Experience industries. Socio-Cultural Research Technologies. 1 (10).2025

IN THE WORLD OF BLESSED LACK OF FREEDOM: MEDIATIZATION AS A BASIC CHARACTERISTIC OF MEDIA CULTURE

Olga Pavlova
Krasnodar State Institute of Culture, Krasnodar, Russia
https://orcid.org/0009-0008-4154-0296

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-19-59

Keywords: mediatization, media culture, screen culture, socio-cultural mythologem, world as text, linear text, hypertext, virtual reality, fake, meme, manipulation of consciousness

Abstract
The author considers mediatization generated by mass communication through the specifics of its impact on modern socio-cultural institutions, including the processes of socialization and enculturation of the individual characterizing media culture as a certain stage of cultural development corresponding to the information society. The article characterizes the specific features of modern media culture, and also outlines the characteristics of mediatization, which in modern conditions acts as a technology of manipulation of consciousness and an instrument for representing the mythologemes of screen culture, as the modern phase of cultural development is also designated. The author comes to the conclusion that mediatization, at the present stage of its development using the entire arsenal of new information and communication technologies, has a purely mythological nature and, being a product of the postmodern culture of simulacra and total play, manipulates the consciousness of individuals, asserting the values of consumer society in it and other relevant socio-cultural mythologemes conditioned by the problematic geopolitical discourse of the era.

FEATURES OF THE HISTORICAL DEVELOPMENT OF RYAZAN IN THE SECOND HALF OF THE 19TH — EARLY 20TH CENTURIES: THE PROBLEM OF POLYMEDIALITY IN THE ARCHITECTURE OF THE CITY

Galina Varakina
The Kosygin State University of Russia, Moscow, Russia
https://orcid.org/0000-0002-0004-3989

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-61-99

Keywords: urban architectural ensemble, complementarity of architecture, wooden monumentalism, polymediality, intermediality

Abstract
The study is devoted to the consideration of the features of the historical development of Ryazan in the second half of the XIX – early XX centuries. When analyzing architecture, the author used comparative and intermediate methods, atypical for modern art criticism, and the urban ensemble of Ryazan itself would be understood as a polymedial space. This approach, on the one hand, is the purpose of the research, and on the other, constitutes its scientific novelty. Architecture and its specific sign-symbolic language act as a socio-cultural medium. Moreover, these mediums are multiple, which is due to the use of a set of materials in construction that differ in different construction capabilities. The latter significantly affects the design and shape, size and decor of structures. The specific interrelation of objects of the urban environment eventually forms a special

polymedial space. However, the principle of intermediality is related to other processes in urban architecture and is much less common. The author examines the process of adapting the forms and techniques of stone architecture in relation to brick and wooden buildings, and also proves the existence of its reverse effect on stone architecture, which repeats adaptive forms. Thus, a reasonable conclusion is drawn about the existence of complementarity in the architectural development of the specified time range and its causes are identified.

A JOURNEY INTO THE STUDENT'S WORLDVIEW: FROM MIYAZAKI TO TARKOVSKY AND BACK

Ekaterina Egorova
Lomonosov Northern (Arctic) Federal University, Arkhangelsk, Russia
https://orcid.org/0000-0001-8115-9344

Natalya Bedina
Lomonosov Northern (Arctic) Federal University, Arkhangelsk, Russia
https://orcid.org/0000-0002-1613-4164

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-100-119

Keywords: screen culture, cinematography, youth environment, cultural code, values, worldview, precedent text of culture, cognitive metaphor, interpretation

Abstract
The article is devoted to understanding the results of a survey conducted by the authors during the first semester of the 2022-2023 academic year among 2nd year students of the Northern (Arctic) Federal University named after M. V. Lomonosov (Arkhangelsk). In the process of organizing communication trainings, it turned out that the form of a review of the film acts as an effective tool for the implementation of educational and educational tasks in the process of teaching the discipline "Public Speaking". By duplicating reality, cinematography presents the possibilities of creative awareness of reality, facilitates dialogue, relieves tension in the student audience, and helps overcome the fear of public speaking. Due to the need to understand the film discourse as an important component of the consciousness of modern youth, the article examines issues related to both the means of artistic communication and the cultural code of cinema as a whole. The presented attempt to interpret student feedback questionnaires actualizes the trends in the development of audience preferences and indicates that the cultural code of the interpreted films remains stable. The backgrounds, angles, techniques of its embodiment change, but the theme of a person's act, awareness of choosing a path, fears and anxieties remain unshakeable. Thus, screen culture can and should be investigated from the point of view of analyzing the way personality is formed among young people.

THREE RUSSIAN CHUCK AND HUCK HAPPINESSES: COMPARISON OF BOOK AND CINEMATIC TEXTS IN INTERIORS OF HISTORICAL ERAS

Natalya Saenko
Moscow Polytechnic University, Moscow, Russia
https://orcid.org/0000-0002-9422-064X

Sergey Grigoriev
Russian State Agrarian University – Timiryazev Moscow Agricultural Academy, Moscow, Russia
https://orcid.org/0000-0001-9143-0636

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-120-145

Keywords: happiness, reinterpretation, artistic text, cinematic text, Arkady Gaidar, Chuk and Geck, film adaptation, social mythology, children's literature

Abstract
The article analyzes the social mythology of happiness in different eras based on Arkady Gaidar's short story "Chuck and Geck" (1939) and two film adaptations of the same text, dating from 1953 and 2022. The variability of the concept of happiness is shown depending on the historical context: the 1930s; the post-war decade in the USSR; modern Russia. It is stated that the analysis of the mythology of happiness is significantly complicated by the age category of the potential reader of Gaidar's works: the book belongs to children's literature. The Soviet child (both the hero of the story and the reader of the Gaidar text) perceives the moral issues of the text and assimilates its didactic aspect, perceives the same pragmatics of the text. The article illustrates the multilayered specificity of Gaidar's stories, his openness to several contextual interpretations at the same time. In this regard, the study highlights the importance of the historical and social environment that influenced the basic axiological structure of the narrative. The author turns to intermediate and comparative methods to compare the original 1939 story and the two film adaptations.

THE PHENOMENON OF INTERETHNIC MASLENITSA: INNOVATIVE PRACTICES OF PRESENTING COLLECTIVE IDENTITIES IN THE RUSSIAN MULTICULTURAL ENVIRONMENT

Vsevolod Shipulin
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-8921-3752

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-146-178

Keywords: identity, Russia, presentation, multiculturalism, interethnic Maslenitsa, acculturation, national and ethno-cultural communities

Abstract
The article analyzes the formats and scenarios of designing and promoting collective identities in the political and cultural realities of the Russian Federation. The goal of many of them, especially those initiated at the political level, is to develop and strengthen collective ideas about the unity of the Russian people, anchored by common values of civic patriotism, but at the same time preserving national and cultural diversity. For this purpose, the tools of mass culture are actively used, including the practice of reformatting and recoding, saturating the content and semantics of cultural phenomena with multinational content, the meanings and narratives of which were previously deciphered differently in the minds of the majority of the population. Among the examples confirming the thesis is the celebration of the international Carnival. At the same time, various ways of presenting collective identity by national, ethnocultural, and religious communities, including migrant communities, are analyzed, striving to adapt to Russian conditions, while preserving their identity and avoiding acculturation. The wide representation of such communities online and offline also contributes to the formation of a multicultural and multinational image of Russian society.

FRONTLINE MEDIA OF THE 21ST CENTURY: REFLECTIONS ON THE BOOK "THE FIELD NOTEBOOK OF SMO"

George Polevodov
independent researcher, Donetsk, Russia
https://orcid.org/0009-0000-2673-2910

Artyom Makulin
Lomonosov Northern (Arctic) Federal University, Arkhangelsk, Russia
https://orcid.org/0000-0002-7028-9650

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-180-206

Keywords: special military operation, armed conflict, inter-author's project , frontline media, Russian world, politics, ideology, heroism

Abstract
The article is devoted to understanding the specifics of the formation and principles of operation of modern Russian front–line media using the example of a recently published book, the inter-author's project "The Field Notebook of the SMO". The special military operation that began on February 24, 2022 by decision of the President of the Russian Federation, Vladimir Putin, identified a number of problematic issues both in the field of worldview and an existential approach to understanding these issues, as well as in the field of purely practical, directly related to psychological assistance to our soldiers in SMO and clarifying key humanitarian issues. The book contains an original philosophical search and a real opportunity to reduce the psychological stress of Russian servicemen stationed in the area of a Special Military Operation by demonstrating vivid examples of spiritual culture in the light of a combination of scientific approach, religious motives, and relevant poetry. Using actual factual material, the author demonstrates the enduring importance of an open, honest and principled dialogue between military men, philosophers, cultural scientists, priests, poets, writers, journalists, bloggers, and all those who care about the fate of the Motherland and the world in this difficult time.

THE RECURSION OF THE "KINGDOM OF THE GAME" AND THE "KINGDOM OF REALITY", OR THE DIALECTIC OF THE SYMBOLISM OF THE "OTHER" IN GAME UNIVERSES: SOCIO-PHILOSOPHICAL ANALYSIS

Irida Enikeeva
Ufa State Petroleum Technological University, Ufa, Russia
https://orcid.org/0000-0003-2116-1375

Lev Semushkin
Bashkir State Pedagogical University named after M. Akmulla, Ufa, Russia
https://orcid.org/0009-0001-4908-9988

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-207-278

Keywords: comparative analysis, game universes, World of Darkness, Warhammer 40000, recursion, online gaming community, double in the game, the Other in the game, online gaming subculture

Abstract
This article is devoted to a socio-philosophical study of the problem of the connection of game universes and possible sources of their inspiration in the surrounding social reality. Such fictional worlds, which are the result of many years of collective creativity between game technicians and gamblers, are almost never considered by experts from the philosophical scientific community. For a qualitative understanding of the essence of modern people's fascination with such a hobby, the authors conducted a comparative analysis based on: the peculiarities of understanding symbols in the spirit of Ernst Cassirer, network culture according to Manuel Castells, simulations according to Jean Baudrillard, doubles and the Other according to Jacques Lacan. As a result of the research, one of the forms of recursion between the real and game universes was revealed, which manifests

itself in a specific reflection of historical events, in their reinterpretation within symbolic structures, as well as in the playful nature of a person's transition between worlds attractive to him. The authors also consider the features of such a phenomenon as online fan communities that form and promote gaming subcultures. It is determined that the objects of the game world become simulacra, losing their connection with the primary source of inspiration, becoming materialized in fan creativity and products for representatives of the gaming subculture. The responsibility of the game technician for influencing the user audience through the game in terms of changing its cultural preferences, strategies and behavior is emphasized.

