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REPRESENTATION OF CULTURAL MEANINGS WITHIN THE SPACE
OF A LITERARY MUSEUM

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Abstract of the dissertation
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Relevance of the dissertation research topic. The relevance of this research stems from the increasing importance of literary museums in the modern cultural landscape. There is a clear paradigm shift: museums are transforming into centers for the creation, formation, and dissemination of cultural codes, as well as the preservation and representation of complex and multifaceted cultural heritage, in response to changing socio-cultural demands. Existing research often focuses on exhibition activities, neglecting the complex interplay of architectural design, value-based narratives, and interactive elements in shaping the overall cultural experience for visitors. The specific nature of the literary museum as a multimedia space, capable of constructing and transmitting the meanings of individual narratives within a literary text, and establishing a specific historical context, is not adequately explored. The ongoing digital transformation raises important questions about the role and functions of literary museums, and their ability to represent cultural values. This study aims to identify the mechanisms and strategies for representing cultural meanings within a literary museum, which will, in turn, allow for the development of recommendations for optimizing museum practices and enhancing their effectiveness in the context of current social and cultural realities.

The literary museum, as a complex system of mediation, plays a crucial role in shaping a visitor's worldview. The museum not only preserves and displays artifacts from the past, but also actively engages in their reinterpretation and relevance, fostering historical awareness, critical thinking, empathy, and understanding of other cultures.

As part of the implementation of Presidential Decree No. 809 of November 9, 2022 (amended on March 4, 2026), "On the establishment of the state policy for the preservation and strengthening of traditional Russian spiritual and moral values," the National Literary Museum, as a prominent sociocultural institution, also requires transformation. This is because it functions as a unique hermeneutical space, capable of producing multiple interpretations of cultural texts, with the aim of further solidifying their meanings and moral foundations within the framework of modern culture.

Using modern tools, the museum exhibition constructs an original artistic representation of the world, which can be viewed as a synthesis of artistic images reflecting the writer's vision and understanding of human existence. This complex phenomenon – a worldview – is created at the intersection of individual artistic concepts and universal, philosophical ideas, forming a specific national conceptual framework that reflects the collective beliefs and values of the culture. A key aspect of analyzing a work of art is reconstructing the underlying mechanisms of the reader's perception of the text, as well as studying the broad cultural and historical context that determines the significance of the work.

This research is based on the understanding of the museum as a constructed space of memory, where artifacts not only represent the past, but also actively participate in its reinterpretation by visitors and its continued relevance. The museum is viewed as a space where different temporal layers and cultural codes intersect.

The relevance of this research topic lies in the need to further investigate the dialogue between a literary museum and its audience. This will allow for the description of the mechanisms involved in the transmission of the cultural code, not only found within the literary work itself, but also forming the basis of the museum's exhibition space.

In a practical sense, the relevance of this research stems from the importance of implementing the latest hermeneutical tools for understanding cultural meanings and human existence within the museum and educational sectors.

Level of existing research on the topic of the dissertation

The foundational works for this research include the writings of Russian museum scholars and cultural historians, such as D.P. Bak, Z.A. Bonam, V.D. Bonch-Brevich, A.Z. Krein, M.A. Polyakova, and F.I. Shmidt. Contemporary researchers, including A.N. Balash, E.V. Getmanskikh, M.B. Gnedovsky, E.N. Masteren, S.M. Nekrasov, O.S. Sapanch, and A.D. Ravikovich, have also contributed to the understanding of museum space research.

According to E.V. Getmanskaya, M.S. Kagan, M.E. Kaulen, and T.V. Rashnikova, museums should be viewed as a unique form of cultural expression. Their work analyzes the specific socio-cultural activities of museums, which aim to create a unique communicative discourse within the exhibition space.

Researchers such as E.M. Akulich, I.V. Andreeva, E.N. Balash, I.P. Borodina, I.E. Erisanova, L.S. Imennova, G.I. Kolosova, O.S. Kryukova, and O.O. Kuzleva investigated the role and function of museums in the modern sociocultural context. The museums are examined from a cultural perspective, which allows for the identification of their social functions and their role in the life of individuals as cultural subjects.

