

Cultural Code as a Unit of a Provincial Town's Cultural Life (On the Example of the City of Murom, Vladimir Region)

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Abstract. This article is devoted to the interpretation of the cultural codes of the provincial city in accordance with their semantic and semiotic nature. Author analyzes the concept and characteristics of a cultural code and its significance in urban life on the basis of scientific works. The article also examines the "philosophy of the provincial city" and the features of its development. The concepts of province, provincial culture, civilization and local civilization are considered. The aim of the study is to determine the trends of meaningful development of the Russian provincial culture and to find out what interest the cultural code of the provincial city is for the scientific community.

The study considers the concepts of the phenomenon of the Russian provincial culture, stimulated by development of social and personal consciousness, and structure of social and historical memory. It also identifies the topic of the city as the essence of the provincial cultural environment.

It is found out that the unit of culture space is a spherical cell, a live space around a social subject - a province - without which the culture of the whole country would be unthinkable.

1. Introduction

It is difficult to overestimate the importance of culture in modern society. Culture in terms of structural and semiotic analysis is an ordered system of cultural codes. Culture is text, and a cultural code is a way of transmitting it from generation to generation and preserving it in time. Culture is identified in the process of the collective life of a society. Depending on scale and time frame of the joint life of people we can talk about the culture of different eras, the culture of the individual and urban culture.

Provincial identities are formed in connection with the natural-geographical features of various administrative units, as well as in connection with the forms of society's interaction with the natural environment. Evolution of the culture of provincial cities is determined by the multifaceted environmental context. The province's space includes not only an administrative-territorial element, but also a dialectics of the perception of a territory by the people living on it. The mentality of people and behavioral stereotypes play a crucial role in the determination of local identities.

Globalization plays an ambiguous role in the process of identifying the uniqueness of the provinces. Globalization as a process of world economic, political, cultural and religious integration, affects the entire sociocultural space of a state. Globalization enhances the interconnection and interdependence of particular regions and countries, which erases the importance of geographical remoteness of administrative units and their cultural isolation as the main factors of cultural uniqueness of different regions.

2. Research issue

Detection and support of the tendencies of fruitful development of the Russian provincial culture is an important and urgent problem of the XXI century. But for a long time scientific community didn't pay enough attention to the provincial cities. However, in the modern world, this topic has become relevant for many scientists and researchers. This is what led to the need for a complete analysis of the cultures of provincial cities. Scientists use such a term as regional studies. This interdisciplinary field investigates the objective processes of regionalization (geographic, political, economic, cultural) and indicates the specific development of local cultures of the country.

In connection with the globalization the processes of informatization are rapidly leading to the unification of the culture of a modern society. Such "transformations" of culture draw attention to the provincial culture, to its place and role in the conditions of standardization of cultural processes.

Provincial culture is a special phenomenon. In its space the structures of socio-historical memory, representing traditionalism and conservatism of provincial cities, are more active. Provincial culture is the true bearer of the national traditions. Without it the culture of the whole country would be unthinkable. The provincial culture is connected with the culture of the regional center by many threads.

Cultural code is a model for the formation of specific cultural messages. The cultural code allows us to penetrate the culture at the semantic level, making it understandable and accessible. The cultural code is an integral part of culture, it decodes the deep meaning of cultural phenomena, connects the sign and the meaning, translates the nominal world into the world of meanings.

3. Theoretical approaches

One of the founders of the semiotic approach to the theory of cultural codes was famous Russian scientist Yu.M. Lotman. He saw a culture as a sign system and defined it as the semiosphere, and treated the area of culture as symbolism. He believes that the main role of culture is to embody non-genetic memory of the collective. A cultural text can be considered as a single text with a single code. In the course of the interaction of cultures, two compatible hierarchies of cultural codes are combined and a new cultural type occurs, but interaction of two incompatible hierarchies lead to the mutual destruction of cultures occurs [11].

