

RECEPTION OF THE ICARUS MYTH IN THE MASS ART OF THE LATE 20TH-21ST CENTURY

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One of the most important fields of research in modern historical science is a focused analysis of the public demand for reception of the historical past and the study of creative practices through exploration of how past social and cultural realities are understood in the modern world. A significant topic in this field deals with modern socio-cultural reality as a construct that embodies the synthesis of social needs in accessing the historical past and the representations of historical experience, historical phenomena and images of historical figures. Through this approach, the reception of the past can be treated as a way of updating, interpreting and representing historical experience, traditions and national mythology in the form of social presentations for modern society.

In the second half of the 20th century, the humanities and social sciences started to adopt, along with the term “notion,” such definitions as “group,” “mass” and “social”; now “from the standpoint of sociology and social psychology, researchers use this term [notion] as a synonym for ‘knowledge,’ i.e. socially objectified ‘opinions.’”¹ However, these opinions are formed from individual representations. The need for a shift in the perception of past periods in time - not just at the level of the individual self-interest of the creative artist but taking into account broader socio-cultural practices and social needs - has become apparent within the frame of the study of social-historical consciousness.²

To understand the relationship of the individual and society in shaping perceptions of the past, the position expressed by Wojtsech Vzhozek on developing within the “new historical science” a social history of culture as a method of learning past has become fundamental. Vzhozek uses the concept “social-subjective” as opposed to “subjective individual” as a way to understand the historical situation of the past. This allows the researcher to somehow decrypt the “mysterious dialectic” linking the

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¹ Savelyeva, Poletayev 2008, p. 35.

² Repina 1996, p. 35.

consciousness of the individual to the collective consciousness.³ John Tosh also expresses solidarity with this approach, proposing that the interpretation of history is formed with the help of social rather than personal experience. Since social values are changing, consequently the interpretation of history is becoming the subject of constant re-evaluation.⁴

One of the most popular periods for representation in the history of mankind is the period of classical antiquity, in which societies with European cultural roots began to take an interest during the Middle Ages and have not ceased to do so up to the present day. This can be seen clearly from analysing the reception of antiquity through the example of a particular culture formation - the European cultural and historical community - chronologically belonging to the period from the end of the 19th-beginning of the 21st century. Firstly, it combines traditional and innovative approaches to antiquity; secondly, it connects classical, modern and post-modern cultures; thirdly, it includes both academic and mass culture; and fourthly, it shows the possibility of the harmonious co-existence of the national and the universal under the conditions of cultural globalisation.

In modern society, mass culture targeting the broad strata of consumers plays a special role in the representation of ancient heritage. Any product of mass culture based on the representation of antiquity plays the role of a social message. At the same time antiquity, as a general, well-known cultural heritage of the past, has become a very common source of inspiration for contemporary directors, screenwriters, writers, visual artists and musicians. Specifically, those events, phenomena and characters whose images are updated through modern socio-cultural processes arouse the interest of the non-professionals. In this regard antiquity with its limited reserves of study-able source material and two-century-long tradition of research, thanks to which almost everything that is associated with modernity has been repeatedly analysed and proposed to society - becomes simply an invaluable field for the self-realisation of any individual.

In these multi-genre and stylistically different works, antiquity is split into a set of images; when real characters from antiquity are actively mythologised they lose their historical context, but each of them has their own semantic and semiotic content and a certain modern intellectual or cultural context.⁵

The creators of such works often focus on classical - especially Greek - myth among the myths of ancient heritage that are actively studied by

³ Vzhozek 1991, p. 72.

⁴ Tosh 2000, p. 164.

