

ISSN 2311-8806

Modern European Researches

Issue 3
2019



Salzburg, Austria

MODERN EUROPEAN RESEARCHES (2019) ISSUE 3, 84 P.

Modern European Researches Journal is the peer review journal, which reflects the most outgoing scientific investigations in such fields of knowledge, as pedagogy, education and training, comprehensive study of human, psychology, social problems of medicine and ecology; philosophy, sociology, political science, jurisprudence, economics; language and literature study, study of art, study of culture.

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SEEBURGSTRASSE 7,
5201 SEEKIRCHEN AM WALLERSEE,
SALZBURG, AUSTRIA
PUBLISHER@DOAJ.NET

ISSN2311-8806

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Printed in Austria, 2019



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CONDITION OF REMOTE BANKING SERVICES MARKET IN FOREIGN COUNTRIES

The relevance of the research topic is determined primarily by the increased attention to the activities of commercial banks in the Internet banking market. In modern conditions of market economy the activity of Banks is associated with the provision of virtual services to customers that is necessary for their further operation. Refusal from remote banking services or delayed response to changes in technology entails a loss of customer loyalty to the banking product as a whole the loss of competitive advantages in the banking market will inevitably lead to a critical point in the activities of a particular credit institution in banking services. This article describes and identifies the main trends in the development of the virtual banking services market in foreign countries. Comparative analysis and graphical method of data presentation have become the leading methods to study the development of remote banking services in foreign countries. The practical value is that materials and practical results of study can be used by specialists in the field of banking studying the market of remote banking products.

Keywords

commercial Bank, Internet banking, banking services, banking product, fraud

AUTHORS

Tatiana A. Alabina,

Candidate of Economics, Associate Professor of the Department of Finance and credit,
Kemerovo State University, Kemerovo
6, Krasnaya Street, Kemerovo, 650043, Russia
madam-alabina@yandex.ru

Anzhela A. Yushkovskaia,

Student Institute of Economics and Management,
Kemerovo State University, Kemerovo
6, Krasnaya Street, Kemerovo, 650043, Russia
AngelaUshkovskay@yandex.ru

1. Introduction

Currently, all spheres of life in developing societies have become dependent on such an acute resource as time. In such conditions speed is absolutely necessary quality.

Economic theories have led to entirely new ideology about the value of time, which can be expressed by the following aphorism: "Time is more expensive than money, because money comes and goes, and time only goes", forming the role of lost time. So, in any economic model profits are increasing by reducing current costs.

Today in the field of banking the technology of remote banking has the greatest economic prospects.

Remote banking is a mechanism of interaction with the client without his presence in the Bank branch. It is a network banking service that fully meets the needs of the client in a short time, due to the convenient and intuitive interface.

The relevance of the topic of the article is that with the help of Internet banking, you can assess the financial position of the client, to make most of the operations through

a smartphone, as well as other information and telecommunication technologies. Through the competent use of Big Data, the Bank becomes a significant competitor in the market, because the more data is earned - the more accurate the analysis and forecast of the behavior of potential customers can be obtained. Therefore, it should be expected an exponential growth of banking e-Commerce in countries such as the United States, England, Germany and others.

Effective development of banking business is the main need to maintain the stability of the banking system of any state. In recent years, the world is actively reducing branches of large commercial Banks, the reason for this is:

1) The global trend to reduce the number of face-to-face visits of clients to commercial Bank branches and transfer the maximum number of services to the digital environment, as well as increasing demand for digital financial services and financial services provided remotely;

2) The emergence of high-precision and stable functioning remote identification technologies;

3) The need to introduce additional services and to improve the usability of banking services for customers in order to increase demand for them;

4) The lack of access to the full range of credit institutions and their services in remote regions of different countries due to the logistic difficulties of opening a sufficient number of branches of credit institutions in such regions;

5) The need to increase the availability of banking services for people with disabilities;

6) High costs of maintaining an extensive network of Bank branches. The solution to this problem is the development of Online banking, which will simultaneously serve hundreds of thousands of customers, reducing operating costs.

2. Materials and Methods

The study used general scientific methods and principles of knowledge: consistency, complexity, comparative method, graphical method of data presentation.

3. Results and Discussion

The first projects related to the management of Bank accounts through personal computers, were implemented by western banks in the 80s. Depositors were given the opportunity to check their accounts by contacting the Bank's computer by phone (the service was called «home banking»). The spread of the Internet has prompted the world's leading Banks to introduce systems of access to information, and then to transactions with the accounts themselves. In 1995, the world's first virtual commercial Bank, Security First Network Bank, was established in the United States of America.

The service of Internet banking continues to conquer country by country every year, the number of users steadily increase that positively affects provided service quality. It is worth noting that the first place on number of users of Internet banking is strongly kept by countries of Northern Europe in spite of the fact that the pioneer in the organization of the first virtual Bank is the USA (because of fears connected with transactions safety and traditionally high share of calculations with use of paper checks). Nevertheless, almost all largest credit institutions render services of Internet banking in the USA, and the number of users totals more than 120 million people. Since the development of remote service channels, significant opportunities have opened for Banks in the field of sales [1].

Today, the United States is approximately on par with other countries with a vast territory, the share of sales of banking products via the Internet (in 2016, this figure in

the US, Russia and Australia was in the range of 10-20%). About 62% of digital sales are from banking sites for external users (in Australia - 55%, in Russia - 5%) [2].

As mentioned above, European Banks are more active in the Internet banking market that was caused by global financial crisis. Large banking organizations, under the influence of negative factors, were forced to reduce their costs for the maintenance of representative offices and branches. Solving this problem, many of them transferred their main services to the format of remote maintenance. The company's management invests the released funds in the development of digital platforms, in particular, online banks. For example, the Royal Bank of Scotland (RBS), a major restructuring in the branch network carried out by the company's management, closed 99 offices by the end of 2015, and by the end of 2017 the number of closed branches increased to 158 [3]. In 2018, RBS decided to close 162 offices in England and Wales, as a result of which the Bank will reduce about 800 employees. This decision was forced after the revision of the retail banking business of RBS in the regions. RBS industry operations in England and Wales have decreased by 30% since 2014. The number of customers using mobile banking has increased by 53% and mobile transactions have increased by 74% over the same period [4].

However, experts of the research company SNL Financial, argue that in some EU countries there is still an oversaturation of traditional Bank branches. This is due to the uneven reduction of branch expenses. Spain is the leader among the EU countries in the development of Bank representative offices and branches.

European commercial Banks prefer to implement various financial services via the Internet-from the transfer of customer's payment orders and receiving statements to the provision of complex investment services, the execution of payment transactions between Central and commercial Banks. Other services include brokerage services for active investors or private e-banking for wealthy clients.

Internet banking often integrates with social networks, which helps customers communicate with their Bank via an additional communication channel. Most often in Europe the social network Facebook is used by people to interact with their Banks. In Europe, the turnover of Internet banking is more than 5 billion euros annually [5].

Several EU Directives have already been developed to provide a legislative framework for the use of the Internet in the provision of financial services. With regard to risk management and auditing, Bank for International Settlements has developed guidelines for cross-border interaction between countries via the Internet.

Consider in figure 1 the proportion of people using Internet banking visiting the Internet in 2017 [6].

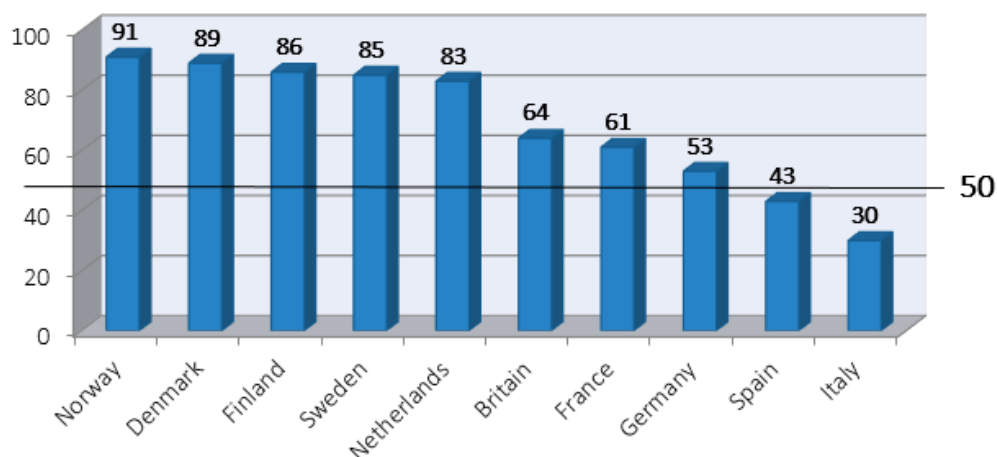


FIGURE 1 – A SHARE OF THE USING PEOPLE INTERNET BANKING VISITING THE INTERNET IN 2017
IN THE LEADING COUNTRIES OF THE WORLD, %

The most active Internet banking services are developed in the Nordic countries - Norway, Denmark, Finland, Sweden and the Netherlands, where they are provided by approximately 95% of commercial Banks and are used by over 80% of customers.

In 2017, it was found that 91% of Norway's population has access to Internet banking sites, making Norway the country with the strongest penetration of Internet banking in Europe [7].

According to the Swedish Association of Banks, almost 85% of the population use Internet banking services in this country, which makes Sweden one of the world leaders in the development of Internet banking systems. Quite high for Europe, the degree of internetization of the population has led to the fact that Swedish Banks were among the first to offer their services via the Internet. The most frequently used in Sweden banking services and online banking products for 2017 include checking the balance on the current account, payment of mandatory payments, transfer of funds between accounts, opening a Deposit, etc. [8].

In 2017, five largest Dutch credit institutions, such as, ING, Rabobank and ABN Amro performed about 85 percent of operations from total amount by means of Internet banking. The service of Online banking of the Dutch Bank ABN Amro was estimated from 4.4 on a five-point scale. The share of users of the smartphones and tablets using banking services on the run for many years increased in the region Benelux countries. In the Netherlands, about 92 percent of teenagers aged from 15 up to 16 years used Internet banking to check their balance. Despite it, smartphones and tablets are to a lesser extent used for remote payments [9].

In such densely populated and developed countries – Great Britain, France, Germany, Spain and Italy services of Internet banking are used not evenly. If in Great Britain and France more than a half of the population uses Internet banking, then since Germany this indicator falls. This results from the fact that, despite rapid technological progress, Germans still very mistrustfully treat the equipment and transfer of own data in the Internet. Not only webcams on laptops which, by the way, at many are stuck, but also banking services fell under their suspicion.

Based on a survey conducted by the consulting company Ernst & Young, many Germans prefer to stay away from online banking. Only 49% of Germans conduct financial transactions online. Half of them prefer to do it on a laptop, and many on a home computer. New technology, such as, for example, smartphones, for this purpose uses only one in five, and the tablets - every tenth. The attitude of the Germans to technology can be easily described using the American payment system Paypal. Despite the fact that it appeared in Germany more than 10 years ago, only 43% of the population use it.

Many users are afraid for the safety of their personal data. There is also a large proportion of those who are simply not interested in maintaining their budget online. The older the user of Internet banking, the more skeptical he is about new offers and technologies. According to Statistisches Bundesamt, the number of online banking users will grow every year. Now, according to their calculations, 53% of the population use Internet banking in Germany. And this is 10% more than in 2010 [10].

Low interest of introduction of Internet banking in Italy, namely 34% in 2018, not caused by low popularity there, but because of the low speed of the Internet and small quantity of free points of access (that is connected with active holding actions for counteraction to terrorism by the Italian law enforcement agencies). For commercial Banks, online banking services become fundamental function which they provide to offer clients a full range of services and to have an opportunity to contact them via any device, at any time [11].

According to the report of the GlobalWebIndex Company in 2016, most often in Europe aged people 55-64 years, and mobile banking - 25-34 years (figure 2) use Internet banking services [12].

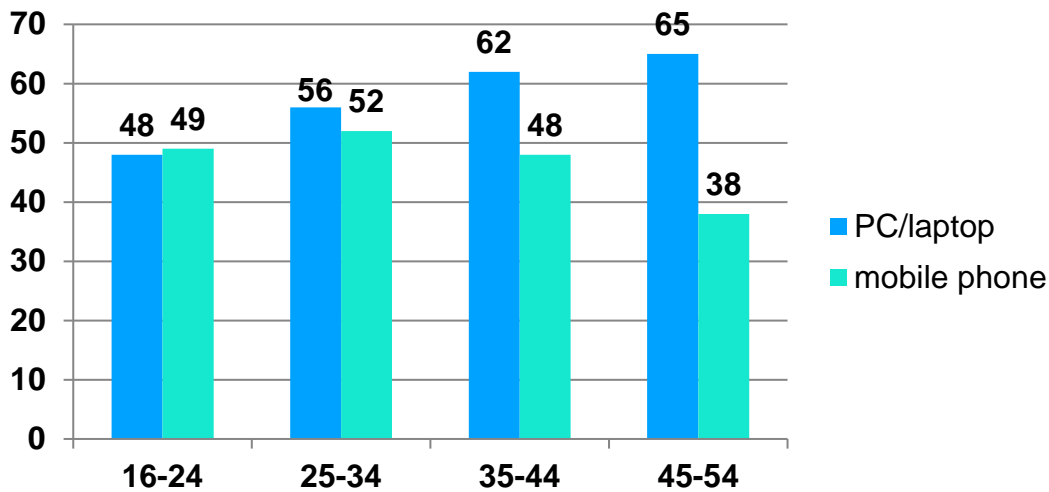


FIGURE 2 – AGE GROUP OF USERS OF SERVICES ONLINE BANKING IN 2016, %

That was unexpected that in Germany in rural areas, where a much smaller number of Bank branches than in cities, Internet banking services are used by only 49% of the population. And in big cities, where the choice of banks is much wider, and their number is much more - 57% of the population.

As in all countries where the implementation of banking services via the Internet is practiced, in European countries, great attention is paid to the security of this service channel. The most common type of fraud on the Internet or in online banking comes from phishing emails. The purpose of phishing emails is to get the user's login and password, data of his Bank cards and accounts. Basically, the method of mass mailing on behalf of popular companies and organizations is used. Therefore, despite the attempts of banks to ensure absolute security of remote banking services, cases of unauthorized use of personal data of Internet banking users are increasing.

Thus, the UK banking system from 2010 to 2017 annually suffered from loss of about 121.4 million pounds sterling from fraud in Internet banking. The greatest cost of losses from Internet banking fraud in the UK was discovered in 2015, when the total annual losses of £ 133.5 million were recorded [13].

Internet crimes are dangerous not only by themselves, but also by the fact that they contribute to the commission of ordinary crimes, thereby expanding the scope of criminal activity. The international community is not only looking for effective criminal law and other methods to fight this problem, but is also trying to develop a common policy on this issue.

4. Conclusion

Summing up, it can be noted that the penetration of Internet banking services in foreign countries is more active, which positively characterizes the system of electronic payments.

Internet banking is becoming an everyday part of the financial life of many customers. Bank managers need to develop strategies for the safe delivery of virtual banking services that can meet and exceed the current needs and expectations of customers, anticipate their future needs and help them achieve financial well-being.

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THE IDEA OF RETHINKING THE UNIVERSAL CLOTHING PROPOSED BY RUSSIAN ARTISTS AND DESIGNERS IN THE 1920s

Purpose: to explore the scale of the influence of constructivist ideas on costume design in the development of Soviet fashion and the development of modern fashion trends. The main research methods: collection and analysis of primary sources: articles of constructivist designers published in the magazines *Atelier*, *Krasnaya Niva*, *LEF* (1923-1925); fashion collections of modern designers. The theoretical significance is in determining the main principles of designing clothes by constructivist artists. Practical value in the usage of research materials is to create your own unique collection of clothes. Materials will be useful to schoolchildren, lecturers of technology, design and additional education.

Keywords

constructivists, costume design art, overall, art, painting, soviet fashion

AUTHORS**Daria A. Denisova**

student at Higher School of Economics – National Research University, Moscow
20, Myasnitskaya street, Moscow, 101000 Russia
dashadeni@gmail.com

1. Introduction*Background*

Versatile clothing is a base which people constantly turn and which plays an important role in the context of world history of costume and culture. The concepts proposed by Russian artists and designers of the 1920s, when clothing was stamped on a large scale and was the same for everyone due to a lack of raw materials, became an inspiration for turning to universal clothing. However, today the production of clothing has moved to the level when it became too high and this is a problem of unreasonable consumption. The theme of the project studies the problem of low consumption of different types of clothing including versatile clothes like unionalls, coveralls and other fast fashion products that are produced in the world in large quantities. According to Wikipedia fast fashion is a contemporary term used by fashion retailers to express that designs move from catwalk quickly to capture current fashion trends. Fast fashion clothing collections are based on the most recent fashion trends presented at Fashion Week in both the spring and the autumn of every year. The emphasis is on optimizing certain aspects of the supply chain for these trends to be designed and manufactured quickly and inexpensively to allow the mainstream consumer to buy current clothing styles at a lower price. This philosophy of quick manufacturing at an affordable price is used in large retailers such as H&M, Zara, C&A, Peacocks, Primark, Xcel Brands, and Topshop. The project is exploring such a fundamental question: how people can decrease the trend of high consumption and what can be done in the fashion industry to save the planet and to accustom people to the conscious consumption of clothing. The works of different authors can help to study the problem of consumption and give different information and materials that are very helpful for research and inspiration. The project proposes the idea for finding the resolution of fast fashion and low consumption trend. The project reports on the reassessment of methods of production and fast consumption in such a fundamental part of human life as clothing, so the key way is to consider from the perspective of sustainability using the tricks of recycling and upcycling that gives the second life for old clothes. It also gives the ideas for rethinking the relations between people and the environment and attracts attention to the future that can be catastrophic. Results show that clothing can be stylish, fashionable, functional and comfortable if it has a message for rational consumption through methods and techniques of recycling and upcycling. Such clothing is broadcasted sustainable fashion.

The topic of rethinking universal clothing proposed by Russian artists and designers has its own relevance. In the 1920s, at a time when “building a new world” and a new state took place in Soviet Russia, the approach to art became completely different and constructivist artists, who were looking for new forms and a new interpretation of art, contributed to this. The artists set themselves the task of showing that art can have a

utilitarian, rather than a decorative function. From this point on, the term “production art” appeared, which means art, which serves to the benefit of society and helps to fulfill its goals and objectives. It had an influence on the art of clothing. The clothes proposed by the constructivists corresponded to the concept of expediency, convenience, and functionality. However, an important detail is that industrial art implied a “borrowing” of a technical approach since at that time technical progress and large-scale production was considered an advanced idea. Art became mechanical, which led to the fact that the new art, which served to benefit society, became the means of production on an industrial scale for mass consumption. However, if we consider this approach of large-scale production today, it becomes irrelevant, because today there is a serious problem of excessive production of clothes put on stream. The problem of hyper-consumption and over-production today is one of the most important world problems, which concerns not only the environmental aspect but also the relationship between a person and his perception of today's established consumption pattern. Nowadays, the production of clothing has become so large-scale that people do not have time to use all the proposed world market and manufactured clothing; as a result, the environment suffers.

Problem Statement

The goal of the project is to create a collection of modern, comfortable, functional clothes with a thoughtful design, based on the principles of rational consumption and translates the idea of a rational attitude to the environment. All items of clothing are made with the help of the reception upcycling of vintage industrial clothing. Industrial clothing is a reference to constructivist overalls and their approach to cut. The inspiration for the collection is also served by the principles invented by constructivist artists in the field of product processing, the approach to shaping and the ideas of functionality that are being rethought nowadays.

Delimitations of the study

In the course of a research project, the following questions were considered: How fast fashion affects the environment? What opportunities people have to rethink attitudes towards the consumption of clothing? How constructivist artists developed the idea of industrial clothing? What principles of work with clothes were proposed by constructivists?

Professional Significance

The professional significance lies in the fact that the project draws attention to the important problem of hyper-consumption, which can lead to a global catastrophe and attracts people to awareness. The project offers a collection of basic and comfortable clothing, which is one of the most requested categories in the field of clothing. The proposed clothing collection represents a modern interpretation of casual clothing that is in great demand in the global market. The theme of the project will be very useful to people who study the problem of excessive production and consumption and want to learn how to create garments, reconstructing old or unnecessary things. This technique will expand the boundaries of perception of clothing that is not in use and is considered unnecessary. The project can be useful to all people who are interested in eco-movement and promote the idea of sustainable fashion and reasonable consumption. The project is distinguished by its uniqueness since all garments are created from recycled overalls, which are considered universal clothing as a reference to constructivist artists, while all products are made with the highest quality and are broadcast and promoter of a reasonable attitude to the environment. The main objectives of the study are: to create a new brand of clothes based on recycling old ones; to draw attention to the idea that the old thing can have a second life; to create items of comfortable clothing for every day; to promote the idea of conscious consumption and attracting people to this issue in order to reconsider views on the production and consumption of wardrobe items.

2. Literature Review

In Yulia Tulovskaya's book "Avant-garde textiles. Drawings for fabric", (2016) the main accent is in the work of constructivist artists Lyubov Popova and Varvara Stepanova in the field of textiles costume and design, which they worked on in the 1920s. The author identifies very important aspects of the work of artists, techniques for working with color and figurative and discusses why the motifs proposed by the artists have become very popular and relevant until now. The development of drawings for textiles by artists is one of the most important areas, which opened a new vision for textiles and influenced its further development.

The book by G. Kovalenko "The Theater of Vera Mukhina", (2012) is a collection of the artist's key works and a story about her creative path and interaction with other artists. The book describes one of the hidden facets of the creative work of Vera Mukhina, which has always remained in the shadow of creating costumes for the theater. In the context of final qualifying work, one of the defining chapters in this book is the chapter devoted to the cooperation and friendship of Vera Mukhina and Nadezhda Lamanova. The artists united to create universal products of their kind for people, ranging from school uniforms, to costume for the actor. The artists created the album "Art in Everyday Life" with patterns that are calculated on the basis of the ideas of saving fabric and expediency, while the patterns look fashionable and stylish. The patterns help to draw a new collection of clothes that based on principles of sustainability in different ways.

The book by T. Strizhenova "From the history of the Soviet costume", (1972) is a voluminous description of Soviet fashion. The book describes how the costume changed depending on the fact that social and cultural changes took place in the country and the methods of work of designers and artists on the costume. One of the important chapters is the fashion in 1920, when major changes took place in the Russian state, which brought about a change in all areas, including fashion. In the context of research, this book helps to understand the cultural references that influenced on costume design. The costume is a very important part, with the help of which one can judge the cultural and social transformations in the state.

In Yulia Punanova's research article "The aesthetics of constructivism in the new costume", (2015) the author describes what conditions influenced the creation of a "new" costume in 1920. Among them: the new economic policy, the development of production as a means of creating mass clothing, the artistic search for constructivists who tried to create new clothes for the new state, based on 3 important tasks: expediency, utility, and rationality. In the article, Yulia Punanova talks about the fact that clothing is not just a means of protection from the external environment; this is a very important marker that responds to all changes in society and translates ideas that reflect a life position or a particular problem, mood. The author's remark that the constructivists' approach to the costume is to a certain extent derived from the influence of the traditional folk costume, which also served primarily important functions of the utility of things, is of interest. This article is very important for the project proposal since the author places a great emphasis on the idea of mass production being one of the most fundamental. This thought gave direction to the fact that rethinking large-scale production and addressing the problem of global consumption is a serious problem of our day and you need to find options for rethinking this phenomenon that is progressing in the modern world.