HUMILIATION OR ENTERTAINMENT? TRASH STREAMS AS A SINFUL PLEASURE OF THE "BOTTOM INTERNET

Vadim Lapatin
Pushkin Leningrad State University, Saint Petersburg, Russia
https://orcid.org/0009-0004-0776-4385

DOI: https://doi.org/10.34680/EISCRT-2025-1(10)-279-308

Keywords: trash streams, reality shows, media violence, donations, challenges, bottom Internet, Runet, gaming space, content, digital era

Abstract
The article concerns the phenomenon of trash streaming in the Russian-language segment of the Internet, which also has the self-name The "Bottom Internet," and analyzes modern Russian legislative practice regarding trash streams, as well as approaches to defining the phenomenon under study in Russian scientific literature. The author focuses on the attractiveness of trash streams for Runet users. The article highlights several motives of the viewing audience. Firstly, the attractiveness of trash streams is explained by a greater effect of authenticity compared to television reality shows – the viewer can watch "real life" on the air. Secondly, the audience already during the online broadcast gets the opportunity to channel the suppressed aggressive impulses accumulated in everyday experience. Thirdly, trash streams allow individuals to go beyond everyday limitations and realize fantasies that cannot be realized in ordinary life. Finally, by interacting with trash stream participants through donations and ordering challenges from them, the anonymous audience modifies and shapes content – the most important symbolic benefit of the modern digital era. In this way, trash stream viewers receive a perverse sense of themselves as creators of content that crosses the line of acceptability.

Experience industries. Socio-Cultural Research Technologies. 2 (11).2025

WHEN CINEMA IS NOT JUST MASS CULTURE, BUT ALSO A SUPPORT FOR LEARNING

Elizaveta Pakhomova
Volga State University of Water Transport, Nizhny Novgorod, Russia
https://orcid.org/0000-0002-5128-8724

Artjom Fomenkov
National Research Lobachevsky State University of Nizhny Novgorod, Nizhny Novgorod, Russia
https://orcid.org/0000-0002-9277-637X

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-19-38

Keywords: feature films, educational process, university, humanities, history, educational opportunities of cinema, educational potential of films

Abstract
The article is devoted to the consideration of certain aspects of the use of feature films in the educational process in higher education institutions. The researchers did not analyze the possibilities of using documentaries and arthouse films in teaching, therefore the text provides examples of exclusively feature films used in the process of training students in the humanities. The most typical examples, in our opinion, are films of French and American production. The quality of the films mentioned in this text is not discussed, but the authors of the article recognize the possibility of their use in the educational process. The films mentioned in the text can be used primarily in the course of teaching "Modern History". It is noted that the list of films that can be used in the educational process and similar topics described in this article is quite large. Of course, a significant part of this large list should also consist of films of domestic production. The use of film materials in the educational process, due to their clarity and comprehensibility in terms of conveying the main ideas and meanings, can be very effective.

BETWEEN A RACCOON AND A GYPSY: A STREET ACTOR IN SEARCH OF A LOST IDENTITY

Elena Semenova
Noncommercial partnership "Theatre-EX", Moscow, Russia
https://orcid.org/0000-0002-1316-3162

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-39-71

Keywords: street actor, booth, buffoon, professional identity, self-presentation, clown, stigma, self-parody, self-stigmatization, E. Goffman

Abstract
The subject of the study is the self-presentation of street theatre figures in modern media culture and its connection with professional identity. The appeal to this topic is due to the fact that the art of street theatre is often associated with a number of deviations, making it difficult to outline its contours within the framework of traditional forms of theatrical activity. The hypothesis of the study is the assumption of the existence of two dominant types of professional self-presentation of Russian street theater figures, the first of which is in direct connection with professional identification, and the second is deliberately distanced from it due to its stigmatization.The following served as the material for the analysis of self-presentation of street theatre representatives: online communication of street theatre figures, digital presentation of creativity, and a survey. The methodological framework of the study was based on E. Goffman's concept of stigma. As a result of the study, the hypothesis about two dominant types of professional self-presentation was not fully confirmed. In most self-presentations of street theatre figures, a desire to demonstrate comic self-parody is revealed as an obvious privilege of their profession. Laughter self-reflection of their professional activity, reflected in humorous self-stigmatization, allows classifying a modern street actor as a representative of the informal institution of destigmatization of street art, which traditionally includes buffoons, showmen, jesters and clowns.

VISUALIZATION OF WINE IN THE MYTHS OF THE PEOPLES OF THE WORLD (bodily mythopoetics of amorphous intuitions)

Oleg Shevchenko
V. I. Vernadsky Crimean Federal University, Yalta, Russia
https://orcid.org/0000-0002-1362-2875

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-73-97

Keywords: wine, aesthetics of wine, philosophy of wine, mythopoetics of wine, wine of Sumer, wine of the Hittites, Ancient Egyptian wine, wine gods of the Near East

Abstract
The article analyzes the richest traditions of mythologization of wine images in world culture from antiquity to Dionysian symbols. The Sumerian, Hittite and Ancient Egyptian mythological traditions are analyzed. The gods, to one degree or another associated with wine and winemaking: Geshtiana, Siduri, Telepinus, Esh, Shezmu, Renenutet, Hathor, Osiris are considered in detail. A connection is established between specific elevated states associated with the consumption of wine and models of artistic images present in various cultures. A conclusion is formulated that the process of intoxication and perception of the world in a special, altered state differed quite significantly among different peoples. Thus, the Sumerians were characterized by an elite, magical interpretation of alcoholic visions, inherent only to the chosen ones, and this procedure practically coincided with the ability to read cuneiform texts. The Hittites developed a stage-by-stage ritual intoxication for the purpose of ascending the spiral of the vine to the sky, where wine was a god: either to help a person in their desire to soar; or because of ignorance or weakness of a person, leaving them, which led to catastrophic consequences. Egyptian culture is the only one that, agreeing with the sacred source of wine (connection with Osiris, a stable association with the world of death, emphasizing the sacred alcoholic madness), took wine consumption out of the sphere of sacred ritual. As a result, it turned into an everyday act, inherent to significant sections of the population and, in fact, formed an alcohol-oriented culture without significant condemnation of deviant behavior in a state of extreme intoxication. Rituals of sacrifices to the gods were rather traditional and symbolic in nature and did not prevent mass libations, in which most of the family took part, excluding perhaps infants and very young children. The three types of flows of mythopoetic images and symbols formed in ancient times appear as the basis for various cultures from Iran to Britain already in the era of the Hellenistic-Roman period of European history.

"OUR STEAM LOCOMOTIVE, FLY AHEAD...": THE POST-APOCALYPTIC "MACHINERY" OF THE LINEAR SOCIAL HIERARCHY IN THE FILM " SNOWPIERCER"

Sergey Malenko
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0003-4828-0171

Andrey Nekita
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-9254-2901

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-99-145

Keywords: film , train-society, social hierarchy, controlled chaos, topos-wagons, concentration camp, chiefdom, totalitarianism, trophic communication, biopolitics, catastrophe, post-apocalypse

Abstract
The article analyzes the artistic model of director Bong Joon-ho, presented in the film "Snowpiercer" (2013). The film in the spirit of a classic post-apocalypse tells the story of the fate of humanity, which barely survived as a result of ill-considered experiments of scientists with climate change. The surviving remnants of humanity find themselves eternal prisoners of a train, which is forced to continuously move along a forever frozen planet. Train-society represents the quintessence of experiments of scientists, politicians, businessmen and the military, in which the

ideas of the most terrible totalitarian experiments of the past are embodied. The film visualizes a transformed social hierarchy within which the traditional vertical subordination is transformed into a system of horizontal wagons-concentration camps. This is how the diversity of socio-professional levels is fixed, which is purposefully localized and controlled with the help of cruel militaristic practices. The key role in maintaining the effective functioning of the train society is played by the "tail-head" communication system, which ensures the implementation of the principle of controlled and monitored chaos in the entire composition. This system gives the necessary dynamism to the entire train society, simultaneously regulates the optimal population size and ensures the permanent rotation of all social levels in order to find potential leaders. The density and isolation of social groups in the train society fundamentally change the traditional methods of bodily communication and become the basis for the formation of a new, catastrophic model of biopolitical management of post-apocalyptic societies.

INCULTURATION OF VISUALLY IMPAIRED AND BLIND VIEWERS IN THE SPACE OF IMMERSIVE 4D THEATER

Alexey Ushakov
Tyumen State Institute of Culture, Tyumen, Russia
https://orcid.org/0009-0003-4675-7252

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-146-179

Keywords: immersive theatre, socially-oriented art, inclusive theatre, innovations in art, cultural integration of people with disabilities, people with disabilities

Abstract
The article discusses inclusive and socially-oriented immersive, and other integration technologies in the development of directing inclusive theater, integrating visually impaired and blind spectators into a generally accessible socio-cultural space. The innovative audio-tactile and well-proven interactive and immersive technologies and techniques comprehensively used by Shakespeare's theater from Tyumen make it possible to significantly fill the content and semantic gaps in the understanding of publicly available stage works associated with the problems of perception of the visual component of theatrical performances by visually impaired and blind spectators (while modernly not infringing on the "spectator rights" of people with ordinary vision). Theatrical performances created in this format have not just an inclusive, but an integrative meaning, creating a fully integrative theatrical environment, where people with visual impairments have almost the same "spectator capabilities" as people with ordinary vision. These productions are not adapted, not adjusted, not adjusted to the needs of the visually impaired viewer, but are initially created taking into account his characteristics. The use of inclusive and integrative technologies in the direction of performing arts are key steps in solving the difficult task of creating integrative stage works intended for various categories of spectators with certain disabilities.

