

## SUMMARIES

**V. G Shjukin. Mythopoesis of the city and the century (four songs about Moscow)**

*The article is devoted to the comparative analysis of the four songs about Moscow, written in different epochs of the Soviet period of history. These are “The song of the old horse carrier” (1935), “The song about Moscow” from the film “The pig-tender and the shepherd” (1941), “I walk around Moscow” (1964), and “Alexandra” from the film “Moscow does not believe in tears” (1979). The analysis allowed the author to reveal the significant features of the mental and the artistic style of the four different epochs, which had reflected in those songs. Each of them marks a unique model of the world, specified by a certain emotional and ideological orientation of the world-view. The first model (the early 1930s) is defined as a compromise-conformist: it attempts to conciliate the everyday patriarchal habits of the NEP-period with the desire for comfort, scientific and technological, and social advance. The second model, appeared in the pre-war years, can be called pseudo-sacral and to the highest degree utopian. It most adequately expresses the essence of the “socialist dream”. In the years of the Khrushchev thaw the third model emerged, combining the fashionable in those times neorealism with the utopian idealism, expressed in the relatively soft form. And, finally, the fourth model of the world, in which the 1970s’ mentality has reflected, and which logically completes the Soviet period of history, - the organic model, with a slight touch of historic fatalism. It appealed to the “eternal”, objective laws of nature and traditional values.*

**O. L. Lejbovich, N. V. Shushkova “The individual staring” in the space of the Post-Soviet city**

*In the form of a dialogue between a sociologist and a culture expert the issue of a man in a large modern Russian city is being discussed in the article. The sociological tradition which has raised the problem of the individual in the urbanized space is being reconstructed. The modern Russian city is considered as a conflict field between the Soviet object area, and the new human relations bourgeois by their nature. The question of a social nature of a city dweller is being raised: whether he is a special anthropological type, or it is only about some extra cultural features of a businessman, fabric worker, office manager? The authors find in the city dweller the typological features emerging in the different epochs. The modern city dweller is considered first of all as the individual consuming, living in the space of the myth.*

**A. S. Shapiro Overcoming the Soviet legacy: Historical museums and memorials of the victims of the Holocaust as "the site of memory" of Jewish settlement in the urban space of Ukraine.**

*The article considers the modern politics of memory of the Ukrainian society, which does not include in the national historical narrative the events connected with one of the most numerous ethnic national minorities of Ukraine. Here the symbols of Sovietness ("Sovetskost") in the post-Soviet space are the lacking sites of memory in the city space, connected with the Jewish people who have been recognized marginal for the national project. Thus while analyzing the modern museumization and memorialization of the Holocaust victims the author revealed not yet overwhelmed Soviet ideological clichés in which the Jews are pictured as "the others" to Ukrainian history, and the national identity construction is based on the image of the titular social community.*

**I. E. Vasiliev From avant-garde to classics: the crisis of leftist art and the problem of the Soviet poets' creative evolution.**

The article is devoted to the problem of avant-garde's development in the changing conditions of the Soviet reality, with a glance at social and biographical factors of transformation and movement of art toward the classical art paradigm.

**M.V. Vorobyova Images of the conformists in the texts of culture of the Soviet society in 1960-1980.**

*The article is devoted to the images of conformists in the Soviet official and unofficial art. Author analyses the images of conformists in Soviet movies and samizdat. An attempt to understand and explain the peculiarities of perception, representation and social attitude towards the conformism and conformists was made. The attitude to the conformists and their perception was negative both in official and unofficial Soviet art and different strata of the Soviet society (dissidents and loyalists). Special ideology of the Soviet government was the basis of the negative attitude to the conformism and conformists made up by the official Soviet media.*

**S. I. Bikova Visual evidences of soviet past: special aspects of commemoration practices in modern industrial city**

*The article covers the problem of disappearing and returning past on the example of tragic events of 1930s. Not only the names, but also the faces of people that had suffered from the unjust accusations and cruel sentences, being concealed for a long time by the regime, were opened only in the 1990s. Besides the memorial complex to the victims of political repressions placed the 12th kilometer of Moscow highway in Ekaterinburg, we have the State Archive of the Sverdlovsk region. The employees of the State Archive hold exhibitions allowing seeing the judicial and investigatory records carried out in 1930s. These visual documents give evidences of the absurd accusations (e. g., the record of teachers convicted for the damage of the portraits of Stalin and other Soviet leaders that were shot in unintentionally by pupils).*