The magazine "LEF" (1924), devoted to the art of textiles and costume, contains a very important article called "The Suit of Today-Overalls", where all themes are formulated about how the clothes proposed by constructivist artists should look, what techniques are used to shape what replaces the decor, which is denied by the artists. According to Varvara Stepanova "...aesthetic elements are replaced by the production

process of the costume itself. Let me explain: do not attach ornaments to the costume, and the seams themselves, which are necessary in cut, give shape to the costume..." (1923 p.65). In the context of a project proposal, this information is very important, which gives an idea of what principles constructivists have put into the costume and how they can be represented in a modern clothing collection.

In the book by Elizabeth L. Cline "Overdressed: The Shockingly High Cost of Cheap Fashion", (2012) the author addresses not only the important problem of excessive production and its impact on the environment but also on people. The author attracts attention to slave labor and the inhuman conditions of seamstresses from Bangladesh, China and other countries who work for the mass giants in the field of fashion and produce fast fashion. The author examines the concept of cheap and fast fashion and its impact on production in the world. The book helps to find statistics for the project and research more widely the problem of consumption. The presented book allows to broaden the view of the problem of hyper-consumption and it is the source that can serve to create new projects related to the fast fashion problem.

The book "ReFashioned: Cutting Edge Clothing from Upcycled Materials by Sass Brown", (2013) is a great source of inspiration for working with the recycling theme which is the basis for creating a collection of clothes. The book contains a large amount of information and examples of how to create new things using the recycling technique. The author presents various techniques and options that help develop in the direction of sustainable fashion.

3. Methods

In order to determine the key fabrics manipulations that will allow making a sustainable collection of clothes based on principles of reasonable consumption the different methods of recycling and upcycling clothes in fashion will be researched and used. Firstly, will be reviewed the experience with recycling from European fashion schools and research universities that practice this method as one of the perspective methods for the future fashion industry. In this case, the practical book of Brown Sass "ReFashioned: Cutting-Edge Clothing from Upcycled Materials" is one of the key sources for analyzing and estimate which methods of work with textile materials can be used for this project. One of the main methods that will be used when creating a collection of clothes will be upcycling and cutting old or non-usable clothes from large size overalls. Secondly, it will describe and research key statistics about the type of garments that had a more harmful influence on the environment than other sorts of clothes. This study will make it possible to understand which category of things it should first look at in order to use things for recycling. Thirdly, the method of thorough study of the approach of the constructivist artists to the costume, which is a benchmark for the creation of a collection of clothes, historical sketches, publications, and applied art, will allow further study of the subject set in the framework of the project.

4. Results

As a result, a collection of clothes and multifunctional accessories based on the principles of reasonable consumption was presented. The main goal is to reflect the choice of textile material for the collection. At the heart of each product are vintage overalls from second-hand that produced by company "Havep", made from recycled materials. One of the main goals was the translation of the fact that the old or unnecessary things can have a second life and this idea is broadcasted in this collection of clothes, which is created from recycled items of clothing. Another important point was the result of the

study, is also expressed through materials of clothes collection. As a result of the usage of different techniques of recycling and upcycling further products will be an allegory to the topic of fast fashion and large consumption. The collection of clothes emphasize that beautiful, practical and fashionable clothing is not only the kind of clothing that produced on an industrial scale every day.

Sketches of the collection:







Variants of products of collection:





5. Conclusion

To sum up, there are a lot of reasons that affect the environment, but the main problem of the study concerns the unconscious hyper-consumption of garments. Despite the fact that constructivist artists, who are the reference in the project, offered the idea of universal clothing, their task was in putting the products on stream and in large-scale production. In the context of the project, the approach to clothing as a large-scale production is being reinterpreted, and the options for working with cut, shape and details proposed by constructivists are a source of inspiration. The goal of the project is the idea of translating the fact that the approach to universal clothing, which today is called basic, can be rethought in favor of reasonable consumption and use of recycling and upcycling techniques. The project is also based on various developments with materials in the upcycling technique, which are well described by Sass Brown in the *Re-fashioned* book and draws attention to the change in a person's attitude towards unnecessary or unused things. As a result of this study, a new brand for women was created which includes a collection of clothes characterized by minimalistic, modern and functional clothes with a complex and thoughtful cut. This is clothing that does not lose its own relevance, so it is a reflection of a sustainable fashion from silhouette to material embodiment. The collection consists of basic items that are based on the concept of a brand founded on reasonable consumption. The presented project provides a large field of activity for the creation of future collections based on the key approach- upcycling, which is studied in detail in this project and the principles of which served as the basis for creating the brand concept.

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PROFESSIONAL BURNOUT: FROM THE HISTORY OF THE PROBLEM TO MODERN COMPREHENSION

The article is focused on the history of genesis of the term “professional burnout” and on the causes of its appearance in the scientific literature. The materials of the article substantiate the idea that professional burnout is the factor of riskogeneity in the pedagogical process in the higher medical school.

Keywords

educational risks, education, emotional burnout,
professional burnout, medical university

AUTHORS

Natalya A. Kloktunova

Candidate of Sciences in Sociology, Head of Department of Pedagogy, Education
Technologies and Professional Communication,
Saratov State Medical University n.a. V.I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
pedagog.sgmu@mail.ru

Irina V. Sheshneva

Candidate of Sciences in Pedagogy, Associate Professor of Department of Pedagogy,
Education Technologies and Professional Communication,
Saratov State Medical University n.a. V.I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
irina0806@mail.ru

Tatyana V. Rodionova

Senior Teacher of Foreign Languages' Department,
Saratov State Medical University n.a. V.I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
rodionova.tvsar@yandex.ru

Inna Yu. Yurova

Candidate of Sciences in Sociology,
Senior Teacher of Foreign Languages' Department,
Saratov State Medical University n.a. V.I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
innessa2010@gmail.com

1. Introduction

In modern fast-racing world characterized by continuous changes in economic and social-political situation, “information explosion”, steady growth of nervous exhaustion and psychic tension due to a sharp increase of business competition both between organizations and ordinary personnel, the most urgent problem appears to be the problem

of controlling “occupational” or the so-called “professional” stresses. At this background there has arisen an even more urgent problem of emotional burnout of the workers.

The urgency of the problem may be explained by the fact that emotional burnout is a global obstacle on the way of gaining professionalism. According to the data concerning investigation of emotional burnout syndrome (EBS), 25% of people have been suffering from the burnout at least once in their life. There have been established certain occupations in which a high likelihood for workers to develop the burnout is from 30% to 90%. As a rule, these include specialists engaged in the sphere dealing with contacts between human beings (the “man-man” sphere): doctors, teachers, social workers, etc.

During 70-s of the previous century physicians noted this new “threat” to be hanging over the specialists engaged predominantly in the sphere of service, where contact with people is a necessary prerequisite of their professional activity. They also proved the direct dependence between professional stresses, communication with an enormous number of people and overstrain during work (Chernyshkova, 2015, 2016, 2017). This “threat” was given a medical term “chronic fatigue syndrome”.

2. Materials and Methods

The works of H. Freudenberger, C. Maslach, S. Jackson, A. Paines, B. Perlman and E. Hartman, K. Kondo were used as the base for this research. The main method used in the work is the analysis of thematic literature.

3. Results

The phenomenon of emotional burnout was first described by an American psychiatrist Herbert Freudenberger in 1974. This phenomenon served to describe the emotional and psychological condition of psychically healthy people who were in a close and continuous contact with their clients, patients in distinctly emotional atmosphere while rendering professional aid. H. Freudenberger observed people who worked with complete self-return and enormous enthusiasm in public organizations, and first of all in his clinic of alternative medicine. Several months after that manner of work the majority of the personnel were noted to develop such features as emotional devastation, irritability, apathy, fatigue and aloofness. H. Freudenberger termed initial enthusiasm and passion of his workers as “emotional burning”, and the condition of their emotional devastation and fatigue - an “emotional burnout”. He defined “professional burnout”, or “emotional burnout” as the condition of utter exhaustion with the sense of one’s own helplessness (Freudenberger, 1974).

Works of C. Maslach, S. Jackson, A. Paines made a significant contribution to investigation of the emotional burnout syndrome. In 1976 Cristine Maslach, an American psychologist, introduced a more precise definition of emotional burnout syndrome (EBS). She defined EBS as “the syndrome of emotional and physical exhaustion including the development of a negative self-evaluation, a negative attitude to the work, loss of understanding and sympathy for patients and clients” (Maslach, 1976). Later, in 1981, together with S. Jackson, she introduced the definition of “emotional burnout” and defined the term as the syndrome of emotional exhaustion and cynicism, in most cases manifesting in specialists working with people, which served as the source of formation and development of an unfavorable attitude to their clients and patients. In one of her works Cristine Maslach reported that specialists engaged in the sphere of service, by specificity of their profession, had to spend much time in close communication with surrounding people - with both colleagues and clients (Burisch, 1993).

The notion “professional burnout” was further on spelled out and the syndromes of the disease were determined. B. Perlman and E. Hartman analyzed numerous definitions of the notion “burnout” and put forward three basic indices: 1) emotional and/or physical exhaustion; 2) depersonalization; and 3) reduced working productivity (Perlman, 1982). A. Laengle defines the syndrome of emotional burnout as a variety of depression which occurs without organic disturbances but with gradual loss of life values (Laengle, 2008). For the sake of most noble purposes (such as to help people, to be in due time with the work, to accomplish the work with the maximum quality), there is unconsciously developed poverty in relations not only when communicating with other people but also in the internal emotional background.

A. Paines interpreted and developed the conception of burnout from a different viewpoint. He defined the phenomenon of burnout as gradual and stage-by-stage disappointment in searching the heart of life manifesting in emotional, psychological and physical exhaustion (Paines, 1982). Such an interpretation of the emotional burnout syndrome appears to be characteristic for representatives of any type of professional activities.

K. Kondo reports that there are two categories of people who are at a particularly high risk of being burnt out: those who aggressively and violently solve stressful situations, and those whose work takes all their time, i.e. those people who are usually called “work-addicts” (Kondo, 2001).

Russian scientists also made a significant contribution to investigation of professional burnout syndrome. This phenomenon was especially widely studied and developed in the second half of 90-s by psychologists (V.V. Bojko, T.V. Bolshakova, A.A. Rukavishnikova, O.V. Krapivina, N.E. Vodopjanova, E.S. Starchenkova, etc.), pedagogues (A.A. Rean, O.A. Baronina, L.M. Mitina, T.I. Ronginskaya, etc.), physicians (G.S. Abramova, Yu.A. Yudchits, etc.). In the works of E.I. Lozinskaya “the syndrome of emotional overburn” is regarded from the viewpoint of the stress theory. The authors distinguish three phases with characteristic symptoms: 1) the phase of tension (during which there are developed the sense of alarm, decrease of the mood and general emotional background); 2) the phase of resistance (during which the person, realizing his tension, tries to avoid the emotional factor by means of complete or partial limitation of his emotional reaction); 3) the phase of exhaustion (during which there occurs the fall-down of general emotional tone, and the individual inevitably manifests his emotional indifference and personal aloofness (Luk’janov, 2007).

For almost forty years of investigation of the phenomenon of emotional exhaustion associated with professional activities, this notion was given a number of various names: “emotional burnout”, “professional burnout”, “emotional burn-down”, “emotional burn-over”, “emotional burnout syndrome”; all of them, however, do not change the essence of this phenomenon but detail and develop it.

At present the syndrome of emotional burnout is conventionally referred to the states of pre-disease, and this phenomenon has been enrolled into the International Classification of Diseases (issue Z 73 - “Stress associated with difficulties in normal life style maintenance”). According to the World Health Organization, emotional burnout is defined as emotional and motivation exhaustion characterized by fatigue, insomnia, impairment of productivity in professional activities, as well as by susceptibility to somatic diseases.

The syndrome of emotional burnout produces a negative effect on psychic health of teachers and on the efficiency of their professional activities (Kloktunova, 2018). This is associated with a number of factors revealed during the investigation carried out at the department of pedagogy, educational technologies and professional communication on the basis of the Institute of supplementary training at SSMU. The labor of the majority of teachers is very tense emotionally: most of them combine their teaching activities with methodical, organizational-supervising, research and/or curative work. High social

responsibility and self-demand at the background of informational overload together with deficiency of time required for comprehension and response create additional psychological difficulties typical for higher school teachers. Disproportion between scientific organization of labor and the regimen of activity, total overloading and “communication satiety” - all these factors cause stable conditions for occurrence of professional burnout syndrome. The sense of professional incompetence and the feeling of loss of their own efficiency which gradually develop in teachers, produce an extremely negative effect on their entire pedagogical activity, prevent bringing up in students love and respect to gaining knowledge in general, and to medical activities in particular (Sheshneva, 2003). All the above mentioned makes it possible to refer the syndrome of professional burnout to the factors of riskogeneity in the pedagogical process.

The problems which still remain to be investigated include peculiarities of the phenomenon of professional burnout syndrome in various age and sex groups of higher school teachers, as well as its prevention and control (Barsukova, 2018).

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ACTIVITIES OF RELIGIOUS ORGANISATIONS IN EDUCATION IN XIX - EARLY XX CENTURIES

The urgency of the problem under study is caused by the ambiguity of the development of Russia in the XIX - early XX century. This period is characterized by major changes in the economic, political, religious and cultural life. The number and authority of different religious organisations increased. Special attention was devoted to establishment of new parishes and dioceses where different forms of charity and religious education played a significant role. The authors analysed activities of religious organisations in education in XIX - early XX centuries. By way of illustration, the authors considered the activities of the Oryol Peter and Paul Orthodox Fellowship established in the Oryol Diocese in 1887, which dealt with educational issues. The main function of the Fellowship was to establish reading rooms, libraries in Sunday schools and parochial schools as well as religious and moral education. The authors conclude that activities of religious organisations in XIX - early XX centuries played a major role in raising educational level both in certain parts of the country and in the Russian Empire in general. Article materials may be useful for those interested in the history of the specified period, as well as in the course of studying historical disciplines.

Keywords

religious organisations, missionary societies, public charity organisations, education

AUTHORS

Evgeniya S. Matveeva

PhD in History, Assistant Professor, Deputy Chairperson of Chair of History
and International Relations at Central Russian Institute of Management,
Branch Of RANEPА, Oryol
5A, Victory Blvd, Oryol, 302028, Russia
evgmatveeva@bk.ru

Maria G. Fomina

PhD in Politics, Assistant Professor, Chair of Constitutional and Municipal Law
at Central Russian Institute of Management, Branch Of RANEPА, Oryol,
5A, Victory Blvd, Oryol, 302028, Russia
mgfomina@rambler.ru

1. Introduction

Pedagogical understanding of the current educational situation in Russia, the use of historical experience in modern conditions has led to the search for new effective strategies based on vocational motivational learning.

In tune with general trends in Russia, Central Russia underwent modernisational changes due to the oncoming need for improvement of the society's social and political level, both in the country in general and in its individual parts. The modernisation consisted in cardinal transformation of customary social patterns, *i.e.*, transition from traditional principals to modernity. This process covered several centuries and included multiple events aimed at modification of the society type, from agrarian to industrial [2; p.5].

2. Materials and Methods

Based on the classical methodology used to address the issues of the formation of educational issues in the historical retrospective, the authors solved the following problems: 1) determining the tendencies of modernization of the XIX - early XX centuries justifying the need to improve the social and political level of society, both in the whole country and in its individual parts; identification of the level of education in the XIX - early XX centuries; clarification of the activities of religious organizations in the field of education.

3. Results

Noting the main results of the study should note the following. It was the merchantry, clergy and nobility of XIX - early XX centuries that played the main role in the modification processes in the Russian state forming the class of educated bureaucrats, entrepreneurs and intellectuals. Other social groups like working people, rural and urban public were poorly educated and low-income people. The need to introduce new educational standards and non-educational means to the general population was significant as otherwise comprehensive transformation of the country where the majority was illiterate and poorly educated would be impossible [1; p.57]. This tendency gradually resulted in greater number of literate people, interest of common people in new knowledge and reading increased [8; No 30, p. 626]. Governmental reports «On General Needs Of Public Education» often touched upon issues on establishment of teachers' library clubs and public reading libraries [4; F.580, S. 68-74]. It was the orthodox clergy that partially was to solve the problem as religion always performed the unifying function for different strata of the people.

The main target of religious organisations was conversion of atheists or representatives of other religions in the religion propagated by the respective religious organisations. There were two main aspects of this work: domestic, i.e. respective activities in the territory of the country, and external, i.e. in other countries. Salvation Army may be mentioned as an example of an international charity religious organisation of external type, its followers trying to convey truthfulness of their beliefs, their key idea being spiritual transformation and reformation of a person as the only way to salvation. In Russia, activities of religious organisations started from XIV century under Stephen of Perm, who was the Russian successor of the Christian apostolic educational tradition and promoted Christianity in the East (the Perm Diocese). In XVI century, such activities intensified in the Volga Region, in XVIII century, in the Caucasus and Siberia [3; p.9]. Thus, the fundamental goal of such activities was conversion to Christianity of the peoples that were no Russian by origin. They struggled with the split in the society and the state, illiteracy, sects, heresies, etc. Orthodox missions also performed their activities beyond Russia, and overall governance of religious organisations in the Russian Empire was executed by the Synod that held meetings and conferences at the local and national levels, approved charters of those organisations, their action programmes, censored the literature they published, etc.

Church societies used different non-teaching methods of education which were adjusted to local needs and conditions [4; F.580, S. 68]. In the second half of XIX century, many dioceses of the Russian Orthodox Church opened libraries of Orthodox fellowships and societies, parish and dean's libraries. For example, the Oryol Peter and Paul Orthodox Fellowship was established in the Oryol Diocese in 1887. The Charter of the Fellowship set forth most significant issues including issues of Orthodox charity. The purpose of the Fellowship was to establish reading rooms, libraries in Sunday schools and parochial

schools as well as religious and moral education. Periodical publications and different books were available in those libraries that censorship approved for distribution on public reading rooms and libraries.

The society organised public readings, totally controlled by School Councils [9]. Public School Inspectors directly controlled the readings [9]. There were special requirements for lecturers and books that were offered for reading: proposed lecturers were subject to approval by the Council, the books used were to be published and permitted by the censorship. Only in rare cases the School Council could authorise a manuscript for reading.

The religious fellowship dealt with improvement of parish life, struggle with dissenters, free distribution of moral books and booklets, establishment of spiritual literature stores where everything was controlled by the Diocese Council and School Council which included the chairman, the treasurer, the record clerk and members of the Council and performed important managerial functions. The Chairman of the Fellowship also was the Eparch of the Oryol Diocese.

Fellowships performed their work using the funds received from members' contributions, private donations, interest on securities and the work of the Fellowship: sale of property, lease of real estate belonging to the fellowship.

The fellowship also paid special attention to education of adult people. In churches, group readings were held and spiritual and moral literature was sold. The Fellowship was an official representative of a major Orthodox publishing house. Spiritual literature was held in libraries, parish stores and designated warehouses of the society. The Orthodox Fellowship Council paid invoices of the printing works of the Kiev Pechersk Lavra for issue of Oryol publications.

The Fellowship made a special contribution in the development of education in the Oryol region of that historic period due to establishment of a church library which could be used by any person willing including workers, peasants, craftsmen, merchants, heads and students of secular schools, officials, military persons and any interested persons.

The library established by the Fellowship was a spiritual centre of the Oryol Governorate. In the library, meetings of the Peter and Paul Fellowship, Seraphim Fellowship, Oryol Church Historical and Archaeological Society were held, as well as meetings of the Diocese School Council. The literature in the library was of both secular and ecclesiastical nature. It included: lives of the Saints, Biblical, anti-sect literature, publications of Russian history, philosophy, psychology. In 1914, the library also received the Encyclopaedic Dictionary [8; No 40, p. 11]. As for the composition of people interested in the literature, it was quite diverse: priests and church officers, merchants, craftsmen, and, to a lesser degree, workers and peasants.

4. Discussions

Already contemporaries were caused by a series of discussions that reveal the role of education for the masses. Raised statistics on the percentage of educated in different classes. Raised questions about the need and consequences of learning low layers. Of course, it should be noted that for the poorest strata of the population who seldom came to the libraries, secular education was unavailable, so most of them could neither write nor read, they were illiterate. However, thanks to fellowships, reading rooms were established in many governorates in parish schools, their main function being provision of access of the poorest strata of population to saving literature [5]. Also, due to activities of the Orthodox Fellowship, wall public libraries emerged which placed pamphlets with historical and religious and moral content on the walls of public buildings [8; No 30, p. 1022].

Literature was provided by teachers who kept order in the reading rooms. Events were attended by a priest who would control the process of reading of ecclesiastic, historical, geographic literature and fiction. Also, the so called «dissolving views» could be demonstrated.

Books were purchased at the expense of the Fellowship. Literature selection was performed in accordance with the Synod catalogue, books were distributed to reading libraries of the governorate via regional divisions of the School Council of the diocese.

The Oryol Peter and Paul Orthodox Fellowship was an intermediary between the church authorities and common people in respect of distribution of spiritual and moral enlightenment and education. The organisation's activities helped cultural and educational development of the population of the Russian Empire as a whole.

5. Conclusion

Summing up the aforesaid, it should be noted that participation and social impact of religious organisations were significant. Activities of those organisations in XIX - early XX centuries played a fundamental role in improvement of spirituality and education in all estates of the Russian state and of its individual provinces, including the Oryol Governorate. Every person irrespective of status, financial position, age, had an opportunity to read different books that covered not only spiritual and moral aspects but also scientific aspects. The government was directly interested in propagation of Orthodox Church principles, especially among old believers and atheists. The Church promulgated not only spiritual but also secular education. Orthodox libraries were established that were available for any person willing to read the literature. Church sermons were held that were close to everyday issues of the people. The relevant historical period in the Russian State was marked by issuance of a lot of books, Orthodox journals, educational literature. The number of religious organisations, church fellowships increased, whose main objectives included educational activities in the society.

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PECULIARITIES OF COLLOQUIAL ENGLISH IN TV SERIES

The Internet has opened up a great number of sites for watching TV series, cartoons, shows, movies. Since then learning English through TV series has become one of the most popular and effective activities for learning a foreign language. The purpose of the article is to study some modern characteristics of colloquial English through TV series which are an ideal source of linguistic material. The colloquial style of speech is a dynamic phenomenon, it never stops in its development, therefore changes in lexis, grammar and phonetics are everyday occurrence. While watching TV series the authors have revealed three main groups of characteristics of the colloquial style of English speech. They are lexical expressive, grammatical and phonetic. The largest of them has turned out to be a lexical expressive group. In addition to the main purpose of the article, we have considered the educational potential of some colloquial expressions and words in the classroom.