WITH HUMOR ABOUT TRANSPORT AND WILD BOARS: HOW INTERNET MEMES REFLECT THE LOCAL CULTURAL IDENTITY OF RUSSIAN CITIES

Ekaterina Shapovalova
Southern Federal University, Rostov-on-Don, Russia
https://orcid.org/0000-0001-6699-3592

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-180-211

Keywords: memes, local communities, urban memes, cultural identity, media culture, social networks, Internet communication, visual content

Abstract
Despite the enormous popularity of memes on the Internet, new interesting aspects continue to emerge in the process of studying this phenomenon, especially when it comes to local memes. They arise among a certain circle of people and are therefore understandable only to a limited number of Internet users. In the context of the problems of this article, the term "urbotext" can be considered as a designation of memes that symbolically unite city dwellers. The article examines the features of Internet memes currently spread in online communities of several large Russian cities (Rostov-on-Don, Krasnodar, Novosibirsk, Omsk). Local meme culture specifically reflects typical urban problems, including traffic jams, poor public transport, marginalization of the outskirts, drug addiction, etc. At the same time, the author of the study discovered some common memes that are used in different cities to define the main local social problems. However, most often, memes use specific humor characteristic of a particular locality. The author's analysis showed that messages with memes in citywide communities more often receive positive reactions from users, especially in cases where they are used situationally, emphasize a specific news item, thereby truly reflecting the specifics of the cultural identity of residents. In addition, memes allow you to look at a typical problem from a non-standard angle, that is, they help to rethink the processes occurring in a particular city in a new way. Since memes today have a high viral effect, it seems to us that they can be actively used to disseminate information about city social projects aimed at solving local problems.

WEEKDAYS AND HOLIDAYS OF OFFICE PLANKTON, OR THE CULT OF FRIDAY AS A FACT OF MODERN (MEDIA) CULTURE

Tatyana Shmeleva
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-3360-0518

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-212-240

Keywords: semiotics of everyday life, culture, holiday, mediatization, literature, speech genre, precedent, labor, cult of Friday

Abstract
The article offers an interpretation of the new cultural practice of celebrating the end of the working week with mass real and media actions. Their mass character allows us to talk about the formation of the cult of Friday. Attention is drawn to the youth of this practice, and it is emphasized that its social base is office workers, or "office plankton." From the standpoint of the semiotics of everyday life, the cult of Friday is interpreted as an element of festive traditions that are actively supported by modern media folklore – literature, which consists of crealized texts posted mainly on the Internet, but also in urban environments, the interiors of drinking establishments, etc. Marked by belonging to a modern laughing culture, this literature is analyzed in aspects of genre composition and precedent. Special attention is paid to the fact that the cult of Friday in question turns out to be opposed to the Soviet cult of labor with its glorification and glorification.

METAMORPHOSES OF ELECTRONIC NOMAD GAMES: FROM A BANAL SHOW TO AN EXISTENTIAL DRAMA

Elena Iakovleva
Kazan Innovative University named after V. G. Timiryasov, Kazan, Russia
https://orcid.org/0000-0002-4940-604X

DOI: https://doi.org/10.34680/EISCRT-2025-2(11)-241-280

Keywords: electronic nomad, messenger, social network, existential performance, existence, design, image, intention to transcendence, digital burnout, ontological insufficiency

Abstract
The object of the study is an electronic nomad who creates and posts elements of their own existential spectacle on messenger channels and social media pages. It is formed on the basis of episodes recorded through mobile devices from the nomad's life, both real and possible. In such an existential play, the electronic nomad performs several roles simultaneously, acting as a playwright, director and actor. A certain part of the episodes turns out to be staged, imagined and/or desired, but did not happen in reality. The design helps to make images and information look as attractive as possible, allowing them to process their textual, visual, graphic and audio components. The nomad positions his image in the play as a reference, while at the same time giving expert assessment or mentoring recommendations on current social issues. The nomad deliberately makes the existential play available to a large audience of subscribers, seducing them with private publicity, but at the same time showing the "will to power." In the existential performance of the electronic nomad, certain risks are revealed that do not allow him to realize existence and intention towards transcendence. As a result, the nomad does not understand himself, and his existential performance in messengers and social networks turns into a personal drama.

Experience industries. Socio-Cultural Research Technologies. 3 (12).2025

“THE SOCIETY OF THE SPECTACLE” IN THE 21ST CENTURY: WHAT GUY DEBORD DIDN’T SAY

Sergey Devyatkin
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0001-5135-5133

Tatyana Kaminskaya
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-8371-787X

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-19-48

Keywords: society of the spectacle, hyperreality, simulation, fluidity, desocialization, total spectacle, useless class, brain rot, transparency, groundlessness

Abstract
The article is devoted to the analysis of the concept of the "society of the spectacle" by Guy Debord. The thinker addressed his concept twice, with an interval of twenty years, checking and adjusting it. The work attempts to extrapolate this concept to the realities of the 21st century, to reveal its heuristic potential in modern conditions. A conclusion is made about the transition of the "society of the spectacle" to a new stage, with a set of dominant characteristics not described by Guy Debord. The authors highlight new characteristics of the "society of the spectacle", such as: totality, "baselessness", hyperrealism, "transparency", simulativity (J. Baudrillard), "fluidity" (Z. Bauman), and a number of less significant ones (interactivity, immersion, seriality). Attention is drawn to a fundamentally new type of "spectacle" formed by artificial intelligence. The possible consequences of the further development of the "society of the spectacle" are substantiated, both negative: desocialization of the youth, the so-called brainrot ("brain rot"), and positive: the involvement of the "useless class" in mass free spectacles as a socially neutral alternative to mass protest movements.

CONFRONTATIONAL IMAGES OF THE POST-WAR USSR IN WESTERN CINEMA OF THE EARLY 21ST CENTURY

Vasily Zadera
Saratov State Law Academy, Saratov, Russia
https://orcid.org/0009-0005-1807-4002

Ivan Suslov
Saratov State Law Academy, Saratov, Russia
https://orcid.org/0000-0003-0991-6368

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-50-102

Keywords: mythologization of politics, cinema, confrontational cinematic images of the USSR, ideological confrontation, cold war, films and TV series, Western European film industry, politics and media space

Abstract
In this article, the authors attempt to study the genre features of foreign cinema by analyzing modern films of the 21st century, which purposefully recreate confrontational images of the Soviet Union associated with the events of the Cold War during the ideological confrontation with the West (1946-1991). The authors study the problem of the emergence of the origins of the mythologization of politics in Western and European cinema, as well as the features of the visualization of confrontational images associated with the Soviet state and society: their goals, objectives, influence on the emotions, views and psyche of the Western European viewer. As part of the study of modern films dedicated to the events of the "cold war" between the USSR and the USA, the authors studied one hundred films and series created between 2000 and 2024, the main plot lines of which are focused on confrontation with the Soviet Union in various spheres of political and socio-cultural practice. The main research event of the article was an attempt to typologize the main confrontational plots of Western European films and identify the most frequently used tools for creating confrontational cinematic images of the USSR.

THE SECRET AND THE OBVIOUS IN JAPANESE ANIMATION: FLORA, FAUNA AND THE "HIDDEN" MESSAGES FROM THE AUTHORS TO THE VIEWERS

Vladlen Makarov
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0003-0404-9330

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-103-136

Keywords: animation, hanakotoba, visual storytelling, creolized text, visual symbol, semiotics, film language

Abstract
The article is devoted to the analysis of visual means of conveying ideological and semantic content in Japanese animated films. New opportunities for in-depth interpretation of film language, including animation, are opening up within the framework of semiotic and linguistic studies using the concepts of visual narration and creolized text. Categories usually applied within the framework of text linguistics can now be used in relation to works of literature and art based on the construction and comprehension of a visual series. Japanese animation in this sense seems to be a promising object of research. It is based on traditional principles of Japanese aesthetics, such as "yugen", "mono no aware", associated with the identification and interpretation of

meanings, including those associated with the visual features of the objects under study. The symbolic meaning of certain objects can be determined based on their own properties, as well as in combination with traditional cinematographic techniques (light and shade, frame organization, editing). In this article, these possibilities are explored using the example of the use of images of flora and fauna in animated works.

BETWEEN LIFE AND DEATH: PHILOSOPHICAL NARRATIVES OF MODERN ANIMATION

Egor Shemonaev
Saint Petersburg State University, St. Petersburg, Russia
https://orcid.org/0009-0006-3820-1467

Pavel Lenkov
Herzen State Pedagogical University, St. Petersburg, Russia
https://orcid.org/0000-0003-4195-6781

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-137-169

Keywords: popular culture, contemporary culture, Japanese anime, philosophy, existential themes, visual arts, cultural industries, narrative

Abstract
Asian cultures have been spreading around the world for a long time and very successfully, and interest in them does not subside at all. This article is devoted to the consideration of a very popular and relevant direction of modern visual art - anime films and series. Special artistic technique, a large number of studios in Japan, reliance on traditional art, as well as actively developing audiovisual technologies allow authors to create and broadcast extremely expressive game and semantic dynamics in anime format, which are often difficult to reproduce in conventional film formats. All this has allowed anime to become a mainstream trend in modern cultural industries. At the same time, anime creators can afford to touch on serious topics, creating works about complex, acute and truly “eternal” socio-cultural problems. By immersing characters in the context of their story, be it adventure, drama, fantasy or science fiction, the authors show the mass viewer their special vision of the pressing problems of our time, as a result of which their creations become incredibly popular works. Using the example of the anime “Frieren’s Last Journey”, “Attack on Titan”, “Code Geass” and several others, the authors suggest considering what ideas resonate with the modern, mainly young, viewer, as well as what impressive visual techniques are used to achieve the effect of immersion in history.