⁵ Chiglintsev 2009, p. 212-220, 240-241, 263, 284.

modern culture, including mass culture. However, the researcher often updates the hero of the sacred system of ancient mythology, in which case a sacred symbol is reinterpreted within the profane space. This symbol can be used for propaganda and ideological purposes. “Characters, interpreted through historical events form a system of symbols, mythology or ideology.”⁶ With all the interweaving forms of social consciousness, especially in everyday situations, the differences between mythology and ideology are worth noting:

“In this case, the following distinction between mythology and ideology will be sufficient: mythology is a spontaneously formed symbolic universe of culture in any society whereas ideology is a system, constructed by intellectuals, of images and symbols.”⁷

Images created within the mythological consciousness, associated with ideological attitudes and even acting as semantic “fillers” in classical mythology, are very viable in this regard; ethical ambivalence, which is quite typical for a modern society, in this respect completely coincides with the ancient approach to good and evil based on the mythological consciousness. All this is reflected in the development of modern antiquity-based art.

The goal of art is to help people to escape from a one-dimensional, monochromatic perception of the world, to endow the perception of depth and colour. However, the language of art is also the language of images and symbols. A. Losev once remarked:

“Our theorists ... theorise too little this vast symbolic sphere, which has its own history and has been becoming more and more complicated with each passing day.”⁸

Further understanding and representation of these images and symbols requires great effort on the part of the creators as well as the public.⁹ In a study of the reception of ancient heritage and its representation in art, it is fundamentally important to understand the dialectic interaction of “symbol and image” on the one hand, and that of “symbol and sign” on the other. In terms of the “democratic turn,”¹⁰ when the research methods of classical reception studies are applied, it can be seen that modern mass culture receives from the hands of creative artists a more or less adequate representation of the events, artefacts and characters of antiquity, depending on the availability of sources, the depth of the creator’s comprehension and the creativeness of their reinterpretation. One of the

⁶ Makarov 2001, p. 108.

⁷ Ibid.

⁸ Losev 1976, p. 320.

⁹ Hardwick 2010, p. 1-3.

¹⁰ Hardwick, Stray 2008, p. 5.

leading experts in the field of perceptual psychology, J. Bruner, indicates that “concepts exist in some environment,” and that events “can be presented in the form of images, in the form of words or in the form of any other symbols,” i.e. within “three spheres: the sphere of activity, the iconic sphere and the symbolic one” He continues:

“The perception of any event is selective: while constructing any model we include [the entire] volume of information regarding the subject. The criterion of selection is defined by the objectives of perception, meaning what we intend to do with selected information.”¹¹

Antiquity is actively used in a kind of a “war” of symbols, some of which simply exhaust themselves and disappear while others develop new content, the new dramatic tension required by the modern recipient, which has happened to mythical characters since the times of antiquity. Highly relevant to the present study are the images of the Minotaur and Prometheus. These are two specific historical and cultural symbols in the culture of the 20th century which exist in opposition to each other. Prometheus is the defender of mankind who steals fire for the sake of people and is eternally punished (the image of Prometheus Bound is analogous to the crucified Christ) but is, in the end, the “winner.” This symbol represents evidence of the triumph of the human in the 20th century. The Minotaur is fierce, swift and unpredictable, but he always dies. Artists of the twentieth century gave the beast a new meaning: the Minotaur symbolises time. Through “killing” the Minotaur, a person can realise illusory nature of his own greatness, knowing the closeness of time and his own nature to the defeated “monster.” Sometimes the Minotaur looks more humane, and his fate is more interesting than the exalted image of Prometheus.¹²

Among the characters of modern relevance with roots in ancient heritage is Icarus, a character from Greek myth, whose symbolic importance has grown massively in both academia and the mass art of the 20th century. His image has “always been capable of assuming new shapes and answering new needs; and by its constant and yet changing relevance it has helped us to write our own cultural history.”¹³

In the second half of the 20th century, Icarus was often the main subject of ballet works. The symbol of soaring Icarus is very much in tune with the expressiveness of that art form. Two ballet performances named *Icarus* were created by Russian-born masters: Sergei Lifar at the Paris Opera in 1935 (to the music of percussion instruments) and Vladimir Vasilyev at

¹¹ Bruner 1977, p. 308-309.

¹² Yegorova 1999, p. 143-148.