Keywords

colloquial, spoken, series, grammatical, lexical, phonetic

AUTHORS

Yulia V. Novikova

Candidate of philology, Associated Professor of the Chair for Humanities and Foreign Languages in the Azov-Black Sea Engineering Institute
28, Sovetskaya Street, Zernograd, 347740, Russia
julienovikova@yandex.ru

Danil A. Sevostianov

First-year Student of the Department for Energy
in the Azov-Black Sea Engineering Institute
28, Sovetskaya Street, Zernograd, 347740, Russia
danil240400@list.ru

1. Introduction

Providing foreign languages training in secondary and higher education, it is necessary to take into account their development trends. The modern student needs not only to master classical literary forms and means of a foreign language, but also to sound like a modern native English speaker. Any language being continuously transformed, the main forces of this process are all native speakers. This process is largely facilitated by changes in the conditions of language functioning, which causes the need for constant monitoring of the linguistic and stylistic features of the spoken style of a foreign language. The study of the linguistic and stylistic features of the speech of modern speakers should be firstly aimed at positive changes in the preparation of both schoolchildren and future specialists in various spheres of activity, contributing to their further integration in the globalizing world.

2. Materials and methods

The purpose of paper is to identify the linguistic features of the spoken English discovered in the TV series, the differences of the colloquial style as a functional style of language from other styles of speech.

The achievement of this goal is aimed at solving the following interrelated tasks:

- to give an update on the latest most commonly used expressions we have come across while watching the TV series;
- to provide information about the benefits of watching TV series and some facts about the colloquial style;
- to study the linguistic means expressing the colloquial style in the TV series.

The material for the paper was mostly taken from such American and British series as «How to get away with murder», «Younger», «Animal Kingdom», «Happy Valley» and some others.

The authors used the following methods: analysis, synthesis, induction, deduction, empirical method, comparative method, quantitative and qualitative methods of mathematical linguistics.

3. Research

Being aged thirty years old, one strange idea suddenly struck me. I can't formulate some elementary English phrases covering day-to-day communication. I realized that I am not able to say some elementary Russian phrases in English like «Подвинься, пожалуйста», «Запиши меня к врачу». Some time later, I've discovered the world of English and American TV series. Since those times the foreign TV series have become an infinite source of a quite a number of different words, expressions, phrases, situations dealing with colloquial English.

To begin with, I'd like to say that learning English through fiction series is becoming more popular nowadays. There are many reasons for this. The actors and actresses are native speakers (though they have a perfect diction and pronunciation but their speech is best cared for live speech), repetition of characters, setting, or plot structure are effective ways of improving your colloquial speech. All of this often provides additional support for TV viewers. Besides, you can learn and entertain yourself at the same time. You can also develop your listening skills in English and you can easily enlarge your vocabulary.

It is known that English fiction series are characterized by the colloquial style of speech. It is described as «one of the functional styles of the literary language used only in an informal communication or as a stylized means in literary texts» (*Sirotinina*). Besides the colloquial speech possesses some distinct features. They are dialogic manner, unpreparedness, spontaneity, incompleteness (*Kolesnikova*). All of them inevitably lead to the changes in all levels of the language system. The colloquial style is usually realized in a form of a dialogue. So it is often influenced by extralinguistic factors. Among them there must be mentioned mimics, gestures and environment. Apart from this, the colloquial style is emotional, picturesque, concrete and simple. It is also notable for a number of deviations from the established norms. It contains contracted forms (*don't, won't, shan't*), rapid spontaneous speech, possible repetitions (*It was very, very good!*), phraseological units (*to take oneself in hand - взять себя в руку*), conjunctionless subordinate clauses (*I know he is in the laboratory.*), fillers like *well, so*, the use of slang, the change in the syntactic structure of the sentence, as well as the use of suffixes with a subjective evaluation (*childish, reddish*) and some other characteristics (*Dose*).

This leads directly to the next part of our research. We are going to talk about some grammar peculiarities of the English colloquial language. To illustrate this, we will give some examples of grammar peculiarities of the colloquial English:

1. there is a frequent omission of the subject in the colloquial speech:
 - Are you busy? Yes, reading the book. - Ты занят? Да, читаю книгу.
2. interrogative sentences are structured in the affirmative ones:
 - You're Tim's friend? - Ты друг Тима?

3. the omission of the auxiliary verb in interrogative sentences is often observed:

- Your mother looks after this garden? - Твоя мама следит за садом?

4. the English spoken language is often rich in contractions:

a phone *instead of* a telephone

cause *instead of* because

an exam *instead of* an examination

5. the Americans contract the whole grammar structures.

I'm gonna *instead of* I'm going

getcha *instead of* get you

How come... *instead of* «How did it come about that...?»

«Meaning?» *instead of* «What do you mean?»

5. the use of an intensifying construction. For example, the adverb that has a greater emotional expressiveness and replaces a more neutral *so*, mostly in negative sentences:

- It is not that simple. - Это не так просто.

6. the use of a double negation. It is considered to be a mistake, especially in writing. According to the rule, there can be only one negative element in a sentence:

- I can't get no benefit. - Я не могу получить никакой выгоды.

- I don't see nothing. - Я ничего не вижу.

7. conjunctionless subordinate clauses:

- I know he is in the laboratory. - Я знаю, что он в лаборатории.

8. the use of the Past Simple instead of the Present Perfect. Giving up the Present Perfect in favour of the Past Simple has become so commonly used that the use of the Present Perfect has been reduced to a minimum in the everyday communication (*King*). For example, «Did you go see «Red heat» with Arnold?»

9. The English colloquial spoken speech is also characterized by the use of a question in the form of an affirmative sentence:

- You have been to school? - Ты был в школе?

10. the frequent use of the modal verb *would* in different kinds of sentences especially in the interrogative ones:

- Why'd you do it? - Почему же ты так поступил?

In the given example and many others *would* has a meaning of astonishment or distrust.

11. the use of the Present Continuous Tense to talk about future plans and arrangements:

- I'm going to Spain (on Friday). - Я уеду в Испанию (в пятницу).

Before moving on, we should sum up what we've already presented by so far. The colloquial English language is characteristic of quite a number of grammar peculiarities. In our opinion, all of them tend to economize language means.

Apart from some grammar peculiarities of the colloquial English speech there are a lot of lexical peculiarities of the colloquial speech characteristic of TV series. Here are some of those ones we've revealed while watching TV shows.

1. the use of phrasal verbs. Phrasal verbs are very important in colloquial English because they are often used instead of more formal standard words. Here are some examples of their using for citing:

find out *instead of* discover

turn up *instead of* arrive

let down *instead of* disappoint

fall out *instead of* argue

break down *instead of* stop working (machine)

take smth out on smb *instead of* vent one's anger

2. *get* is a verb with many different meanings in the colloquial English. Here are just a few of the more common ones: receive, understand, become, arrive, take, fetch.

3. in the colloquial English we do not use *much* and *many* on their own, except in negative sentences, instead we say *a lot of*:

There's a lot of food on the table.

There are a lot of people at the meeting.

But! In the negative sentences we should use *much* and *many*, but not *a lot of*:

There isn't much food on the table.

There aren't many people at the meeting.

4. the use of neologisms:

In the colloquial English a 10 note is called *a tenner*.

A 5 note is called *a fiver*.

«It's a reach» instead of another informal expression «it's all talk and no action».
(«How to get away with a murder»)

She does four days on, four off. *instead of* She works four days, then she rests four days.

- Why are you so mean? *instead of* Why are so angry?

5. the use of idioms and set phrases:

Shall I apply for this job? - Go for it! (meaning to try to attain a goal)

Speak of the devil. (it is said when a person appears just after being mentioned)

Duty calls. (said when a person has to get it back on the track)

pour salt in the wounds - сыпать соль на раны

You have nothing but skin and bones. - Кожа да кости.

- May I review? - Take your time. - Можно я повторю? - Не торопитесь.

Not to see the forest for the trees. - Не видеть дальше своего носа.

Let's not beat around the bush. - Давайте не ходить вокруг да около.

Leave first thing tomorrow. - Уехать завтра первым делом.

5. telling the time. English-speaking people often say *ten* instead of *ten o'clock*:

I'll meet you at ten.

half ten *instead of* half past ten

6. three ways of talking about obligation *have to*, *have got to*, *must* but *must* is not so common in the colloquial English - *have to* and *have got to* are more usual:

- We have to go now.

- We've got to go now.

7. there has been also observed the frequent use of interjections.

8. the use of slang phrases:

I'll kick your ass. - Я надеру тебе задницу.

Don't mess with me. - Не связывайся со мной.

Give me a break! - Не гони!

Man up! - Выше нос! («Younger»)

9. the use of dialect words. Some series we have seen are of British origin. The best example of it is «Happy Valley». It has been possible to understand it only with subs. There are two reasons for it: dialect words and their pronunciation. As for the latter, we will deal with it a bit later in our paper. Here are some dialect words we have discovered.

me *instead of* my - It's me son. - Это мой сын.

10. the use of swear words:

Informal speech would be incomplete without a mention of curse words. Words such as *damn*, *shit*, and *fuck* show up in casual speech. Depending on the context and the speakers, profanity can be humorous, awkward, offensive, or insulting.

As one could witness the lexical peculiarities of the casual English speech are as common as the grammar ones. It is difficult to say which ones of them are more specific of the spoken English. It mostly depends on the type of a series. If it is a British series it

is most likely to come across some dialect words and neologisms. If it is a series of American production it is likely to hear a lot of swear words and phrasal verbs.

The third part of our paper will cover up some pronunciation peculiarities of the colloquial English. Here is a list of a number of them we have discovered in the watched series.

1. the pronunciation of the days of the week:

['sætədeɪ] formal *instead of* ['sætədi] informal

2. going is often pronounced as [gəne];

3. examples of relaxed pronunciation in English are *wouldja* (for *would you*), *it'd* (for *it would*, often pronounced as *id*). By the way, the notion of the relaxed pronunciation which we have just mentioned is a phenomenon that happens when the syllables of common words are slurred together (*en.wikipedia*).

4. the open-mid back unrounded vowel [ʌ] turns into the open back rounded vowel («*Happy valley*»). Compare:

disgusting [dɪs'gʌstɪŋ] *instead of* [dɪs'gɒstɪŋ]

upset [ʌpset] *instead of* [ɒpset]

troubled [trʌbled] *instead of* [trɒbled]

with me brother ['brʌðə] *instead of* ['brɒðə]

come this far [kʌm] *instead of* [kɒm]

touch [tʌtʃ] *instead of* [tɒtʃ]

5. the h-dropping is the deletion of the «h», which is often observed in the words *her*, *heat*, and *hangover*.

6. One can not help mentioning the American version of pronouncing the word *hurry* [hɜ:ri] versus its British pronunciation ['hʌrɪ]

7. In all words which have the [ɔ] in the British received pronunciation turns into the [ʌ] phoneme in the general American (ex. hot [hʌt], rock [rʌk], bother [bʌðə]).

Before passing to Conclusion, we would like to recap the main points of the third part of our research. So the TV series are characterized by a large number of pronunciation peculiarities. The most important of them are a consequence of slurred forms. The others should be considered as particular cases.

4. Discussion

It should be also necessary to raise the issue of the importance of studying the colloquial style of communication in practical foreign language classes in Russian non-linguistic universities. This problem is not new and has repeatedly become the subject of research interest from different perspectives (*Lilienthal, 2017, Jakobson, 2017, Babarykina, 2013, Tsaryova, 2015, Popova, 2014, Bagdadyan, 2014*). As Solovyova has noted, referencing to educational standards, to teach communication in a foreign language is mostly the task of secondary school (*Solovyova, 2011*). However, teaching to speak English in general and its conversational style, in particular, although it is not a priority task of higher education. Nevertheless, it could introduce significant diversity in the educational process and arouse considerable interest among the youth audience. The small number of hours allocated to the study of foreign languages, as well as the task of forming professionally oriented language competence among students in non-linguistic universities, do not allow them to fully realize the preparation for real communication in the language through colloquial expressions. However, some additions could be made to the structure of the lesson. As you know, depending on its goals and objectives, the lesson includes organization moment, checking up the homework, new material, class work, summing up, giving the homework. It would be quite appropriate to create non-standard communicative situations at the stage of the organization moment. Instead of the usual topics about the weather and the absent, it would be possible in a conversational style to ask students

questions about their lives, health, important events, interests (*What's up? How are you keeping?; What are you busy with? - Reading for my exams/Getting ready for the League of the Institute.*). In addition, during the lesson various spontaneous situations often arise (*It's hot. I'll open the window. - Don't worry, I'll get it; Could you do me a favour? - Sure, no problem.; Where on earth is Lena? - She's at the dean's office. I'll go to get her.* etc.) In addition, expressions of students' work, approval or disapproval of the results of their work could also become more conversational: *Hurray! You've made it! Keep it up! Oh, boy! Oh, dear! Sounds great!*) A positive response from students may also be expressed in using various kinds of colloquial abbreviations: *university - uni, laboratory - lab, midterm examinations - midterms, consultation - consult, student's record-book - record-book.* Thus, there are many ways to create a natural language environment and communication situations without harm for the implementation of general cultural and professional competences in a non-linguistic university in foreign language classes for learning a non-traditional vocabulary for such higher educational institutions.

5. Conclusion

The key issues of our paper are leading to realizing the educational importance of watching English and American series because they are a rich source of quite a number of linguistic peculiarities of expressing the colloquial English. The most commonly used of them are grammatical and lexical ones. This is mostly due to linguistic and extralinguistic factors. Renewing life, scientific discoveries constantly require a new name, and the language as a living system responds to it. On the whole, one could state that they enrich our vocabulary, make our speech richer, let us speak in the same English language as the natives do and also get to know better another culture. The only disadvantage about some of these colloquial phenomena is that sometimes they make it difficult to understand native English speakers. But it is worth struggling for.

On the whole, we strongly recommend to regularly watch TV series paying attention to the different peculiarities of the spoken language.

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MONETARY INCENTIVES FOR SCIENTISTS OF HIGH-TECH ENTERPRISES IN RUSSIA

The increasing global competition in world markets, the development of high-tech industries based on the latest scientific achievements require increasing the share of innovations to maintain the competitiveness of goods, works and services, as well as to accelerate scientific and technological progress. In order to achieve results and increase the dynamics of economic growth in the context of sanctions, the state and large companies need to form new principles of human resources management and purposefully stimulate scientific research. The authors have proposed criteria for evaluating the results of scientific activities in order to stimulate the efforts of scientists financially by setting a premium for their scientific degree. The mechanism of formation of the allowance is based on the fulfillment of a set of criteria and has not only a stimulating function, but also a strategic one - increasing the publication activity of employees and creating an innovative image of the organization through the accumulation of scientific potential. The mechanism is especially relevant for innovative enterprises of high-tech industries in Russia.

Keywords

criteria for evaluating the results of scientific and intellectual activity, enterprises of high-tech industries, science, mechanism for evaluating the results of the work of scientists, premiums for academic degrees, financial incentives for scientists

AUTHORS

Olga N. Rimskaya

PhD in Economics, Associate professor
Head of the Department of Scientific and Technical Information
Joint Stock Company "Russian Space Systems", Moscow
53, st. Aviamotornaya, Moscow, 111250, Russia
olgarim@mail.ru

Irina Y. Kalgannikova

PhD in Philology, Associate professor
Lead Consultant of Department of Military Education
of the Central Personnel Administration of the Ministry of Defense of Russia
Counsellor, 2nd class, RF civil service, Moscow
kalgannikova@yandex.ru

Vladislav S. Kranbikhler

Postgraduate, legal counsel Joint Stock Company «Mikran», Tomsk
51-d, st. Prospect Kirova, Tomsk, 634041, Russia
pro85@list.ru

1. Introduction

In recent years, the attention of Russian authorities is focused on innovation, research and development, and the expected results should carry new knowledge, high added value in comparison with the previously created products. Today, science is a highly competitive field of activity; four centers of scientific progress have emerged in the world: the United States, the European Union, China, and Japan. Russia is not included in this group, it lags behind the USA in R&D spending by 17 times, by 12 times from the European Union, by 6.4 times from China and Japan and by 1.5 times from India (*Boytseva A.A., 2018*).

The Russian government, understanding the situation and wanting to bring the country to a new stage of technological development, legally secured the prioritized directions of the development of science and technology by a Decree of the President of Russia (*Presidential Decree No. 899 of July 7, 2011*). The Decree also contains a list of critical technologies that determine the country's innovative development in the near future.

In achieving the desired results, human resource capacity plays a key role in the creation of new products or knowledge. At the same time, over the past three decades, there has been a tendency towards a reduction in the number of researchers in Russia, unlike other countries that are actively expanding the research field of activity (China, South Korea and Germany) (*Sokolova A.A., 2016*) and trying to maintain the number of research workers.

Analysis of the performance assessment of scientific organizations and individual scientists in Europe, USA and China showed that a change in evaluating the effectiveness of scientific and technical activities is now taking place. It is based on a transition from a quantitative analysis of scientometric indicators to a qualitative assessment of research and development results; evaluation of the social effect of the results obtained; a combination of internal and external audit of scientific performance; transition to a budgeting system based on performance (*Monitoring and evaluation of the results of scientific and technical activities: international experience and Russian practice, 2018*).

Figure 1. Presents data from the Boston College Center for International Higher Education on the average monthly income of scientists from leading countries of the world (Salaries in the scientific and educational sector in different countries: a comparative analysis, 2018) in 2018 from entry-level scientists to professors.

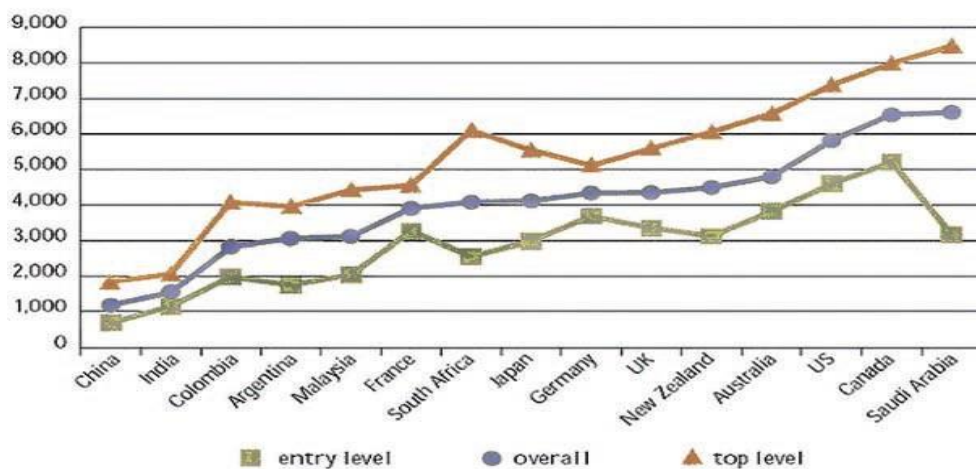


FIGURE 1 – AVERAGE MONTHLY INCOME (IN DOLLARS) OF SCIENTISTS FROM LEADING COUNTRIES OF THE WORLD IN 2018

In Russia, the state is the main investor in research and development activities; therefore, Russia finances research and development much less than other countries.

Besides budget revenues, venture financing (*Venture financing: concept, sources, features, mechanism, 2018*) and grant financing for research projects can be considered instruments for additional financing of scientific activities.

The website of the Institute for Statistical Studies and Economics of Knowledge shows the average monthly salary of researchers (depending on their position) in Russian organizations in 2018 (Salaries of Russian scientists, 2019).

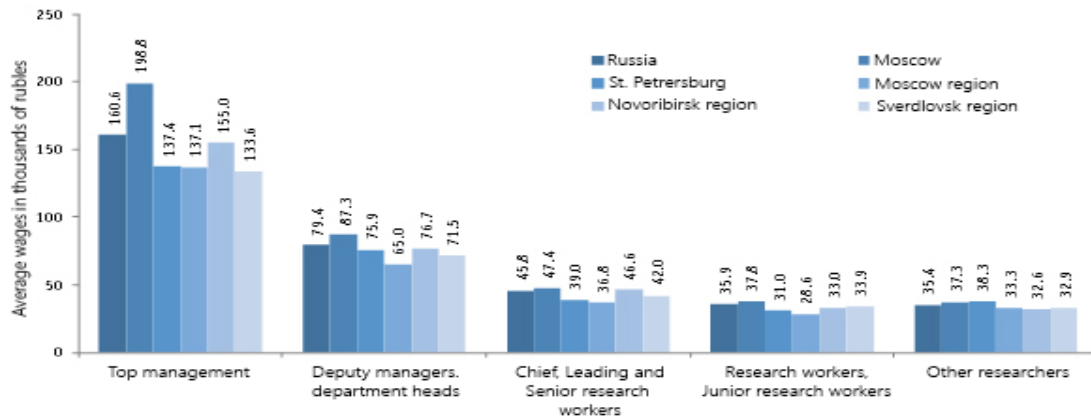


FIGURE 2 – THE AVERAGE SALARY OF RESEARCHERS IN RUSSIAN ORGANIZATIONS IN 2019

It is well known, that reporting on targeted financing includes many aspects, one of which is publication of scientific papers on the results of scientific research conducted in the framework of scientific projects at the expense of grantors (*Rudko T.V., 2018*).

Therefore, ensuring the quality level of the scientific and intellectual activities of scientists and their research and development work at high-tech enterprises in Russian industry can be viewed in two aspects (*Feoktistova O.A., 2014*):

- In connection with an increase in the competitiveness of Russian science as a whole;
 - To assess the research results achieved by research and production organizations.
- It is clear that these aspects are interrelated.

2. Literature review

In a market economy, an important factor in the development of an enterprise is the quality-to-price ratio of the goods. Having modern equipment, well-built production process and the necessary raw materials does not mean that a company will operate successfully. Its competitors may possess the same resources. The tiebreaker is the last, most important and unique resource: the human resource. The Maslow pyramid (*Lovcheva M. V., Kibanov A. Ya., Batkaeva I. A., Mitrofanova E. A., 2010*), well known to each student and manager, describes the different levels of human needs from basic physiological needs to the needs of the highest level, such as self-realization. Abraham Maslow was a psychologist, and from the point of view of an individual personality, he correctly structured and described the needs of a person. Any person works in a team, however, so it is important to find the perfect combination of personal and collective motivation. A systematic approach to staff motivation involves solving the problem of creating conditions for personal and career growth, as well as the professional development of employees. Thus, motivation is a process of internal influence on a person in order to incite them to certain actions by awakening certain motives in them. Motivation is aimed at changing the existing situation, and stimulation with incentives is aimed at consolidation of the results, but they complement each other. The essence of

the difference between stimulation and motivation lies in the fact that stimulation is one of the external means by which motivation can be achieved (*Rimskaya O.N., 2007*).

According to theories of motivation, the process of stimulating labor can be divided into two general levels: internal and external (*Gubarev R.V., 2017*).

The intrinsic motivation includes independently created factors that influence people, encouraging them to behave in a certain way or move in a given direction. In the case of competent enterprise management, in order to strengthen the self-motivation of employees, the human resource management develops an intangible incentive system, which is a part of the company's overall management. The result, as a rule, is a decrease in staff turnover, loyal and motivated personnel, an increase in the efficiency of enterprise management as a whole, the creation of a strong human resource reserve. In this case, both the employees and the company benefit.

Equally important is external motivation: remuneration, praise, career advancement and punishment for misconduct (demotivation). And if the most obvious external measures lead to an immediate and powerful impact, but most often they act for a short time, then internal factors act deeper and longer, as they are inherent in the people themselves.

External motivation (stimulation) can act in two forms: administrative (intangible) and economic (tangible: monetary and non-monetary).

Administrative motivation means the execution of work under direct coercion with disciplinary sanctions for violation of the established norms.