"DRINK VODKA AND TURN ON THE NUCLEAR REACTOR": RUSSIAN MEANINGS OF DIGITAL PHILOSOPHY

Denis Artamonov
Saratov State University, Saratov, Russia
https://orcid.org/0000-0001-8689-1948

Sophia Tikhonova
Saratov State University, Saratov, Russia
https://orcid.org/0000-0003-2487-3925

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-171-194

Keywords: digital philosophy, Russian philosophy, philosophical meanings, media, digitalization, historical memory

Abstract
The article is devoted to the study of unique aspects of Russian meanings of digital philosophy in the context of the formation of a new world order. The authors analyze how traditional Russian cultural and philosophical motives, such as eschatology, heroism and sacrifice, are transformed in the context of digitalization. The features of the influence of digitalization on various aspects of life, including consciousness, cognition, sociality and power are analyzed. It is emphasized that digital philosophy, which originated as a new way of thinking about the world, is increasingly acquiring national features, reflecting the specifics of the Russian mentality. Particular attention is paid to assessing the role of nuclear weapons and atomic energy in Russian philosophy, where they are perceived not only as instruments of power, but also as symbols of national identity and protection. The authors note that in the Russian philosophical tradition, eschatological motifs are often associated with the idea of a new beginning, which is reflected in modern digital narratives. The authors examine the crisis of global projects of the future, such as space exploration and the development of artificial intelligence, and suggest that Russian digital philosophy, with its emphasis on sacrifice and heroism, can become the basis for a new stage in the development of humanity. Its unique combination of traditional values and modern technologies enables it to proclaim new ways of thinking about global challenges. In conclusion, it emphasizes the idea that digital philosophy cannot be limited to individual thinkers, but is formed through network interactions and hyperlinks, making it particularly relevant in the Internet age.

CLICK CULTURE: DYNAMICS OF MEDIA CONSUMPTION AND PRODUCTION IN THE DIGITAL AGE

Anastasiia Gribova
Moscow Polytechnic University, Moscow, Russia
https://orcid.org/0009-0008-1804-8842

Natalya Saenko
Moscow Polytechnic University, Moscow, Russia
https://orcid.org/0000-0002-9422-064X

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-195-231

Keywords: acceleration, society, culture, sociocultural transformations, clip thinking, mass media, social networks, social media, new media

Abstract
The 21st century has seen the emergence of a fundamentally new global information ecosystem, characterized by the explosive development of digital communication technologies. Traditional media have been replaced by social networks, blogs, instant messengers, and user content platforms, forming and continuously developing the already complex architecture of “new media”. This transformation has not only changed the channels for disseminating information, but has also given rise to a qualitatively different culture of its production, processing, and perception. In the context of total digitalization, the media text itself is continuously undergoing fundamental restructuring, increasingly acquiring the properties of multimedia, interactivity and hypertextuality. In parallel, metamorphoses of the information consumer itself are taking place, transforming into an active prosumer (consumer-producer of content). These processes are closely interconnected with the global socio-cultural acceleration, described in detail in the works of H. Rosa and P. Virilio. Temporal acceleration is also manifested in the reduction of the life cycle of information, the clip nature of its consumption, as well as in the formation of a new type of

thinking. The article provides a comprehensive analysis of the dialectical relationship between the evolution of the media system and the acceleration of social processes, examines the mechanisms of their mutual influence and the effects they generate in various areas – from cognitive changes to the transformation of the public sphere. Particular attention is paid to the phenomenon of clip consciousness as a key marker of the new media paradigm.

SO WHO REALLY RULES REALITY? SYMBOLIC MECHANISMS OF IMPLEMENTATION OF POWER IN THE INFORMATION SOCIETY

Mariya Sorokopud
Putilin Belgorod Law Institute of Ministry of the Interior of Russia, Belgorod, Russia
https://orcid.org/0009-0003-8112-1962

DOI: https://doi.org/10.34680/EISCRT-2025-3(12)-232-282

Keywords: digital society, symbol, sign, culture, representation, identity, media, power, politics, mass media, communication

Abstract
The article examines the role of the sign-symbolic apparatus of culture in a modern digital society, within which communication and media cease to be just channels for transmitting information, turning into tools for influencing and managing attention. In the era of global virtualization, symbols and images acquire an independent ontological status, since they not only reflect reality, but also actively create its new, simulative forms. This is where the power potential of culture manifests itself: with the help of signs and codes, mass consciousness is directed and structured, forming behavior patterns, value guidelines and social identities. The author shows how the media, advertising, the film industry and digital platforms create an "industry of impressions", a space in which experiences and emotions become the main resource of power drawing on the ideas of J.-F. Lyotard on the crisis of metanarratives, J. Baudrillard on simulacra and C.-G. Jung on the role of archetypes in the collective unconscious. Symbolic constructions set the content of mass culture and the rhythm of social life, replacing direct experience with virtual images. As a result, it is emphasized that understanding the mechanisms of symbolic influence becomes the key to understanding modern culture, in which the struggle of ideas shifts to the sphere of visual codes and signs, and critical perception turns into an indispensable condition of cultural and personal freedom.

Experience industries. Socio-Cultural Research Technologies. 4 (13).2025

NEW HEROIC STORY IN CHINESE SERIES (USING THE EXAMPLE OF THE SERIES I AM NOBODY, 2023-...)

Artur Dydrov
South Ural State University, Chelyabinsk, Russia
https://orcid.org/0000-0002-3288-8724

Regina Penner
South Ural State University, Chelyabinsk, Russia
https://orcid.org/0000-0002-3277-7274

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-19-51

Keywords: new heroism, China, Chinese dramas, wuxia, I Am Nobody, cultural memory, collective identity, anti-hero, neo-spiritualism, soft power, youth culture

Abstract
The article examines the phenomenon of new heroism in contemporary Chinese audiovisual art, using the successful series I Am Nobody (2023-...) as an example. The authors analyze how the series, combining elements of wuxia (Chinese heroic fantasy), youth drama, comedy, and national mythology, reinterprets traditional hero archetypes. The rejection of the idealized, sacrificial protagonist in favor of an "ordinary", "anti"-heroic character who gains strength through embracing their "otherness" and connecting with their community is interpreted as a response to the demand of China's younger generation for new identity models. The authors conclude that the new heroism in the series serves as a tool of soft power, harmoniously integrating traditional values (collectivism, ancestral heritage) into a contemporary media format, thereby shaping a new layer of cultural memory and national identity. The series was analyzed as a cultural text that plays out a key conflict in contemporary China: the search for identity amid the pressures of tradition and the challenges of the world. Using methodological tools from philosophical, cultural, and narrative analysis, the article reveals the mechanisms by which a popular media product becomes a platform for constructing new models of heroism relevant to a generation raised in the digital age.

CHILDHOOD UNDER THE SCOPE OF TIME: THE 20TH-CENTURY CHILD IN THE AESTHETICS OF NEOREALISM AND SOVIET CINEMA

Dmitry Mikhaylyuk
Saint Petersburg State University of Industrial Technologies and Design, Saint Petersburg, Russia
https://orcid.org/0009-0009-9377-8965

Amir Kader
Saint Petersburg State University of Industrial Technologies and Design, Saint Petersburg, Russia
https://orcid.org/0009-0005-9051-6653

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-52-95

Keywords: Soviet sixties artists, new realism, the Soviet art, the Thaw period, society

Abstract
The aim of the research is to identify the evolutionary scenario and the specifics of the transformation of the child's image in Russian art, primarily using Soviet cinema as an example, taking into account the experience of world art development and the connection between the "Sixtiers" and the aesthetics of neorealism. The article analyzes the causes and nature of significant changes in the image of the child in 20th-century art, considering large-scale social, cultural, and ideological transformations. One of the prominent movements that shaped original perceptions of childhood was Italian neorealism, in which the image of the "orphan child" became a symbol of the tragic consequences of historical cataclysms and socio-economic crises. Soviet art, from its very inception, actively used images of young characters. For instance, the films "Kino-glaz" (1924), "The Desperate Battalion" (1933), and "Golden Honey" (1928) presented children as active participants in social life. Children were often depicted as miniature adults, actively involved in labor and patriotic processes. The article shows how, in the 1960s, Russian art, influenced by the aesthetics of neorealism, began to re-evaluate the image of the child. The "Sixtiers" paid more attention to child psychology, themes of socialization, friendship, and growing up. The relevance of studying the image of the child in contemporary art is linked to the need to support and assist children in the process of socialization. Modern cinema about children and for children not only showcases young heroes but also transmits important moral and ethical lessons to them and to society as a whole. The research results have demonstrated that realistic art,

which rejects fantastical elements, offers children an experience based on real-life situations, helping them develop critical thinking and emotional perception of the world.

AN ARTIST IN CAPTIVITY: MYTHOLOGICAL SCENARIOS OF CREATIVE FREEDOM IN A GLOBAL CONFLICT

Vadim Tokarev
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0009-0005-2474-8405

Natalia Lukyanova
Tomsk Polytechnic University, Tomsk, Russia
https://orcid.org/0000-0003-1186-0404

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-96-129

Keywords: expressionism, fauvism, neoclassicism, myth, Klee, Derain, modernist painting, sociocultural cataclysm, Odysseus, Hector, war, artist's optics, transformation of artistic style

Abstract
The article presents a new perspective on the process of personal creative evolution of an artist in the context of a sociocultural cataclysm. It examines two patterns of behavior in a person who finds themselves in a complex and traumatic situation. The author draws parallels with characters from ancient Greek literature, folk folklore, and the context of folk tales, and describes the details and process of unfolding a mythological narrative in accordance with the chosen role in a situation of existential choice. The article is relevant in light of current sociocultural and political events in the country and society. Attention is paid to the description of the social, ritual, and mystical aspects of the individual's acceptance of the social role of a warrior. The example of two prominent artists of the early twentieth century, Paul Klee and André Derain, demonstrates the path of individual creative evolution and its alignment with the proposed classification mechanism. During the First World War, the German and Swiss artist and graphic artist Paul Klee found his way to popularity among the public by distancing himself from the events of the war and the social crisis, moving towards more abstract forms of visual art. At the same time, the Fauvist artist André Derain changed his "optics" under the pressure of his life circumstances, turning in the opposite direction to his original artistic method, towards a cold and detached observation of reality in the spirit of neoclassicism. This argument is supported by art historical analysis of the artists' works and unique documentary sources. The purpose of this research is to trace the transformation of the artist's consciousness, optics, and artistic means of expression in the context of a profound cultural and societal crisis, and to identify the connection with the hidden mechanisms of mythological narratives.