Based on scientific research of G.V. Drach, O.M. Shtompel, L.Ya. Shtompel and V.K. Korolev, the following characteristics of a cultural code can be distinguished within the framework of this topic: self-sufficiency; openness to change; universality[1].

The study of cultural codes and the whole heritage of human culture, represented in the form of a text system, is reflected in cultural studies based on a semiotic approach. U. Eco, Italian scientist, philosopher and expert on semiotics and medieval aesthetics, defined semiotics as a scientifically based cultural anthropology from a semiotic perspective, as well as a science that studies everything that "using in order to lie"[14]. The system of symbolic elements that are capable of conveying the meaning of culture is a text. From the semiotics point of view, culture is a system of signs, a system of codes. The beginnings of semiotics were laid by the American philosopher Charles Morris in his work "Foundations of the Theory of Signs". Later he gave more deeper analysis of the problem in his work "Signs, Language, and Behavior". Morris borrowed extensively from the work of Charles Pierce, in particular, from the Pierce's idea that determining the meaning of a sign comes down to defining the habits that it produces. Although Charles Pierce confused semiotics and logic.

According to the methods of organization of culture, there are 3 types of culture. Pre-written (or traditional) culture existed about 40-4 thousand years BC. Cultural code of this type of culture are myths. The cultural code of the pre-writing type of culture is based on specific symbols, the main of which is the totem-animistic symbol (the relationship of man with the objects of nature). The mythical cultural code contributed to the insularity of cultural traditions. Writing culture emerged about 4-3 thousand years BC. The main cultural code of this period is the scriptures. During the Renaissance, the cultural code was modernized due to the appearance of the first printing presses. Now scientific knowledge and humanism are the basis of the cultural code of the New Age. Third type is screen culture, which originated from the XX century, with the invention of the TV. The cultural code of modern ci-

vilization is television. A television program is a powerful form of propaganda and advertising that can influence a multimillion audience simultaneously.

It can be noted that cultural codes according to the types of organization of culture reflect the development of culture, its diversity and individuality in different periods of time.

The cultural layer is an important component of any city. It is of great interest to many people at all times, because each city has its own unique heritage.

Culture in a general sense is one of the ways of a people's livelihoods, developed historically. Culture is progressively renewed, at the same time preserving its identity on the basis of ethnic and national traditions, spiritual values, etc. Culture is a suprabiological phenomenon. It opposes itself to nature, creating its own special world around itself: integration of artificial orders, accumulated knowledge and traditions, symbolic marks and cultural codes that people can exchange through the centuries in the process of "cultural communication".

The main characteristics of a cultural code are interpretive stability and communication capabilities. The representativeness of a cultural code is a reflection of the cultural text and its semantic potential. Culture itself acquires language and has the ability to "speak" through the text of culture, cultural codes. In accordance with the type of information fixation and the way it is "stored", the culture code can exist both in verbal and non-verbal texts. Each epoch models its own code system with special characteristics and unique features. Reading and interpreting of cultural codes is a subjective process, which depends on the personal perception of the features of the content and existence of socio-cultural practices.

V.N. Teliya interprets the culture code as a taxonomic substrate of its tests. Substrate is the set of the cultural ideas of society about the picture of the world. V.V. Kracnykh in the theory of ethnopsycholinguistics defines the concept of a cultural code as a "grid", which culture "throws" on the world around.

Culture codes represent certain coordinates for people, containing models of culture. Reading of such codes is possible only under condition of decoding the complete system of culture codes. U. Eco divides cultural codes into perception codes; recognition codes; transfer codes; tone codes; iconic codes; iconographic codes; taste codes; rhetorical codes; stylistic codes; codes of the unconscious [14].

Each code receives an individual interpretation from different individuals, since each person is unique and has a special set of codes. The general meaning of cultural texts obtained from the code system is summarized from the types of connections between codes in the semiotic system.