¹³ Rudd 1988, p. 53.

the Bolshoi Theater in 1971 (to music by Sergei Slonimsky and libretto by Yuri Slonimsky). Here we see two approaches to the image of Icarus that are defined by both the creative and socio-cultural contexts of the times. Serge Lifar's memoirs were published under the name *Memoirs of Icarus*¹⁴ and in them he compares the classical character to himself, escaping from a primitive and impoverished state during his traineeship to universal recognition and glory as a renowned dancer and choreographer. Not accidentally, V. Gajewski underlines in his historical comment to the memoirs of the famous dancer and choreographer that in the ballet,

“Icarus is stylised as a classical self-portrait of Lifar himself: he rushed from poverty [during his] traineeship to the heights of excellence and from miserable obscurity to worldwide fame.”¹⁵

Slonimsky's ballet was created within the traditions of Soviet ballet-dramas. Icarus opposes the governor, who rejects the idea of flying above the land to get close to the sun, as well as the person who is obsessed with such an idea. And when Icarus rises into the sky, Archon, who considers the flight too much like that of the gods, strikes the boy with an arrow and interrupts his flight for the edification of others.¹⁶

As we see, in terms of classical reception there is movement from the symbol to the sign but not to the image in both these cases. The symbolic content of Icarus is originally designated as a person soaring to the sky, but further interpretation of this character not only expands and deepens the “ancient” content, but reduces it, reflecting features already noted by the professionals, in a direction from symbolic expression to sign, to an undeveloped form of the representation of reality.¹⁷ And the last interpretation in contemporary art: Icarus becomes the sign of a fall.¹⁸ The ambiguity of this character in the popular consciousness led to the fact that Icarus was not named among the ten most popular mythical characters in a questionnaire conducted by the author.¹⁹

The question arises as to whether there is any material that would allow mass culture, particularly rock poetry, to interpret the symbolic figure of Icarus as an image embodying the classical content of ancient heritage?

The only good written source for the myth of Daedalus and Icarus is Ovid's *Metamorphosis*,²⁰ which narrates that Daedalus, the creator of the

¹⁴ Lifar 1989, p. 261.

¹⁵ Lifar 1994, p. 456.

¹⁶ Icarus 1985, p. 118-119.

¹⁷ Rubtsov 1991, p. 39.

¹⁸ Sliwinski 2011, p. 213.

¹⁹ Yegorova, Chigliintsev 1999, p. 145.

²⁰ Fowler 2013, p. 397.

famous Labyrinth of Crete, became trapped in his own creation and that to escape he created for himself and his son Icarus wings made of feathers held together with wax. The flight was fraught with danger because if their altitude were too low the wings would become damp with sea water, but at the same time, were they to fly too high the sun could melt the wax and the wings would fall apart. Daedalus warned his son of this. However, the joy of flight caused Icarus to forget about the warning: he flew too high and his wings melted, causing him to crash into the sea (Ovid, *Met.* VIII. 203-225). Thus, according to Ovid, Icarus becomes one more symbol, a symbol of a fatal and tragic disobedience.

Since the motivation for Icarus' behaviour is not mentioned in the myth, the lyrics of rock songs justifiably present a romantic interpretation: that he wanted to fly high like the birds. In the beginning of the song *Icarus* (1983) by a group called Alpha (Sergey Sarychev) the plot of the myth is described almost completely:

“Once, in ancient times was Icarus / Doing other work, he really wanted / To be unusual and to fly in the sky like a bird / He made two wings like an eagle's / Having tied the wings to his hands, the young Icarus / Glanced up at the birds, jumped down and crashed.”

Exploring the lyrics further, it becomes quite clear that the authors have a very definite purpose in offering this particular interpretation of the myth of Icarus. Antiquity (“ancient times”) is opposed to the modern practice of flight: nowadays, they sing, all people fly “on a rocket or a broom,” and if there are any obstacles they are not stopped by them. Mankind has managed to overcome its limits and the world will remember “those who have conquered / The abyss of height, and made our lives full of inspiration.” A refrain runs through the whole composition in the form of an incantation: “Man always strives for the skies / Man always strives for the skies / Man always strives for the skies.”²¹

From this somewhat sloppy reproduction of the mythical story, an existential parable addressed to our contemporaries is built. The verse places emphasis on the “young Icarus” who did not want to be like everyone else, presenting a very direct message to the listener.