DRAGONS WITHOUT WINE: THE MYTHOPOETICS OF CHINESE JIU-DAO

Oleg Shevchenko
V. I. Vernadsky Crimean Federal University, Yalta, Russia
https://orcid.org/0000-0002-1362-2875

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-131-162

Keywords: mythopoetics, wine, Chinese mythopoetics, Chinese wine, Chinese myths, lunar myths, poetry about wine, Chinese winemaking

Abstract
This article is devoted to a systemic myopoetic analysis of the phenomenon of wine in the Chinese mentality. The study uses a large body of Russian-language literature, focusing on the specific perception of wine in Chinese semiotics, mythology, and literature. The author concludes that there is currently very little material for a comprehensive mythopoetic analysis of this problem, and that what exists suffers from serious aberrations related to the difficulties of translating Chinese cultural standards into Russian. The key problem lies in the insensitivity of Chinese authors to the subtle differences between moonshine, vodka, and fruit liqueurs, as opposed to grape wine proper. Although technically, the Chinese language has maintained a clear distinction between them for over two thousand years, this aspect is neglected by poets, writers, philosophers, and art historians, who prefer to use the term "jiu" in their works. Directly translated, this means "alcohol," but according to established tradition, and indeed Chinese authors insist, it should be translated as "wine." Although in Russian, the use of terms like "bread wine" in reference to vodka has long since ceased. The author of this article, using indirect evidence (specifically, the nature of intoxication, as well as the traditions of poets of certain eras, etc.), was able to identify a number of Chinese cultural texts that, with some probability, refer to grape wine. It is on this basis that an attempt was made to reconstruct the mythopoetics of Chinese grape wine. Chinese mythopoetics ignores the taste and aroma of wine, focusing primarily on color. Myths of the lunar cycle, with which Chinese wine is directly connected, play a significant role in this. This leads the researcher directly to the mythopoetics of immortality, time cycles, and the search for the fine line between life and death.

POST-APOCALYPTIC PROTEST, OR IDEOLOGICAL DEFORMATION OF THE "ARCHETYPICAL FAMILY" IN THE MOVIE "SNOWPIERCER"

Sergey Malenko
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0003-4828-0171

Andrey Nekita
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-9254-2901

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-164-198

Keywords: society, ideology, revolution, famine, controlled chaos, Head, Middle, Tail, archetype, hierarchy, concentration camp train, post-apocalypse

Abstract
The article analyzes the film Through the Snow (2013), directed by Pong Jun-ho, as a multi-layered socio-political dystopia that embodies archetypal scenarios of an isolated and simultaneously dynamic post-apocalyptic society. The film's central theme is the train-society, a closed world of trains where a rigid horizontal hierarchy models global mechanisms of power, suppression, and "controlled chaos". The figures of the key characters — Mr. Wilford (the creator of the Train), Minister Mason (the regime's ideologue), and Gilliam (the leader of the Tail) — reveal the technologies of legitimizing inequality: propaganda, violence, and memory manipulation. Curtis Everett's rebellion does not break the system but reproduces it as an inherent element. The film demonstrates the self-regulation of a totalitarian order through a perpetual and smoldering conflict. Special attention is paid to archetypal images ("Father" - Wilford and Gilliam; "Son" - Curtis; "Dark Mother" - Mason) and their role in the Hero's individuation. The train's symbolism enhances the metaphor of a closed civilization where biopolitics and technocracy replace the human essence. Train-society becomes a mirror of the Western world and any closed systems where order is maintained through fear, exploitation of children, and ritualized violence.

ALGORITHMIC HEGEMONY OF AI, OR A SCENARIO OF "COERCION" TOWARDS CONSENSUS ON THE PATH TO THE FINAL DESTRUCTION OF AUTHORSHIP

Elena Netssel
Moscow Polytechnic University, Moscow, Russia
https://orcid.org/0009-0000-9566-0068

Natalya Saenko
Moscow Polytechnic University, Moscow, Russia
https://orcid.org/0000-0002-9422-064X

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-199-225

Keywords: role conflict, social philosophy, new media, artificial intelligence, neural networks, author's content, virtual reality, computerization of society, the problem of identity

Abstract
The article analyzes one of the most pressing aspects of the contemporary media landscape: the complete and partial replacement of human authors with artificial intelligence (AI) algorithms. Using illustrative examples such as the covert use of AI by a major U.S. media company, CNET, the mass production of propaganda cartoons in China, and AI spam attacks on literary journals, the authors explore not only the technological aspects but also profound socio-philosophical issues. Concepts such as Roland Barthes' "death of the author," Karl Marx's "alienation," and Michel Foucault's "biopower" are employed to examine key questions: Who is responsible for content? When there is no human author, how can AI become an ideal tool for creating ideologically sterile discourse and controlling public opinion? Why does the influx of algorithmic content lead to "trust crises" and the "death" of the reader? The article offers more than a mere description of this technological trend; it serves as a warning about a fundamental shift in ways of generating meaning. The authors demonstrate that the battle for the future of culture and politics is being fought today in the space between human authenticity and algorithmic efficiency. The problem is exacerbated by the fact that the modern media environment actively adopts and even encourages the emergence and dissemination of AI-produced products, creating a fundamentally new type of cultural consumption where the value of originality is replaced by the spectacle of algorithmic combinations. This has sparked not only theoretical debates but also tangible conflicts in the realms of intellectual property and copyright law. Thus, the invasion of artificial intelligence into the sphere of creative work represents not merely a technological challenge but also a profound worldview crisis that requires a reevaluation of the very foundations of artistic creation and cultural production in the digital age.

«IN HOC SIGNO LUDERE», OR THE ANALYSIS OF GAME UNIVERSES AS SYNTHETIC MEDIA CULTURAL MYTHS: A SOCIO-PHILOSOPHICAL ANALYSIS

Lev Semushkin
Bashkir state pedagogical university named after M. Akmulla, Ufa, Russia
https://orcid.org/0009-0001-4908-9988

DOI: https://doi.org/10.34680/EISCRT-2025-4(13)-226-265

Keywords: Recursion, superreal, hyperreal, quasi-real, Jean Baudrillard, Carl Gustav Jung, Warhammer 40,000, media cultural phenomena, synthetic myth

Abstract
The author raises the problem of realities (superreal, hyperreal, quasi-real) in the context of game and reality recursion. Game universes are media cultural phenomena that are represented in a variety of forms of interaction. The problem is that the narrative content acquires the properties of a myth about modern postmodernity and simulation at the same time. The reflection of the depth of the capabilities of a gaming technician in constructing a media cultural space embodies the novelty of this study. The object of the study is the recursive relationship between the game and the real, the subject of the study are the superreal and hyperreal. The purpose of the study is to study a synthetic myth based on the example of the Warhammer 40,000 universe. As a result of the research, the archetypal content of the game universe was established, which is exploited in an entertainment orientation, which defines the fictional world as a quasi-reality realized in the media cultural space.

Experience industries. Socio-Cultural Research Technologies. 1 (14).2026

АКТУАЛЬНОЕ ИСКУССТВО – ТЕМНОЕ ПЯТНО ЭСТЕТИКИ

Валерий Савчук
Санкт-Петербургский государственный университет, Санкт-Петербург, Россия
https://orcid.org/0009-0005-2474-8405

Чаожань Цзян
Санкт-Петербургский государственный университет, Санкт-Петербург, Россия
https://orcid.org/0009-0003-5112-4716

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-19-44

Keywords: эстетика, современное искусство, художественная критика, поэтика, философия искусства, практическая эстетика, эстетизация, философия, эстетическая автономия, кризис эстетики

Abstract
Статья посвящена ответу на важный вопрос как эстетики, так и искусства: может ли эстетика критиковать современное актуальное искусство? Ответ на него дается с двух перспектив: российской и китайской. Общий диагноз таков: с одной стороны, актуальное искусство не является предметом критики эстетики. С другой – эстетика, игнорирующая оценки актуального искусства, утрачивает интерес художников. Авторы осознают, недовольство эстетикой старо, как сама эстетика. Тем не менее в каждое время недовольство имело свои особые корни. Авторы исследуют актуальное состояние эстетики в аспекте ее отношения к искусству. Специфика времени определяется в том, что сегодня искусство критикует эстетику более, чем эстетика искусство. В предшествующую эпоху эстетика если и обращалась к современному ей искусству, то никогда не исследовала конкретное произведение, но обращалась к искусству в целом. Актуальное искусство вызывало к жизни не только фигуру куратора, но и его неизменный его атрибут – внятно сформулированный концепт искусства, что сближает позицию куратора с философией искусства. Методологией исследования выступила топологическая рефлексия – концепт В. Савчука. В духе диагноза А. Шлегеля о невразумительном слове эстетика, в статье анализируется концепт «практическая эстетика», призванный решить обнажившиеся проблемы эстетики. Имманентное противоречие данного концепта эксплицируется следующим образом: когда эстетика критикует конкретное произведение, тогда она либо забывает себя, утрачивая связь с определяющими ее дисциплину категориями «прекрасное» и «безобразное», либо, оставаясь на уровне всеобщего, ни на йоту не приближается к пониманию конкретного произведения, что в очередной раз ведет ее к самоаннигиляции, а практическая эстетика

является формой самообмана, ибо актуальное искусство самоопределяется в разрушении границ и норм, задаваемых господствующей эстетикой. Авторы показывают, как сходные тенденции преломляются в столь разных контекстах России и Китая. Важны здесь концепты гибридной идентичности, постколониальной травмы, аутодеструктивных жестов в актуальном искусстве. Сделан заключительный вывод, что концепт «практическая эстетика» ложен не сам по себе, а ложен тот способ, та методология и установка, которая держит исследователя в плену старой эстетической парадигмы. Критический потенциал эстетики еще не раскрыт, а ее движение к конкретной критике и оценки будет реализован, если она будет способна, избавившись от патернализма и высокомерия, донести до зрителей то о конкретной работе художника, что не может дать ни критик, ни куратор, ни теоретик искусства. Тем самым она будет способна темное пятно актуального искусства превратить в собственный плацдарм глубокого и точного его понимания, не редуцирующегося ни к одному из известных дискурсов.