G.A. Avanesova and I.A. Kuptsova distinguish such a structural quality of a cultural code as an structured set of interrelated prescriptions, standards, the central element of which is a set of signs and symbols, combinations and meanings [8]. A cultural code is modeled during a period of a certain epoch and it is able to undergo changes for the appearance of secondary codes. Culture codes are formed gradually, progressively, in the process of people's livelihood. Cultural codes help the culture not to collapse and inextricably link the culture carriers with the world around them. This becomes possible due to the formation of norms of mentality, evaluation criteria, which are accumulated throughout all the life.

In modern society, a person takes the necessary measures to transcode the cultural text into a visual system. With the development of the information society, the process of recognizing and interpreting a cultural code has become much easier.

Summarizing the above, we determine that a cultural code is a unity of combinations and signs within a cultural system that has received a verbal or non-verbal expression in cultural texts and can maintain a communicative potential in a space-time continuum.

The ambiguity of understanding the essence of Russian provincial culture is reflected in the interpretation of the definition of "province". The province can be considered as an administrative-territorial unit, as a socio-cultural, spiritual space, as a cultural unit of the whole country. The only correct concept of "province" does not exist. Scientists have a different approaches to understanding this issue based on their scientific work.

In the Great Soviet Encyclopedia, the term “province” means: 1) in ancient Rome, Rome-dominated territories (outside Italy), ruled by Roman governors. 2) In Russia, the administrative-territorial unit in the 18th century. 3) The name of a large administrative and territorial unit in a number of foreign countries (Italy, Spain, etc.)

One of the first to approach the problem of understanding civilization was N.Ya. Danilevsky. He developed a linear model of the world history. The scientist identifies 10 cultural and historical types of civilization: Egyptian; Chinese; Assyrian-Babylonian-Phoenician, Chaldean or Old Semitic; Indian; Iranian; Jewish; Greek; Roman; New Semitic or Arabian; Germanic-Romance or European.

The great diversity of civilizations distinguished by Danilevsky, which characterize the complexity of historical development, exacerbates the problem of their interconnections. The problem of local civilizations or provinces is becoming increasingly popular in the modern world, when the complex relationship between the local and the general is clearly manifested [5].

Turning to provincial research, scientists define the province ambiguously. For example, E.A. Sayko interprets the concept of the Russian province as “a socio-cultural area remote from the center (capital), representing a specific socio-cultural environment with a certain potential for personal development.” E.V. Sayko defined the city as a universal form, self-renewing with the passage of different periods [2]. The scientist emphasizes the role of the city as the carrier of the “new” in the culture and life of the society. N.M. Inyushkin, using the synergistic approach in his analysis of the province, stresses the status of the province “as a particular phenomenon, a special characteristic of the cultural landscape of the country-system”. From his point of view, “it is the province that is seen as a zone of certain harmonization, balancing centrifugal and centripetal in a large system.” Approaching the dialectical contradiction between the capital cities and the province, N.M. Inyushkin finds the traditional relations of subsystems to a coherent whole. The philosopher believes that despite the undoubted, all-encompassing, dialogical influence of the center on the provincial cities, the synergetic principle operates: “The development of a system object is self-development, that is, a process determined from the inside, not only from the outside” [3].

The provincial culture, due to its spatial distance from the centers of the formation of spiritual innovations, a different pace of life, communication interaction, change of life paradigms, is the seat of the oldest layers of culture.

The city occupies one of the most important places in the hierarchy of types of provinces, since the city is the basis of its (province) cultural environment. It is in the cities that various cultural areas are concentrated.

Max Weber was studying the issues of the emergence and evolution of the urban system. According to the concept of Weber, the city is the central point of the development and spread of the spirit of rationality, individuality of societies and private entrepreneurship. Max Weber was one of the first researchers to find out how the City emerges as a social institution at the intersection of the political, economic and military functions of a human settlement. He highlighted the following signs of cities: 1. “City” as a settlement in which there is no specific personal acquaintance with each other. This feature is decisive for the recognition of a locality by a city only depending on its general cultural conditions. 2. The variety of activities. 3. The presence of the market, the constant exchange of goods within the city as part of the income [4].