Rhetorical questions, asked with the intention of triggering a specific association in the perceptions of each listener, are posed by Alexander Yelin, lyricist of group “Aria” in their song *Icarus* (1986): “Who saw Icarus, / There, in the blue distance? / ... / Who gave him the wings? / Who waited for him on the rock?”

The straightforward answer to one of the questions can be found in the myth itself: most narratives, starting from the time of antiquity, describe

²¹ http://www.rockruss.ru/006_gruppyalfa.html, accessed 18 December 2013.

the characters of this myth, Daedalus and Icarus, always together, the father and the son (Apollod. II. 6.3; Apollod. Epit. I. 12-13). But answers are not needed, because further exploration of the lyrics distinctively shows the song's ideological use of the Icarus image has nothing in common with the ancient prototype: "He was flying over the mountains illumined by the sun / Looking down on the land," "But he forgot everything," and as a result, "The pair of light wings, / Here, in grey dust"²² crumbled away. It is not important to the author of the text that in the ancient myth the sun punishes Icarus, not the Earth. In these lyrics, it is stated that the "sinful earth" would not let the man go. This is, perhaps, some kind of metaphor for the creative impulse, which can lift the spirit up, only later to drag it down, to smash it to death.

The lyrical character of the song *Icarus* by the group "Polite Refusal" (1990, text by Gor Ogannisyan) also touches upon this state of bliss. In this text we can see many names from ancient myths associated with air - Uranus, Eos, Ether and Zephyros. Here, the story of Icarus is associated with a lyrical character who makes wings of feathers, wax and filaments and so "opens the door to the sixth ocean" as his ancestors' memory calls him into the sky.

The consonance in the part of the text in which Icarus is named has a particularly ominous sound. At first there is no sense of ill omen: "Oh, I'll fly like Icarus, / Oh, I'll fly like Icarus, / Oh, I'll fly like Icarus ..." And then suddenly, the collapse and breakdown comes. "Oh, I'll fly like Icarus carus-carus-carus / carus-carus-carus-carus-carus."²³ What other words are necessary to illustrate vicissitudes of human fate than the name of one who had just been flying or was dreaming of flying, metamorphosed into the sinister guttural cries of crows?

Against the background of these associations, the composition *Icarus - Son of Daedalus* by the group "Legion" (album *Myths of Antiquity*, 2007) strikes the listener with its simplicity, ease and its somewhat edifying nature. Here the group offers almost an exact recount of the legend: Daedalus made the wings, his son helped him, and his father warned: "You are a crown / Do not touch the sun! / The heat of holy fire / will punish you," but impressed by the spaciousness of the sky, Icarus forgot this rule and thus was doomed: "he fell down from heaven / and disappeared into the depths..." The romantic version of the Icarus myth - formed in modern culture as a result of indirect contact with the original source and received instead through mediated interpretation and a series of re-presentations - continues to attract the attention of artists and the public. This kind of

²² http://www.rockruss.ru/018_a.html, accessed 18 December 2013.

²³ http://www.rockruss.ru/018_vezhliyvjotkaz.html, accessed 18 December 2013.

indirect, “second-hand” reception of antiquity is quite normal in the contemporary information society. It is evident that the majority of recipients do not think about the real sources of their perceptions of antiquity. But in the case of *Icarus - Son of Dedalus*, the author’s position of offering one more interpretation - his message to next generation - is an integral part of the composition: everyone knows how fragile the boundary between good and evil is, nevertheless we should “Overstep / And win / Many dreams.” But the doom of characters who chose their own way is shown both in the text of the chorus and in the last lines of the verse: a new hero always dies, thus each individual always faces the problem of choosing their own way: “Choose, choose, choose ...”²⁴

As can be seen from the material studied in this paper, the symbolic character of Icarus acquires the features of an image in the works of Russian rock poetry of 20th-21st centuries. The symbol is always a particular manifestation of the image, and the image is much broader than the symbol.²⁵ In turn, the image of this ancient character forms in the mass consciousness an image of antiquity, an image that is understood and accepted by contemporary people.