FINDING THE TRUTH VS CREATING AN EXPERIENCE: ANTHROPOLOGICAL RADICALIZATION IN THE RHETORIC OF THE IMPERFECT HUMAN

Nikolay Kashchey
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-1324-6582

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-45-78

Keywords: anthropological rhetoric, H. Blumenberg, main anthropological question, platonism, politics, Plato's parable of the cave, sophistry, ethics of rhetoric, the rhetorical effect

Abstract
This article analyzes the reasons for the emergence of an anthropological interpretation of rhetoric in contemporary philosophy, as well as the problem of competing ideological meanings characteristic of the era of confrontation between two political systems and their inherent value orientations. In philosophy, this confrontation unfolds as a renewal, on new grounds, of the historical struggle between sophistry and Platonism for spiritual leadership in ensuring collective will. In doing so, the author provides an anthropological radicalization of the well-known epistemological problem posed by Plato to sophistry. In this regard, of particular interest are the elegant ways in which G. Blumenberg justifies the sophistic principle of "man as measure" in his works devoted to this anthropologically oriented rhetoric. The appropriateness of the advocated rejection not so much of Plato's ideal state as of the principles of truth-seeking in favor of effect and impression-making is analyzed. The author argues that anthropological rhetoric, as understood by G. Blumenberg, being the rhetoric of imperfect humanity, fails to overcome the metaphysical limitations of sophistry. Meanwhile, abandoning the disinterested, collaborative search for truth, in which people accept various versions of its analogy as reality, takes on the characteristics of a global doxic mirror, thereby transforming it into the rhetoric of the big data cave.

FROM IRONY TO SINCERITY: THE METAMODERNIST REVOLUTION IN THE PROSE OF VIKTOR PELEVIN

Olga Elkan
St. Petersburg Stieglitz Academy of Art and Industry, St. Petersburg, Russia
https://orcid.org/0009-0009-3063-1077

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-80-118

Keywords: V. Pelevin, Transhumanism Inc., A Sinistra, postmodernism, metamodernism, , Stairway to Heaven

Abstract
This article examines V. Pelevin's latest novel "A Sinistra" (2025), which has been published to date, in the context of the general modern socio-cultural situation. This approach gives the author the opportunity to formulate reasoned objections to the now-familiar accusations against V. Pelevin about his exhaustion of creative resources. This article, on the contrary, suggests considering the "change of registers", which is really characteristic of the current stage of Pelevin's work, as a marker of the writer's preservation of acute sensitivity to the most relevant cultural trends. In particular, those that represent a metamodern cultural reality. In contrast to the rapidly losing dominant position of postmodernism, of which V. Pelevin is rightfully recognized as a "classic". As a result of the research, the author comes to the conclusion that "A Sinistra" is widely represented in the novel, unlike most of Pelevin's previous works, elements of the metamodern worldview. The relative "Christianization", also previously not characteristic of Pelevin's works, but openly actualized in "A Sinistra", also, according to the author of the article, corresponds to the general metamodern orientation of the novel.

A TOURIST'S JOURNEY IN THE 21ST CENTURY IN AN ANCIENT CITY: KNOWLEDGE OR IMPRESSIONS

Daniil Alexandrov
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0009-0004-1422-8716

Tatyana Shmeleva
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-3360-0518

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-120-163

Keywords: Veliky Novgorod, historical image, cultural heritage, tourism, event tourism, stereotypes, innovation, digitalization, gastronomy

Abstract
This article examines the cultural and media aspects of regional tourism, in the context of travel to historic cities. Using Veliky Novgorod as an example, it analyzes the modern tourist's ability to gain knowledge and impressions in this ancient city simultaneously. Introducing the concept of the tourist's role, the authors contrast it with the roles of listener, spectator, actor, and taster, demonstrating how each of these roles is realized or how various combinations of them are manifested in various tourism practices. They analyze not only classic tourism formats such as excursions but also more modern ones such as festivals, gastronomic projects, and master classes. Evaluating the practice studied as highly promising, the authors draw attention to the specifics of its media coverage, seeing it as a crucial means of updating knowledge and "producing" impressions.

MINIMALISM OF TYPOGRAPHIC MEDIA AESTHETICS IN THE DESIGN MODELS OF RUSSIAN DIGITAL MEDIA

Natalia Arkhipova
MIREA – Russian Technological University, Moscow International University, Moscow, Russia
https://orcid.org/0000-0002-8120-2514

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-164-210

Keywords: visual-semantic communication, typography, design model, online media, grotesque fonts, sans-serif typefaces, editorial strategy, media audience, emotional market, experience economy

Abstract
This article is devoted to a comparative analysis of visual-semantic communication in the design models of three online publications — “Kommersant”, “2x2.media”, and “Gorky” — as an editorial strategy for positioning in the "experience economy" or "emotional market." Methods of content analysis, typographic analysis, and comparative research are applied to identify the features of type solutions, visual segmentation, and stylistic approaches, considering the professional orientation and specific audience of each publication. It is revealed that sans-serif or grotesque fonts serve as a universal tool for text formatting in online media; however, editorial policy determines unique stylistic accents: the minimalism of “Kommersant” reflects its elite status and content quality; the typographic minimalism of “2x2.media”, with its playful elements, targets a young internet audience; the romantic minimalism of “Gorky” emphasizes its literary focus and the intellectual level of its materials. The typography of the design models forms a visual-semantic code for the publication, ensuring harmony between content and design, as well as effective communication with the target audience in the digital media space.

THE VIRAL NATURE OF DIGITAL MEMES: HOW MEANINGS DEGRADE IN MASS SOCIETY

Arsen Stoyan
Murmansk Arctic University, Murmansk, Russia
https://orcid.org/0000-0001-5552-3368

Olga Machkarina
Murmansk Arctic University, Murmansk, Russia
https://orcid.org/0000-0003-1263-8784

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-211-238

Keywords: internet meme, mass man, digitalization, impoverishment of language, mass society, cultural code, multiple meanings, virality

Abstract
Modern mass society, which is undergoing active stages of digitalization in many areas of socio-economic relations, urgently needs to standardize communication in addition to structuring the emerging digital ecosystem. This requires the introduction of understandable linguistic and visual forms that will not only actively convey the meaning inherent in a particular message, but also form certain forms of communication, as well as generate new cultural codes. Modern Internet memes cannot be considered simply as a set of thematic images aimed at conveying certain messages to a mass audience. For a mass society, such a communication format becomes a tool for faster and clearer communication of the desired meaning, motivating the recipient to take a specific action. Nevertheless, such standardization of communication carries with it a particularly high risk factor, not only in terms of impoverishment of communication, but also in terms of the loss of important semantic meanings. Memes are able to briefly convey certain meanings, the usual translation of which requires a much larger number of verbal constructions, but such meanings are extremely limited and one-sided. Having become accustomed to the perception of only one specific meaning in a virtual sign, represented as a meme, the mass person practically loses access to the perception of many other meanings embedded in numerous layers of language. This

threatens the widespread primitivization of cultural codes in the near future. This can further lead to individual and social degradation, a decrease in the pace of development of society due to the inability to perceive both more complex language structures and specialized information necessary at least to maintain the current level of equipment operability and technology proficiency.

ESCAPE INTO VIRTUALITY: HOW GAMERS LEAVE UNCOMFORTABLE REALITY

Sofya Tarasova
Center for Psychological and Interdisciplinary Research (Psychological Institute), Alvian Psychotherapy Center, Moscow, Russia
https://orcid.org/0000-0002-5621-2999

DOI: https://doi.org/10.34680/EISCRT-2026-1(14)-239-279

Keywords: gambling addiction, schizoid personality traits, psychopathology, cognitive distortions, schizotypy, addiction, virtual reality

Abstract
The article compares the results of an empirical study of the personality characteristics of gambling addicts and clinical observations of cases of patients suffering from schizophrenia. The relationship between schizotypy, cognitive distortions associated with gambling, and levels of problematic gambling addiction has been theoretically proven. The analyzed study involved 40 young people (20 boys and 20 girls aged 16 to 28 years) who are regular visitors to gaming computer clubs in Dubna, Moscow region. 26 study participants devoted more than three hours a day to such games. Although the sample in this study is relatively small, these are the very players who sought to join a computer gaming club during the restrictions associated with the COVID19 pandemic. That is, they were not completely "legal", but very persistent and motivated players. According to the results of an empirical study, for the averaged MMPI profiles, differences were found between gamblers and study participants in the schizoid control group at the trend level. The main result of empirical research lies precisely in the schizoid nature of gambling addicts. This result is also confirmed by clinical experience, namely the results of pathopsychological diagnostics and psychological counseling. Schizoids leave the uncomfortable real world for a much more attractive virtual world. At the same time, it is precisely new technologies that offer new opportunities for gaming or other virtual communication, which they have never had before in the history of mankind.

Experience industries. Socio-Cultural Research Technologies. 2 (15).2026

ROCK STORYTELLING: FROM PALEOLITHIC PALIMPSESTS TO GRAPHIC NOVELS

Elena Okladnikova
Herzen State Pedagogical University, St. Petersburg, Russia
https://orcid.org/0000-0003-4720-9584

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-17-50

Keywords: media anthropology, visual storytelling, comics, paleoculture, contemporary mass media culture

Abstract
The research presented in this article explores the evolution of the dramatic structure of visual narrative, characteristic of social communication systems spanning the chronological range from

paleoculture to modern mass society. The subject of the study is a comparative analysis of the principles of visual narrative in Western European paleolithic paintings and modern comics.
The research methodology combines historical-cultural, source-based, and art-historical approaches to understanding the functions of visual narrative practices in paleoculture and modern mass society. The study reveals that visual narrative practices, widespread in modern media culture, trace their origins directly to early forms of religious belief in paleoculture. Contemporary media comics, from a comparative historical perspective, are a legacy of the archaic social communication traditions of ancient societies, but now with linear texts and individual authorship. Like the cave paintings of the Paleolithic period in Western Europe, modern comics contain symbolic codes that unite people into communities and are therefore understandable only to those "within their own".

