have gone through different stages: "great friendship" and no less "great" enmity, acceptance of culture and its rejection - and, ultimately as a result, we came to a reasonable compromise. Confucius argued that "a gem cannot be polished without rubbing, and a person cannot be successful without a sufficient number of difficult attempts." Let us also recall the words of Leo Tolstoy: "Everything comes to the one who knows how to wait." It seems that at present both Russia and China have come to realize not only the benefits in the development of mutual relations, but also to the need to understand each other as something similar and at the same time strikingly different peoples. The ele-

mentary truth that any culture develops and enriches in the process of constant interaction with other cultures, today acquires global transnational significance.

Cultural and humanitarian interaction between both countries has a wide variety of aspects, and it is because of this that it is called "humanitarian cooperation".

Over the past two decades, the interaction of our countries has been constantly expanding and has included in the sphere of dialogue the problems of politics, economics, culture, science and education. The starting point that has become a source of productive ties between the two countries can be considered the activities of the Russian Orthodox Spiritual Mission in Beijing, which began in the XVIII century and continued in the XIX century. Its participants, many of whom have become famous scholars of Sinology and translators, largely contributed to the acquaintance of the Russian public with Chinese history, the system of government, works of Chinese national art, as well as with the way of life of the Chinese people. In the second half of the XIX century, the works of the great Chinese thinkers - Confucius, Lao Tzu, Mencius, as well as numerous studies on the history, religion, geography and administrative-political structure of China were translated and published in Russia, individual works of Chinese fiction, which aroused the keen interest of the Russian reading public, including Russian writers, for example, L.N. Tolstoy.

Throughout the XX century, the interest of Russian society in China was associated with the idea of the need for "fraternal assistance" to the Chinese people in their liberation, the struggle against external and internal oppressors - "capitalists" and "imperialists". On the other hand, complex events that took place inside both countries (civil wars, revolutions) contributed to the fact that a large number of Chinese were forced to find themselves in Russia, and many Russians emigrated to China. In the middle of the XX century, when China chose the socialist path of development, a large number of Russian specialists worked in China; Chinese students studied at Russian universities, and Chinese workers helped the Soviet Union rebuild the country after the end of World War II. All this to a large extent contributed to the expansion of the "process of mutual recognition" and the emergence of new journalistic and artistic works in which the national culture was reproduced.

Late XX and early XXI centuries became a new period of mutual recognition and expansion of contacts - primarily in the field of culture and education. An important milestone in the movement in this direction was the signing in 1992 of the first intergovernmental agreement on cooperation in the field of culture between Russia and China.

The process of cultural interaction between Russia and China can be represented figuratively - as expanding "circles on the water": if you throw a pebble into the water, then numerous circles expanding in diameter begin to diverge from

it. This symbolic image served as a starting point for us to comprehend the currently existing spheres of interaction between Russia and China. The name of the Volga-Yangtze Forum is associated with this image, which points to the two great rivers of the Eurasian continent, which were simultaneously the place of development of two great civilizations - Chinese and Russian - and a way of interethnic communication.

Using this starting image, perceived as a well-recognized and easily interpreted symbol by representatives of both cultures, we describe the path of cultural and educational interaction between Russia and China as an inexhaustible source of enrichment, which is carried out through a constant influx of new ideas and creative ideas and mentally connects peoples in an integrated cultural space. The trajectory of the development of relations between the members of the association looks not as a straightforward path that presupposes a certain standard set of forms of cooperation, but as a systemically expanding space of diverse "circles-patterns", including events of both formal and informal communication, determined by the collective contribution of the initiators of joint meetings and events.

First circle. During the first years of the third millennium, the relations between the two countries acquire a *complex* and *systemic* character. Thus, in 2002, the Center for Chinese Culture was established in Russia. Subsequently, bilateral cooperation contributed to the holding of the "Year of Russia" in China (2006) and the "Year of China" in Russia (2007); This was followed by the Year of the Russian and the Year of the Chinese languages (2009 and 2010), during which more than 200 events were held in Russia alone.