Reception of the Icarus Myth in the Mass Art of the Late 20th-21st Century

(Abstract)

This article was prepared within the context of a larger research project on the analysis of public demand for the reception of the historical past and the study of creative practices through exploring how past social and cultural realities are understood in the modern world. The main object of the research is to show modern Russian sociocultural reality as a construct embodying the synthesis of social needs in accessing the historical past through representations of historical phenomena and the images of historical personalities. Through this approach, the reception of the past can be seen as a way of updating, interpreting and representing historical experience in contemporary Russian society.

One of the most popular periods in the history of mankind is the period of antiquity, a fascination with which began in the Middle Ages and has not diminished up to the present day amongst societies with European cultural roots. The goal of this article is to present the dialectics of symbol, sign and image through the example of the representation of the mythical character Icarus, as an example of the reception of ancient mythological characters generally in modern culture. Beyond the ancient myth itself, the narratives of ballets about Icarus created in the 20th century and the rock poetry of Russian bands in the 1980s, 90s and 2000s are used as source material in this research. The study concludes that due to the artistic conventions of ballet language, the evolution of the Icarus image runs from the symbol to the sign: the interpretation of the symbol neither extends nor deepens its “ancient” content. In Russian rock poetry of the late 20th-early 21st centuries, however,

²⁴ <http://www.rockruss.ru/072legion.html>, accessed 18 December 2013.

²⁵ Rubtsov 1991, p. 39.

the symbolic character of Icarus acquires the features of an image: the symbol is extended through the contemporary interpretation of this “ancient” character, since the image is always broader than the symbol.

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Keywords: reception of antiquity, classical reception, mass art, myth, Icarus, Daedalus, ballet, Russian rock poetry, image, sign, symbol, representation, interpretation.

LIST OF ABBREVIATIONS

AA	- Acta Archaeologica. Copenhagen.
AAL	- Asien Africa Lateinamerika. Zeitschrift des Zentralen Rates für Asien-, Afrika- und Lateinamerikawissenschaften in der DDR. Berlin.
AAMT	- Advances in Archaeological Method and Theory. Orlando.
AAnt	- American Antiquity. Society for American Archaeology. Washington.
ABM	- Alaska Business Monthly. Anchorage.
Acta Asiatica	- Acta Asiatica. Bulletin of the Institute of Eastern Culture. Tokyo.
AO	- Arkheologicheskiiye otkrytiya (1965-2013). Moscow.
AOASH	- Acta Orientalia Academiae Scientiarum Hungaricae. Institute of Oriental Studies. Budapest.
AP	- Arkheologiya Podmoskov'ya. Materialy nauchnogo seminar. Institute of Archaeology Russian Academy of Sciences. Moscow.
ArchOttoman	- Archivum Ottomanicum. Wiesbaden Ottoman Archives. Wiesbaden.
Ars Judaica	- Ars Judaica. Bar-Ilan University. Ramat Gan.
Art-menedzher	- Art-menedzher. Business magazine considering culture and art as a resource for the social and economic development of society and offering various technologies and methodologies of management of this process. Moscow.
Bibliosphera	- Bibliosphera. The Siberian Branch of the Russian Academy of Sciences. Novosibirsk.
BKF	- Baltiiskii filologicheskii kurer. Immanuel Kant Baltic Federal University. Kaliningrad.
BM	- Byulleten' Moskovskogo obshchestva ispytateley prirody. Otdel biologicheskoy. Moscow Society of Naturalists. Moscow.
BMMS	- Byulleten Muzeya Marka Shagala. Marc Chagall Museum. Vitebsk.
Byilyie godyi	- Byilyie godyi. Sochi State University. Sochi.
CAn	- Current Anthropology. Chicago.
CHR	- The Canadian Historical Review. University of Toronto Press. Toronto.