Economic motivation is carried out through economic incentives: wages, bonuses, dividends and non-monetary incentives (sanatorium vouchers, housing, a company car, free food, mobile phone coverage, a gym membership, a place in kindergarten, a trip to a children's camp). With this kind of motivation, the manager needs to know which methods may induce a particular employee to do the work qualitatively and on time: these can be either a timely payment for work, bonus, praise or other kind of moral encouragement. Accordingly, the human resource management of the enterprise develops a motivational core for each key employee, having previously processed the results of the employee survey. It is needless to remind that the survey should be developed professionally and include questions on the motivation system as a whole.

In economical science and in practice it is known about the existence of numerous motivational schemes, but in this article we will touch on one of the most explicit components of the system of material monetary incentives, well-known among the employees of many Russian universities, research institutes and innovative enterprises, a premium for a scientific degree.

The mechanism for appointing a science degree premium has undergone significant changes over the past 30 years. The target audience receiving this premium has changed. For example, nowadays, full-time employees of scientific research institutes and scientific organizations financed by the federal budget cannot count on a legal premium for a degree. Since September 1, 2013, Paragraph 4 p.3 of Law No. 127-FZ "*On Science and the State Science and Technology Policy*", lost its legal force. It used to establish monthly payments for a degree to employees who hold full-time positions for which scientific degrees are required in accordance with the qualification requirements.

According to the Federal Law "On Education in the Russian Federation" dated December 29, 2012 No. 273-FZ, since September 1, 2013 payments for academic degrees of candidate and doctor of science to university teachers are now included in the salary. In addition, premiums for academic degrees were awarded by the professors who have degrees relevant to the subject being taught.

It would be unfair not to note the role of the Russian government in supporting research workers. At the beginning of 2016, the average income of a scientist increased by 4.2% (that is, it almost covered the inflation), but the number of researchers by this

time decreased by 2%. At the beginning of 2016, the average salary of researchers ranged from 37 to 50 thousand rubles per month. This amount was similar to the average across the country for the specified time. In 2018, a program to increase the salaries of researchers was announced and two decrees were published, which refer to an increase in the average wages to 200% of the regional average.

The most intensive growth in the average monthly salary of researchers was recorded in some regions of Russia, where it increased by 5.3% compared with the beginning of 2015. The changes affected all scientists. As for the senior, junior and leading scientists, their salary increased by 4.5%. The salary of the management increased by 18.6% (*Salary of researchers in 2018, 2018*). It is appropriate to recall a quote by the eminent economist John Galbraith: "The salary of directors of large companies is not a market reward for their achievement. Often it is just a manifestation of sincere, friendly feelings towards oneself".

Regarding employees with academic degrees working at the enterprises with non-state capital (or with partial state participation), the payment of premiums for the degree was not regulated by law; it remained at the discretion of the management of these enterprises and was determined by the terms of the collective agreement, employment contract and local acts of the employer. This situation is still present.

3. Materials and research methods

For the purpose of the study, the results of which are set forth in this article, criteria and a mechanism for evaluating the results of scientific and intellectual activity of employees of high-tech enterprises have been proposed with the aim of setting a premium for a degree. Essentially, a premium is a stimulating payment, which is awarded for the specific merits of an employee in a specific period (usually a calendar year). There are quite a few types of bonuses and they are aimed at solving various incentive tasks. In this article, we consider the evaluation criteria we developed and the mechanism for calculating the size of the premium for a degree in enterprises of any high-tech industry in Russia.

It is worth noting that Russian universities for a long time have had criteria for evaluating the results of the scientific work of professors. In many large organizations (both with private and state capital), criteria and mechanisms for encouraging scientists have also been developed and applied.

It is especially important in the process of developing criteria for evaluating the results of scientific and intellectual activities of employees to observe the following principles:

objectivity - the size of remuneration of an employee should be determined on the basis of an objective assessment of the results of their work, as well as on their achieving collective results of work;

predictability - the employee must know what remuneration they will receive depending on the results of their work, as well as for achieving collective results of work;

adequacy - the remuneration must correspond to the labor contribution of each employee to the result of collective labor;

timeliness - the reward should follow the achievement of results;

transparency - the criteria for awarding the remuneration should be accessible and understandable to everyone.

The incentive premium for a degree, the size of which is arbitrary is not regulated by law and depends on the capabilities of the enterprise, is differentiating in its nature.

The first prerequisite for receiving the premium is having a scientific degree in the appropriate field. For high-tech enterprises, it is obvious and expedient to award bonuses for academic degrees in the fields that coincide with the main areas of the enterprise's activities: technical, physical and mathematical, military, economic, legal.

The second obligatory and necessary prerequisite is registration in the Russian Science Citation Index on behalf of the enterprise and acquisition of a SPIN-code. This condition serves as an important link between the enterprise and the employee, showing the affiliation of the employee to the enterprise, and ensures the quality level of the scientific activities as a whole. It is widely known in the scientific community that registration of patents and scientific publications of both the organization and individual scientists forms a scientific information pool that facilitates attracting orders for scientific and experimental development, receiving grants, and provides official data (as required by law) for statistical reporting.

The third prerequisite is the inclusion of scientific articles released over the past calendar year in the Russian Science Citation Index (RSCI), Scopus, Web of Science, with the obligatory indication of the author's affiliation with the current place of employment (the name of the enterprise). Thus, official statistics on the scientific activities will be accounted for and accumulated.

It should be noted that among the Russian scientific community there is a certain and largely justified skepticism regarding publications in foreign scientometric databases. It is justified by the lack of clear criteria for assessing the quality of publications, the inconsistency of the Russian scientometric assessment of the quality of scientific work with international standards. The pursuit of high performance in the RSCI was due to the need to specify the Hirsch index when applying for grants of Russian scientific foundations, which, among other things, requested data on the Hirsch index in the Scopus and Web of Science (*Funk D.A., 2018*) data bases, which is completely absurd. The Russian scientometric system for assessing the quality of research work can only be applied to Russian organizations and scientists and is in no way correlated with foreign databases.

This issue is being discussed at various levels of the scientific community and a reasonable decision is expected.

An illustrative example is the growth in the number of publications and citations among Chinese scholars compared to the United States over the past two decades (*China's rise as a major contributor to science and technology, 2017*): in 2016, for the total number of publications, China ranked first among individual countries for the first time, overtaking the United States, and surpassed only the total number of articles from all countries of the European Union. The number of Chinese articles in 2016 was 426 thousand, while the number of publications by American authors was about 409 thousand. Russia, in this review, along with other countries, is included in a separate column, where the total number of publications falls to 400 thousand articles (*Jiann-wien Hsu, Ding-wei Huang, 2011*). Russia falls behind even other Eastern European Countries in the number of publications and citations (*Kirillova O.V., Soloshenko N.S., 2019*). Although Russian scientists have something to say and show to the international community. The problem is to promote the publications of Russian scientists in foreign journals that are indexed in the popular scientometric databases (*Arutyunova, O.A., Rimskaya, O.N., 2014*).

Lists of conditions, evaluation criteria and evaluation mechanism for applicants for a premium for a degree should be accessible to each employee, and formalized in the documents of the enterprise.

4. Research results

Let us proceed to the consideration of the criteria for evaluating the scientific work of doctors and candidates of science, according to the input list of specialties, for appointing a premium for a scientific degree.

For doctors of science:

- Scientific publications: at least 3 publications, one of which is in a journal included in the list of the State Commission for Academic Degrees and Titles or 1 monograph

(allowed in collaboration), or 2 publications (in English) in journals included in foreign scientometric databases Scopus or Web of Science (allowed in collaboration).

- The Hirsch index of 5 and above (according to the official portal elibrary.ru).
- Participation as an opponent in theses defenses.
- Reviewing of scientific articles, writing reviews for abstracts of dissertations, theses (at least 2).
- Acting as a research adviser for a candidate of science (a requirement for doctors of science. The validity period of points for this criterion is 2 years).

For candidates of science:

- Scientific publications: at least 2 publications in a peer-reviewed journal; or 1 publication and 1 research report registered in the established manner; or 1 publication in English, in a journal indexed in the foreign scientometric databases Scopus or Web of Science (allowed in collaboration).
- The Hirsch index of 3 and above.
- Reviewing scientific articles or writing reviews for abstracts, theses (at least 1 review).

Anticipating the question of a competent reader about “closed publications,” we propose that publication activity on closed developments be taken into account according to a certificate from a responsible person of the organization, for example, a scientific secretary.

To obtain the integrity of the assessment of the results of scientific work, it is advisable to take into account participation in Russian and foreign conferences, forums, congresses, workshops (as a speaker for doctors of science or as a listener or a speaker for candidates), advanced training courses, and seminars on the relevant fields of study. Of course, the presentation of the results of scientific work at these events is very important, but there is often a question of secondment and paying an employee’s participation, which is not always possible in the organization for several reasons (lack of funds in the organization, impossibility of the business trip for work or family reasons, etc.). Due to these circumstances, as well as taking into account the opinion of employees of innovative enterprises, this criterion was excluded from the formula for calculating the premium.

It is also necessary to clarify that patents for inventions are also products of scientific activities; however, to calculate a differential premium for an academic degree, we suggest equating a patent to a scientific publication indexed in international scientometric databases (for example Scopus or Web of Science), following the economic meaning of the premium itself and the principle that one the same work cannot be paid twice.

The law establishes the payment for obtaining a patent in the form of royalties from the employer’s funds (*Decree No. 512 of June 4, 2014*). However, patents are included in general official statistics and it is a significant contribution to the cumulative results of scientific work.

For the purity of the experiment, it is useful to clarify the requirements for scientific publications.

A publication is a published work, prepared in compliance with academic standards for the composition and design of the text, published in print or placed in electronic scientific journals with ISBN or ISSN.

Publications include:

- scientific monographs in Russian and foreign languages;
- articles in peer-reviewed Russian scientific journals,
- articles in foreign peer-reviewed scientific journals.

The attestation commission existing at the enterprise is also entitled to include as publications:

- chapters in scientific monographs in Russian or foreign languages;
- textbooks, teaching aids;

- articles in collections of articles;
- articles in collections of materials of international conferences, provided that these collections are indexed in the Scopus and/or Web of Science databases;
- articles in peer-reviewed collections of materials of international conferences, if the reviews are available;
- scientific reports on research and development projects with state registration, in which the company is a contractor or co-contractor;
- unpublished articles, but accepted for publication (if there is a certificate from the publisher).

As part of the procedure for evaluating publication activity, publications do not include:

- preprints;
- translations of scientific text from a foreign language;
- electronic textbooks and teaching aids;
- educational and methodical complexes;
- editing of textbooks, teaching aids, collections and journals.

The authoring team in scientific publications in peer-reviewed journals should not exceed 4 people - a requirement solely to avoid false write-ins. It is not a secret that in practice there are mediocre articles with a team of 8 or more authors. This requirement does not apply to published research reports.

As an exception, the Commission has the right to give a positive recommendation on the compliance with the criteria for evaluating publication activity on the basis of the outstanding work of the researcher. The criteria for recognizing the work as outstanding are determined by the commission and may include the number of citation of the work, the quality of the journal in which the work is published, awards received by the researcher for publishing the work.

Having ensured the fulfillment of the entry conditions and the observance of the criteria, we proceed to discuss the mechanism for calculating the incentive premium for a scientific degree (Table 1).

TABLE 1 - THE MECHANISM FOR CALCULATING THE ALLOWANCE FOR A SCIENTIFIC DEGREE

Criterion	Criterion weight in points	Note	
		Candidate of science	Doctor of science
At least 1 publication in a peer-reviewed journal (or 1 monograph (can be co-authored), 1 scientific report registered in the established manner)	50	50	-
At least 2 publications, one of which in a journal included in the State Commission for Academic Degrees and Titles (1 monograph (can be co-authored), 1 scientific report registered in the established manner)	40	-	40
1 publication in English, indexed in the foreign scientometric databases Scopus and/or Web of Science (can be co-authored)	50/35	50	35
Successful experience of being a scientific advisor to a doctor or candidate of science	The scores of this criterion are valid for 2 years.	-	25
Total:		100*	100*

* 100 points = Established amount 1 (in rubles) for doctors of science / Fixed amount 2 (in rubles) for candidates of sciences.

The formula for calculating the premium:

$$\text{Premium} = (\text{Number of points} * \text{Size of premium}) / 100 (1)$$

Thus, an employee can independently calculate the size of the premium and transmit the document-backed information to the responsible person for the purpose of receiving the premium. In the period established by the order of the enterprise, the applicant shall submit information with supporting documents and scoring.

The size of the monthly premium in the new calendar year depends on the number of points gained by the applicant during the previous year.

The points for the incentive premium are calculated once a year (based on the results of the previous year) and the premium is paid out in the current year on a monthly basis, in equal shares in a fixed amount.

It should be noted that the premium for an academic degree is paid only for the actual hours worked.

To increase the effectiveness of scientific work and the involvement of the employees without scientific degrees (usually research engineers) and graduate students, it is advisable to introduce an incentive system for this category of employees.

Criteria for assessing scientific activity:

1. The registration of the author of the publication in the RSCI on behalf of the Enterprise.

2. Availability of scientific publications*, per year:

- 1 publication in a peer-reviewed journal (or 1 scientific report registered in the established manner).

The mechanism for calculating the incentive premium is presented in Table 2.

TABLE 2 - THE MECHANISM FOR CALCULATING THE INCENTIVE PREMIUM FOR EMPLOYEES WITHOUT A DEGREE

Criterion	Criterion weight in points
Registration of the author in the RSCI and other scientometric databases on behalf of the Enterprise	20
A publication in a peer-reviewed journal included in the RSCI (or 1 scientific report registered in the established manner).	50
Participation in Russian and foreign conferences, forums, congresses, workshops, as a speaker, refresher courses, seminars in the relevant field.	10
Total:	100*

* 100 points = Established amount 3 (in rubles).

The calculation formula, requirements for publications and the payment mechanism are the same as for the employees with scientific degrees).

The established amounts of 1, 2 and 3 are specific differentiated sums of money determined by the enterprise, based on financial capacity and internal policy and enshrined in the collective agreement.

5. Discussion

Changing the objective position of people affects their interests, hence such an important reason as resistance to innovation. In an organization, resistance can manifest itself openly or be latent. Any leader would prefer open resistance, when it is clear that people are dissatisfied, and what measures need to be taken to achieve a result. Much worse is the latent form of resistance, when everyone seems to agree, but innovations are not implemented and the results are not achieved.

As practice shows, employees of pre-retirement and post-retirement age are particularly sensitive to innovations, as they hope to continue their work in the same, understandable and comfortable conditions. However, the 21st century is the age of

information technologies and the transition to new tools and means of labor is necessary and inevitable.

Many people find it problematic to accept the changes in the usual course of events, and in the process of change there is an inevitable threat of demotion, strengthening the personal power of a superior, fear of losing status, position in the organization, respect in the eyes of management and colleagues. Of course, it is convenient to ask colleagues to ascribe themselves to co-authoring an article or a monograph. In this case, the principle of objectivity of the premium is violated, the quality of scientific work in the organization suffers, the statistical reporting is distorted, and material resources are inefficiently spent.

In this connection, it is necessary to recall that most of research in Russia is carried out at the expense of the state budget, the private sector is reluctant to invest in R&D. At the same time, the leading countries of innovation actively attract private capital. Taking into account the fact that 32.5% of all researchers work in state-funded institutions, it turns out that the state acts as both a contractor and the main customer and initiator of research activities in the country [3]. This results in such a low efficiency of financing. If the main source of financing were private business funds, the commercial sector would set achieving maximum profit from the invested funds as the main goal.

6. Conclusions

The authors of the proposed model of assessment of the results of scientific activities do not claim to have an exhaustive coverage of criteria for evaluating its effectiveness. The article discusses the most common quantitative criteria that are listed in official sources and should not cause fundamental differences among the interested parties.

The criteria weights, as well as the types of criteria, can be added and modified according to the requirements of a particular enterprise.

The official salaries of Russian scientists are exceptionally low, not only by world standards, but also by Russian standards. However, for many of scientists, the official salaries at the main place of work are not the main source of income, since it is impossible to live on such a salary even for alone, not to mention the maintenance of the family. Therefore, all sorts of allowances, bonuses and premiums continue to play an important role as financial incentives for scientists and researchers.

In conclusion, the authors are confident that the premium for an academic degree is only a small but important addition that is built into the system of motivation of employees of high-tech enterprises in Russia.

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WAR POETRY TROPES IN OLEKSANDR MEDKO'S "KHORA"

Zaporizhzhyan poet Oleksandr Medko's "Khora" provides one of the most vivid and original examples of how the recent traumatic experience of Ukrainian nation has been acquired by and integrated into a strong tradition of Ukrainian soldier poetry, thus shaping out a new trend in dealing with the war trauma. By addressing the concept of khora in both historical (as a rural territory of the police) and Platonian (as a receptacle, a space, a material substratum and an interval between in which the initial forms were originally held) meanings, Medko tends to transgress the traditional rural tropes of Ukrainian poetic tradition in favor of more complicated philosophical reinterpretation.

Keywords

khora, war poetry, Grenzsituation, Existentialism, lost generation

AUTHORS

Olena Tupakhina

Associate Prof., PhD

Zaporizhzhya National University

66, st. Zhukovsky, Zaporozhye, 69600, Ukraine

tupakhina@gmail.com

Gennady A. Senkevich

PhD in Social Communications, Associate Professor, Department of Social Work,

Oles Honchar Dnipro National University, Dnepropetrovsk

72, Gagarin Avenue, Dnepropetrovsk, 49000, Ukraine

gen.senkevich@gmail.com

1. Introduction

Recent traumatic events of Ukrainian history have caused drastic influence upon the nation's identity construct and its revelation through cultural texts. While the modern European war poetry tradition has been grounded firmly upon the World War I cultural heritage of the lost generation (Roberts, 1996), and the Soviet military poetry and prose used to be strictly limited by the so-called Socialistic Realism conventions (Malyshko, 1941; Donchyk, 1987; Zakharchuk, 2008), Ukrainian poets are still in the process of

developing an appropriate poetic language to directly address the war trauma on a personal level, outside the imposed ideological patterns, be it the case of the Soviet World War II poetry or the poetry of nationalistic Liberation Movement of the 1940-ies (Slapchuk, 2015; Ksiondzyk, 2015). Apart from that, due to the nature of the conflict that differs greatly from that of the World War II, traditional Ukrainian war poetry tropes, mostly inherited from the folk poetry of the Cossackhood times, fail to grasp the complexity of the newly acquired traumatic experience.

2. Goals, tasks and methods

With regard to the problem's relevance stated in 1, the research covering the modern Ukrainian poetical response to the Eastern Ukrainian war conflict makes a timely case. The goal of the current research project would be to identify the main trends and tendencies in the process of incorporating the up-to-date war trauma experience into Ukrainian poetry canon. In order to accomplish the above-stated goal, the comparative analysis of the modern Ukrainian war poetry tropes both in the context of the folklore tradition and the European lost generation tradition should be performed. The methodological scope of the research would comprise the author's biography analysis to identify his/her stage of involvement into the events and comparative method to identify the key recurrent tropes and figures and to trace their transformations in the new context.

3. Results

3.1 Biography analysis

In order to accomplish the goal stated in 2, the poetry of the modern Ukrainian poet Oleksandr Medko from Zaporizhzhya region has been chosen for the case study. Since Zaporizhzhya is one of the regions directly in touch with the war conflict area and thus heavily influenced by the consequences of the collision (in terms of the refugee and troops traffic, mobilization activities etc.), the choice proves to be relevant for the current research.

Born in 1952, Oleksandr Medko is one of the most promising Ukrainian writers of the last decade: having started his poetic career as late as 2014, he has already been awarded the International Grygory Skovoroda Prize for his philosophical poetry collection "Existence and Hollowness" (2017) and Panteleymon Kulish Literary Prize for the war poetry collection "Khora" (2016). As a person well out of the draft age limits, Medko hadn't participated in the conflict personally; however, his comprehension of the conflict comes not only from the general informational environment shaped by the media, but also from his direct contacts with the refugees from the Donbass area his family gave shelter to in 2014. Apart from that, Medko has been in touch with numerous war veterans from the Ukrainian military. His own knowledge of the military routine may as well be influenced by the years of his military service in the GRU (Soviet military intelligence service) radio warfare unit in the Far East back in the 1970-ies (Tretyak, 2019).

3.2 Comparative analysis

3.2.1 Existentialism as a philosophical background of Medko's "Khora"

In his first attempt on poetry as a whole and on war poetry in particular, Medko addresses the war as a *Grenzsituation* - a term coined by the German existentialist Karl Jaspers in his «Psychologie der Weltanschauung» (1919) to describe the specific condition of a person facing the risk of ultimate danger and even death (Jaspers, 1954). In Medko's poetry, this connotation has been delivered through an image of a poet singing of war with his war-cut throat.

In due course of the World War I trauma, Jaspers defines *Grenzsituation* as „ungewöhnliche Situation, in der nicht die üblichen Mittel, Maßnahmen zu ihrer Bewältigung Anwendung finden können“ (Jaspers, 1954, 221). According to Jaspers, this “border condition” helps to mobilize the inner resources of the human being, thus sharpening their senses and leading to a cathartic epiphany. Medko’s turning to poetry in “Khora” may serve as a sample of such an epiphanic response to the traumatic events: in one of the pieces from this war-dedicated collection he directly opposes the rational, theoretic approach (“One day, they would write papers upon this Hybrid War” (Medko, 2015, 29) to the intuitive empiric insight (from this point onward, lineal translation is provided by the authors):

So what’s in that? The blue and gold,
Like day and night - eternal and mundane,
So simple, so very simple
That you can see the transcendental through it.
A universal matrix that contains
All the ages compressed into one brief moment,
Creations of the abyss and the beauty,
Just like this deadly hot summer (Medko, 2015, 17).

Through this claim of transgressive transcendency, Medko’s imagery comes close to that of William Blake’s famous “Auguries of Innocence” statement:

To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour (Blake, 2014, 12).

3.2.2 «Khora» vs WWI and WWII war poetry and prose

In an attempt to correlate the brief human existence with the eternity in the context of war conflict, Medko bridges his philosophical stance with the reach tradition of the European World War I prose and poetry. A striking contrast between the healing impulse of the eternal Nature and the destructive power of the human-caused war often emphasized in his writings, serves as an allusion to Ernest Hemingway’s vision of the war, further intensified by the reference to John Donne’s “For Whom the bell tolls” famously featured in Hemingway’s eponymous novel:

It’s where the bell counts the fatal hour,
And the Holy Mountains are trembling,
So never ask for whom it tolls,
For the sorrow keeps watching over (Medko, 2015, 7).

Just like many of the lost generation writers, Medko never makes his aim to create an expanded, seemingly realistic battle scenes: instead, following the tradition established by Erich Maria Remarque and Henri Barbusse, he pays attention to the long and painful hours of waiting for the clash and thus of comprising once again the brevity of human existence. As for the clash itself, it’s been described in a fragmented series of dynamic images: («Rapid movement, dash and fire» (Medko, 2015, 10). The subjective perception of the war, as well as its mundane routine, have been visually emphasized by the pictures of the war participant Danylo Bondarenko serving as an integral part of “Khora’s” composition.

The tragedy of the untimely death of the young generation revealed though the recurrent motive of a dead soldier addressing the living («It’s me! It’s me, killed by my

brothers, lie low, facing the God» (Medko, 2015, 4) brings forth such influential lost generation texts as John McRay's "In Flanders Fields", A.E.Hausman's "Here Dead We Lie", Rupert Brooke's "The Dead" etc.