Second circle. In 2014, the Russian International Affairs Council published a list of 20 proposals for economic, scientific and humanitarian partnerships between Russia and China, which spoke of the need to expand continuity in the process of Russian-Chinese humanitarian scientific cooperation, to intensify the process of creating joint Russian-Chinese scientific and educational centers, on increasing the level of transparency in the preparation of youth exchange programs, on holding "cross" years of education, science and innovation, developing a legal mechanism for mutual recognition of educational and scientific achievements through revising the lists of Chinese universities and scientific institutions whose diplomas are recognized in Russia, establishing cooperation between bases scientific citation, intensification of efforts to translate modern literature from Russian into Chinese, as well as the creation of joint Russian-Chinese projects in the field of cinema and other types of art, etc. [6, p. 2]. The leading institutions for the study of society, politics, law and the economy of China on the part of Russia are the Institute of the Far East of the Russian Academy of Sciences; on the part of China, the partners are the Institute of Russia, Eastern Europe and Central Asia of the Chinese Academy of Social Sciences.

Third circle. Russia and China have rich experience and a long tradition of partnership in the field of education. More than 300 years ago (during the reign of the Qing dynasty), they began to teach Russian in China, when, within the framework of diplomatic relations, a need arose for people who speak Russian. As history testifies, by order of the Kangxi emperor in 1708, a special institution was created - the "School of the Russian language at the Palace Chancellery" for the purpose of training diplomatic representatives [4]. In 1728, the Sino-Russian Kyakhta Treaty was signed, according to which Russia regularly sent 6 students to China to study Chinese and Manchu languages. During the 18th century, 24 Russian students studied in China. By translating ancient monuments of culture and history of the Middle Kingdom from Chinese into Russian, they have made a significant contribution to the promotion of intellectual exchanges between states.

Fostering mutual friendly feelings among the youth of both countries is a necessary condition for building good-neighborly relations between our peoples, as well as one of the most important tasks of cooperation between our states in the field of education.

Subsequently, the exchange in the field of education continued to develop - sometimes expanding, then temporarily somewhat shrinking. For example, in 1950, after the founding of the People's Republic of China, over 10000 students were sent to the Soviet Union to study the advanced achievements of science and technology. In the 1960-1970s, the number of Chinese students studying in the USSR dropped sharply, and in the second half of the 1980s it began to grow again. Until 2020, over 20 thousand Chinese studied in Russia, and about 13 thousand Russian boys and girls study in China.

During the visit of Chinese President Xi Jinping to Russia in March 2013, the countries agreed to further expand cooperation in the field of education. In particular, it was proposed to bring the mutual exchange of students to 100 thousand people by 2020. Among foreign students in Russia, students from China are in third place in terms of number, and their number is constantly growing. The reason for this is the systematic development of friendly relations between the two countries and the presence of political guarantees that encourage students to participate in exchange [3].

To date, about 800 universities in China have included Russian in their curricula, and 160 universities offer specialization in the Russian language (in total, about 100,000 people, including schoolchildren, study Russian in China). 23 joint Chinese-Russian centers of the Russian language have been opened in Chinese universities. Every year, the Ministry of Education of the PRC holds the All-China Competition for Knowledge of the Russian Language, in which students from all universities offering specialization in the Russian language take an active part [5]. The geography of cooperation with Chinese universities is also expanding: from

St. Petersburg to Vladivostok in Russia, from Harbin to Hong Kong in China.

Youth exchange programs and summer camps are very popular among students and teachers, which help to establish not only partnerships between individual universities, but also contribute to the emergence of personal, scientific ties between young Russian and Chinese colleagues.