The history of the creation and the specific characteristics of literary museums are detailed in the works of A. Shcherbakova. The historical development of literary museums from their inception are also described by E.A. Vorontsova, D.S. Kuzkin, E.N. Masterina, E.D. Mikhailova, K.I. Novokhak, S.M. Nekrasov, and K.V. Sarycheva.

Challenges in comprehensively studying literary heritage, with the aim of achieving a synergistic effect; the study of the individual within culture as a holistic

sociocultural phenomenon, were identified as early as the early 20th century by scholars such as A.I. Arnhold, I.I. Grev, and N.K. Piskanova.

In Russian scholarship, issues regarding the representation of cultural heritage within the modern sociocultural—and specifically museum—space have been actively explored by researchers such as T.G. Bogatyreva, O.I. Genisaretsky, S.N. Gorushkina, M.E. Kaulen, T.P. Polyakov, Yu.S. Putrik, A.M. Razgon, A.A. Sundieva, I.V. Chuvilova, E.A. Shulepova, and others.

Plato, Socrates, and Aristotle addressed the problems of the axiological approach and the development of the concept of values across various stages of historical evolution. These philosophers equated values with ideal being, incorporating value-based characteristics into their understanding of it. W. Windelband and H. Rickert also classified values as belonging to the realm of ideal being. Proponents of axiological transcendentalism held that goodness, happiness, and truth possess intrinsic value and do not constitute part of the paradigmatic relationships between members of society; rather, values form a distinct, ideal world independent of the individual.

M. Scheler asserted that the ontological essence of the personality is grounded in values. Axiologists such as H. Münsterberg, I. Cohn, E. Fromm, V. Frankl, M. Heidegger, and N. Hartmann—as well as representatives of Russian philosophical thought including V.I. S. Solovyov, N.O. Lossky, N.A. Berdyaev, B.P. Vysheslavtsev, S.L. Frank, A. Bely, and P.A. Sorokin—view values as categories that define human existence and as motivators of human actions.

It is also necessary to note the works of other 20th-century literary scholars, such as A.P. Vlaskin and M.S. ...Kagan, A.A. Kazakova, E.S. Rogover, V.A. Svitelsky, L.N. Stolovich, and other scholars.

The life trajectories of members of ordinary social groups and their everyday practices serve as subjects of scholarly analysis in the studies of A.Ya. Gurevich, G.S. Knabe, M.A. Polyakovskaya, A.A. Chekalova, and others.

The impetus for conceptualizing the hermeneutic field emerging within the space of a literary museum came from the profound understanding of the significance of individual authors' creative work—and the literary process as a whole—found in the writings of M.M. Bakhtin, D.S. Likhachev, and A.F. Losev. The concept of the structural-semiotic analysis of literary works, proposed by Yu.M. Lotman, must be cited as one of the most important contributions in this regard.

V.S. Stepin and A.S. Panarin have written extensively on the fundamental role of culture in the development of society and civilization, and on culture as a technology capable of generating spiritual and moral transformations within the individual. The dissertation also examines concepts shaping the modern

understanding of culture and the patterns of its development, as articulated by S.S. Averintsev, A.A. Aronov, N.A. Berdyaev, V.S. Bibler, M.S. Kagan, V.M. Mezhuev, A.M. Sosnovskaya, and A.L. Flier. The hermeneutic tradition is analyzed through the lens of H.-G. Gadamer, who asserted that a literary work is a word "aimed at a correct reading."

Particular attention is due to the works of O.N. Astafyeva, E.E. Drobysheva, I.V. Kondakov, I.A. Kuptsova, V.P. Okeansky, Zh.L. Okeanskaya, K.E. Razlogov, T.N. Suminova, and O.V. Shlykova—leading contemporary scholars of Russian culture. Their research addresses, among other topics, the issue of the literary canon, the role of literature in shaping national identity, and the specific nature of the Russian mentality. Works that indirectly touch upon the sociocultural significance of museums in Russian culture make a substantial contribution to understanding the role these institutions play in shaping national identity, transmitting cultural heritage, constructing public consciousness, and forming a new cultural environment through modern media tools.