One of the most intense "Khora" pieces, "I am the one missed in action near Illovaysk", directly alludes to the well-known poem "I was killed near Rzhev" by Aleksandr Tvardovsky. While the death experience of the two soldiers looks strikingly similar ("I didn't hear explosions / and did not see the flash / Down to an abyss from a cliff / No start, no end" in Tvardovsky's poem; "The night gone all alight and blinded my eyes and my mind" in Medko's poem (Medko, 2015, 44) and both of them seem to be dissolved in the eternal Nature, their post-mortem destinies differ greatly due to the character of the conflict they had been involved into and the goals they pursued. Where Tvardovsky's hero rejoices in the victory he contributed to ("Even the dead and the voiceless / Have one last single joy / We have fallen for the Motherland / But it's finally saved"), Medko's MIA is tortured by the yet unknown finale of the conflict («I don't know whether the Crimea, / the Azov and the Black seas would be our once again» (Medko, 2014, 44)) and hopes for peace: "I pray, for this is what I wanted / that this land would flourish / not as a battlefield between the two counties / that tested their weapons, / but by the God's Holy Spirit/ just like the Bible's Burning Bush» (Medko, 2015, 45). However, to praise those who sacrificed themselves to their country's defense, Medko directly links his hero's experience to that of the World War II participants by alluding to its Soviet definition as the Great Patriotic War: «I am the one missed in action / near Illovaysk. The unknown world / in the waves of the burned grass / in that Patriotic War» (Medko, 2015, 46).

This invocation combined with the binary axiological frame further stresses the fateful, nation-building role of the conflict. The battlefield is revealed as the locus of determinacy, the place where the truth and justice are being quarried through the trials of fire and death:

After all the fire and the losses,
Everyone knows who's our enemy,
And the word "brother"
Has acquired opposite sense (Medko, 2015, 7).

However, this determinacy - missing from the lost generation poetry but flourishing in the World War II literary accounts - is somehow mitigated by the front vs rear contrast so typical for the World War I poetry and prose. The absurdity of those failing to understand the reality of war or covering it with political euphemisms has been continuously stressed upon throughout "Khora": the hero back from the front line can't stand the fireworks exploding

In the land of war without war,
Peace without peace, commanders turned celebrities
And the refugees accused for no fault of theirs (Medko, 2016, 16).

In a scene featuring parents bidding farewell to their drafted son, public indifference to the war is symbolically stressed by the image of billboards advertising the same "food and cars" stuff (Medko, 2015, 8).

The poem entitled "The Chessboard" (and thus alluding to Zbigniew Brzezinski's famous eponymous book) further deepens the gap between those fighting in the front line and those who "calculate in their infinite wisdom / the turnouts of Ukrainian fate" (Medko, 2015, 29).

3.2.3 Ukrainian folklore imagery in “Khora”

What makes difference with the same invectives thrown by the lost generation writers towards the politicians and militaries of their time is the author’s firm belief in the Ukrainian nation’s righteous struggle for its independence. In order to stress the patriotic, nation-building nature of this struggle, the author would repeatedly implement both the rhythms and the imagery of the Ukrainian folk songs of the Cossackhood period («My brother soldier, the gray clouds have come», «They’re not dead, they won’t ever die») or feature the symbolically marked toponyms thus linking past with the present. I.e. Savur-mohyla, a barrow in Donetsk region that used to host a Cossack outpost and has been referred to in numerous folk ballads and original poems (Yablonska, 2019), is mentioned as a place of one of the fiercest clashes of the recent conflict. Similarly, the soldiers fighting for Ukrainian independence have been constantly identified with their historic predecessors - Prince Ihor’s men-at-arms from the famous chronicle «The Lay of Ihor’s Raid» («God won’t accept the penitence»), heroes of the 1918 Kruty battle («They’re not dead, they won’t ever die») or Ivan Mazepa supporters, Chortomylyk regiment Cossacks eliminated by Peter the Great back in 1709.

Through the parallels established, the whole Ukrainian history is presented as a constant sacrificial struggle for independence, while the land itself stands forth as a tortured and suffering living being. While explicitly invoking the initial meaning of the term “khora” as a rural area surrounding the polis, Medko deeply reconsiders the rich imagery of Ukrainian rustic poetry. In his poems, the villages and the lands are mostly abandoned or destroyed by war, with just a few remains of pastoral idyll left. At the same time, those once inhabited places turned into necropolises function as portals between the worlds of the living and the dead: the road from the abandoned village cemetery (compared to the «Kingdom of Heaven on this sinful land») runs «to the heaven, as well as into the ground» (Medko, 2015, 46). This newly acquired function is further stressed by the mythological imagery and symbols, i.e. the symbol of the river as a borderline between life and death, and the boat crossing the river:

And in the morning the steep banks are filled with dense mist,
And the village looms on a distant hill.
The autumn boat flows through the misty clouds,
With either God or just the old man resting on the paddle (Medko, 2015, 50).

Due to the influence of the new historic context, plenty of traditional tropes and motives of the Ukrainian folklore are subject to reinterpretation in Medko’s «Khora». One of the most vivid samples of such rethinking is the farewell scene (parents seeing their son to war), traditionally built upon symbolic equivalence of the parental figures with the native land (with father figure embodying its past glory and power, and mother symbolizing spiritual spheres and unconditional love). Both figures deliver important messages in their valedictions concerning their child’s expected behavior, thus strengthening the intergenerational link and establishing succession of some stable identity patterns. However, in Medko’s poem based on the same plot, both parents are silent due to their complete unawareness of the unprecedented historical challenge their son is going to be part of: «And the father fails to explain his son what the ATO is» (Medko, 2015, 8).

As for the mother figure, she’s deliberately opposed to the symbol of the state embodied by the expected yet missing image of the Motherland from the well-known Soviet propaganda posters of 1941 («The Motherland Calls» by I.Toidze): «And the Motherland doesn’t call - same food and cars stuff is on billboards» (Medko, 2015, 8). This absence stands not only for lack of clear official position towards the war (that used to be

the point of constant public criticism throughout the first years of the conflict) but also for public indifference and neglect, thus transforming the farewell scene from collective experience and initiation ritual into individual tragedy.

4. Conclusions

In his attempts to conceptualize the traumatic experience recently gained by Ukrainian nation, Medko balances the sharp subjective perception of the war tragedy with its philosophical reconsideration through the Plato's notion of khora that perfectly balances mundane and eternal components. By implementing such recognizable patterns of the World War I poetry as nature vs war contrast, front vs rear opposition, strong rejection of official metanarratives, dead soldier's letter and tiresome waiting for the battle motives, Medko moves away from the limits imposed upon Soviet military narratives by Socialistic Realism conventions and writes its "Khora" back into European humanistic tradition of dealing with the war trauma. At the same time, the nation-building nature of the present conflict urges him to rethink folklore imagery with regard to the historical context.

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AESTHETICS OF HISTORY: THE EXAMPLE OF RUSSIA

The article highlights the problem of studying historical time in terms of aesthetics and social ethics. The essence of history, according to the author, is not so much in retrospection or reflection, but in the gap between feeling and awareness. Guided by the apophatic method, the author analyzes the historiosophical views of domestic and foreign scholars and comes to the conclusion that the Soviet paradigm is true, where the only vector of human development is the liberation of labor in the name of creating a bright future for the sake of all people and for everyone.

Keywords

Russian history, Russian philosophy, creativity, religious philosophy, social ethics, philosophy of history, apophaticism, aesthetics

AUTHORS**Pavel D. Simashenkov**

Candidate of Historical Sciences, Associate Professor, Associate Professor,
Public Administration and Legal Support of the Civil Service Chair, “MIR” University
21, st. G.S. Aksakova, Samara, 443030, Russia
pavel.simashenkov@yandex.ru

1. Introduction

*If the Russian people are destined to receive
value in the future destinies of mankind,
then only as the bearer of great truth -
the mutual complement of spiritual
personalities, moral unity of all people.*

N. Grot

History begins when we have transcended what had happened, evaluating and thereby recognizing it, because even when telling someone a story, a person transforms it with his own manner of narration. Consequently, objective historicism is impossible at all, and the subjectivism of historians is smoothed with their worldview, conscience and talent. Ever since the chronicles in Russia, defeats have been described in more detail than victories - probably, as an edification in what must be surpassed and what should not be repeated. It turns out that history and time exist as long as people do not know what they are doing. According to M. Pogodin, “the more humanity develops, the clearer its actions will be ... and, finally, History will be the present time itself, i.e. a Man will act and know his actions at the same time, or, it is better to say, there will be no History anymore ”[1]. Its essence, therefore, is not so much in retrospection or reflection, as in syncope, in the gap between meter and rhythm, feeling and awareness, between thought and action (that is why, probably, in the old days the historian-chronicler was called the records-maker).

Nowadays, Tyutchev's line “in Russia we can only believe” is topical as never before. Two generations, fooled by anti-Soviet propagandists, are completely disoriented and trained in the atmosphere of their native history oblivion and contempt for the Russian culture. It is late and useless to appeal to documentary sources as truths of first instance because it is easy to present particular as general against a background of the abundance of information. Rational arguments in the clip-like nano-consciousness of young people are mixed with scraps of memes, quotes from show sociologists, folk historians, political freaks and other populists and idle talkers. There is only one conclusion and way out: to take as a basis a paradigm based on common human values created in the USSR and to believe in the Soviet vision of the world and national history course. The Marxist base does not interfere with the belief, quite the contrary. Consciously professing the ideals of communism, one can conscientiously develop science, and not only from the standpoint of determinism (by the way, bourgeois theories are much more guilty of it).

During perestroika, people were lured out of the Russian world with promises of publicity and openness. However, the Russian world has never been closed, because it has always been internal! It is whole - that is what could not be forgiven. Moreover, just as

the acquisition of the inner, spiritual world treasures makes external relations secondary, so the development of culture forms self-sufficiency. It is important to emphasize: isolation and self-sufficiency are not the same thing. The Orthodox, by its very nature, the Russian (and Soviet, of course) world did not know the “external”, therefore the law of conservation acted specifically in it: the generously wasted energy of the Russians was diligently appropriated and kept by the sharp, practical neighbors.

While western researchers succeeded in the world cognoscibility problems (in fact, cognoscibility through speculative schemes devising), domestic thinkers were fond of the recognizability of Perfection in the manifestations of human existence. This category is providential. The aestheticization of the temporal is a national feature and a special form of our historical thinking.

2. Discussion

*It is ridiculous to see apotheosis,
it is unfair to see only anathema*

A. Herzen

The stumbling block in the discourse of Russian history is European history, which, for some reason, is taken for reference simply because of its presence. It is all right for differential diagnostics, but it is unlikely fit for realization of the mission and the search for the Path. The fact that the national culture absorbs foreign experience with surprising speed proves only the user’s orientation of the latter, its time-serving vector. Of course, technological delights are not bad, but they are just the optimization of various aspects of life in the plane of its convenience, while the issues of prospects (and, therefore, of meaning) are left without proper attention. Let us recall the lines of Yu. Ryashentsev: “it is not a thing to overcome the lack of roads, it is a challenge to work your way through”.

Speaking of prospects and continuity, let us note: the excess of activity of one generation was harmonized by the excess of the feelings of the next one, which idealized the simplicity of the predecessors’ practice, transforming it into the pathos of creation. In Russia, the amplitude of this affective-effective pendulum was so great that the domestic version could be characterized almost as a bipolar disorder of history [2]. It was saved from such a diagnosis by the amazing integrity of the Russian people nature. The periods of power stability engendered the affected internal emigration, while the heroic moments brought forth the harsh “practitioners.” The most touching legends are written in silence of stagnation, the most heroic ones - in the wilderness of timelessness.

The state has always tried to keep up with the century (such is the cross of sovereignty - to focus on external challenges and symptoms), that is why it was fatally late with transformations. But the intelligentsia is destined to be either desperately advanced, or hopelessly old-fashioned (which is, in fact, the same thing), that is why its time comes one way or another. It seems to us that the key to understanding the Russian “historical feeling” is in this desynchronization, derived from idiosyncrasy, intolerance of power: the bronzing stagnation stimulated the desire to comprehend your place in alien world. On the contrary, reforms contributed to the accumulation and assimilation of knowledge, least of all disposing to reflection and sentiment (more likely - to the criticism of reformers).

However, after hastily strapping up the political background to the Russian culture, we risk to understand nothing. Actually, politics was of no concern to anyone here, but the problem of social ethics was always painful (ethics of power, first of all). Of course, the history of Russia is largely determined by the history of its statehood. Even because the cream of the national culture are entirely the accusers of the ruling regime. Moreover,

precisely those who placed special hopes on the state; who believed that the right power would lead people into the realm of justice.

The championship belongs to the one who runs faster; who, having got rid off all the unnecessary burden, even the very clothes, travels lightly and overtakes rivals, argued B. Chicherin [3]. This is very accurate - about the bourgeois-positivist model of progress, which has thrown off unnecessary moral and cultural principles and perished in the supermarket of happiness technologies created by it. In Russia, philosophy developed primarily as an art, not a science, for it lived more with a talent than a method - "as a direction that frees Russian thought from spiritual slavery" (words by I. Aksakov [4]). From this point of view, it is hardly correct to debate about domestic universal-philosophical constructs - historiosophical problems were studied primarily (A. Khomyakov, P. Lavrov, L. Karsavin), social-ethical (A. Radishchev, N. Berdyaev, bro. Aksakovs) and aesthetic (Vl. Soloviev, K. Leontiev, A. Losev). However, these questions were never perceived as particular ones; a distinctive feature of the Russian worldview is striving for integrity (as by K. Balmont: "the whole world must be justified so that you can live"). We believe that the specificity of national philosophy is in the scale of the personalities of thinkers who have suffered their views. Social ethics is the concern of people with a moral core, while unprincipled creatures crawl into politics. All sorts of constraints in the sphere of social activities perfectly contribute to the cultural and spiritual growth of thinking individuals, without lowering them to the kind of public people.

Our knights of the mind have their own "Holy Grail" - the search for answers to "cursed questions". As a result, the concept of social is usually ideological (and moreover, it is not at all ideologized). This is (in the words of V. Bibikhin) "not permitted and not prohibited state of philosophy in Russia" [5]. Here they tried to turn the ideal into the real, in the West they cashed the ideal into the real [6]. Russian restlessness originates from here, it is contrastingly noticeable against the background of a cozy Euro-life. The God-bearing people will not find a place for themselves until all people feel well (Chekhov's "we are unhappy, but all of humanity will be happy"). Restlessness - is a kind of disorder in the first place; that is why we are building all the time, while others get settled in what we have built. Naturally, this is not about a place under the sun (there is a plenty of it in Russia), but about complacency. Evolution (even in bio-format) is a way of shallowing, and the Russian soul is most distressed by shallowing: both scales and morals. Therefore, psychological techniques and management storyboards are not for us. The attempts of modern domestic (are they really domestic?) sociologists to formulate the "commandments of motivation", "ten habits that enrage the boss", "how to impress the interviewer" etc. look stupid, cynical and vacuous [7]. In the American format, the fabrication of science from such trifles looks even cute in some ways and not so coarse, but such pettiness humiliates the researcher in the national tradition.

The angle of national culture descent is equal to the angle of bourgeois mass cult ascent. Therefore, eastern philosophy attracts the West not by its depth and antiquity, but by spiritual practices, i.e. again by tricks of enlightenment. Even Hinduism met the demands of consumers by mutating into cosplays for hippies and hare Krishnas. We believe that Russian philosophy will avoid such an unenviable fate and will never become an average-world-wide popular. This is not a localistic tendency, but the need for special cultural preparation and asceticism, without which approaching to the treasury of Russian thought is possible, but communicating is doubtful: it is too personal, unique thing that cannot be duplicated.

As they say, the darkest place is under the lamp: few book truths have taken root in national life, which is why the gap between the desired and the real in Russia is so dramatic. The notorious questions "what to do?" and "who is to blame?" were being solved by thinkers impractically, pretending to be "in the spirit". Hence the bitter

disappointment in the degradation of ideals, and the peculiar “apocalyptic optimism” of Russian thought. Spiritual Russia was never preoccupied with the idea of “catching up and overtaking”. Meanwhile, the state Russia was rushing around in the circle of reforms, now boasting of advanced positions, now wondering at its lagging behind others. No wonder: it is difficult to understand who is running away and who is catching up in the circle, and to distinguish the outsiders from the leaders. According to the tagged characteristic of G. Fedotov, Russian messianism is an extreme form of reaction to Western temptation, an extreme form of anti-Westernism, and, therefore, again the same Westernism [8].

Perhaps the well-known difference between foreign and Russian cultures lies in the very sense of reality. In Europe, for example, realism (as a direction in art) was quickly replaced by other, more tendentious, alternative “-isms” (impressionism, cubism, Fauvism etc.). In Russia, critical realism predominated for a long time (and it was not officially proclaimed at all) as a general line; in the USSR, socialist realism was especially revered. But, no matter how the unfortunate avant-garde and anti-Soviet propagandists ridiculed it, it turned out to be genuine and it was incomparably higher than the primitive-descriptive naturalism of the perestroika-time depressive things. The reason, apparently, is the point of view: the socialist realists preferred the promising one, while the artisans of noir and art house narrowed their horizons and “creative methods”. As a result, their life observations degenerated, in the best case, into still lives (literally “dead nature”) of everyday signs, and, at worst, into the mediocre protocol statement of the politicized topic of the day.

The passion of the West for Dostoevsky, Chekhov and Tolstoy is a phenomenon of the same order, explained quite simply: all three authors described ordinary people reliably. There is no need to explain that the mentioned classics are far from being simple descriptors that is why the understanding of their works “here and there” is so different. Nevertheless, foreign interpretations of Russian literature seldom went beyond the limits of illustrativeness, at best hopelessly resting on the “phenomenon of the mysterious Russian soul”, which became (and rightly!) a synonym for a beautiful and insoluble paradox. So, Russian (in our opinion) is not an ethnic characteristic, but cultural affiliation, and it is innate at the same time.

3. Results

In nations developing distinctively, richness of content precedes perfection of form.

A. Khomyakov
B.

History paints its self-portrait with people as if with oil colors. But what a miracle - in general, the picture resembles each of us. There is its own, special, personal iconostasis in the temple of the soul. Nevertheless, as long as individuals form a society, then there will be images (for the most part) of the same saints - the conscience of the nation in such temples. However, this does not mean that the faces of all the icons will be displayed as standard. The canon and the template are incompatible things, and the inviolability of dogma in Russia is ensured by its beauty (such as, for example, separateness and inseparability). Russian thinking is speculation in colors (the term of E. Trubetskoy), but not in abstractions, because abstraction is nothing more than nude concrete thing. Therefore, it is attractive to immature minds, as every nudity to all immature ones. The beauty of Truth is in the image, but not in the formula.

N. Leskov subtly notes the essence of aesthetization in the immortal tale about the Russian Lefthander, shoeing a steel English flea [9]. The dancing flea is a joke, a techno-Kunstwerk, but a shoed one is a witty artifact, and why should it dance in such a status? The pursuit of functionality turns art into design and mass culture. The competitive rush

needed in flea search is hardly conducive to contemplative God-seeking. This is an answer to those who believe that the Russians have acquired technologies and philosophical theories in bulk from the West. Perhaps they adopted something, but how they assimilated and decorated those things, how much they transformed them!

We understand the aesthetics of history as a creative search for co-existential harmony. These researches are not similar either to criminalistics (detection, fixation and evaluation of evidence at the trial of history), or to the substitution of harmony with the dead symmetry of checks and balances. Aesthetization is a way of resolving the antithesis between love for near person and love for distant one, designated by F. Nietzsche and developed by S. Frank. Let us make a reservation: craving for beauty and justice in the Russian character has little in common with Nietzsche's "love for things and ghosts," since the materialization and the phantom of the ideal are equally disastrous for it. The ideal is not a standard, much less it is an illusion that hides or decorates improper realities. The irrational reality of the ideal comprehends reality. Such is the superation of history, when the next note adorns and justifies the previous one: if only because without the previous one it would be impossible, even in dissonance. Harmonization is an aesthetic interpretation rather than reconciliation, adaptation, compensation, or a formal alternative.

To find harmony means to grasp the consonances and resonances of the worldview with the universe; in this sense of rhythm, syncope is the root of the perception of history. Naturally, it is at a certain frequency; consequently, there are as many variations as there are frequencies – those details and circumstances around which, in agreement with which harmony is built. There is a subjective, very humane moment: which image we should consider as the key one; therefore ideology seems to us to be the aesthetic category, and creativity the ethical one. In a word, against the background of the principle of equality of all under ideals vulgarization law, distinctiveness is in the way the ideal of creativity is realized by one or another nation. "The Russian man thinks like in the plastic art, not abstractly. He is an artist, an esthetician in religion too. A slight soaring over the heavy inertia of historical positivism is the most archaic feature, the first Christian one in Russian religiosity. Russians are modern Thessalonians, children of Paul," wrote A. Kartashev [10]. We believe that the imaginative thinking of Russians is clearly manifested in the unique sense of subtexts, allegories and allusions, for there exist only those things that are not for real in the present. Moreover, it is no longer surprising why satire from all the literature in Russia is the genre, which is always up-to-date and prophetic; although (according to the logic of things) it should be the most "perishable" and tightly tied to a temporal context.

The golden rule of social mechanics says: we lose in politics - we win in conscience. Perhaps the legend about the Varangians invitation is not a statement of a specific fact (it doesn't matter, if it is distorted or not), but a witty idea when the people do not wait for the chance to be conquered, but determine for themselves those strangers who will remain alienated in power status forever. Russian statehood was not formed by a foreign conquest, but expanded by an internal conquest, fabricated according to an external scheme: for example, in the Petersburg period hereditary bureaucracy (the term of I. Aksakov) earnestly oppressed their own people. However, it is true enough that the fury of Peter's reforms is partially redeemed by the enlightenment of Russia (as in G. Gorin's bitter aphorism: "He was a great enlightener, flogged ruthlessly!")

We emphasize: individuality creates history, i.e. inseparability (in literal translation from Latin). In masses, it manifests itself objectively, physically (solidarity, unity), in the personality - psychologically: the integrity of the great personality nature elevates proselytes spiritually, forcing to recall conciliar person. People inspired (and not motivated) by prophets and saints are transformed into the world, and led by leaders -

into the nation. We believe that the dilemma of “personality or mass” in the creation of history issue is not so relevant. The historical role of the masses is in the revision and reduction of ideals. It is noteworthy that there are means in the Russian language that can unmistakably mark retirement from the scene: *chaadaevschina* - characteristic of Chaadaev (snobbish criticism), *dostoyevschina* - characteristic of Dostoevsky (obsessive repentance), *tarkovschina* - characteristic of Tarkovsky (dull pretentiousness). This device emphasizes the typification, parodying the external forms of something originally extraordinary, personal, and sincere.