Cooperation in the field of education includes both the practice of student exchange for "inclusive" education, and "double degree" programs. interaction of universities in a wide range of programs. Exchange between universities of the countries takes place in various formats: under the double degree program, in the formats "1+1", "2+2", "1+3", etc. The prospect of cross exchanges can cover not only bachelor's and master's degrees, but also post-graduate students, doctoral students, researchers.

Fourth circle. In 2012, at the initiative of the Russian Presidential Administration, the Volga-Yantsy project was launched, designed to develop cooperation between the regions of the two great rivers of Russia and China. The next two years became milestones in activating the efforts of working groups on both sides, young people actively joined the project, thanks to which the international forum iVolga was held in the Samara Oblast. This led to an increase in the exchange of students in the Volga Federal District and 6 provinces of China that became participants in the movement. Active cooperation within the framework of the project is carried out in the humanitarian sphere - in the field of education, culture, sports, tourism and youth policy. In the summer of 2017, within the framework of the Volga-Yangtze project, the fourth youth forum was held, in which 150 people took part.

In September 2014, during a meeting of the Russian-Chinese Commission on Humanitarian Cooperation, the Chinese side expressed interest in creating associations of universities in the Volga Federal District and the upper and middle reaches of the Yangtze River in China, which implies further unification of efforts to organize joint activities aimed at training qualified personnel and scientific research, development of interregional and international contacts.

Fifth circle. In the format of the Volga-Yangtze project, various exhibitions of the cultural heritage of the peoples inhabiting the basins of the national rivers of Russia and China began to be held. So, in October 2016, the Chuvash National Museum, the Samara Regional Museum of History and Local Lore, the Museum of Ulyanovsk, Nizhny Novgorod, the National Museum of the Republic of Tatarstan and the Hunan Provincial Museum took part in the exhibition project "Volga and Yangtze - Great Rivers of Friendship". The exhibition presented unique exhibits reflecting the culture of China, household items and art of the XVIII–XIX centuries. [1].

The Creative Union of Artists of Russia, the Russian Academy of Arts, the

Volga Branch of the Russian Academy of Arts, the European Center for Fine Arts (Bratislava, Slovakia), the Chongqing Committee for Culture (China) in 2017 announced an international exhibition project "The Great Silk Road: Yangtze - Volga - Danube" tasks for contemporary Russian and foreign artists: to show the vectors of the development of art in various countries over several generations, to intensify interaction between the Russian Academy of Arts, the unions of artists of Russia, Europe and China in order to promote the ideas of humanism and education, develop the best traditions of the Russian academic school; reflect through the created creative works the world of nature and social relations. 100 Russian, 100 European and 100 Chinese artists will take part in the project. Thus, the goal of strengthening international cultural ties, contributing to the integration of the cultures of Russia and China into world culture, will be realized, in particular, the development of interregional and international art tourism [7].

In recent years, festivals, concerts, exhibitions and other events have been successfully held in cultural centers, international programs have been organized ("Pearl of the East", "Peace through Culture", etc.), which have expanded the understanding of various spheres of life of two multinational countries, which contributes culture, broadening of horizons, spiritual enrichment of participants in such events.

Sixth circle. The interest of Chinese readers in Russian-language literature is growing. As some researchers note, in 2015, more than 60 translations of the works of L. Tolstoy, A. Pushkin, M. Bulgakov were published. Mutual interest on the part of Russians in the classical works of Chinese thinkers, fiction, including children's literature (Ye Shengtao (叶圣陶), Bing Xin (冰心), Cao Wenxuan (曹文轩), Shen Shisi (沈石溪), Yang Hongying (杨红樱) etc.) [8]. In the process of expanding and deepening cultural ties between Russia and China over the past decade, activities in the field of translating the works of modern Chinese writers into Russian have noticeably intensified. It should be noted that today, despite the fact that both countries have published a large number of both classical and modern works of fiction, there is an obvious lack of information about the cultural life of modern Russia and China - about the development of television, cinema, theater, music, painting, architecture, sculpture, photography, including high-quality translations of works by famous Russian and Chinese writers of the late XX - early XXI centuries. Providing people with such information, translating and publishing the latest works of art is the most important task facing Russia and China today. This will maximally contribute to the formation of "cultural compatibility" of the two countries - "the consonance of the mental structures of interacting cultures, ... the coincidence of spiritual values and archetypal elements that make up their base", "the possibility of harmonious cultural interaction, effective development and integration of elements of another culture" [2, p. 13].