According to A. Akhiezer, the city is the focus of the urbanization process. The specificity of cities is revealed in their cultural attributes: openness of the city; society in the city joins a more advanced thinking; the ability of a city to change social relations depending on changing problems; urbanization leads to changes in the nature of society’s control over the individual, self-control is an important component of urban culture; dynamism is an important feature of the city’s culture.

Close to the geographical, territorial and socio-cultural meaning of the concept of “province” is the term “region”. In the Great Soviet Encyclopedia, the term “region” is interpreted as a large individual territorial unit (for example, natural, economic, political, etc.). This concept is polysemantic in its essence, its polysemy is related to the fact that specialists from different branches of science select a specific characteristics of region within their subject area. The cultural interpretation of this concept

implies taking into account the coherent field existing in a certain territory, which arises in connection with the coordination of the processes of self-organization and management that ensure the life of regional socium. According to E.V. Barkova, regional culture is determined by the territory, which imposes on the cultural space such parameters as climatic and geographical conditions, the way of regional community's life and "integrity, coming from the space and time continuum of culture, which in general will set the specifics of regional culture." This interpretation of the region is partly applicable to the concept of a province, although it is impossible to identify the definitions of a province and a region [6].

For a more complete analysis of the province, it's possible to apply the concept of local culture. A local culture is a culture assumed in a certain space-time continuum irrespective of its significance and quantity of distinguished features. Close to this definition is the concept of "ethnos". Yu.V. Bromley defined ethnos as a "quantum" of specific cultural information. With this approach, the culture of the province is associated with the culture of the certain ethnic group.

A certain cultural environment is forming in the province. N. Nichkov interprets this concept ("cultural environment") as "a stable set of personal and material elements of a given culture, spiritual and ideological relations and institutions".

A. Arnoldov notes that the cultural environment includes socio-cultural objects associated with the creation and dissemination of cultural values. Most individuals tend to give their own connotation to the common culture. In a different way, the province can be called the Little Homeland, which forms the basis for the axiological attitudes and models the relationship of the individual to the Large Homeland (to the country).

The dialectical unity of the centuries-old national cultural traditions and the processes of modernization of culture and education determine the identity of the modern culture of the provinces.

For a more complete analysis of the provincial culture, it is necessary to consider such a historical and cultural phenomenon as Russian civilization. B.S. Brasov interprets the term "local civilization" as a sociocultural community, which is formed on the basis of universal, superlocal values. These values are combined with a set of practical and spiritual knowledges and with symbolic systems that help overcome the local isolation of primary collectives. The center of civilization is the semantic and axiological unity of the peoples living on its territory. Civilization is a complex system, included different ethnic groups and peoples. Any local civilization has the following characteristics: 1. Connection with a specific geographic region. 2. The presence of an extensive urban community. As already known, the city is the main factor in the development of civilization. Large cities undoubtedly influence the development of large areas. 3. The division of labor, the development of commodity-money relations and economic exchange. 4. The presence of a large number of ethnic worlds. 5. The presence of "cultural heritage", a common historical fate, ensuring continuity and further development. The continuity of generations is the defining feature of any culture and civilization. 6. Ability to cultural synthesis [7].

In all periods of the development of Russian culture-civilization, the people play an important role. Nowadays, the topic of mentality and the essence of Russian provincial culture and the nature of society has become particularly relevant. The problem of studying the mentality is at the junction of many socio-humanitarian sciences. First of all, the concept of "mentality" is associated with national identity. However, the character of the people is somewhat broader. Undoubtedly, the elusiveness, variability and stability of traditional life attitudes and behavioral patterns present in the mentality are pushing researchers towards its figurative interpretations. So, O.G. Usenko argues that the mentality can be represented in a figurative form as a building construction: its foundation is the sphere of "collective unconscious", and the roof is the level of self-consciousness of the individual. The structure of the mentality is formed by a "picture of the world" and a "code of conduct".