In this perspective, an associative circle that closes to domestic history is also extremely interesting. For example, Peter the Great is called the first Russian Bolshevik, and Count S. Witte - the first Commissar (respectively, People's Commissar of Finance G. Sokolnikov - is called “Soviet Witte”). On the other hand, few people would think of correlating the personality of Ivan the Terrible with Henry VIII Tudor or Nero; a comparison with Stalin is much more adequate (at the same time, not Stalin with Hitler!). We deliberately made analogies in the field of politics, as its principles are simple and, therefore, universally similar. However, even here the parallels are artificial and strained. In the field of literature, this sounds utterly absurd: is it not ridiculous to call Lermontov - Russian Byron, and K. Leontiev - Russian Nietzsche, and talk about the identity of “War and Peace” with “Gone with the Wind”? As you can see, such comparisons are superficial at best, incorrect, irritate the eyes and grate upon the ears - in other words, they are ugly. Here, there is a decisive nuance, in this irrational but quite perceptible aesthetic feeling, it is obviously higher than factology and abstract logic.

However, there are indicative exceptions that support the rule. They quite rightly liken Gorbachev to Judah. It is precisely because Gorby is certainly an anti-Russian character, alien to Russian culture cosmopolitan (in general, traitors are the same and despicable everywhere). Moreover, the scale of his betrayal is truly universal.

The fact is that Brezhnev, along with Lenin, is one of the most consistent humanists of all time. “Dear Leonid Ilyich”, not possessing Lenin's gift as a theoretician, was remembered as endlessly touching person in his sincere desire to bring a bright future for millions of Soviet people, taking care of improving their life, education and, in general, social well-being. But the people, historically brought up by the atmosphere of solving a priori overwhelming tasks, were discouraged by the opportunity to stop, take a rest and experience a “feeling of deep satisfaction” with their deeds. Eternal dissatisfaction with the present situation manifested itself in the fact that the temporary halt was later called temporal stagnation. We emphasize that stagnation is a thoroughly false formulation - a propaganda stamp that claims to be the image of an era, but paradoxically sanctified by the people's memory.

The Hollywood history of Russia began with Perestroika, the era of popular colonial guignol. To discredit socialism, the overseas masters of Gorbachev told him where to get a “conscience of the nation” - among “Afghan” veterans and supposedly miraculously surviving “victims of Stalinist repressions” (for some reason lived quite safely until the end of the eighties, and even worked on a fat media field). It is significant that in Brezhnev's times, the supreme authority shied away from high life and was modest in behavior, although its representatives received numerous state awards. It was on the desire not to publicize their merits that demons of glasnost played, fanning the myths that the leaders of the stagnation era were not leaders at all, and the departed leaders were not leaders. In this low competition with the dead, Gorbachev was able to acquire cheap authority for a while and obtain the status of guarantor of perestroika. The following guarantors exploited the same know-how, destroying historical continuity, distorting the very idea of progress and the historical fate of the nation [11].

Thus, the vulgarization of the ideal begins when exceptions become rules, thereby losing their exclusivity. The current (initiated and provoked by the West) restoration of the Stalin's Empire-style ruins and the old-fashioned willful autocracy is nothing more than a wax figures show and an entertaining and distracting Disneyland style farce, fabricated on imperial tales and Soviet political jokes base. Oddly enough, a purely Russian tendency to self-denial, bitter self-irony of looking at themselves from the "beautiful far away", from the "impossible world" just helps the colonialists. But Russian kenotism also contains a powerful superational stimulus for development and improvement. It is not amazing that one of the most ridiculed Soviet idioms was the notorious "feeling of deep satisfaction", credo of the blessed Brezhnev's "stagnation". Only after a thirty-year-old post-perestroika wonderland, these words became clearer and closer to us, shining like stars that are always better seen from the bottom of the well.

4. Conclusion

*Can one imagine history? What is its form?
History can only be felt.
The historian's task is to feel God.*

M. Pogodin

History is written as a warning to posterity, living people need it, and it must certainly be alive in order to console, educate and teach. Its lessons are that it tends to repetition, calling for work on mistakes correction. History is not for the apology of the past, but for the sake of the justification of the living.

These are times when utilitarian "how?" and "why?" are not convenient any more, people are not satisfied with objective "why?", they ask - for what? The main thing in any history is to find out its ending; this tragic knowledge gives it special value in terms of research and gives a sense to aesthetization. Historical research is not an investigation experiment and it is not limited to reconstruction of events; it rather needs restoration of cultural memory (in a way, these are Gestalten of the national history, deduced from it as contents from content). The human mind and imagination will restore the lost fragments more delicately and more naturally than formally calculated interpolations and averaged bits and pixels.

Probably, our respected reader has noted that our text is replete with negative particles and antitheses. Firstly, thereby emphasizing its polemic nature (by the way, very characteristic of the traditions of Russian thought). Secondly, the apophatic character and method of presentation are indicated, because apophatics is the art of persuading without argument, therefore - fundamentally alien to confrontation. According to Val. Muravyov, "all changes in the world studied by science are a function of one or another multiplicity of elements" [12]. It turns out that it is extremely difficult for a person to embrace unity, to think in timeless categories. Science is not capable of this, but religious and creative thinking has a chance.

Let us reject simplifications: humanity is not at all a statistical totality of "people", it is more correct to represent it in a way that should be in the future. Collective humanity will surpass the contradictions of any theories of progress: mystical, positivistic, and idealistic. Ultimately, the dispute between the two worlds (Soviet and bourgeois) is also rooted in the symbol of faith - the question of the possibility of building communism. Perhaps, it is because the Russian word "построение" paradoxically exists in the measurements of both the process and the result. Result-oriented ones mock, devotees, believing in the Path - build. We are convinced of the truth of the Soviet paradigm, where the only vector of human history is the liberation of labor in the name of creating a bright future for all and for everyone.

Undoubtedly, Russian history is unique, but it is by no means local, not isolated and not marked with the eternal Horde label of Eurasianism. If we consider the West and Russia in terms of power, there is an amazing synchronization of government forms: military democracy, early feudal monarchies, fragmentation, nation-states, estate-representative monarchies, enlightened absolutism, etc. When compared in the context of technological growth, the obvious lag of our country is revealed. Comparing the history of philosophy, we find rare statics, the inviolability of the Russian picture of the world (“a stopped watch at least twice a day shows the correct time”), especially against the background of a foreign worldview assortment. As a result, we can say that the three selected coordinate systems completely form an integral space of historical time for Russia, while bourgeois humanities often serve needs, adapting reality to obviousness, simplifying the eternal to relative. Hence, we have various forms of determinism, tolerance, quasi-concepts (modern, postmodern), nihilism and a lot of criticism, however, not always constructive. Naturally, we cannot live without criticism and comparisons, but our purpose is in transcending it, in superation.

Thus, Russia is indeed another planet, but together with the planet of the West it revolves in different orbits around common Christian ideals. Another question is that the West is permanently experimenting with the settings of the orbit radius and speed of rotation, planning to land on the Luminary and its closest appropriation (the dialectics of the proper and the existing, metaphysical and empirical), and Russia’s attitude to the sacred Luminary is proper reverential, it does not change its orbit, and it will rather allow the apocalypse at home than the disappearance of a light source.

We may have allowed ourselves not quite academic imagery, and metaphorical presentation, but this is again in line with the national tradition. It seems to us that aesthetization is the path (of course, difficult) that does not cause people to quarrel and reminds them: there is a sense of beautiful in everyone; the mission of a man is a creative search for harmony in himself and in everything around him. There will always be both scientific and eventual novelty in such an approach. Russian aesthetics of history is unthinkable without paradoxism.

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STUDYING AND USING MATERIAL SAMPLES OF WORLD MUSIC CLASSICS MASTERPIECES IN MOVIES: PEDAGOGICAL ASPECT WITHIN THE FRAMEWORK OF MUSIC-THEORETICAL DISCIPLINES

This article makes an attempt to clarify the possibility of using film materials with included works of world music classics as part of theoretical music disciplines and as part of music art additional education. The authors worked out a synchronic table, which is a collection of world music classics examples in movies. Existing classifications of quoting music in movies have been studied. Musical fragments in the worked out table are selected in accordance with the programs of theoretical disciplines of additional art education, some of the possible forms of work in musical and theoretical disciplines are listed, during which film materials with samples of world music classics may be used. The materials of the article may be interesting both to teachers of art education and to a wide circle of readers interested in the pedagogy of music education, cinema, to filmmakers, as well as to experts in the field of art and culture.

Keywords

methods of teaching musical and theoretical disciplines, film materials,
reproduction of musical material, masterpieces of world music classics in cinema,
school program and film illustrations

AUTHORS

Svetlana S. Titova

Lecturer; History, Theory of Music and Composition Chair; Social, Humanitarian,
Psychological and Pedagogical Disciplines Chair; Postgraduate Student,
South Ural State Institute of Arts named after P.I.Tchaikovsky
41, st. Plekhanov, Chelyabinsk, 454091, Russia

Olga A. Figlovskaya

Educator, Children's School of Arts No.9, Chelyabinsk;
Student, South Ural State Institute of Arts named after P.I.Tchaikovsky
41, st. Plekhanov, Chelyabinsk, 454091, Russia

1. Introduction

The urgency of the problem. In connection with the modern increased role of media content in the life of society, the use of media content samples, including reproduction of world classical music works in films, seems rather relevant to the authors of this work. The authors see it possible to expand the range of illustrations and the material used, taking into account the specifics of the educational process and the scope of the disciplines studied. With all the variety of cinema materials samples, including works of world classical music, we consider it necessary to study the peculiarities of the selection and use of cinema materials specific examples that meet the requirements of practical educational activities.

The purpose of the work is to analyze the existing samples of world music classics reproduction in movies and to offer methods of working with this material for use in additional art education within the frameworks of musical and theoretical disciplines.

The theoretical and methodological grounds of the research are the works of Russian and foreign scientists on the search, analysis and study of musical works samples reproduction in cinemas.

2. Methods of experiment

The study was conducted with the use of the methodological principles of the systemic and comparative approaches. In the aggregate, this was implemented through the use of such scientific methods as analysis and synthesis, induction and deduction, theoretical and empirical generalizations, statistical groupings, index, computational-constructive, functional and structural analysis, and analytical constructions. All methods were applied meeting the requirements of the essential reliability of theoretical conclusions and sufficient validity of the practical suggestions of the research.

The study was conducted in three stages. At the first stage, theoretical works on selected topics were studied, and a preliminary search and study of existing samples of world music classics reproduction in cinemas was conducted.

In addition, within the framework of this first stage, the authors of this article studied related issues, wrote scientific articles on selected relevant topics.

The key issues of the authors' scientific publications were: designing electronic textbooks with the use of various audio and video materials (Titova S.S., Figlovskaya O.A., 2019); use of video advertising and quotation of world music classics (Titova S.S., 2018); use of world music classics in music design (Titova S.S., Figlovskaya O.A., 2018); design of emotions by means of multi-media resources (Titova S.S., Figlovskaya O.A., 2018); multimedia information systems in the field of culture and art (Titova S.S., Figlovskaya O.A., 2018); music literature in the Arts school for children with the use of modern information resources and technologies (Titova S.S., 2012); visualization of a musical work: educational opportunities and software products (Titova S.S., 2017); methods of developing musical perception and musical imagery ideas in students (Titova S.S., 2017); studying biographical themes and the works of composers by referring to film versions (Stravinsky's opera "Nightingale" (Figlovskaya O.A., 2018).

Learning under the program of professional retraining: Titova S.S. "Applied Informatics" (642407195433 reg. No. 2018 / 230-1290 of August 15, 2018); Titova S.S. under the program of professional retraining "Design" (Final certification work: "Design of emotions by means of multi-media resources" 642407798962 reg. No. 2018 / 206-8143 of July 31, 2018); Titova S.S. under the program of professional retraining "Teacher of Psychological Disciplines" (beginning of training March, 2019); Titova S.S. upgrade training courses "Opportunities of using photography and cinema materials in the practice of psychological counseling" (Institute of Practical Psychology "Imaton", 2016, Certificate No. 381/05/2016); Titova S.S. "Methods of color diagnostics and psychotherapy by means of works of art" (Institute of Practical Psychology "Imaton" St. Petersburg, 2017, Titova S.S. Certificate No. 147/05/2017); Titova S.S. "Education quality management. The art of creating a fund of evaluation means" (" Training and Consulting Center ", Yoshkar-Ola, certificate 24 ch.122405206440 reg. No. 10410-0976-17of September 22, 2017).

Education in the SUSIA named after P.I. Tchaikovsky (2009-2014 Titova S.S., specialty "Musicology"), (Figlovskaya O.A. entered it in 2015 and is still a student); Titova S.S. is taking a postgraduate course at SUSIA named after P.I. Tchaikovsky (area of training - "Education and Pedagogical Sciences").

Development of disciplines programs: Figlovskaya O.A. "Musical computer technology" (Arts school for children № 9, Chelyabinsk", 2019); Titova S.S. "Multi-media technology and composition" (Children's center for educational development "Sintay", Chelyabinsk, 2019).

In our opinion, the methodological aspect of the application and reproduction of world music masterpieces in cinema materials at the theoretical cycle classes of additional art education programs is not described in a separate special study, as it deserves to be.

At the second stage, analysis of world music classics samples reproduction in cinemas was made; the problem of classification of reproduction musical material methods in cinemas and theoretical works in this area was studied.

At the third stage, the authors summarized the results of comparing samples of world music classics reproduction in movies, compiled a synchronic summary table, formulated conclusions and recommendations on the use of considered cinema fragments in relation to the musical-theoretical disciplines of art education.

The scientific works, which are the starting point for the study of this aspect, were the following works on the quoting of musical works in movies: Shak T.F. "Music in the structure of media text" (T.F. Shak, 2012); Rychkov K.N. "Classical music in Hollywood cinema" (K.N. Rychkov, 2012), "Music in modern commercial cinema of the USA: problems of history and theory" (K.N. Rychkov, 2013); Ioffe B.L. "To the question of "mastering someone else's" in music; proposal for the classification of musical quotations" (B.L. Ioffe, 2014), Uvarov S.A. "Music directed by Alexander Sokurov" (S.A. Uvarov, 2014); Volkova, P.S. "Music in modern cinema: on the issue of reinterpretation" and "Reinterpretation of a literary text (using the example of XX century art" (P.S. Volkova, 2009). These scientists present classifications of replaying, give cinema genres classification and examples of quotation (up to 2014).

Information about films, which use quotations and the music from the world's classical musical heritage, may be found in the following sources: "Masterpieces of Classical Music" (2012) - this is a series of periodicals about the work of composers with DVD, CD supplements. These are also a series of books about composers by "Komsomolskaya Pravda" publishing house (2010), a series of 85 issues of DeAGOSTINI's "Great Composers" (2006-2009), a series of the television encyclopedia "Absolute Pitch" (2009-2019) and "Keys to the Orchestra with Jean-Franzua Zichel" (2012), "Academy of Entertaining Sciences" of 64 issues (2009), "The scores do not burn" of 147 issues (2002), a series of lectures on music by Valentin Smolyaninov (2016), a series of programs "Compulsory music lessons" by Alexandra Simonova (2018), "Muzium blog" (2014-2019).

The following works are devoted to the questions of media content analysis methods: Sarna A.Ya. "Content analysis in new media research" (A.Ya. Sarna, 2014); A.V. Fedorov "Comparative analysis of secular and theological media education" (A.V. Fedorov, 2013); Shilina M.G. "Internet communication and theoretical aspects of mass media research" (M.G. Shilina, 2011); V.I. Kuznetsova, A.M. Dorozhkin "Media and medial: socio-philosophical analysis" (V.I. Kuznetsova, A.M. Dorozhkin, 2008), Savchuk V.V. "Russian domain of media philosophy" (V.V. Savchuk, 2009), Schetinina S.V. "Modern multimedia technologies for the presentation of works of art" (S.V. Schetinina, 2016).

In our opinion, the same musical material used ("reproduced, replayed" according to the term from the Civil Code of the Russian Federation, Part 4, Article 1263) in the widest and most diverse material and in a different contextual field will have a completely different semantic coloring. Moreover, with the ordinary figurative type of thinking, all samples using the same material may seem semantically related. However, in our opinion, the same musical material, with a scientific approach, can demonstrate various significant informational messages, in combination with the nuances of its edged material, which contains its own plot, its own signs system, sometimes affecting the transformation of the musical material in timbre plan, in its variation and so on.

The term "reproduction" turns out to be broader in its semantic meaning, denoting in this case replaying of a piece of music. The term "reinterpretation" (the term was used in the works of Y.G. Kon "Notes on the form "Fugues for 13 instruments" by V.

Lutoslavsky: reinterpretation of the genre” (Yu.G. Kon, 1994), Volkova P.S. “Music in modern cinema: on the question of reinterpretation” (P.S. Volkova, 2009) is used to indicate changes and transformations of the original object during rotation and reproduction.

Reproduction (in the broad sense of using the original source) of musical material may be represented in several ways. In our opinion, there are at least three such options:

1. fragmentary quotation in an unrelated film;
2. using music as the basis for the entire film on the same plot:

a) borrowing a musical composition by the composer and skillfully refracting it, combine several fragments into a single plot;

b) original composition of musical content for the entire film (S.S. Prokofyev, D.D. Shostakovich, A.I. Khachaturian, S.-C. Saint-Saens, examples are given below in this work);

3. synthesizing several fragments from different works (most often biographical films about the composer’s life).

According to the classification of Shak T.F., music can perform the following functions in the media text: the background which is not related to the content of the scene; the semantic background (emotional atmosphere, color of the era, the funny side of the situation); characterization of the personage; the role of the leitmotif; part of the film drama (T.F. Shak, 2014).

Quoting, according to the following researcher - Joffe B.L., may be a method of working with the material and be expressed in five types: target, text, style, genre, hidden quoting (B.L. Ioffe, 2014).

According to the classification of Uvarov S.A., the music in the movie is expressed as follows: leitmotif, musical mosaic, musical vacuum, musical mist (S. A. Uvarov, 2014).

According to the classification of K.N. Rychkov: screenplay, soundtrack, media text component and concert arrangements (E.N. Rychkov, 2013).

According to P.S. Volkova, the cultural dialogue with modern cinema contributes to visual thinking (figurative), as opposed to scientific (conceptual, logical). It is important in the framework of the so-called “ontology of visual” in the term of F. Jameson (A. Gornykh, 2007). They mean the social practice of communication, in which artistic (fiction) cinema acts as one of the most potentially informative sources, being a “cast” of its time, it retains in a “conserved” way the ideas about norms and ideals embodied in images (P.S. Volkova, 2009).

There are various patterns of musical material in the film according to the form of expression: from authentic (preservation of timbre) to experiments in this field. An example of this: a piano-box with a monkey in the film “The Branch of Lilac” (2007); a combination of piano with the piercing timbre of a violin (piano Sonata No. 14 by L.V. Beethoven) in the film “Chapaev” (1934); the method “frame in frame”, when the music is played in a black and white TV-set with the action of the whole film in color display (“Ivan Vasilyevich Changes His Profession” (1973); timbre variation of the melody with the improvisation of the theme from the opera “Le Nozze di Figaro” in the film “Amadeus” (whistling the theme of the march and switching to the aria on the harpsichord “Frisky boy ...”); playing by means of an audio tape recorder in the authentic sound of the orchestra, with comic elements along the plot line (the theme of Scheherazade from the symphonic picture of the same name by N.A. Rimsky-Korsakov - the main heroine captive, eating exotic oriental fruits and sweets, appears on the background of music in the comic image of Scheherazade, and her captors in the image of comic servants (“The Caucasian Captive” (1966).

Another interesting example of the original source variation is the film “Paper Birds” (2010), which is dedicated to the lives of actors. Throughout this film, we observe two

vivid stage episodes that use material from world music classics: playing the same cello with three bows "Dance with sabers" from the ballet "Gayane" by A.I. Khachaturian and the singing of the phrases "How can I miss you if you do not leave". The second episode is a street performance called "Farewell Life", during which actors play Waltz of Musetta by J.A. Puccini - from the opera "La Boheme" with bottles in a humorous way - this is a peculiar device of the "scene in the scene" (performance in the cinema).

The following example of the "scene in scene" device use is shown in the movie "Night Watch" (2004). In this film, we hear a fragment of the ballet "Spartacus" by A. I. Khachaturian.

Another example is the "Incredible Adventures of Italians in Russia" directed by Eldar Ryazanov and Franco Prosperi (1973), an interesting and remarkable film in which the quoted material of the musical work is accompanied with a visual hint indicating the musical work itself and its author. In this film, the Song of Varlaam "As in the city was in Kazan" from 1 a. 2 to the Opera "Boris Godunov" by M. P. Mussorgsky is replayed against the background of frames showing the repertoire of the theater; the Overture of their Opera "The Marriage of Figaro" by V.A. Mozart sounds in the film when showing a portrait of the composer, which is carried by an Opera house musician running out of the theater. In addition to classical works, the native Russian melodies are represented in this film by two examples - "In the field the birch stood" with a video of large dolls that run from the lion and the melody "Hey, Uhnem!" in the scene on the river embankment, when one of the Italian characters conducts a crane, and the second character lowers a telephone booth into the river with this crane, while the first character makes the sign of the cross and a fragment from the piano Sonata b moll No. 2 by F. Chopin sounds (known as the "Funeral March" 1840).

A textbook example of the "scene in the scene" device using is the film by M. Forman "Amadeus" (1984). In this film, the main character (Mozart) playing the theme of a march begins to whistle and easily compose the theme of Cherubino's Aria "Boy frisky, curly, in love" from the Opera "The Marriage of Figaro", but he imagines his mother - in-law, who swears at him in a raised tone in the guise of the of his Singspiel "Magic Flute" heroine - queen of the night "my heart longs for bloody vengeance". And the plot switches with ease to the scene from the work being composed with the full entourage of the opera performance.

In the film "The Wizard of Oz" (1939) at the beginning of the plot, when the witch turns the air, creating a tornado, carrying away the house of the main character Ellie, background music based on "The Night on the Bald Mountain" by M.P. Mussorgsky sounds, thereby emphasizing the terrifying atmosphere of rampant evil forces. The music sounds in its usual symphonic representation as a voice-over background.

The new film from "Walt Disney" - "The Nutcracker and the Four Realms" (2018) shows a beautiful story about the four realms - The Land of Sweets (Sugar Plum Fairy), The Land of Snowflakes (king - Shiver), The Land of Flowers (king Hawthorne) and The Land of Amusements (Mother Ginger). There are quotations of music from the ballet of the same name by P.I. Tchaikovsky, including not only the use of music for cinema scoring, but also the use of "scene in the scene" device, demonstrating the excerpts from the ballet.

A striking example of opposing styles in music when quoting in cinema is the film "1 + 1" (2011). According to the story, the symphony orchestra performs the masterpieces of world musical heritage by A.L. Vivaldi and N.A. Rimsky-Korsakov on the birthday of the main character, who is chained to a wheelchair. Meanwhile this classical music is set off by quoted modern music put on an mp3 player by an assistant to the main character, who believes that real music can only be dance music.

At the same time, according to the plot of this film, the assistant to the main character makes very sarcastically colored remarks when he hears classical music

comparing music: Bach suites with coffee advertisements, not pointing to the composer, but emphasizing its popularity precisely from advertising. He also compares the performance of A.L. Vivaldi's composition "The Seasons" by a string ensemble with the usual background of a telephone call from the support service, and the music of "The Flight of the Bumblebee" from "The Tale of Tsar Saltan" by N.A. Rimsky-Korsakov with the cartoon "Tom and Jerry", with their eternal pursuit of a cat and mouse. Thus, the film "1 + 1" is a vivid example of the present state of everyday music perception by a mass listener, the situation when people do not know the real composers of a particular musical work, but they can only remember at the philistine level where they heard this music and are happy to point to ads and cartoons.