The people of the XXI century will have to look for new forms of dialogue between countries. It is necessary to stimulate educational cooperation between universities at the provincial and district levels; deepen practical interaction between universities: encourage the creation of joint interuniversity laboratories in key areas of scientific knowledge, stimulate joint projects for the training of highly qualified personnel, promote the intensification of mutual scientific visits of university professors, explore the possibilities of creating joint scientific groups. The situation that has changed over the past two years (due to the pandemic) has significantly slowed down all the processes of interaction between the two countries, but has not deprived the prospects of cooperation. The area of interaction has shifted to the online space, in which communication is actively taking place at the level of personal connections. Our countries will have to master new ways of virtual cooperation and this will open new pages in the knowledge of the culture of Russia and China.

Having enormous wealth as a potential for development - an original history, traditions and art that have been created over millennia, the Russian and Chinese peoples are able to realize themselves as a *subject* of the historical process and seek personal participation of the participants in humanitarian cooperation in the events taking place.

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国际社会与世界政治的文化转型：文化差异的新作用
**CULTURAL TRANSFORMATION OF THE INTERNATIONAL
COMMUNITY AND WORLD POLITICS: THE NEW ROLE OF
CULTURAL DIFFERENCES¹**

Sledzevski Igor Vasilyevich

*Doctor of Historical Sciences, Head of the Center for Civilizational and
Regional Studies*

The Institute for African Studies

Pushkin Leningrad State University, Contract work

本文致力于多元文化主义思想政治的国际政治方面。 本文的目的是提请人们注意发展中的现代国际互动和世界政治的多元文化模式。 考虑了繁殖的新条件和文化差异的新国际意义； 在所谓的“平行”社会的发展中，社会组织在多元文化主义的思想 and 政治中的新的多元文化参数； 国际社会和世界政治的国家文化社会组织模式的弱化所带来的风险和威胁。

关键词：文化差异，全球化，现代社会现实中日益发展的多元文化主义，多元文化主义的意识形态和政治，国际互动和世界政治的民族与多元文化模型，网络（“平行”）社会

Abstract. *The article is devoted to the international political aspects of the ideology and politics of multiculturalism. The purpose of the article is to draw attention to the developing multicultural model of modern international interactions and world politics. New conditions of reproduction and new international significance of cultural differences are considered; new multicultural parameters of the organization of society in the ideology and politics of multiculturalism, in the development of so-called "parallel" societies; risks and threats posed by the weakening of the national-state model of the cultural organization of society for the international community and world politics.*

Keywords: *cultural differences, globalization, growing multiculturalism of modern social reality, ideology and politics of multiculturalism, national-state and multicultural models of international interactions and world politics, network ("parallel") societies.*

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Ideology and practice of modern multiculturalism

In the political and intellectual circles of Western countries, the idea of multiculturalism as a political legitimization of the cultural diversity of society has taken shape and since the end of the XX century. The basis for the legitimization of cultural diversity is the recognition of the intrinsic value of small social forms as an objective fact (property) of social reality, and from these positions, the denial - ideological, worldview, political - of the principle of dominance of universal values and principles of organization of society as deforming small social communities and forms of identity, justifying intolerance, anti-human actions of some social groups in relation to others.