CIS	- Culturulogicheskie issledovania Sibiri. Omsk State University. Omsk.
Comparativ	- Comparativ. Leipziger Beiträge zur Universalgeschichte und vergleichenden Gesellschaftsforschung. Universität Leipzig, Global and European Studies Institute. Leipzig.
CRJ	- Classical Reception Journal. The Open University (UK). Oxford.
Den'gi	- Den'gi. Publishing House "Kommersant." Moscow.
EDV	- Ekonomicheskaya zhizn Dalnego Vostoka. Geographic Society. Khabarovsk, Amur.
EHQ	- European History Quarterly. University of London. London.
EJNH	- European Journal of Natural History. The Russian Academy of Natural History. Moscow.
Ethnos	- Ethnos. Journal of Anthropology. London.
Études/Inuit/Studies	- Études/Inuit/Studies. Association Inuksiutiit Katimajit Inc. Québec.
EZ	- Evolucijazni na Zemle. Tomsk State University. Tomsk.
Femida	- Femida. Media Corporation "ZAN." Almaty.
Florilegium	- Florilegium. The journal of the Canadian Society of Medievalists. Ottawa.
Forsait	- Forsait. Higher School of Economy. Moscow.
Francia	- Francia. Forschungen zur westeuropäischen Geschichte, hg. vom Deutschen Historischen Institut Paris (Institut Historique Allemand). Paris.
Fundamental Research	- Fundamental Research. Russian Academy of Natural History. Moscow.
Genetics	- Genetics. Genetics Society of America. Bethesda (USA).
Genetika	- Genetika. Russian Journal of Genetics. Moscow State University. Moscow.
Geologiya i geofizika	- Geologiya i geofizika. Institute of Geology and Geophysics of the Siberian Department of the Science Academy in the USSR, Novosibirsk. Published by the Siberian department of the Science Academy in the USSR. Novosibirsk.
Gyanovashchya	- Gyanovashchya. Dnepropetrovsk State University. Dnepropetrovsk.
HN	- Hraniteli naslediya. Altay State Pedagogical Academy. Barnaul.
HZ	- Historische Zeitschrift. Johann Wolfgang Goethe-Universität Frankfurt am Main.
Karavan	- Karavan (newspaper). Almaty.
KAS	- Der Konrad-Adenauer-Stiftung - Auslandsinformationen. Berlin.

KPZ	- Kazanskij pedagogicheskij zhurnal. Institute of Pedagogy and Psychology. Kazan.
IAIAND	- Istoriko-arkheologicheskie issledovaniya v g. Azove i na Nizhnem Donu v 2006 g., Don.
Istoriografiya	- Istoriografiya i istochnikovedenie istorii stran Azii i Afriki. Leningrad State University. Leningrad.
Istoriya i sovremennost'	- Istoriya i sovremennost'. Moscow.
Izvestia Ugo	- Izvestija Ugo-Zapadnogo Gosudarstvennogo Universiteta. Kursk.
IzvSamarsk	- Izvestiya Samarskogo nauchnogo tsentra RAN. Samara.
JBAA	- Journal of the British Archaeological Association, British Archaeological Association. London.
Kulturnoe nasledie	- Kulturnoe nasledie. Altai State University, Altai Territory, Barnaul.
Lesnoi Zhurnal	- Lesnoi Zhurnal. Izvestiia Vysshikh Uchebnykh Zavedenii. Bulletin of Higher Educational Institution. Arkhangelsk.
LKK	- Literatura i kultura v Kitae. Moscow.
LSJ	- Life Science Journal. Acta Zhengzhou University Overseas. Zhengzhou University. New York.
JAMT	- Journal of Archaeological Method and Theory. New York.
JAR	- Journal of Archaeological Research. Journal of Archaeological Research. New York.
JISV	- Jekonomicheskie i istoricheskie issledovaniya na Severo-Vostoke SSSR. Economic and historical research in the North-East of the USSR. Magadan.
KT	- Kazakhskaya tsivilizatsiya. University Kaimar Almaty. Almaty.
Marketing	- Marketing. Centre for Marketing Research and Management. Moscow.
MBD	- Molodyye v bibliotechnom dele. Youth in Library Science. Moscow.
MEJSR	- Middle-East Journal of Scientific Research. International scientific journal published by the international digital organization for scientific information (IDOSI).
Memoirs SAA	- Memoirs of the Society for American Archaeology. Society for American Archaeology. Washington DC.
MENP	- Materialy po evolycii nazemnykh pozvochnykh. Moscow.
MIA	- Materialy po istorii i archeologii SSSR. Moscow, Saint Petersburg.
MIFFK	- Materialy po istorii fauny i flory Kazahstana. Kazakhstan.