The aim of this dissertation research is to identify and analyze the mechanisms and strategies for representing cultural meanings within the contemporary literary museum, as well as to determine their impact on visitors' perception and interpretation of cultural heritage.

To achieve this aim, the following **research objectives were established**:

1. To systematize the evolution of the Russian literary museum as a sociocultural institution in order to identify the key semiotic codes operating within the exhibition space, and to analyze their contribution to shaping the museum's cultural significance as a mediator between the literary text, the historical context, and the contemporary visitor within the "culture–text–reader–culture" paradigm.
2. To define the phenomenological aspects of perceiving a literary text within the museum environment: to investigate how the museum's spatiotemporal characteristics and exhibition design influence the reader's perception of the text. To analyze the axiological shifts occurring during the reader's interaction with the text in a museum context: to determine how the museum's interpretation of the text, its juxtaposition with historical and cultural contexts, and the presence of material artifacts from the era influence the re-evaluation of the values embodied in the work.
3. To analyze the strategies employed by the literary museum to foster a dialogic interaction between texts; to determine how the museum constructs intertextual connections between works of Russian literature and how these connections shape visitors' interpretation of literary heritage.
4. To determine how the literary museum represents the sacred meanings embedded in the national conceptual sphere—the system of key concepts and ideas

that shape national identity—and to identify the hermeneutic tools used for this purpose.

5. To examine the application of the "hermeneutic circle" principle within the communicative practices of a literary museum, identifying the interrelationship between the understanding of the whole and its parts, and between text and context.

6. To identify and analyze narrative transformations in the contemporary literary museum—driven by shifts in its semantic space and its perception as a cultural text—with the aim of defining new museum storytelling strategies that meet the demands of modern audiences and align with current cultural contexts.

The object of the study is the literary museum, viewed as a significant cultural phenomenon and a cultural text.

The subject of the study is the process of representing cultural meanings within the contemporary literary museum.

Theoretical Framework of the Dissertation Research

The theoretical foundation of the study comprises the works of prominent classical scholars, including S.S. Averintsev, S.A. Askoldov, R. Barthes, M.M. Bakhtin, J. Derrida, D.S. Likhachev, Yu.M. Lotman, M. Heidegger, B.M. Eikhenbaum, U. Eco, and K. Jaspers.

Among contemporary researchers whose work has been of particular significance, the following Russian and international scholars (philosophers, cultural studies experts, philologists, and museologists) deserve special mention for their syncretic application of phenomenological and hermeneutic approaches to interpreting the cultural phenomenon of the literary text: A.A. Asoyan, O.N. Astafyeva, A.N. Balash, P.V. Basinsky, N.S. Bolotnova, Z.A. Bonami, V.V. Vinogradov, H.-G. Gadamer, B.M. Gasparov, M.B. Gnedovsky, I.I. Dokuchaev, E.E. Drobysheva, T.M. Dridze, M.S. Kagan, I.V. Kondakov, A.Z. Krein, J. Kristeva, I.A. Kuptsova, E.N. Mastenitsa, S.M. Nekrasov, V.P. Okeansky, Zh.L. Okeanskaya, E.A. Petrunina, S.A. Pilyak, M.V. Pimenova, V.S. Plokhotnyuk, V.I. Pluzhnikov, Yu.S. Putrik, D.A. Ravikovich, P. Ricoeur, T.A. Sapega, N.A. Simbirtseva, A.M. Sosnovskaya, V.S. Stepin, N.E. Sudakova, V.A. Sulimov, T.N. Suminova, V.I. Tyupa, A.Ya. Flier, M. Foucault, O.V. Shlykova, F.I. Shmit, A.M. Shuralev et al.

The methodological framework of this interdisciplinary dissertation research is defined by its goals and objectives and is built upon a synthesis of various approaches and methods.

The epistemological foundations of the study rest on a triad of approaches to the museum as a cultural phenomenon: the informational, the semiotic, and the axiological.

The structural-semiotic method enabled the literary museum to be viewed as a "cultural text" containing spiritual and intergenerational values—presented within the literary exhibition and deciphered by the visitor—thereby defining the museum as a multifunctional space of values and information.