In our opinion, film directors often use classical music in their films as a bright antithesis, comparing it with everyday images of everyday reality, aggravating its flaws in contrast to the blessed and elevated atmosphere of harmony reigning in the figurative structure of a musical work of world classics. These are examples of horror movies, with the images of Draculas, murders, tortures, evil creatures. For example, "The Happening" (2008, music of the piano concert No. 21 in C dur K467 by V.A. Mozart), "Gremlins -2 New Party" (1984, music by G. Gershwin "Rhapsody in Blues Tones"), "American Werewolf" (music by M. Ravel from the ballet "Daphnis and Chloe"), "Brute Force" (1947, Music by R. Wagner from the opera "Tannhäuser"), "The Silence of the Lambs" (1990, music by J.S. Bach "Goldberg Variations") , "Pet Cemetery" (2019, music by E. Grieg, from the suite "Peer Gynt" - "In the Cave of the Mountain King"), etc.

The real task of the vocational education and additional art education teacher is to demonstrate to students an unacceptable perception of music, divorced from the authentic context regarding the composer, the title of the work included in the school program of additional art education.

The opposite example of quoting, not the works of world music classics, but the works of mass musical culture, is the film "Gentlemen of Fortune" (1971), in which the quotation of mass musical culture sample - "Dog Waltz" was introduced as a parody. This quotation emphasizes the funny side and parody of the situation of a forced and quick "fostering culture" (playing the piano, studying architecture magazines, painting, and learning a foreign language). Another film that uses quotations from the same work is the cartoon "Prince Ivan and the Gray Wolf 3" (2015) - the funny side is in a deliberate emphasis on the waltz rhythm in the style of Chopin.

After carrying out research and comparing a number of reproduction samples of world music classics works in films, a synchronic summary table was compiled.

The authors admit the existence possibility of other samples of world music classics works reproduction in films, but at the present time examples known to us have come to the study field and we do not exclude the existence of other samples.

Based on the above comparative synchronic table, we have done the following conclusions in the course of our study: the works of foreign, Russian, domestic and modern composers are equally subject to quotation. There are at least **157** examples that would serve as illustrations for the study of material from theoretical disciplines in the programs of additional art education, based on the results of our research (these are only definite samples that are known to us in the course of this study, not excluding the existence of many others). Examples can serve for the study of the composer, review topic (genres, means of expression, instruments and types of orchestras, orchestra, means of shaping, program music). There are both domestic and foreign film studios which produced films with the use of world music plots samples: Mosfilm, Lenfilm, Partner-Film, Gorky Studio, Production Theme, Gemini entertainment , "Tabaak" , "Baselevs-production" , "France 2 Cinema" , "CLG Films" , "Governor Productions" , "Les Films Ariane" , "Sovereign Pictures" , "Amblin Entertainment" , "Touchstone Pictures" and "Amblin Entertainment" , "Walt Disney".

TABLE - SAMPLES OF WORLD MUSIC CLASSICS WORKS REPRODUCTION IN FILMS

Number	Composer	Topics of musical disciplines to which the use of the film fragment corresponds	The name of the musical work, its part, theme	The name of the film in which the musical work is quoted, the film genre	Film director	Year of production, film studio, country
1.	Jean-Baptiste Lully (1632-1687)	Music genres, dance suite	Old dances	"The King Dances"; (drama, historical)	Gerard Corbier	2000; Channel + in cooperation with France 2 cinema; France
2.	Henry Purcell (1659-1695)	Opera music	Opera "Dido and Aeneas" (1689)	"Russian ark" (fantasy, drama, detective, historical)	Alexander Sokurov	2002, Russia
3.	Tomaso Giovanni Albinoni (1671-1757)	Instrumental music	«Adagio» g-moll	«Robert. Happy Life»		1996, Russia
4.				"Mother and Son" (film game, drama)		1997, Russia, Germany
5.	Antonio Vivaldi (1678-1741)	Program music	The Seasons (1723)	"The Princess and the Pea" (fairy tale)	Boris Rytsarev	1977, M. Gorky film Studio. Third creative Association, Russia
6.				"Vivaldi, the Red Priest" (biographic)	Liana Marabini	2009, Italy
7.				"1 + 1" (drama, comedy, biographical)	Olivier Nakash, Eric Toledano	2011, France
8.				"The Fault in Our Stars" (drama, romance)	Josh Boone	2014, USA
9.	Georg Philipp Telemann (1681-1767)	Vocal and instrumental music	Matthäus-Passion	"Russian ark" (fantasy, drama, detective, historical)	Alexander Sokurov	2002, Russia
10.		Instrumental music	Clavier and organ music	"32 short films about Glen Gould"	François Girard	1959, Image

				(biographic, art film)		Entertainment
11.	Johann Sebastian Bach (1685-1750)		Organ chorale f-moll (BWV 639 from the "Little Organ Book»)	"Solaris" (fiction, detective)	Andrei Tarkovsky	1971, Russia
12.			Matthäus-Passion (1736) (final chorus «Wir setzen uns»)	"Mirrors" (biographic, drama)		1974, Russia
13.			Sonata a-moll for solo flute BWV 1013 (Allemanda)	"Sonata for Hitler" (documentary)	Alexander Sokurov	1989, Russia
14.			"Goldberg variations" (1741)	"Silence of the Lambs" (horror, crime, detective)	Jonathan Demme	1991, USA, Metro Goldwyn Mayer
				"Dinner in four hands" (musical, drama, historical)	Mikhail Kozakov	1999, "Partner Films", Russia
15.	George Friedrich Handel (1685-1759)	Biography of the composer	Oratorio "Messiah" (HWV 56, 1741)	"The great Mr. Handel" (drama, biographic)	Norman Walker	1942, Great Britain
16.		Musical form	Suites	"Dinner in four hands" (musical, drama, historical)	Mikhail Kozakov	1999, "Partner Films", Russia
17.	Christoph Willibald Gluck (1714-1787)	Opera	Opera "Orpheus and Eurydice" (1762)	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada
18.	Franz Josef Haydn (1732-1809)	Symphonic music	String quartet №5 f-moll	Star Trek: Rise (Fiction, Action, Thriller, Adventure)	Jonathan Fraix	1998, USA
19.		Piano music	Minuet of the 33rd Sonata	"Runaway Bride" (continuation of the famous film "Pretty Woman", melodrama, comedy).	Garry Marshall	1999, USA
20.		Symphonic music	String Quartet Haydn op 1 No.3 D-dur	Sherlock Holmes (thriller, drama, comedy, detective, adventure)	Guy Ritchie	2009, USA, Germany
21.		Vocal music	Vocal works	"In Search of Haydn" (documentary, biographic)	Phil Grabski	2012, Great Britain
22.		Symphonic music	3-d part of string quartet No.76	"The Emperor" (drama, military, historical)	Peter Webber	2012, Japan, USA

23.			String quartet d-moll op.103 (1803 unfinished)	"Shut In" (18+) (horrors, thriller, drama)	Adam Schindler	2015, USA	
24.	Wolfgang Amadeus Mozart (1756-1791)	Opera music	Opera "Marriage of Figaro" (1786) Aria of Cherubino, Singspiel "The Magic Flute" Aria of the Queen of the Night (1791)	"Amadeus" (drama, biographic, historical)	Milos Forman	1984, USA, France, Checkoslovakia	
25.			Opera "Marriage of Figaro" (1786) (overture)	"The Incredible Adventures of Italians in Russia", a joint Soviet-Italian comedy-adventure film	Eldar Ryazanov and Franco Prosperi	1973, Russia, "Mosfilm"	
26.				"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada	
27.			Instrumental music	Concerto for piano and orchestra №23 ("Andante" f-moll)	"Stone" (fantasy, drama)	Alexander Sokurov	1992, Russia
28.		"Robert. Happy Life"			1996, Russia		
29.		Piano Concerto №21 in C dur K467 (1785)		"The Happening"	M. Night Shyamalan	2008	
30.		Opera music	Opera "Marriage of Figaro" (1786)	"Mozart's Sister" (drama, romance, biographic)	Rene Feret	2010, France	
31.				«Conduction» (documentary)	Alexei Loginov	2015, Russia	
32.		Ludwig van Beethoven (1770-1827)	Piano and symphonic music	Sonata "Pathetic" №8 (1799) "Appassionata" f-moll №23 (1807)	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada
33.				Sonatas №14, "Pathetic" №8 (1799); Symphony "Heroic" №3 (1804), №5 (1808), "Pastoral" №6 (1808), №7 (1812), №9 (1824)	"Immortal Beloved" (drama, melodrama, biographic)	Bernard Rose	1994, Great Britain, USA
34.	Sonata №32, Symphony №9 (1824)			"Rewriting Beethoven" (drama, biographic)	Agnieska Holland	2006, USA, Germany, Hungary	
35.	Sonata "Pathetic" №8 (1799)			"Wall Street: Money does not sleep" (drama)	Oliver Stone	2010, USA	

36.			Sonata C-dur No.3 (1795)	"Byzantium" (horrors, fantasy, thriller, drama)	Neil Jordan	2012, Great Britain, USA, Ireland
37.			Symphony №9 (1824)	"The Magic of the Moonlight" (romance, comedy)	Woody Allen	2014, USA, France
38.			The composition "To Eliza" a-moll (1810)	"Before I Disappear" (drama)	Sean Christensen	2014, USA, Great Britain
39.			Piano Sonata №14 cis-moll "Moonlight" (1801)	"Chapaev"	George and Sergey Vasilyev (brothers)	1934, Russia
40.				"The Last Witch Hunter" (fantasy, action, adventure)	Steve Jablonski	2015, USA, China, Canada
41.			Symphony №5 c-moll (1808)	"The Walk" (thriller, drama, adventure, biographic)	Robert Zemeckis	2015, USA
42.			The composition "To Eliza" a-moll (1810)	"The Wedding Ringer" (18+) (comedy)	Jeremy Garelik	2015, USA
43.			Sonata for piano "Pathetique" No. 8 (1799)	"William Turner" (drama, biographic, historical)	Mike Lee	2016, Great Britain, France, Germany
44.	Niccolò Paganini (1782-1840)	Musical instruments	"24 Caprices for Solo Violin", Op.1 (1802-1817)	"Paganini" (drama, biographic, historical)	Klaus Kinsky	1989, France, Italy
45.					"Paganini: The Devil's Violinist" (romance, drama)	Bernard Rose
46.	Gioacchino Antonio Rossini (1792-1868)	Opera music	Opera "The Barber of Seville" (1773)	The Barber of Seville (comedy)	Jean-Pierre Ponnelle, Ernst Wild	1973, Germany
47.	Franz Peter Schubert (1797-1828)	Vocal music	Romances and songs	"Flowering time" (musical, melodrama)	Paul L. Stein	1934, Great Britain
48.				"Serenade" from the collection "Swan Song" (1828)	"Unfinished Symphony" (drama)	Alexander Gladyshev
49.		Piano music	Expromt No. 4 (D899) As-dur, fantasy for piano four hands f-moll	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada

50.			"Night and dreams" op. 43	"Byzantium" (horror, fantasy, thriller, drama)	Neil Jordan	2012, Great Britain, USA, Ireland
51.	Hector Berlioz (1803- 1869)	Musical instruments	Fantastic Symphony (1830)	"The Crow" (thriller, detective story)	James MacTig	2012, USA, Spain, Hungary, Serbia
52.	Mikhail Ivanovich Glinka (1804- 1857)	Vocal music	Romance "I'm here, Inesilla" (1838)	"Big School- Break" (melodrama, comedy)	Alexei Korneev	1973, Russia
53.			"Lullaby" from the collection "Farewell to St. Petersburg" (1840)	"Most earthly cares" (documentary)		1974, Россия
54.		Composer biography	Romance "The Lark", orchestral version of the choir "Glorify" from the opera "Ivan Susanin" (1836), a fragment of the nocturne "Separation" (1839), canon "What a wonderful moment!" from the opera "Ruslan and Lyudmila" (1842)	"And Nothing More" (documentary, historical)	Alexander Sokurov	1988, Russia
55.			Nocturne "Separation" (1839)	"Robert. Happy Life"		1996, Russia
56.				"Mother and Son" (film game, drama)		1997, Russia, Germany
57.			Nocturne "Separation" (1839), opera "Ivan Susanin" (1836, act 2 mazurka)	Russian Ark (fantasy, drama, detective, historical)		2002, Russia, Germany, Japan, Canada, Finland, Denmark
58.		Felix Mendelsohn (1809- 1847)	Piano music	"Songs without Words" (op. 67) (1843-45)	"Madame Suzacka" (drama)	John Schlesinger
59.	"Lewis" (drama, detective)				Bill Anderson, Dan Reed, Nicholas Renton	2010, Great Britain
60.	Symphonic music		"A Midsummer Night's Dream" (1842) ("Wedding March")	"The Mentalist" (thriller, drama, detective story)	Simon Baker, David Paymer, Paris	2013, USA

					Barclay, Bruno Heller, Darnell Martin, Leslie Linka Glatter, Stephen Gillenhaut, Chris Long, David Nutter, Adam Kane	
61.	Frederic Chopin (1810-1849)	Piano music	Nocturne number 2 es-dur (Or. 9), prelude number 20 c-moll	"A Song for Memory" (drama, biographical)	Charles Widor	1945, USA
62.			piano sonata b moll №2 ("Mourning March" 1840)	"The Incredible Adventures of Italians in Russia"	Eldar Ryazanov and Franco Prospero	1973, Russia, "Mosfilm"
63.			Prelude c-moll op.28 (1839), Polonaise As-dur (1842)	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada
64.			Impromptu (1834-1842)	"Improvisation", (melodrama, comedy)	James Lepin	1991, C.L.G. Films, Governor Productions, Les Films Ariane, Sovereign Pictures, Great Britan, France
65.			Prelude number 7 A-dur (1836-1839)	"The Stone" (fantasy, drama)	Alexander Sokurov	1992, Russia
66.			"The Great Brilliant Polonaise" op.22 Es-dur (1832), Ballad №1 oh. 23 g-moll (1835)	"The Truman Show" (fiction, drama, comedy)	Peter Weir	1998, USA
67.			Waltz a-moll (1843)	"Chopin. Desire for Love "(drama, romance)	Jerzy Antchak	2002, Poland
68.			Etude No. 9. op. 25 ges-moll (1831-1836)	"The Branch of Lilac" (drama)	Pavel Lungin	2007, Theme Production Film Studio, Gemini Entertainment Company, Russia, Luxembourg

69.	Robert Schumann (1810-1856)	Piano music	"Carnival" (1835)	"Spring Symphony" (biographic)	Peter Chamonix	1983, Germany
70.			Romance number 2 Fis-dur from "Of the Three Romances", Op. 28 (1839)	"Days of Eclipse" (fiction, drama)	Alexander Sokurov	1988, Russia
71.			"Carnival" (1835), "Scenes From Childhood", a concert for piano and orchestra a-moll op. 54 (1845)	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada
72.			"Carnival" (1835)	"White Countess" (drama, romance, military, historical)	James Ivory	2006, Great Britain, Germany, China, USA
73.	Ferenc Liszt (1811-1886)	Piano music	Etudes, transcendental mastery ("Campanella" etudes on the caprices of N. Paganini) (1851)	"Unfinished Song" (drama, biographical)	Charles Widor, George Cukor	1960, USA
74.			"Dreams of Love" (1850)	"Franz Liszt - Dreams of love" (drama, melodrama, biographic, historical)	Marton Keleti	1970, "Lenfilm", Hungary, Russia
75.			Hungarian Rhapsody №2 cis-moll (1847)	"Glitter" (drama, romance, biographic)	Scott Hicks	1996, Australia
76.				"Majestic" (drama, romance)	Frank Darabont	2001, USA
77.			"Who Framed Roger Rabbit?" (Comedy feature film)	Robert Zemeckis	1988, «Touchstone Pictures» and «Amblin Entertainment», USA	
78.	Alexander Sergeevich Dargomyzhsky (1813-1869)	Opera music	Opera "The Stone Guest" (1869)	"The Stone Guest"	Vladimir Gorikker	1966, Russia
79.			Opera "Rusalka" (1856)	"Rusalka"		1971, Russia
80.	Richard Wilhelm Wagner (1813-1883)	Opera music	Opera "Lohengrin" (Wedding Choir) (1850)	"Gone With the Wind" (drama, romance, military, historical)	George Cukor, Victor Fleming, Sam Wood	1939, USA
81.			Opera "Tristan and Isolde" (love theme) (1865)	Humoresque (drama, romance)	Jean Negulesco	1946, USA

82.			Opera "Tannhäuser" (1845)	"Brute Force" (film-noir, thriller)	Jules Dassin	1947, USA
83.			From the tetralogy of "The Ring of the Nibelungs" (Flight of the Valkyries) (1876)	"Apocalypse Now" (drama, military)	Francis Ford Coppola	1979, USA
84.			Opera "The Death of the Gods" (1876)	"Eastern Elegy" (documentary)	Alexander Sokurov	1996, Russia
85.			Opera "The Valkyrie" from the tetralogy "The Ring of the Nibelungs" (1876)	Grand Tour (comedy)	Brian Klein, Keith Lynch Robinson, Phil Churchill, Gavin Whitehead	2017, Great Britain, USA
86.	Giuseppe Verdi (1813-1901)	Opera music	Opera "Aida" (1871)	"Aida" (musical)	Clemente Fracassi	1953, Italy
87.			Operas	"Life of Giuseppe Verdi" (drama, melodrama, biographic)	Renato Castellani	1982, Italy, France
88.		Symphonic music	"Requiem" (1868)	"Nostalgia" (drama)	Andrey Tarkovsky	1983, Russia
89.		Opera music	Opera "La Traviata" (1 act, " Libiamo ne' lieti calici" (1853)	"Mournful Unconcern" (drama)	Alexander Sokurov	1986, Russia
90.			Opera "Rigoletto" (aria ("song", canzone) of the Duke of Mantua " La donna è mobile"	"Analyze This" (comedy)	Harold Ramis	1999, USA, Australia
91.				"Rigoletto in Mantua" (drama)	Pierre Cavassilas	2010, Italy, Great Britain, France, Japan, USA, Germany
92.	Alexander Porfirievich Borodin (1833-1887)	Opera music	Opera "Prince Igor" (Polovtsian Dances) (1890)	"Pennies from Heaven" (musical, drama, comedy)	Norman McLeod	1938, USA
93.	Johannes Brahms (1833-1897)	Symphonic music	Symphony No. 1 op 68 c-moll (1876), No. 3 op. 90 F-dur (1883)	"Goodbye Again" (drama, romance)	Anatole Litvak	1961, France, USA
94.			Concert №1 d-moll op. 15 (1858), a-moll op. String quartet. 51 (final)	"Madame Suzacka" (drama)	John Schlesinger	1988, Great Britain, Canada
95.		Piano music	"Lullaby" №4 op. 49 (1886)	The Truman Show (fiction, drama, comedy)	Peter Weir	1998, USA
96.				Mind Hunters (horror, thriller, detective)	Renny Harlin	2004, Netherlands, Great Britain, Finland, USA

97.		Symphonic music	Hungarian Dance number 5 g-moll (1869)	" Art School Confidential " (drama, comedy)	Terry Zwigoff	2006, USA
98.	Charles Camille Saint-Saens (1835-1921)	Opera music	Opera Samson and Delilah (1877) (Delilah's aria)	"My Happy Life" (drama, comedy, biographical)	Hugh Hudson	1999, Great Britain, USA
99.		Music genres. Suites	The Carnival of the Animals (1886)	"Mona Lisa Smile" (drama)	Mike Newell	2003, USA
100.				"Hugo" (drama, detective, adventure)	Martin Scorsese	2011, USA
101.				"Tales of Halloween" (horrors, comedy)	Axel Carolyn, Darren Lynn Bousman, Lucky McKee, Neil Marshall, Paul Solet, Adam Girach, Mike Mendez, Dave Parker, John Skipp, Ryan Schiffrin	2015, USA
102.		"The Newest Testament" (fantasy, comedy)	Jaco van Dormel	2015, Belgium, France, Luxembourg		
103.	Mily Alekseevich Balakirev (1836-1910)	Piano music	Oriental fantasia "Islamey" (1869)	"Vitus" (drama)	Fredy M. Murer	2006, Sweden
104.	Georges Bizet (1838-1875)	Opera music	Opera "Carmen" (1874)	"Carmen Jones" (drama, romance)	Otto Preminger	1954, USA
105.	Modest Petrovich Mussorgsky (1839-1881)	Symphonic music	Symphonic picture "The Night on Bald Mountain" (1867)	The Wizard of Oz (fantasy, adventure)	Victor Fleming, George Cukor, King Widor, Norman Thorog, Mervyn LeRoy	1939, USA
106.		Opera music	Opera "Boris Godunov" (prologue 2 scene) (1869)	"Ivan Vasilyevich: Back to the Future" (fiction, comedy, adventure)	Leonid Gaidai	1973, Russia

107.		Opera "Boris Godunov" (1 action 2 scene) (1869)	"The Incredible Adventures of Italians in Russia"	Eldar Ryazanov and Franco Prospero	1973, Russia, "Mosfilm"
108.	Symphonic music	Symphonic picture "The Night on Bald Mountain" (1867)	"Lolita" (drama, romance)	Adrian Line	1997, USA, France
109.	The ballets	"The Nutcracker" Ballet (1892)	"The Nutcracker and the Four Realms" (fantasy)	Lasse Hallstrom and Joe Johnston	2018, «Walt Disney»
110.	Symphonic music	Symphony №6 (1893)	"The Kid" (drama, comedy)	Charles Chaplin	1921, USA
111.	Piano music	"The Funeral of the Doll" from the "Children's Album" (1878)	"Mournful Unconcern" (drama)	Alexander Sokurov	1986, Russia
112.	Opera music	Opera "Eugene Onegin" (1879) (introduction and duet "Olga and Tatiana" from the first picture")	"The Stone" (fantasy, drama)		1992, Russia
113.	Symphonic music	The Seasons (Barcarol) op. 37 (1876)	"Oriental Elegy" (documentary)		1996, Russia
114.	Piano music	"Old French Song" from "Children's Album" (1878)	"Robert. Happy Life"		1996, Russia
115.			"Russian Ark" (fantasy, drama, detective, historical)		2002, Russia
116.	Symphonic music	Suite "Peer Gynt" ("In the Cave of the Mountain King") (1888)	"The Birth of a Nation" (drama, military, historical)	David Wark Griffith	1915, USA
117.			"Knight of Cups" (drama, romance)	Terrence Malik	2015, USA
118.			"Pet Cemetery" (horror film)	Kevin Kolsh and Dennis Widmeyer	2019, USA
119.	Piano and symphonic music	"Lyrical Pieces", suite "Peer Gynt" (1888)	"Espen in the Troll Kingdom" (adventures)	Mikkel Brenne Sandemuse	2017, Norway
120.	Symphonic music	Symphonic Suite "Scheherazade" (1888)	"The Caucasian Captive, or the New Adventures of Shurik"	Leonid Gaidai	1966, Russia