The legitimization of the cultural pluralism of society received a practical expression in the liberal policy of multiculturalism - a conscious, organized activity aimed at preserving cultural differences by developing social tolerance and the political combination of human rights as the basis of citizenship in a liberal model of society with the collective rights of various cultural minorities. A holistic, well-grounded form of this policy was given by the ideology of multiculturalism that emerged in the 90s of the 20th century, which received a detailed theoretical foundation in the concept of multicultural citizenship of the Canadian philosopher W. Kimliki [1] and the concept of tolerance as the basis for the full preservation of cultural differences of the American philosopher. M. Walzer [2]. The principle and method of studying the policy of social integration of society from the ideological positions of the attitude of politics to sociocultural otherness: multiculturalism versus cultural universalism, received a detailed substantiation in these concepts. It became possible to compare the most important institutions, regimes, models of political support for the uniqueness of small social forms as an inherently valuable attribute of large social systems.

At the same time, it must be admitted that the political and ideological legitimization of the policy of multiculturalism and the method of studying its practices rather affirms the intrinsic value of the culture of smallness in the structures of civil society, rather than explaining the nature, framework and prospects of multiculturalism as a cultural and political model of mastering cultural differences, building on their basis social and political institutions and the socio-political organization of society as a whole, the political factor and means of managing world cultural diversity in the era of modern globalization. The purpose of this article is to draw attention to the developing multicultural model of modern international interactions and world politics.

New conditions and significance of the reproduction of cultural differences in the modern world

As a phenomenon and trend of world socio-cultural development, cultural diversity has always been present in the officially homogeneous space of nation-states; they have always had peripheral or subordinate cultural and linguistic identities, ethnic, racial, confessional groups and communities. However, in the established and politically consolidated nation-states, cultural and confessional minorities usually did not dispute the dominant position of the main (national) cultures and, moreover, usually tried to get closer to them, to minimize the differences separating them as much as possible. Despite the reproduction of cultural differences, the basic model of acculturation, i.e. choice of cultural identity and inclusion in a foreign culture, assimilation remained - the acceptance of the values and norms of the main culture. This essentially uncontested version of acculturation basically boiled down to the possibilities of sociocultural integration of society.

Today the situation is changing dramatically. And the point is not in itself the fact of the plurality of cultures, but in the qualitatively new nature of its reproduction, perception and dissemination of cultural differences on a global scale. The measure and nature of cultural differences cease to be determined and controlled by the socio-cultural order within national states, only partly and by no means always are they really fixed and regulated by national-state borders. Cross-border ties and relations are becoming more important than the fact of residence in the country and the civil status achieved at the same time.

To understand the causes and consequences of this transformation - and its deep and global nature is beyond doubt, little is given to explain the strengthening of the role of group cultural differences by resistance to the traditions of modernity, modern mass culture, the revival of ethnic identity, etc. The turn to intergroup cultural differences is amazing fits into the modern, not the traditional world. The importance of traditional forms of personal self-control, methods of reducing social tension and resolving conflicts is falling, but the role of everything that can serve to strengthen group collective identities is sharply increasing. New patterns and traditions of ethnicity are being constructed, they compensate for the degraded status of peripheral and discriminated cultural groups, draw public attention to the practices of excluding these groups from the community of full-fledged citizens, transform subcultural identities into corporate ones based on the relationship of mutual assistance and solidarity.

The ideology of multiculturalism not only legitimizes cultural diversity, but today makes it an alternative to the sociocultural order of nation states. An alternative that is gaining strength within this order, uses its opportunities for its

own legitimization, but at the same time delegitimizes this order itself, and with it the model of the "state of one nation" and, as a result, transforms the configuration-structure and features of the cultural environment of world politics. The illegitimacy of the nation-state becomes a kind of backdrop for numerous varieties of multicultural politics, officially announced by a number of states. The principle of this policy expresses the norm of the so-called effective equality - the granting of additional rights to cultural minorities in order to equalize their position with that of the dominant majority. The policy of multiculturalism has been officially proclaimed in Canada, Australia, Sweden, the USA (in the field of education), India, Malaysia, and the Republic of South Africa. In the 1990s, the principle of "promoting and protecting the rights of persons belonging to national or ethnic, religious and linguistic minorities" entered the documents of leading international organizations.