The research employed the methodological tools of the semiotic and axiological approaches; their synthesis allowed for the literary work to be viewed as a means of encoding, decoding, and transmitting meanings rooted in cultural values.

The application of the phenomenological approach facilitated a semantic analysis of the literary work as a text within the discourse of the literary museum, as well as its interpretation as a component of cultural heritage.

The cultural-historical approach made it possible to characterize the activities of Russia's literary museums as a distinct part of the culture of Russian society from the 19th to the 21st centuries.

The anthropocentric approach enabled the individual to be viewed as a subject of culture; this perspective revealed the essential significance of the literary museum's engagement with the human being.

Based on these methods and approaches, the literary museum was defined as a complex cultural text and a modern sociocultural institution, and its profound semantic potential was elucidated. The museum is presented as a synergetic system that transmits relevant values and meanings across space and time through the use of codes, symbols, and signs.

The study covers the period from the first half of the 19th century to the 21st century.

The empirical scope of the research encompasses literary museums within the Russian Federation.

The scientific novelty of the research lies in its comprehensive analysis of the contemporary literary museum as a "cultural text"; the study identifies the museum's unique hermeneutic space, which preserves and represents spiritual and moral values while generating new cultural meanings.

The research demonstrates that the contemporary literary museum acts as an active agent in shaping cultural identity, transmitting cultural meanings and the sacred values of national history. It identifies the semiotic functionality of the literary museum as a "metatext" and systematizes the key elements of its semiotic structure. The museum environment is examined not merely as a collection of isolated artifacts, but as a dynamic semiotic system that creates a cohesive space of meaning. This proposed systematization differs from existing studies by focusing on the cultural potential of the literary museum within the context of contemporary culture.

The literary museum is viewed as a semiotic model operating within the cultural sphere and constituting a polytextual cultural code. Cultural memory and value orientations are conveyed within the museum space through visual signs (exhibits) and exhibition narratives. The model comprises the following components: cultural text, cultural code, visual text, cultural interpretation, and the subject acting as a reader of the text. This model enables the analysis of museum practices based on their effectiveness in fostering a deep and holistic understanding.

Existing studies on museum space narratives are adapted here to account for modern psychological and hermeneutic mechanisms of perceiving literary texts, as shaped by the specific museum context. This entails analyzing how not only the text itself but also space, time, and exhibition strategies influence the reader's experience. Unlike existing studies that focus primarily on text interpretation or museum communication in isolation, this work examines their synergistic interaction and its impact on shaping reader perception.

A novel aspect of this study is the identification and analysis of the mechanisms behind axiological shifts that occur as the reader interacts with the text within the museum setting. A new methodological framework is proposed for studying the reader's perception of literary texts; this framework accounts for the specific nature of the museum environment and enables a deeper understanding of how meaning and values are formed within the context of cultural heritage.

The study expands the traditional conceptual framework, making it possible to identify the specific characteristics of how the reader's experience is shaped and how meanings are transformed during the visitor's interaction with the museum narrative.

A methodological algorithm was developed to analyze the literary museum as a complex cultural text, drawing on principles of intertextuality and conceptual analysis. Unlike traditional approaches that treat exhibits as isolated artifacts, this method allows the museum exhibition to be viewed as a dynamic system in which each element engages in a dialogue with the others, creating a cohesive space of meaning within the context of contemporary culture. By applying the concept of "cultural cosmos"—found in scholarly discourse—to analyze museum space as a model of the world constructed through literary heritage, the study demonstrates that the museum shapes perceptions of the literary past and its influence on the present.

A holistic synergetic analysis of the modern literary museum space has been applied to the literary museum for the first time. Specifically, the study analyzes the methods used to construct narratives of the worldview within the museum space. It demonstrates that museums adopt an active axiological stance in upholding Russia's cultural identity—grounded in the values and meanings of enlightened universalism

and, more broadly, the Christian *Logos*—by offering a specific interpretation of national history and culture and appealing to sacred meanings and values.