It is also necessary to single out another fundamental layer of traditions, archetypes. Cultural archetypes are deep attitudes of the "collective unconscious", which are characterized by stability and unconsciousness of actions. This phenomenon penetrates all spheres of human life, especially showing itself in the everyday life. The theory of mentality interacts with analytical psychology as a reflection of the previous generations experience and is determined by the embodiment of human prototypes.

They are woven into a culture that is always associated with the preservation of previous experience. The non-genetic collective memory of a culture impresses reproduced from generation to generation ideas and patterns, cross-cutting motives of behavior and types of thinking, stable complexes of ideas and experiences. The importance of studying cultural archetypes lies in the acquisition of practical knowledge, including socially-controlling values, and in the ability to explain the mental roots of social and ethnic groups. The mentality, fueled by archetypes at the subconscious level, is more vulnerable to the effects, which are caused by the unity of social conditions that model the consciousness. The carriers of a certain mentality are endowed with the same understanding of the same phenomena and events, they express their attitude and assessment in the same symbols and signs.

All these general theoretical statements are relevant both to the national Russian mentality and to the phenomenon of the provincial mentality. According to E.Ya. Dmitrieva, provincial mentality can be viewed as an association of pronounced intellectual and emotional features of social groups living far from the capital [9]. The degree of remoteness, means of communication, the nature and level of economic, political, legal and cultural relations with the capital are also reflected in the mentality, as well as the "local" conditions of existence. The provincial mentality encompasses the personal way of life as a whole, but can be structured, according to its reflective origin, as a value system oriented to nature, man and human relations, things and knowledge. Moral principles of social consciousness and individual self-consciousness are also rooted in the mentality/

According to modern scholars, the archetypal culture is revealed in the relations "sacred - profane" and, at some late stage, "metropolitan culture - provincial culture". Metropolitan culture is defined as a "sacred center" - a place for modeling higher values, and a provincial culture - as a "profanity periphery". Based on this concept, it can be argued that provincial culture forms an area where universal, technical, aesthetic and other elements of cultural systems from the previous human communities persist and continue their value-oriented work. Hence, the architectonics of the provincial culture is multi-layered in the semantic and symbolic respect.

Mentality represents the hidden reality of culture, which may be invisible, but it influence the rest of the cultural facts. A cultural code compares information with certain symbols, which make it possible to understand the meaning and essence, so it can be considered an element of the mentality of a certain social group. V.V. Kozlovsky argues that the mentality is: a system of meanings, including ideas; values; typical intellectual and affective reactions; culture codes; forms of accepted and rejected behavior; social perceptions; habitus as a system of predispositions to the assimilation of a particular culture [13].

Cultural code as a set of basic concepts, values, norms and attitudes is included in the structure of the mentality of society, which allows to move from the meaning of the cultural text to the sense.

4. Practical value

The cultural layer is an important component of any city. It is of great interest to many people at all times, because each city has its own unique heritage.

One of the important cultural centers of the Vladimir region is the small town of Murom. The territory of the city is located on the left bank of the Oka River on the border with the Nizhny Novgorod region. The centuries-old history of the city is rich in memorable events and cultural codes that make a small provincial town truly unique.

A large number of historical and cultural monuments have been preserved to this day, forcing us to admire the mastery of architects and painters, embodied in the harmony and simplicity of the buildings, in the proportionality and the organic connection of the person with his environment.

The etymology of the name of the city is not known, but it is believed that it comes from the Finno-Ugric tribe of Muroma, whose settlement was located on the territory of the modern city of Murom. The word "Murom" meant "high ground near the water." The first mentions of this city are traced in the Russian Primary Chronicle in 862, alongside oldest Russian cities Novgorod, Polotsk and Belozersk.

Of course, the main cultural code of the city of Murom is the Oka River - the main river of the region. Thanks to this river in 1006, Murom became an important trading center. On the banks of the Oka River in the city of Murom a wonderful embankment was built. It offers wonderful views of the Oka River, the river bridge and the opposite bank of the river. The city embankment is the main walking place for all residents.