BIOPOLITICAL SCANDAL ON FOUR FEET: THE IMAGE OF THE WOLVES IN THE AMERICAN CINEMA

Ivan Suslov
Saratov State Academy of Law, Saratov, Russia
https://orcid.org/0000-0003-0991-6368

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-51-87

Keywords: werewolf, biopolitics, biopower, American cinema, horror, social norm, disciplinary control, popular culture

Abstract
The article examines the image of the werewolf in twentieth- and twenty-first-century American cinema as one of the most expressive figures of the biopolitical imagination in popular culture. The werewolf is considered not merely as a traditional horror character, but as a symbol of bodily otherness that disrupts the boundaries between the human and the animal, norm and deviance, illness and crime, treatment and destruction. The theoretical framework of the study draws on the concepts of biopower, bare life, the immunitary protection of society, and neoliberal self-management of the body. The article shows that cinematic lycanthropy makes it possible to reveal cultural mechanisms of disciplining, isolation, normalization, and symbolic elimination of bodies that do not fit into the established social order. Special attention is paid to the evolution of the werewolf image: from a tragic subject doomed to death for the sake of restoring the norm to an ambivalent figure of infection, biological enhancement, gender autonomy, and social threat. It is concluded that werewolf films produce a specific biopolitical mythology through which popular culture reflects on fears of uncontrolled human nature, the collapse of bodily normativity, and the limits of a humanistic understanding of the human.

IN SEARCH OF BROTHERHOOD: ON INTERPRETATIONS OF THE PATRIOTIC NARRATIVE IN THE SCRIPTS, IMAGES AND MYTHS OF CONTEMPORARY RUSSIAN CINEMA

Vsevolod Shipulin
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-8921-3752

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-88-125

Keywords: patriotic narrative, contemporary Russian cinema, visualization, hero image, enemy image, myth of the ideal past, myth of a dark past, theme of brotherhood

Abstract
This article explores the semantic and visual interpretations of Russian patriotic narratives through cinematic means. To this end, the author identifies the key images and mythological plots that comprise this narrative, analyzing their ideological content and practical application depending on the socio-political context using the content of several Russian films of the last three decades as an example. Specifically, the author examines the semantics of the "hero" and "enemy" images traditional in patriotic discourse in art, as well as the visualization of the myth of the historical greatness of the people and state, which serves as a unique national version of the "golden age" myth. Particular attention is paid to the reflection of the mythological plot, referred to in the article as the myth of the "dark past," in Russian cinema, and the ideological justifications for its emergence are analyzed. Based on the state's goal of promoting a patriotic narrative, the author identifies three stages in contemporary Russian cinema since the 1990s. During the first stage, when state funding and mandates for the dissemination of patriotic values were virtually nonexistent, this narrative manifested itself in cinema sporadically, spontaneously expressing deep-seated national archetypes, images, and phobias. During the second stage, films produced with state support reflected the demand for a renewed patriotic discourse, allowing for varied and non-stereotypical interpretations of expressions of love for the fatherland. During the third stage, which was defined by the onset of active confrontation between Russia and the West, with military actions in Donbas and Novorossiya, the attitudes and ideological clichés of classical patriotism once again became relevant.

STARS IN GLASSES: WINE MYTHOPOETICS IN THE MILKY WAY TOPO AND THE CRIMEAN UNIVERSE

Oleg Shevchenko
V. I. Vernadsky Crimean Federal University, Simferopol, Russia
https://orcid.org/0000-0002-1362-2875

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-127-162

Keywords: space, wine, wine mythopoetics, wine philosophy, wine aesthetics, wine futurology, Valery Zakharyin, Yaiyla Winery, Le K2

Abstract
This article explores the mythopoetic potential of introducing symbols of cosmic spatial topology—such as "Space," "Galaxy," and "Star"—into the philosophical and cultural discourse of Crimean winemaking. It is stated that, from a technological standpoint, modern humanity is close to creating a complete wine production chain on the ISS: from growing grapes in orbit to aging them in specialized tanks. Therefore, the question arises of creating a range of mythopoetic structures capable of arousing sustained interest in "space wines" among the general consumer. Having examined the offerings of several Crimean winemakers, the author focuses his analysis on three producers whose "galactic" theme is most explicit and systematic: Valery Zakharyin, Yaiyla Winery, and Le K2. It is concluded that the symbolic legendarium of all the analyzed wines is focused primarily on organoleptics, where various celestial bodies symbolize the color and richness of the wine, occasionally alluding to taste, but almost never to aroma. The rich terroirs of the Crimean landscape, which can easily be linked to cosmic themes, are essentially ignored. Unfortunately, modern Crimean winemakers fail to utilize the organoleptic properties of wine and cosmic themes. For example, when placing photographs of galaxies on labels, they fail to connect "light galaxies" with white wines, "pink galaxies" with orange wines, and so on. The choice of imagery is quite arbitrary, not to mention the lack of a systematic connection between the name of the star cluster featured on the label and the overall concept and philosophy of a particular wine brand. Two paths for expanding the "cosmic theme" in winemaking are proposed. The first is technocratic. The creation of unique bottles aims to establish and promote a clear, logical

connection between the wine's color and the color of a specific galaxy, as well as a direct link between the name of a stellar body and the classic legendarium of a winery's terroir or grape variety. The second approach is archaic-poetic. It involves the creation of artificial myths, following the example of Plato, interwoven with poetic narratives. The practice of inviting artists or science fiction writers to wineries to create their works, inspired by the possibilities of a particular terroir, is being introduced. This will allow for the creation of original lines of unique, signature wines aimed at target audiences consisting of individual fans or their communities: from rock bands to specific science fiction writers. The author concludes that wine, as a companion of human civilization and culture, will sooner or later inevitably enter space, and the greatest dividends from this will accrue to producers who have developed development strategies in advance that take into account new markets associated with deep space travel and human settlements on celestial bodies in the solar system.

PSYCHEDELIC VISUAL IMAGERY IN PRESENT-DAY MUSIC VIDEOS: WHAT HAPPENS IN A WORLD WHERE FRETS ARE CLAMPED WITH A REVOLVER

Vadim Lapatin
Pushkin Leningrad State University, Saint Petersburg, Russia
https://orcid.org/0009-0004-0776-4385

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-164-215

Keywords: psychedelia, music videos, visual imagery, visual aesthetics, media sphere, media communications, mass media, altered states of consciousness, illusions, fantasies

Abstract
The article examines psychedelic visual imagery in music videos. The "psychedelia" concept, primarily associated with a certain class of psychoactive substances and the altered states of consciousness they cause, is studied as an attribute of the present-day media sphere. In relation to the subject, it manifests itself in the form of recognizable visual aesthetics. The article traces the origins of psychedelia as a broad aesthetic category. The author attributes this to the visual techniques of the 1960s, which filmmakers of that era used to cinematize the experience of psychedelically altered consciousness. The aesthetics formed at that time became eventually recognizable and, having lost its direct associations with the use of psychedelics, penetrated the media sphere, in particular music videos. The article reviews fourteen music videos released after 2000 that use psychedelic visual imagery. At the end, the data is systematized, and several theoretical generalizations are made regarding how psychedelia is represented in the present-day media sphere.

CRIME, CORPORATION, AND AUTHORITY IN THE ERA OF "MODIFIED": WHEN ALGORITHMS WRITE LAWS, AND CYBORGS GUARD ORDER

Sergey Malenko
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0003-4828-0171

Andrey Nekita
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-9254-2901
DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-216-287

Keywords: cyborg, cyborgization, Hollywood dystopia, corporate power, crime, totalitarian future, posthumanism, science, technocracy, artificial intelligence

Abstract
This article provides a philosophical and cultural analysis of the portrayals of police officers and criminals in Hollywood dystopian films about the near and distant future. The authors explore why filmmakers often depict the future as bleak and totalitarian, emphasizing themes of cyborgization, absolute power, and the transformative role of science and corporations in society. It is telling that a common thread running through a number of such films from the late twentieth and early twenty-first centuries is the persistent emphasis on the idea of traditional authority's absolute impotence in the face of rampant crime that underscores it. In this regard, ideas and images directly related to the cyborgization of both future crime and the police, its main institutional opponent, are being actively introduced into the consumer imagination. Using examples from films like "RoboCop," "Judge Dredd," "Demolition Man," "Detroit Evolution," and other works, the authors demonstrate key motifs and conflicts: the struggle of the individual against the system, the risks of moral programming, the danger of concentrating power in corporations and technocrats, and the degradation of moral norms in the context of corporately regulated technological progress. Particular attention is paid to the inextricable link between cultural fears of scientific progress (the aggravated historical upheavals of the 20th century) and the demands of the consumer audience, as well as an assessment of the role of posthumanist ideas in shaping perceptions of the future. The conclusion emphasizes the need for a consistent and systemic philosophical and cultural analysis of dystopian cinema as a media mirror of current social concerns and reflections on the consequences of modern technological trends.

WHEN EVEN SILENCE IS CONVINCING: CREOLIZED TEXT AS A COMMUNICATIVE STRATEGY IN MODERN ADVERTISING

Vladislav Chirkov
Immanuel Kant Baltic Federal University, Kaliningrad, Russia
https://orcid.org/0009-0003-4954-5570

Andrey Burovsky
KIFAB LLC, Saint-Petersburg, Russia
https://orcid.org/0000-0003-4225-8635

DOI: https://doi.org/10.34680/EISCRT-2026-2(15)-288-334

Keywords: creolized text, communication strategies, advertising discourse, visual tactics, PR communications, multimodality

Abstract
This article examines the evolving approach to creating advertising materials in the context of the rapid development of creolized texts. Modern advertising is increasingly being created "from the image" rather than "from the text": the visual concept becomes the starting point, while the verbal component serves a supporting function. The relevance of this trend is demonstrated using examples from a number of Russian companies (Russian Media Group, Fix Price, and the brands "Antikhrupkost," "Krestetskaya strochka," and "Kronika"). The concept of "communication strategy" is introduced as a vector of influence determined by the mutual influence of the verbal and visual components of a creolized text. Four types of such interaction are distinguished: duplicative, complementary, contrasting, and integrative. A methodological position is substantiated, according to which the effectiveness of a creolized text is determined not by the dominance of an image or word, but by the correspondence of the final form to a specific communicative task. The practical significance of this study lies in the systematization of visual tactics and the development of tools for the conscious creation of effective advertising materials.