The concept of the museum's "cultural cosmos" has been theoretically elaborated. Based on a constructed model of the modern literary museum, the study demonstrates that the narrativization of museum space allows it to be interpreted as a model of the world that conveys the national "concept sphere." The museum is proposed to be viewed as an active constructor of narrative, possessing its own internal logic and a capacity for transformation.

The study provides a conceptual rationale for the synergetic interaction between text, space, and exhibition strategies, and identifies the semiotic function of the literary museum. It identifies and classifies specific contemporary museum practices that embody the logic of the hermeneutic circle. Based on this analysis, the study proposes applying hermeneutic analysis principles to examine the dynamics of visitor interaction with the museum narrative and its impact on the preservation and transformation of cultural memory. The proposed "cultural reading" methodology relies on a hermeneutic approach to museum space, enabling the identification of the museum text's place within the system of cultural texts through the interpretation and decoding of its historical and cultural codes. Unlike classical hermeneutics, the focus here is on the psychological mechanisms of perceiving the artistic text; this allows for tracing how the visitor constructs meanings, engages with the author's perspective, personalizes characters, and reconstructs the context of the era.

A comprehensive methodology developed by the author has been proposed and tested; it enables the identification and interpretation of the hermeneutic tools used in literary museums to actualize and convey the sacred meanings of the national conceptual sphere, as well as the analysis of the literary museum as a cultural text. This methodology integrates the principles of intertextuality, conceptual analysis, and the hermeneutic circle, while identifying the dynamics of narrative transformations in response to sociocultural changes.

The term "culture admin," introduced into academic discourse by the author of the dissertation, is applicable to contemporary museum professionals. This term refers to a competent specialist whose role is to preserve cultural heritage and disseminate cultural experience. The "culture admin" also fosters an environment conducive to the harmonious development of society through the implementation of cultural projects and initiatives. This approach makes it possible to move beyond existing studies of museum practice and analyze its underlying mechanisms and trends, thereby identifying new mechanisms of meaning generation.

The theses submitted for defense:

1. The study proves that a modern literary museum is a special semiotic system, the elements of which (signs, symbols) are repeatedly interpreted within its space and influence the perception of cultural codes; the museum “speaks” to the visitor not only through collection materials, memorial items and artifacts, but also through the architectural context (the museum building), exhibition policy, and sound design.

Thesis No. 1 corresponds to paragraph 72 of the passport of the scientific specialty: 5.10.1 Semiotics of Culture. Its principles and approaches, and point 90: the concept of culture as a sign and symbolic system.

2. The dissertation substantiates that axiological attitudes, i.e., the system of values and beliefs, form a “filter” through which the reader perceives the text. In the context of a literary museum, this “filter” undergoes active transformation. The museum, being an institution of memory, endows the text with the status of something significant, “cultural.” This institutional assessment, completed by historical artefacts and biographical materials, activates in the visitor axiological attitudes related to the recognition of the value of the past, respect for creative heritage, and awareness of historical continuity. The dynamics of axiological attitudes can contribute to the perception of a literary text as a cultural heritage in the context of a literary museum. The phenomenological specificity of the formation of the reader’s experience in a literary museum makes it possible to study how the museum environment contributes to the construction of individual and collective reading experiences that differ from those formed through independent reading of the text. From the perspective of cultural studies, a literary work is a carrier of cultural codes. The discourse of the literary museum specifically “decodes” the artistic image, revealing its cultural-historical, ideological, and moral determinants, as well as the value-semantic foundations and reference points of cultural identity..

Provision No. 2 corresponds to paragraph 9 of the passport of the scientific specialty: 5.10.1: Historical continuity in the preservation and transmission of cultural values and meanings. Traditions and innovations in the history of culture.

3. The dissertation demonstrates that a literary museum, functioning as a specific type of cultural text, does not merely preserve and display literary heritage but actively participates in the creation, selection, and transmission over time of key concepts that shape the national cultural universe. This process, обусловленный the value-based nature of museum activities, is carried out through a complex system of intertextual connections between museum exhibits, the historical context, and the perception of visitors, turning the museum into a unique metatext that comments on and reinterprets the literary past.

Provision No. 3 corresponds to paragraph 48 of the passport of the scientific specialty: 5.10.1: The system of dissemination of cultural values and the introduction

of the population to culture, and paragraph 49: Cultural institutions and their functions in society.