Multiculturalism does not make the globalization of culture in general a real political alternative (of world level and importance) to the socio-cultural foundations of the nation-states, but specific factors and trends of modern international development. With the type (model) of national-state communities based on the dominant national culture and the national state language, social communities and cultural configurations of a fundamentally different network type are successfully competing today. Network structures limit, and often negate the distribution of cultural patterns, forms, communication methods according to hierarchical and institutional characteristics and according to the belonging of cultural systems to national territories. As a matter of fact, this is precisely why the socio-cultural order of nation states is losing its all-embracing, sovereign character, and it ceases to effectively and regularly determine the measure and nature of cultural diversity.

In the context of the modern information economy, a tremendous leap in the development of world transport and communication technologies, network structures are becoming the most adaptive, natural and rapidly developing form of social relations and interactions. Life and work in the "network" highlight small decentralized organizations and groups, informal relationships, nullify the former fatal significance of space and national borders, state control, pressure of national culture standards, etc. At the same time, there are huge opportunities for mutual assistance, social contacts, "bypassing" state control turn network structures into one of the main factors in the growth of global migration and the development of cross-border migrant ("parallel") communities. In network structures, the categories "ours" and "our" express exclusively non-belonging to society, exclusion from its hierarchy, localization outside its space. Accordingly, everything that expresses belonging to society and the differences established in it (status, value, symbolic) turns out to be in the role of "alien", "aliens". And that, in the logic of the traditional cultural configuration, it should be perceived as "ours".

But the point is not only in the specific properties of identity that develops in networked communities and puts their participants in a special position in relation to the prevailing sociocultural order. This "peculiarity" can be latent, temporary, "playful", if we are talking simply about a network type of social and cultural communications. "Network" identities become an alternative to main cultures in the context of the growth of marginal strata and population groups that do not find solutions to their problems within the main cultures or are rejected by them, occupy positions of peripheral or isolated social loci in the social hierarchy. A similar situation is typical for new and recent migrants, gender groups, ethnic and religious minorities, isolated confessional groups and communities, young people facing growing difficulties of socialization in a constantly changing, uncertain modern society. A cultural configuration based on intra-network communications and denial of belonging to society represents for them an ideal environment for spending time, communication, and life outside the prevailing sociocultural order. In the new configuration of socio-cultural positions, the traditional practices of this order of exclusion of the "alien" from society - discrimination on cultural, gender, etc. grounds, local isolation, attributing negative collective characteristics to rejected groups and fostering collective self-hatred - paradoxically turn into the basis alternative movements, group and overgroup social formations. In the case of official approval of multiculturalism by the state, negative identity becomes an important political resource, converted into additional rights and advantages.

Cultural and political risks and threats of a split in the national and civil order of the international community and world politics

At the peak of their economic power, Western post-industrial societies are confronted with increasingly obvious risks, threats of fragmentation and even split as a single sociocultural whole. In terms of its scale and possible consequences, this threat is quite comparable to the threat of disintegration of the world economy and the world community. We are talking neither more nor less about the ability of a local society to preserve itself as an indissoluble whole, built on common standards and principles.