The Murom cable-stayed bridge across the Oka River is also an important cultural code of the city. It was built in 2009. Previously, the pontoon bridge served as a ferry to the other side of the river. However, it was possible to ride it only in summer. After a while, the authorities decided to build a new bridge that bends around Murom and connects Arzamas and Vladimir. In 2007, the project of building a bridge in Murom even received the title of "project of the year" in Russia, and in 2013, according to the results of a popular vote, it became the most beautiful bridge in Russia. Murom bridge really attracts tourists and locals with its power and magnificence.

The city of Murom can also be recognized by a famous hero who has now even become one of the popular characters of the Three Bogatyr cartoon films. There is a legend according to which the epic hero Ilya Muromets was born in the village of Karacharovo, which is currently included in the city limits. This village now is included to the unique cultural code of the year of Murom, identifying it among other cities. A large number of visiting tourists still seeks to get into the village Karacharovo in order to see the house where the hero supposedly lived. At the entrance to Murom from Vladimir a monument was erected. It represented the face of by Ilya Muromets carved from stone. This monument is one of the main historical attractions of Murom. Ilya Muromets seems to appear as an emblem, the main face of the city of Murom. In the courtyard of the city museum there is a large root of the oak, which, according to legend, Ilya Muromets uprooted from the ground and thrown into the Oka, thereby changing the river bed. This oak was discovered at the bottom of the Oka River and is about 600 years old now.

So, this cultural code forms the cultural identity as a sociocultural phenomenon of a provincial city, and establishes the relationship of a person with the social environment through cultural values and monuments. Materials of collective memory (folk legends) provide a base for a process of national and cultural self-determination of the individuals.

Speaking about the cultural codes of the city of Murom, it is impossible not to mention the main holiday of the city, which in 2008 became official in Russia - Day of Family, Love and Faithfulness, the holiday of Saints Peter and Fevronia, the patrons of family and marriage. The love story of the faithful Peter and Fevronia passed through the centuries and was described in the "Tale of Peter and Fevronia", based on oral Murom legends. Peter and Fevronia demonstrated family values and the importance of love. Such human values are very important, they give us support and make us stronger. Love is also a necessary part of child rearing. Unfortunately, the importance of the family in the modern world is decreasing. That is why we must maintain the bright tradition of celebrating the Day of Family, Love and Faithfulness as a symbol of inexhaustible love. Life in love and endless fidelity are the basis of the celebration of the Day of Family, Love and Faithfulness, the main center of which, of course, is the city of Murom. On this day many tourists and residents of the city rush to the Murom Holy Trinity Monastery, where the relics of the saints are currently kept, to ask them for eternal love as well as to make wishes, rubbing the rabbit sitting at the feet of Peter and Fevronia at the monument on monastery gate. Every year on July 8, various festive events are held in Murom: concerts, fairs, exhibitions, competitions, congratulations from couples who have lived together for 25 years or more. They are awarded special awards - medals "For love and fidelity." The main symbols of the holiday are field daisies. They are everywhere - on posters, medals, garments and in the hands of women. Festive religious services are held in the temples, dozens of couples registered their marriages at the city registry office, and it has become traditional to hold a large concert on the city's embankment with the participation of many modern pop stars with a wonderful firework at the end. The Day of Family, Love and Faithfulness is a wonderful holiday not only for the city of Murom, but also for our entire country, allowing each family to come together and tell about their love for each other. Murom can no longer imagine its life without this wonderful holiday. On July 8, 2008, the monument to Peter and

Fevronia designed by the modern Russian sculptor Nikolay Shcherbakov, was erected at the entrance to the Murom registry office. Peter and Fevronia knelt down and gently stretched towards each other. This monument is imbued with love and reverence for the Murom saints, and it is very symbolic that the monument is set before the registry office, as if directing the newlyweds to the path of great and sincere love.