4. The dissertation proves that museum exhibitions are specific hermeneutic strategies that make it possible to shape national identity through the representation of sacred meanings embedded in the national conceptual sphere and traditions incorporated into the textual fabric of a work of art; they do not merely record a historical fact but also reveal a certain understanding of national history, culture, and values, appealing to key concepts and ideas that form the foundation of national self-awareness.

Proposition No. 4 corresponds to paragraph 113 of the passport of the scientific specialty 5.10.1: Art as a Social Phenomenon. The social functions of art.

5. In the process of studying the mechanisms that ensure effective communication between the museum and the visitor, the intentionality of the structure of this sociocultural institution has been revealed. The principle of the “hermeneutic circle,” developed in philosophy and literary studies, is a productive tool for analyzing the communicative practices of a literary museum. The communication between a literary museum and its visitors is based on a dynamic interaction between the understanding of the whole (the era, the writer’s personality, the literary work) and its parts (individual exhibits, text fragments, biographical details), as well as between the text (the exhibition narrative) and the context (the cultural and historical situation, the visitor’s personal experience).

The study also proves (based on empirical material from the analysis of the sociocultural activities of Russian literary museums) that the logic of the hermeneutic circle is implemented in museum practices. This contributes to a deeper understanding of value-semantic narratives and the formation of a holistic view among visitors of “culture-in-me” and “me-in-culture”. Regulation No. 5 corresponds to paragraph 84 of the passport of the scientific specialty 5.10.1: Phenomenological approach to the study of culture.

6. The study proves that a modern literary museum, as a complex “text of culture” that is itself an object of interpretation, can construct and transmit various narratives about literature, the writer, and their era. The transformation of museum narratives follows certain trends and patterns determined by sociocultural changes, audience demands, and the development of museum technologies.

Identifying these trends and patterns made it possible to develop scientifically grounded recommendations for optimizing museum space and content, aimed at creating more effective and relevant narratives capable of ensuring a deeper and more meaningful interaction between the audience and the literary heritage.

Regulation No. 6 corresponds to paragraph 110 of the passport of the scientific specialty 5.10.1: Methods of analyzing cultural texts: narrative analysis.

The theoretical significance of the dissertation research is determined by its interdisciplinary nature, which is why the application of the results covers a wide range of humanities fields. The research results can be used in the following areas:

— in cultural theory to develop new approaches to studying the mechanisms of transmitting cultural memory in the era of digitalization. The identified strategies for representing meanings will help refine theoretical models of how modern media technologies transform contemporary cultural institutions and how a person's cultural experience is formed in an information society;

— in museology to design and optimize the modern exhibition activities of literary museums. The findings will enable specialists to move away from static exhibition models and towards creating interactive, multimedia spaces where architecture, design, and narrative function as a single semiotic mechanism that promotes deep audience engagement;

— in literary studies and history, to deepen the understanding of how literary texts are received in a museum environment. The results of the work can serve as a basis for creating interdisciplinary projects that combine historical and literary analysis with visualization technologies, which will make it possible to “bring to life” the classical heritage and turn it into a relevant tool for intellectual enlightenment for a modern audience, including young people.

The practical significance of the dissertation research

The results of the study can be used in the practical activities of literary museums; in the development of state programs for the development of literary art in the context of the current state of culture; in the field of educational and pedagogical practice to create educational programs aimed at developing schoolchildren's and students' skills in “cultural reading” of museum spaces; in the development of national projects related to the upbringing of children and young people; and also in the educational process in disciplines of a cultural studies profile.

The reliability of the statements and results of the conducted research is ensured by the use of methods of system analysis: informational, semiotic, axiological, cultural, and phenomenological. This interdisciplinary approach made it possible to view the literary museum as a complex cultural text and a modern socio-cultural institution, and to reveal its profound semantic potential. The museum is presented not only as a space for preserving the realities of a certain cultural era, but also as a synergistic system that, through codes, symbols, and signs, transmits current values and meanings across space and time.