Experience industries. Socio-Cultural Research Technologies. 3 (16).2026

SUBJECT ONTOLOGY OF MEDIA PHILOSOPHY OF ANALOG AND DIGITAL TECHNOLOGIES IN FOREIGN RESEARCH

Alexander Loiko
Belarusian National Technical University, Minsk, Belarus
https://orcid.org/0000-0003-2231-1814

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-19-43

Keywords: media philosophy, subject ontology, geography of foreign media philosophy, digital ecosystem, metaverse, virtual reality, immersion, theory of mind of artificial intelligence

Abstract
This article reviews international studies focusing on the development of the subject ontology of media philosophy in the context of media's transition from analog to digital media. The analysis is based on the principle of technological determinism, which plays a leading role in a number of media concepts. This review examines the works of English-speaking thinkers from North America, as well as German-speaking and French-speaking thinkers from continental Europe. The significant influence of the French school of postmodernism and the Toronto School of Media on the development of the subject ontology of media philosophy is emphasized. This influence is reflected in the methodological potential of phenomenology, semiotics, hermeneutics, pragmatism, structuralism, positivism, and intuitionism, which have transformed the structure of media as not only written text but also visual culture, as well as the virtual culture of metaverses, in the development of which gaming industry technologies have played a significant role. These technologies have strengthened the role of visual communication. Nearly all cultural institutions have adopted this new language of media. The thesis that technological media tools shape contemporary cultural practices is confirmed. These include practices of digital access to the semantics of museum exhibits, fine art exhibition presentations, festivals, and theatrical productions. The digital transformation of media has been linked to the digital transformation of the emotional sphere of modern humans, in which emotional design and empathy interfaces play a key role. They are the realization of the theory of mind in artificial intelligence technologies.

«UNASSECT LENIN». REPRESENTATION OF THE IMAGE OF THE SOVIET LEADER AS A TOOL FOR MEDIA RECONSTRUCTION OF HISTORICAL MEMORY IN MODERN RUSSIAN FILMS AND TV SERIES

Lyudmila Gritsay
K. D. Ushinsky Yaroslavl State Pedagogical University, Yaroslavl, Russia
https://orcid.org/0000-0002-3156-4074

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-45-87

Keywords: media, post-truth, historical memory, V. I. Lenin, media representation, constructing the past, Soviet history

Abstract
The article is devoted to the analysis of the image of V.I. Lenin in modern Russian films and TV series "The Demon of Revolution", "Chronicles of the Russian Revolution" and "The Mummy". The main strategies of media representation of the Soviet leader are considered, among which demonization, caricature reduction, biologization, conspiracy theory and the use of occult symbols

occupy a special place. It has been established that modern Russian films and TV series often replace historical complexity with emotionally saturated images and dramatized plots, as a result of which the figure of Lenin turns from a historical figure into a media symbol of a political catastrophe and a public threat. It is concluded that such representations have a significant impact on the processes of historical memory formation and may contribute to weakening ideas about the continuity of the imperial, Soviet and modern stages of Russian history.

MOTIFS FROM LEONARDO DA VINCI'S PAINTINGS IN ANDREI TARKOVSKY'S FILM "THE SACRIFICE": TOWARDS THE LOGIC OF REFLECTIONS

Dmitry Muza
Donetsk National University, Donetsk, Russia
https://orcid.org/0009-0007-5479-7181

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-88-108

Keywords: A. A. Tarkovsky's film , Leonardo da Vinci's painting , the logic of reflections, the ethical principle of sacrifice, symbol, icon, House, Hero, Tree, Family

Abstract
The purpose of the following material is to explicate the meanings of Leonardo da Vinci's painting "The Adoration of the Magi," which were incorporated by director Andrei Tarkovsky into his final film, "The Sacrifice" (1986). The author demonstrates that one of the key features of this work is the way in which the thoughts and actions of the protagonist, Alexander, are referenced to the painting by the great Italian artist. Using the trichotomy of medimness, mystery, and iconicity (R. Liano), the author seeks to demonstrate the logic of reflections on the plot of "The Adoration of the Magi" and the dramaturgy of "The Sacrifice." Thus, the dry tree serves as the central symbol and mystery of the family's rebirth, while the house and the maidservant, Maria, act as mediators, and Leonardo's masterpiece acts as an icon that serves as a spiritual reference. The outcome of this logic of reflections is the triumph of the principle of sacrifice, which is portrayed by A. A. Tarkovsky with exceptional artistic intensity.

EPHEMERAL TRACE / PERMANENT ARCHIVE: THE OPTICS OF MANIFESTED ABSENCE IN THE CULTURAL SPACE OF THE PHOTOGRAPHIC PORTRAIT

Olga Nevskaya
Yaroslav-the-Wise Novgorod State University, Veliky Novgorod, Russia
https://orcid.org/0000-0002-4837-4111

Denis Artamonov
Saratov State University, Saratov, Russia
https://orcid.org/0000-0001-8689-1948

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-109-144

Keywords: visual technologies, photography, portrait, selfie, self-presentation, performance, cultural context, sign system, pictorealism, visual studies, ephemeral trace, permanent archive

Abstract
This article explores the metamorphoses of the portrait genre in photography, which has evolved from a primary technical phenomenon capturing external resemblance to a ubiquitous practice of identity construction and self-presentation. It focuses not only on formal aesthetics but also on the profound sociocultural shifts accompanying this transition. Based on the material examined, the

study identifies key social aspects and stylistic principles that shape the rethinking of fundamental concepts: collective and individual memory, plastic identity, and cultural heritage. A series of illustrations, including Julia Margaret Cameron's mystical stagings, A. Karelin's reconstructions of Russian antiquity, and performances featuring multiple alter egos, such as Sidney Sherman, allow us to trace diverse approaches to self-expression. It is emphasized that technological advances, as well as the decreasing cost of photography, are changing the perception of the portrait as objective documentary evidence. Thanks to this, portrait photography ceases to be merely a "frozen moment," transforming into a complex cultural and social construct reflecting individual and societal transformations, a dialogue between personal narrative and global cultural codes. It becomes part of a complex semiotic field that refracts processes of individual self-identification and reflects macrosocial shifts.

“ALL I HAVE IN MY POCKET IS A PIE WITHOUT A CRUST”: THE APPLIED METAPHYSICS OF HOLY FOOLISHNESS BY YEGOR LETOV

Sofia Rezvushkina
RANEPA, Moscow, Russia
https://orcid.org/0009-0004-6208-2950

Ekaterina Milyaeva
Saint Petersburg State Forest Technical University, Saint-Petersburg, Russia
https://orcid.org/0000-0001-6771-1219

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-145-188

Keywords: Yegor Letov, Civil Defense, Russian philosophy, holy foolery, applied metaphysics, existentialism, absurdity, chinari, folklore, intertextuality, Russian rock

Abstract
Yegor Letov's work has long been a part of not only the musical but also the intellectual landscape of Russia. However, behind the familiar labels of "punk," "protest," and "Siberian underground," the philosophical depth of his texts and their roots in the centuries-old tradition of Russian culture often remain completely invisible. The authors of this article propose to view Letov as a thinker whose work embodies a unique type of philosophical thinking. Drawing on V. Varava's concept of "non-academic languages of philosophy" and research on the intertextuality and subject structure of Letov's texts, the authors demonstrate how folklore and Christian codes, the philosophy of "chinari," and existential issues are uniquely integrated into a distinctive philosophical system. This study presents Letov as an original successor to the tradition of Russian existential philosophy, expressed through the applied metaphysics of holy fools.

THE CINEMA RITUAL OF LIFE REVIVAL: «IT’S A WONDERFUL LIFE» VS «IRONY OF FATE»

Grigorii Tulchinskii
HSE University, Peter the Great Polytechnic, St. Petersburg, Russia; Immanuel Kant Baltic Federal University, Kaliningrad, Russia
https://orcid.org/0000-0002-5820-7333

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-189-223

Keywords: apophatics, deep semiotics, cataphatics, cinema ritual, New Year, Christmas, semiosis, subjectivity

Abstract
Every culture contains practices for maintaining its own stability and reproduction. Among such practices, rituals play an important role. One form of ritual in the culture of modern mass society is cinema. Rituals can not only be part of their narrative. Some films become part of rituals, or even create similar rituals. The article attempts to reveal the mechanism of meaning formation capable of forming such cinematic rituals. The analysis uses the distinction between the cataphatic and apophatic semantic worldviews, as well as the concept of deep semiotics. This allows us to identify two types of meaning formation (stabilization and potentiation) and the corresponding types of subjectivity. Two films were selected as material for comparative analysis: "It's a wonderful life" (USA) and "The Irony of Fate, or Enjoy Your Bath!" (USSR); their content is closely linked to the traditional rituals of life renewal in the cultures of their respective countries; moreover, these films themselves have become an integral part of such rituals.

FROM FLOPPY DISK TO NEURAL NETWORK: THE EVOLUTION OF GENERATIONAL EXPERIENCE IN A DIGITAL SOCIETY

Sophia Tikhonova
Saratov State University, Saratov, Russia
https://orcid.org/0000-0003-2487-3925

Dmitry Melnichuk
Saratov State University, Saratov, Russia
https://orcid.org/0000-0002-6689-8904

DOI: https://doi.org/10.34680/EISCRT-2026-3(16)-225-266

Keywords: generational experience, technological order, digitalization, prefigurative culture, social codes, intergenerational divide, digital technologies, socio-technical conditions, adaptation, digital society

Abstract
This article examines technogenerational experience in the context of changing technological paradigms, focusing on how the digital environment is reshaping socialization, communication, and the perception of reality. The authors emphasize that generational experience is not merely a biographical phenomenon, but rather the result of the specific sociotechnical conditions in which individuals are shaped. In the context of digitalization, younger generations become purveyors of new norms and technologies, while older generations face the need to adapt to a rapidly changing world. Particular attention is paid to how such differences in generational experience are determined not only by technical skills but also by sociocultural codes associated with specific technological paradigms. Emphasis is also placed on prefigurative culture, which suggests strategies for bridging the generational gap. Young people actively shape and promote new communicative norms, while older generations are forced to adapt, which urgently requires a revision of traditional models of experience transmission. The transformation of the role of each generation in digital society is becoming an important part of social and cultural changes that urgently require reflection.