The threat in question is very specific. It cannot be defined in terms of simple denial, isolation, separation of cultures, separation of the dominant majority belonging to the "core" culture and foreign cultural minorities. The sphere of intercultural contacts at the level of everyday interpersonal communication is expanding dramatically. Intercultural interaction, dialogue of cultures are becoming one of the main dominants of a developed modern civil society. Naturally, this opens up wide opportunities for communication between representatives of different cultures. The real value of social life is the right of everyone to remain themselves, to

freely choose their cultural identity. The threat of a split in the national-civil order should also not be associated with the fact that ethnic minorities and newly arrived migrant groups retain their identity, or, on the contrary, lose it, without acquiring the one that dominates in the host society (cultural marginalization). The preservation of ethnic or confessional identity does not always make the process of acculturation difficult, but often facilitates it; while the growth of marginalization can be slowed down or reversed due to multidirectional processes of sociocultural integration - identification of oneself with both the old and the new cultures. However, in exchange for the acquired "alien" cultural forms, the main culture must give up some of the signs of its self-identity, in other words, a certain share of the ability to distinguish "one's own" from "another's". This is a danger and even a direct threat to the culture of the host society. By exchanging elements of its identity for elements of "alien" cultures, national culture risks upsetting the balance of internal stability - instability, self-identification - self-distinction, which depends precisely on its ability to distinguish "its" society from "alien", the position of "its" society in relation to others. The fundamental nature of this danger and threat lies in the fact that upon reaching a certain level of imbalance in cultural diversity, on the one hand, and expressed through the common, collective identity of the unity of society, on the other hand, culture is capable of completely losing this ability, to take "its" for "alien", and "alien" for "its", which means for it a disastrous outcome, and for society - the threat of disintegration under the pressure of internal and external challenges.

The results of the spread of multicultural practices over the past decades, and the very logic of this process, indicate a general tendency towards a decrease in the recently seemed indisputable ability of nation states to preserve their own foundations, to distinguish between "ours" and "others". And at the same time, to what extent the crisis of these foundations acquires a global and systemic character. By the early 1990s, new social and confessional networks had significantly changed the cultural configuration of Western societies, undermining the dominant position of hierarchical structures in their cultural space. The main social positions were taken by generations accustomed to the network style of organizing cultural interactions. The recognized and most effective examples of structuring society have become network identities, for which a person's belonging to a certain "place", territory, position in the chain of generations and social hierarchy no longer has its former defining meaning. Under these conditions, joining the core culture could no longer be a self-sufficient social norm. The principle of the specificity of citizens' rights lost its former significance after many European countries (including Great Britain, France, Germany, the Netherlands, Switzerland) extended civil, social and even political rights to residents of foreign origin. In the United States, a similar trend of equalizing the rights of citizens and non-citizens has been reinforced by numer-

ous court decisions that prohibited state governments from granting property and social rights to people solely on the basis of their civil status. As a result, citizenship ceased to serve as an effective, socially and politically motivated line between members and non-members of the nation. The uncontested principle of citizens' special obligations towards each other, "their" country and "their" state has become a thing of the past. Citizenship has ceased to include the indissoluble connection of the self-identification of an individual citizen with the national culture.

Using the advantages of naturalization, but not rejecting, and often even strengthening old attachments, immigrant communities now often create a new space of loyalty, cultural and religious identities, and network relationships. This space does not fit into either the notion of the supremacy of national identity and the dominant role of core cultures, or even the concept of "territoriality" that is familiar to national and world politics (territorial type of settlements, localization of ethnic enclaves, territorial mobility mainly within a single country). A widespread type of immigrant, or rather, cross-border migrant communities, is becoming a group of migrants that link into a single social and confessional whole the area of their residence in the host country ("recipient country") and the residence of their loved ones in the country of origin ("source country").

Modern multiculturalism is a new and very complex cultural and political phenomenon that cannot be separated from the global transformations of the modern world, which enhance the importance of cultural differences and cultural identities in international interactions and world politics. The challenge facing modern states, especially in the field of employment and education, is not to suppress or artificially restrict the desire of people to preserve and publicly express their collective identity, but to find a reasonable balance between these claims and the principles of national citizenship, freedoms and equality of citizens regardless from their ethnic, religious, racial differences, preserving the consolidating role of national cultures and languages. The issue of the prospects for multiculturalism is becoming one of the most important and open problems in the development of the modern world community and world politics.

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