Approval of the results of the dissertation research

The dissertation “Representation of Cultural Meanings in the Space of a Literary Museum” was carried out at the Research and Educational Center “Theory and Technologies of Management in the Field of Culture, Education, and Science” of the Institute of Public Administration and Management of the Federal State Budgetary Educational Institution of Higher Education “Russian Presidential Academy of National Economy and Public Administration under the President of the Russian Federation”.

The main theoretical conclusions and practical recommendations developed during the dissertation research are set out in the dissertation candidate’s eight scientific publications in scientific journals included in the list of leading peer-reviewed journals and publications recommended by the Higher Attestation Commission under the Ministry of Science and Higher Education of the Russian Federation, as well as in the list approved by the Academic Council of RANEPA. The conclusions and scientifically substantiated provisions were presented by the dissertation candidate at sixteen international, all-Russian and regional scientific and practical conferences, including:

1. “XXVIII Moiseev Readings” — International Scientific and Practical Conference “Culture and Humanitarian Problems of Modern Civilization”. Moscow, March 11–12, 2020, presentation “The Literary Museum in Socializing Media Practices: Specificity and Communicative Opportunities”, published in the Collection “III Moiseev Readings. Culture and Humanitarian Problems of Modern Civilization”;

2. IV All-Russian (National) Scientific Conference “Moiseev Readings” — “Higher Education for the 21st Century”. — Moscow, 2021, report “The Literary Museum as an intermediary between culture and society: opportunities for digital communication,” published in the collection “IV Moiseev Readings: Reports and Materials of the All-Russian (National) Scientific Conference.” Moscow. April 15–16, 2021;

3. The 9th International Scientific Conference “National Codes in Language and Literature”;

4. The Second All-Russian Scientific Forum “Strategies of Sociocultural Development of Russia” — Republic of Crimea, 2023; The 8th All-Russian Scientific-Theoretical and Practical Conference “Sociocultural Space of Russia: Problems and Prospects”;

5. The All-Russian Scientific Cultural Forum with International Participation “Value Imperatives of Modern Culture”.

6. The Fifth St. Petersburg International Cultural Studies Symposium “Cultural Studies in the Space of Humanitarian Knowledge.”

Recommendations for using the research results:

The theoretical ideas and provisions formulated in the work can be used in further theoretical developments in the theory and history of culture, in particular in sections devoted to semiotic and symbolic concepts of culture, as well as in the study of the phenomenology of cultural memory and the hermeneutics of museum space.

These materials can be integrated into the following courses:

1. “Cultural Studies” and “Theory and History of Culture” — to deepen students’ understanding of the ways cultural meanings are transmitted in modern memory institutions.

2. “Museology” and “Museum Communication” — in the study of such disciplines as “Methods of Exhibit Design,” “Exhibition Design and Narrative,” “Museum Pedagogy,” and “Technologies for Representing Cultural Heritage.”

3. “Literary Local History” and “History of Russian Literature” — in the analysis of the reception of literary texts in a museum context and in the study of the specifics of Russia’s literary map.

The practical strategies and recommendations developed during the study may be of interest to specialists in literary and memorial houses-museums when designing new exhibition spaces and developing multimedia programs. The identified mechanisms of meaning-making can serve as a basis for improving educational activities with the aim of transforming the museum into an active tool of intellectual enlightenment, contributing to the formation of a holistic perception of culture among the audience.

The research results have been practically tested in the educational process during the implementation of educational programs in the disciplines “Cultural Studies,” “Theory and History of Culture,” and “History of Russian Literature.”

The theoretical provisions and methodological recommendations of the work were successfully integrated into the process of preparing educational and methodological materials, in particular, when developing a set of practical tasks for the textbook “Cultural Studies: a textbook for students of bachelor's and specialist's degree programs” [under the scientific editorship of O. N. Astafieva, I. V. Malygina. Moscow: FSBEI HE MGLU, 2026. – 386 p.]

The proposed toolkit of “cultural reading” of the museum space allows students to develop skills in critical analysis of semantic and symbolic structures of culture, and also contributes to the formation of competencies in designing relevant socio-cultural narratives. The effectiveness of the tested methods is confirmed by their relevance in seminar sessions and students’ project activities, which attests to

their high importance for improving the professional training of specialists in the field of humanities.