121.	Korsakov (1844-1908)			Nizhinsky (drama, melodrama, biographic)	Herbert Ross	1980, USA
122.			“Spanish Capriccio” op. 34 (1887)	“Brokeback Mountain” (drama, romance)	Ang Lee	2005, USA, Canada
123.		Opera music	Opera “The Tale of Tsar Saltan” (1900) (“Flight of the Bumblebee”)	“1 + 1” (drama, comedy, biographical)	Olivier Nakash, Eric Toledano	2011, France
124.	Giacomo Puccini (1858-1924)	Opera music	Opera “La Boheme” (waltz “Musetta” (1896)	“Paper Birds” (drama, comedy, historical)	Emilio Aragon	2010, Spain
125.	Gustav Muller (1860-1911)	Vocal music	Songs №1, №3 from the vocal cycle “Songs about the dead children” (1901-1904)	“Obligation” (documentary)	Alexander Sokurov	1988, Russia
126.				“Quiet Pages” (drama)		1994, Russia, Germany
127.				“Oriental Elegy” (documentary)		1996, Russia
128.				“Mother and Son” (film game, drama)		1997, Russia, Germany
129.				Elegy of Life (documentary)		2006, Russia
130.	Claude Debussy (1862-1919)	Piano music	The Bergamas Suite (1905)	“Rise of the Planet of the Apes” (fiction, thriller, drama)	Rupert Wyatt	2011, USA
131.				“Byzantium” (horrors, fantasy, thriller, drama)	Neil Jordan	2012, Great Britain, USA, Америка, Ирландия
132.	Alexander Nikolaevich Scriabin (1871-1915)	Piano music	Etude dis-moll №12 op. eight	“Madame Suzacka” (drama)	John Schlesinger	1988, Great Britain, Canada
133.		Piano music	Preludes (1890s)	“Thank You for Chocolate” (thriller, drama, detective story)	Claude Chabrol	2000, France, Switzerland
134.			Этюд dis-moll №12 op. 8 (1894-95)	“The Branch of Lilac” (drama)	Pavel Lungin	2007, Theme Production Film Studio, Gemini Entertainm

						ent Company, Russia, Luxembourg
135.	Sergey Vasilyevich Rakhmaninov (1873-1943)	Symphonic music	20-th variation of the "Rhapsody on the theme of Paganini" (1934)	"Taurus" (drama)	Alexander Sokurov	2001, Russia
136.		Composer biography	Piano Concerto №2 c-moll op. 18 (1900), prelude cis-moll op. 3/2 (1903), 13 prelude op. 32 gis-moll (1903), Vocalise 14 op 32 (1912), rhapsody on the theme of Paganini op. 43 (18 variations) (1935).	"The Branch of Lilac" (drama)	Pavel Lungin	2007, Theme Production Film Studio, Gemini Entertainment Company, Russia, Luxembourg
137.	Joseph Maurice Ravel (1875-1937)	Symphonic music	String Quartet F-dur (1903)	"American Werewolf in Paris" (horrors, fantasy, thriller, romance, comedy)	Anthony Waller	1997, Great Britain, Netherlands, Luxembourg, USA, France, Germany
138.		Ballet	Daphnis and Chloe (1969)	"The Royal Tenenbaums" (drama, comedy)	Wes Anderson	2001, USA
139.		Piano music	The cycle of miniatures "The Tales of My Mother Goose" (1908)	"The Immigrant" (drama, romance)	James Gray	2013, USA
140.		Symphonic music	"Bolero" (1928)	"The Magic of the Moonlight" (romance, comedy)	Woody Allen	2014, USA, France
141.	Igor Fedorovich Stravinsky (1882-1971)	Ballet	The ballet "Petrouchka" (1911)	Petrushka (film-ballet)	Andris Liepa	2002
142.			Ballet " Sacred Spring " (1913)	Coco Chanel and Igor Stravinsky (drama, romance)	Jan Kunen	2009, FRANCE, JAPAN, SWITZERLAND
143.	Sergey Sergeevich Prokofiev (1891-1953)	Vocal music	Cantata "Alexander Nevsky", Op. 78 (1939)	"Alexander Nevsky" (thriller, drama, military, history, biography)	Sergey Eisenstein, Dmitry Vasilyev, Boris Ivanov	1938, Russia

144.			Oratorio "Ivan the Terrible" (1942)	Ivan the Terrible. Second tale: Boyar's plot (drama, biographical, historical)	Sergey Eisenstein	1945, Russia
145.		Symphonic music	Violin Concerto №2 g-moll, op. 63 (1935)	"AnalyzeThis" (comedy)	Harold Ramis	1999, USA, Australia
146.	Arthur Onegger (1892-1955)	Symphonic music	"Pacific 231" (1923)	"The car is gaining reliability" (documentary)	Alexander Sokurov	1974, Gorky TV Studio, Russia
147.	George Gershwin (1898-1937)	Symphonic music	"Blues Style Rhapsody" (1924)	"Gremlins 2: New Party" (horrors, fantasy, comedy)	Joe Dante	1990, USA
148.				"The Great Gatsby" (drama, romance)	Baz Luhrmann	2013, USA, Australia
149.		Opera music	Opera "Porgy and Bess" (Clara's Lullaby) (1935)	"Born to Be Sad" (drama, melodrama, biographic)	Robert Boudreau	2015, Canada, Great Britain
150.	Aram Ilich Khachaturian (1903-1978)	Ballet	Ballet "Spartak" (1956)	Spartak (film ballet)	Vadim Derbenyov, Yuri Grigorovich	1975, "Mosfilm" Russia
151.			Ballet "Spartak" (1956)	"Night Watch" (horrors, fantasy, thriller, thriller)	Timur Bekmambetov	2004 Tabbak, Bazelevs Production, Russia
152.			"Gayane" (Saber Dance) (1942)	"Ghost Town" (fantasy, drama, romance, comedy)	David Kepp	2008, USA
153.				"Paper Birds" (drama, comedy, historical)	Emilio Aragon	2010, Spain
154.	Dmitry Dmitrievich Shostakovich (1906-1975)	Composer biography	Sonata for viola op. 147 (1975), opera "The Nose" (1928), symphony No. 11 (1957), symphony No. 1 (part 2) (1925), opera "Katerina Izmailova" (wedding scene, chorus, Solo of the priest "Who is more beautiful than the sun in the sky") (1966)	"Alto Sonata. Dmitri Shostakovich" (documentary)	Alexander Sokurov	1981, Russia

155.		Piano music	Prelude and Fugue a-moll op. 87 No. 2 (1951)	"Byzantium" (horrors, fantasy, thriller, drama)	Neil Jordan	2012, Great Britain, USA, Ireland
156.		Symphonic music	Symphony No. 8 (beginning) (1943), No. 14 (11th part, final) (1969)	"And Nothing More" (documentary, historical)	Alexander Sokurov	1988, Russia
157.	Alfred Garrievich Schnittke (1934-1998)	Instrumental music	"Ball" from "Gogol-suite" (1978, interpretation 1981)	"Summers of Maria Voinova"		Finished second edition of the film 1978-88, Russia

At the same time, musical compositions of several composers may be included in one film. For example, the director Lagutin P.F. used in his film "The Branch of Lilac" (2007) not only to the music of Rachmaninov S.V., but also the music of Chopin F.F. with the aim of translating the director's idea and illustration of little Rachmaninov's admission for study to Zverev N.S.; the film "The Desire to Love F. Chopin," which, by contrast, presents the music of two performances by F. Liszt and F. Chopin. Music can be used throughout the film as different semantic accents, and can be used fragmentarily, episodically. Examples of the first kind, in our opinion, are biographical films about the composers Glinka (1946), Mussorgsky (1950), Rimsky-Korsakov (1953), Amadeus (1984), Russian Five (2002) etc. Examples of the second type (episodic blotting), in our opinion, are the films - "Ivan Vasilyevich: Back to the Future" (1973), "Caucasian Captive" (1966), "Big School break" (1973).

Among the composers who wrote musical accompaniment specifically for cinemas are the following: Schnittke A.G.- "Dead Souls" (1984) and "Little Tragedies" (1979) dir. M.A. Schweizer, "Farewell" and "Agony" (1981) dir. Klimov E.G., "Belorussky Station" (1971) dir. Smirnov A.S., "Uncle Vanya" (1970) dir. Konchalovsky A.S.; Sviridov G.V. "The Blizzard" (1964) dir. Basov V.P., Shostakovich D.D. "Katerina Izmaylova" (1966) dir. Shapiro M.G., "Moscow, Cheryomushki" (1962) dir. Rappaport G.M.; Prokofiev S.S. "Partisans in the Steppes of Ukraine" (1942) dir. I.B. Savchenko, "Kotovskiy" (1942) dir. Fainzimmer A.M.

Music may be used as a basis for not only one film, but serve as the basis for a cycle of programs. For example, scientific and educational television programs: "Absolute Pitch" (2009-2019), "Opera houses of the world with Nikolai Tsiskaridze" 4 episodes (2010), "Museke" (2014-2019), "Encyclopedia channel" (2004-2009).

The authors do not exclude the existence of other reproduction samples of world music classics in movies, but, unfortunately, we have not yet studied them.

3. Results and conclusions

With the availability of material, the teacher of theoretical disciplines faces the task of qualitative and critical approach to the selection of material that could be used appropriately in accordance with the thematic plan and age characteristics within the framework of a particular theoretical discipline and the duration of the training session. Therefore, it is inappropriate to watch the entire film in connection with the sanitary

standards of staying in front of the screens of personal computers and interactive boards, and in connection with the methods of teaching theoretical disciplines that suggest a change in the forms of work and their synthesis.

When referring to illustrating of film materials, the teacher must explain the methodological purpose of the illustrations given to students at a particular lesson so that watching a film was not perceived by the students in the entertainment plan in order to form a logical association to a specific composer and image. A small test questionnaire, containing questions directly related to the understanding and interpretation of the cinema material being presented, may be composed as a possible option for illustrations based on cinema materials. If the timbre or the plot is changed, we can ask the relevant questions about comparing the interpretation of film material with the original source.

Such film fragments can be used as a basis for a cinema quiz (students need to specify the composer, the title of the work, the change in timbres from the original sound). If the element is used as a quiz, the teacher is recommended to make a questionnaire where students would write in their answers.

Cinema materials may be used as a basis for illustrating biographical and theoretical topics study in the following disciplines: musical literature and listening to music. This is the way to compile hearing thesaurus, to acquire the skills of practical comparison of the interpreted musical composition and timbre analysis. In this case, it is recommended to compile a list of questions related to the topic being studied (country, composer, instrument, style in music, means of expression, musical form, etc.)

Cinema materials can serve as an example of musical material processing method in the disciplines of computer music technology, "Multimedia technology and composition." In these disciplines, students, inspired by the examples of film material, can create their own presentations, arrangements based on the works of world classics.

Cinema material may be used in the form of tests. At solfeggio lessons, cinema material can serve as a means of enhancing interest to a musical composition. During the first listening, the teacher asks to define the composer, the composition. The students watch video material, and later, when playing the music with an instrument, they write a musical dictation (as one of the options, visualization of the musical work image may be achieved by viewing a particular imagery of the film material). You can sol-fa it, compose variations and variations-arrangements, as one of the options for working with musical material. It is possible to give semantic tasks for students on cinema material, and the correct answer does not always correspond exactly to the author of a musical composition; a musical work may be related to the period of the composer's life, his circle of communication, and the student can give the correct answer only if he has sufficient information about many composers. The film "The branch of lilac" (2007) is such an example, in which little S. Rachmaninov plays the composition of F.F. Chopin during the entrance exams.

In our opinion, when quoting the masterpieces of world music classics in the film, it is necessary to indicate the used compositions in the subtitles. At the same time, a number of foreign films provide very detailed information about the composer, composition, part, section, key, and the specific performer or cast. However, in some films, this information is missing in the subtitles, which complicates the process of analyzing film materials to prepare for their use in the pedagogical process, and increases the time required for verification and identification of quotations by watching the entire film.

After analyzing and examining a number of musical works reproduction samples in different environments and contexts of media text (in this case, in films), we think the aspect of critical perception of the surrounding information flow and culture of selectivity and verification of information consumed, the axiological aspect in relation to the information consumed to be relevant for consideration in the works of scientists.

The relevance and novelty of the result lies in generalization and comparison of data on samples of world music classics reproduction in cinema, in offering a number of the most functional, in the opinion of the authors, samples for practical use in teaching musical-theoretical disciplines of additional art education.

Specially arranged and pre-recorded fragments of cinema materials, in which the works of world music classics are quoted, may be used as didactic material for the disciplines of the music-theoretical cycle according to additional education programs.

The perspective and significance of the study lies in practical recommendations and generalization of information about the use of world music classics reproduction samples in cinema for musical and theoretical disciplines of additional art education and possible interest in research for the teachers of additional art education, teaching musical and theoretical disciplines.

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PEDAGOGICAL PHENOMENON OF SPORTS IN THE FORMATION OF MODERN SOCIETY'S VALUES

The article discusses the role of sport and physical activity of the individual in the development of socially important personality traits. Particular attention is paid to features and some aspects of life of people who are constantly engaged in sports. The authors considered in detail the concept of resilience, as well as its components. The information presented in the article shows that people involved in sports become ready to overcome difficult life situations.

Keywords

pedagogy, the process of education, psychological stress in training,
public health, personality characteristics

AUTHORS

Sergey V. Fedjukov

Candidate of Economic Sciences, Assistant Professor of the Department of Pedagogy, Educational Technologies and Professional Communication of Saratov State Medical University named after V. I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
fedukovsv@mail.ru

Natalya A. Kloktunova

Candidate of Sciences in Sociology, Head of Department of Pedagogy, Education Technologies and Professional Communication, Saratov State Medical University n.a. V.I. Razumovsky, Saratov
112, st. Big Cossack, Saratov, 410012, Russia
pedagog.sgm@mail.ru

Vadim V. Fedjukov

Candidate of Pedagogics Sciences, Assistant of the Department of Pedagogy, Educational Technologies and Professional Communication of Saratov State Medical University named after V. I. Razumovsky, Saratov Russia
112, st. Big Cossack, Saratov, 410012, Russia
fedjukovvadim@yandex.ru.

Anita Y. Ramazanova

Senior lecturer of the Department of Pedagogy, Educational Technologies and Professional Communication of Saratov State Medical University named after V. I. Razumovsky, Saratov Russia
112, st. Big Cossack, Saratov, 410012, Russia
anitusi@mail.ru

1. Introduction

1.1 The urgency of the problem

The study of the behavior of young adults in modern society, their actions in difficult situations, stress resistance and the ability to cope with difficulties is becoming more urgent in view of the information richness, and, with it, the acceleration of the pace of life.

A constant stream of fresh information through the Internet, TV and radio shows us the constant changes in different areas of our life. Is it possible to catch everywhere? And is it necessary? How to allocate power, realize and unleash the potential? How to cultivate the personality traits that will be helpful in solving difficult life issues? The present article will focus on sport and its unique educational opportunities.

It should be noted immediately, that sport is an activity that takes a lot of time, physical and moral strength. Stress, injuries, grueling training, psychological tension during the training and competition, all of the above are signs of the constant fight against internal and external conditions. The life of an athlete is connected with the rising to the challenge, with the desire to overcome laziness, fatigue, fear and, with them, his competitors and, of course, himself. This fight creates his own level of resilience. Some have a lower level of resilience, while others have it higher. It all depends on discipline and commitment.

1.2 Status of problem

Pierre de Coubertin, an initiator of the revival of the Olympic Games, a French public figure, teacher, historian told about sport: «O Sport, you are Progress! To serve you, a man must improve himself both physically and spiritually. You force him to abide by a greater discipline; you demand that he avoid all excess. You teach him wise rules which allow him to exert himself with the maximum of intensity without compromising his good health. O Sport, you are Audacity! The meaning of all muscular effort can be summed up in the word “dare”. What good are muscles, what is the point of feeling strong and agile, and why work to improve one’s agility and strength, unless it is in order to dare? But the daring you inspire has nothing in common with the adventurer’s recklessness in staking everything on chance. Yours is a prudent, well-considered audacity [1,2].

Why do people behave differently, when faced with life challenges? What qualities do not allow a person to give up, but rather stimulate him to overcome these difficulties? What is resilience?

According to the scientists involved in the study of the issue, resilience is a system of beliefs about oneself, about the world, about relations with the world. Resilience is a characteristic of a person. It characterizes a person’s mental health and includes three basic life attitudes:

- engagement,
- confidence in the ability to control the situation,
- willingness to take risks.

There is a connection: the more pronounced these characteristics are, the less likely is internal stress in difficult situations. In other words, a person who regularly takes physical exercise, facing a stressful situation, perceives it as insignificant or less significant. He is ready for such a challenge.

This statement was confirmed by the study of the resilience level of the Far Eastern Federal University students. A test was carried out by the method of S. Maddi in the adaptation of D. Leontiev (statistical processing of the results using the Mann-Whitney U-criterion). The object of research is the level of resilience of students. The aim is to compare the indicators of the level of resilience of students who regularly takes physical exercise (student - athletes) and students who do not engage in sports (students - not athletes) [3].

2. Materials and methods

2.1 Objectives of the research

The study is based on the determination of the levels of the three main indicators of resilience:

- engagement,
- confidence in the ability to control the situation,
- willingness to take risks.

A high level of vitality is characterized by self-confidence, activity, resistance and the ability to work effectively without losing peace of mind in a critical situation.

The low level of resilience is characterized by a lack of self-confidence and ability to overcome difficulties.

According to the study, it turned out that level of engagement:

students - athletes - 85%

students - not athletes - 15%,

level of control of the situation:

students - athletes - 80%

students - not athletes - 40%,

risk acceptance rate:

students - athletes - 85%

students - not athletes - 65%

Thus, it turned out that the relative indicators of the overall level of resilience:

students - athletes - 100%

students are not athletes - 50%

The difference is obvious. Studies have shown that young people who regularly practices physical activity, have twice the higher level of readiness for life challenges. Of course, the level of resilience of each person requires a separate in-depth analysis, but patterns identified during the study cannot be ignored.

2.2 Areas of study

What is the pedagogical phenomenon of sports?

Consider the features and some aspects of life of people who are constantly engaged in sports:

- demands to comply with the daily regime and the regime of life,
- training process in conditions of increased physical activity,
- overcoming stresses of training and competition,
- nurturing a sense of responsibility for themselves, for the results, for the team,
- health care, finding ways of rehabilitation after injuries,
- compliance with the requirements for study and work.

To achieve the result, it is necessary to create a number of pedagogical conditions for the athlete, the observance of which will allow to approach the intended goal. Consider these conditions:

- immersion in the training process for a long period of time,
- concentration of power during the pre-competition period,
- mobilization of power during performance at competitions,
- recovery from competitive stress,
- trauma treatment.

Each condition involves the emergence of a certain mental state of an athlete. These can be normal reactions - anxiety, emotional experience, intense thinking about tactics and techniques, relaxation. However it makes sense to concentrate more on abnormal reactions that need to be overcome. These are stresses, apathy, physical and emotional exhaustion, aggression, phobias [4,5]. Such conditions affect the psyche of an athlete and lead to a drop in results. How to overcome this condition? The athlete needs to analyze the condition and assess his own psychological preparation. Consider a number of major stress factors:

- low training and competitive achievements,
- psychological pressure,
- conflicts with the coach, team and family conflicts,
- poor sleep before the start,
- excessive demands on the expected result,
- fatigue caused by moving to the venue of the competition,
- fear of the rival, caused by the previous defeat from this rival,
- unfair or unqualified judging,
- fear of injury,
- the postponement of the competition, of the start, which results in increased excitement, lack of cohesion, apathy and burnout,
- negative reaction of fans, trainer, relatives.

Every unsuccessful performance requires careful analysis from the athlete. If you do not work on the errors, then the failure can happen again and the progress will stop. For

justice, it is important to note that non-athletes in their daily lives also face difficulties and also learn to overcome them. But people immersed in the sports, solve such problems regularly. They develop a kind of stress immunity.

3. Results

3.1 The results of the physiological formation

What prevents you from doing sports regularly? Often people underestimate the role of sport in their own development and formation. There is not enough time for sports or there are other equally good reasons to postpone going to gym. Many people do not pay enough attention to their physical culture, and with it forget about the observance of diet, sleep and hygiene. They have a lot of bad habits. It necessarily weakens the immune system, leads to the aging and premature loss of physical and mental well-being. Often we have to deal with the opinion that sport is a specialized activity that requires certain inclinations and abilities. This is true, but only partly. It is in this belief that the priority is the development of the physical abilities of the individual, his body development. But to a much greater extent this statement is wrong, because man is not only and not so much physical being. Much more important is the development and formation of personality, which cares about his body. Therefore, sport helps shape a harmonious personality. Regardless of the type of sports activity [6].

The importance of physical culture for the harmonious development of a young person cannot be overestimated. However, it is important to pay attention to its role in the personality formation in term of general culture. The values of physical culture should be formed so that they contain elements of morality, aesthetics, and as a result, are shown in a holistic human form. Body development should not interfere, but rather promote the development and formation of personality [7].

3.2 The results of the social formation

Physical culture solves a three-fold problem in the life of every person. Firstly, it is the correct value orientation in the way of life, secondly, it is physical fitness and education, and thirdly, it is the need for regular exercise for the purpose of self-improvement. In ethical terms, the sport solves a number of vital issues. This is the development of independence in decision-making, increasing the level of communicability, sociability and desire for creativity. What qualities are formed in young people who regularly go in for sports? The joy of victory and the bitterness of defeat let them learn and perfect themselves. Sports competitions form in a person a sense of duty and responsibility to the team and fans, give the opportunity to realize their honor and dignity, teaches to do honest competition, awaken feelings of compassion and empathy [8].

Sports activity is inextricably linked with the development of the athlete's intelligence. Any training process is a creative search for appropriate tactics and techniques of training, the choice of distribution methods, the study of physiology, nutrition, sports medicine. Sport activities develop the skill of emotional management and physical condition. It develops such distinctive character traits as breadth, depth, criticality and flexibility of thinking. Communication at the level of all-Russian and international competitions develops cognitive activity and promotes rapprochement between people.

Also important is the aesthetic development of man. Sport promotes knowledge of beauty of physique and movement. The pursuit of this beauty reveals the unlimited spiritual and physical capabilities of man.

4. Conclusion

However, returning to the issue of resilience, it is necessary to note such an important manifestation of human nature as willpower. Manifestation of willpower is inconceivable without active overcoming of the whole complex of objective and subjective difficulties. In the highest degree of tension a person manifests his willpower and overcomes himself. The ability to show willpower in a daily fight against yourself creates objective conditions for formation of important personality traits - courage, persistence, resoluteness, purposefulness, initiative and self-discipline [9].

A person engaged in sports achieves not just a specific competitive result or a momentary goal in the form of a victory or a number of points scored, he achieves disproportionately more - he becomes ready to overcome difficult life situations.

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MODERN EUROPEAN RESEARCHES: ISSUE 3, 2019
ISSN 2311-8806

FOUNDER AND PUBLISHER
Privatuniversität Schloss Seeburg, Salzburg

EDITORIAL ADDRESS
Seeburgstrasse 8, 5201 Seekirchen am Wallersee, Salzburg, Austria
publisher@doaj.net

PRINTING HOUSE
Autonomous non-profit organization of supplementary professional education
“Inter-regional center of innovative techniques in education”
printed by permission of Privatuniversität Schloss Seeburg, Salzburg, Austria

Sent for printing 08-26-2019
Circulation 1000
Order 013117/125

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