Thus, the words “love” and “family” are cultural symbols, which fix the basic life values and meanings, introducing all separate individuals to the commonality of the regional community. This cultural code forms an attractive image of the territory of a provincial city and provides intercultural dialogue at interpersonal and interregional levels.

An integral part of the city of Murom and one of the main cultural codes is padlock-shaped white bread known as Murom kalatch. Since ancient times, Murom was famous for "bread craftsmen", and its inhabitants were even called "kalachniki". As it is known, the city coats of arms always reflect its symbols and features. That is why kalatch presents on the coat of arms of Murom as a symbol of the city. Its appearance on the city coat of arms is usually associated with the legend that Russian Empress Catherine II, during her short stay in Murom, liked the local kalatch. In this regard, the city of Murom received in 1781 its new coat of arms, and its description sounded like this: “In the upper part of the red field, a lion standing on its hind legs, having an iron crown on its head, holds long silver cross. In the bottom - on the blue field there are three big kalatches, which this city is famous for.” There is even a monument on the main square of the city - a big golden kalatch, as if a freshly baked one. It's possible to buy kalatch at a special store that manufactures these wonderful products near the monument or in the Spaso-Preobrazhensky monastery, one of the main monasteries of the city. Hot fragrant kalatch of completely different sizes is the main culinary treat at all city holidays. Every tourist who comes to Murom should definitely try the main edible souvenir of the city. In 2012, Murom celebrated the first day of kalatch, which is now held annually on August 4. Of course, the main treat is freshly baked kalatch.

So, Murom kalatch is fixed by collective memory as a cultural symbol representing the embodiment of spiritual traditions and mentality of urban culture. This cultural code emphasizes the originality of the culture of a provincial city and its contribution to the culture of the whole country.

5. Conclusion

In the national science of recent decades researches devoted to the analysis of the mentality of the Russian people and the cultural code of the province have gained particular relevance. They attempt to comprehend the value-semantic core of our culture and its influence on the dynamics of the socio-cultural development of Russian society.

The cultural code is self-sufficient for modeling and preserving human culture. It is universal and is presented within every cultural and historical text. Each era assumes its own unique set of codes. Modern society needs to be able to build logical, interrelated links of cultural objects both at the syntagmatic and paradigmatic levels.

Provincial culture is a unique phenomenon. The structures of socio-historical memory, associated with traditionalism and the conservatism of provincial cities, are more active in its space. Provincial culture is the true bearer of the traditions of the country. Without the culture of the province the culture of the whole country would be unthinkable. The provincial culture is connected with the culture of the regional center by many threads. A province can be considered a generator of culture, and a provincial city becomes the essence of a provincial cultural environment.

The city as an object of study attracts increasing attention of scientists from various fields of scientific knowledge. Researchers discuss the problems of the future of the city not only within the framework of solving the utilitarian tasks of its organization, but also with the aim of realizing the humanistic ideals of the city's development as the most important cultural center, as achievement of human culture.

The phenomenon of the Russian provincial culture will become more or less understood only when taking into account the multiplicity of factors, including mental ones. The latter exist objectively and

should be considered as the result of a complex interaction of traditions and innovations in the minds of social groups living far from the capital centers.

Some modern Russian researchers believe the concept of “provincial culture” to be rather arbitrary and don’t fix it as a scientific term. The reason is in the noted diversity of culture and mentality, as well as in the complexity, variability of objective and subjective "living" meanings, expressed by the concept of "provincial culture". Therefore, the task of strict definition of this term is artificial, unproductive. The complex synthetic nature of the provincial culture could not be analyzed sufficiently from the perspective of any one single science, concept or theory. Its study requires an integrated interdisciplinary approach.

Creating a comprehensive cultural and historiographical picture of the Russian provincial culture is a matter of the future, and it can only be done by a large team of researchers. The demographic and migration situation makes it difficult to predict the options for the development of Russian provincial culture. Culture is strongly influenced by globalization, which is noticeably changing the Russian cultural space. And if no action is taken, the cultural uniqueness of the province might be lost.

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