Mir bibliografii	- Mir bibliografii. Moscow.
Mir obrazovaniya	- Mir obrazovaniya - obrazovanie v mire. Scientific-Methodological Journal. Moscow Psychology and Sociology Institute. Moscow.
MNKO	- Mir Nauki, Kul'tury, Obrazovaniya. Gorno-Altaysk.
Molodezh' Tatarstana	- Molodezh' Tatarstana. Newspaper. Kazan.
MUSEUM	- MUSEUM. UNESCO.
Narodnaya shkola	- Narodnaya shkola. Saint Petersburg.
Nauchnoye obozreniye	- Nauchnoye obozreniye, series 2, Gumanitarniye nauki. Lomonosov Moscow State University. Moscow.
Nauch.-tekhn. Inform	- Nauchnaya i tekhnicheskaya informatsiya. Russian Academy of Sciences. Moscow.
Naukovedeniye	- Naukovedeniye. Institute of History of Natural Sciences and Technics named after S. I. Vavilov of the Russian Academy of Sciences. Moscow.
Neues Leben	- Neues Leben [newspaper]. Berlin.
NIV	- Novyy istoricheskiy vestnik. Obshchestvo s ogranichennoj otvetstvennost'yu "Izdatel'stvo Ippolitova." Moscow.
NKOGK	- Obshchestvo i gosudarstvo v Kitae: XXXIX nauchnaia konferentsiia. Moscow.
NNZ	- Novgorod i Novgorodskaya zemlya. Istoriya i arkhologiya. Veliki Novgorod.
Novosti	- Russian News Agency "Novosti." Moscow.
NT	- Nauchnyi Tatarstan. Academy of Sciences of the Republic of Tatarstan. Kazan.
NTB	- Nauchnyye i tekhnicheskkiye biblioteki. The State Public Scientific and Technical Library Russia. Moscow.
Odyssey	- Odyssey. Russian Academy of Sciences, Institute of Universal History. Moscow.
ONS	- Obshchestvennuyye nauki i sovremennost. Russian Academy of Sciences. Moscow.
OT	- Otechestvennyye zapiski. Saint Petersburg.
Panorama iskusstv	- Panorama iskusstv. Sovetskii khudozhnik. Moscow.
Pervye amerikancy	- Pervye amerikancy. First Americans (Almanac). Russian Society of Indianists. Saint Petersburg.
PGI	- Problemi Gumanitarnih Issledovaniy. Russian State Institute for Regional Issues in Northern Caucasus. Pyatigorsk.
Polar Record	- Polar Record. A Journal of Arctic and Antarctic Research. Scott Polar Research Institute. Cambridge (UK).
Politische Wissenschaft	- Politische Wissenschaft. Deutsche Hochschule für Politik Berlin.