List of the author's publications

The materials have been published in scientific journals, including journals listed in the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation.

1. Garanina, E.V. Literature in the system of cultural texts: the specifics of a semiotic approach to the study of the discourse of the literary museum / E.V. Garanina // *Society: philosophy, history, culture*. — 2025. — No. 3 (131). — Pp. 202–208.

2. Garanina, E.V. Literary Text in the Discourse of a Literary Museum / E.V. Garanina // *Culture and Civilization*. — 2022. — Vol. 12. — No. 3–1. — Pp. 87–95.

3. Garanina, E.V. Literary Museum as an Environment for the Formation of Cultural Identity / E.V. Garanina // *Culture and Civilization*. — 2021. — Vol. 11. — No. 6 — 1. — Pp. 5–11.

4. Garanina, E.V. “Cultural reading” of artistic and museum narratives as a way to reveal the hermeneutic field of the conceptosphere // *Art and Education*. — 2026. — 11 (118). — Pp. 67–80..

In other publications:

1. Garanina, E.V. The Phenomenon of the Reception of a Work of Art in the Space of a Literary Museum: Mechanisms of Formation and Transformation of Cultural Narrative // Fifth St. Petersburg International Cultural Studies Symposium “Cultural Studies in the Space of Humanitarian Knowledge,” October 16–17, 2025, St. Petersburg: Collection of Abstracts / Edited by A.K.I. Zabulionytė, A.G. Tishkina, D.I. Bolotina. — 2025. — P. 464.

2. Garanina, E.V. The Literary Museum as an intermediary between culture and society: the possibilities of digital communication / E.V. Garanina // In the collection: IV Moiseev Readings. Reports and materials of the All-Russian (national) scientific conference. — Moscow, 2021. — Pp. 5–11.

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The total volume of the articles in printed sheets is 3.32.

The structure of the dissertation research, which is 202 pages long, consists of an introduction, 3 chapters, 7 paragraphs, a conclusion, and a list of bibliographic sources.

The **first chapter** analyzes the evolutionary process of the development of the literary museum as a sociocultural institution. Having traced the history of the emergence and development of literary museums, and having identified their socio-cultural functions, the dissertation concluded that a literary museum can and should be regarded as an adequate mechanism for reproducing cultural codes, since its scope of interests is not limited solely to exhibiting and preserving objects; it is broader: the activities of a literary museum extend to the sphere of cultural phenomena.

The polysemantic space of a modern literary museum has a wide range of functions, which makes it possible to ensure socio-cultural dynamics and the processes of transmitting cultural codes for the preservation of spiritual and moral values.

The dynamics of axiological attitudes, activated by institutional assessment and the museum environment, combined with the phenomenological specificity of the reader's experience, form a unique way of perceiving a literary text as cultural heritage.

The **second chapter** describes the literature-centric nature of Russian culture, which is the foundation of the literary museum and determines the specificity of the exhibit — a written text that, within the exhibition space, possesses intertextuality, contributing to the generation of new meanings and interpretations.

Semantic unification of the cultural field is carried out through metadiscursive practices. It has been proven that a literary museum is a unique cultural space formed on the basis of interconnected literary texts and their interpretations, functioning according to the principle of cultural symbiosis. It has been revealed that the deep-seated semantic narratives of a literary museum are formed not only in the exhibition space but are determined by the entire corpus of literary works that act as carriers of the genetic cultural code. A literary museum is regarded as a complex cultural institution where constant interaction occurs between historical material, a work of art, and the visitor's interpretation.

Chapter three analyzes the methods of hermeneutic analysis, which are based on the psychology of the perception of literary text, helping visitors to penetrate the subtextual structures and interpret their meanings.

It has been proven that the modeling of an individual narrative is carried out as a result of a complex interaction between the preceding cognitive, individual cultural experience and the discursive model proposed by the museum.

The conclusion presents methodological recommendations that are the result of the analysis of communicative practices in literary museums of the Russian Federation, as well as a theoretical justification of the conceptual model of a modern literary museum.