Polzunovskiy vestnik	- Polzunovskiy vestnik. Altay State Technical University. Barnaul.
Pozdneplejstocenovye	- Pozdneplejstocenovye i rannegolocenovye kul'turnye svyazi Azii i Ameriki. Institute of History, Philology and Philosophy. Novosibirsk.
Prizrenie	- Prizrenie i blagotvoritel'nost' v Rossii. Izdanie Vserossijskogo sojuza uchrezhdenij, obshhestv i dejatelej po obshhestvennomu i chastnomu prizreniju. Saint Petersburg.
Problemi filosofii	- Problemi filosofii. Presidium of the Russian Academy of Sciences. Moscow.
Proceedings Volgograd	- Proceedings of the Volgograd State Pedagogical University. Volgograd.
PsZ	- Psikhologicheskij zhurnal. Institute of Psychology of the Russian Academy of Sciences. Moscow.
PT	- Perspectives on Terrorism. The Terrorism Research Initiative (TRI) headquartered in Vienna, and the Center for Terrorism and Security Studies (CTSS) headquartered at the University of Massachusetts' Lowell campus. Massachusetts.
RA	- Rossiiskaia Arkheologiya. Moscow.
Reka vremen	- Reka vremen. Moscow.
Rivista di Bizantinistica	- Rivista di Bizantinistica. Bologna.
RossEconom	- Rossiski ekonomicheskij jurnal. International Academy of Business and Management. Moscow.
Rossiyskaya Gazeta	- Rossiyskaya Gazeta. Russian government daily newspaper. Moscow.
SA	- Sovetskaja Arkheologija. Institute of Archaeology, Russia, Moscow. Moscow.
SC	- Sviyazhskie chteniya. Sviyazhsk.
Scientometrics	- Scientometrics. Akadémiai Kiadó. Budapest.
Serdalo	- Obschenacionalnaya gaseta Respubliki Ingushetiya "Serdalo." Nazran.
SGV	- Saratovskie gubernskie vedomosti. Saratov.
Shagalovskii sbornik	- Shagalovskii sbornik. Marc Chagall Museum. Minsk.
SI	- Sociologicheskkiye issledovaniya. Science Institute of Sociology of the Russian Academy of Sciences. Moscow.
Soziale Geschichte	- Soziale Geschichte. Zeitschrift für historische Analyse des 20. und 21. Jahrhunderts. Bremen.
Spectrum	- Spectrum. The Kazakhstan Institute for Strategic Studies. Astana.
SS	- Sibirskaya stolitsa. Tobolsk State Historical and Architectural Museum-Reserve. Tobolsk.

SSM	- Social Sciences and Modernity. The Presidium of the Russian Academy of Sciences "Science." Moscow.
SV	- Sovremennaya filologiya. Ufa.
SZ	- Sociologicheskiy zhurnal. Moscow.
Tarih Dergisi	- Istanbul Üniversitesi Edebiyat Fakültesi Tarih Dergisi. Istanbul.
TKA	- Tolski kraevedchesky almanah. Tula.
Traditzionnaya kultura	- Traditzionnaya kultura. An academic almanac representing the perspective direction in complex study of ethnoculture: national outlook, pedagogics, life, mythology, customs, ceremonies, poetry and music. Moscow.
Trudovaya pomoshch'	- Trudovaya pomoshch'. Izdanie Popechitel'stva o trudovoj pomoshhi. Saint Petersburg.
Vestnik AAJ	- Vestnik arheologii, antropologii i jetnografii. Institute of Problems of Development of the North, Russia. Tyumen.
Vestnik Chelyabinsk	- Vestnik Chelyabinskogo gosudarstvennogo universiteta, Istoriya. Publishing house of Chelyabinsk State University. Chelyabinsk.
Vestnik Chuvashskogo	- Vestnik Chuvashskogo gosudarstvennogo pedagogicheskogo universiteta im I. Ya. Yakovleva. I. Y. Yakovlev Chuvash State Pedagogical University. Cheboksary.
VestKrasno	- Vestnike Krasnoyarskogo gosudarstvennogo pedagogicheskogo universiteta imeni V. P. Astafeva. Krasnojarskiy gosudarstvennyj pedagogicheskij universitet im. V. P. Astafeva. Krasnojarsk.
Vestnik Kazak	- Vestnik Akademii nauk Kazakhskoy SSR. Academy of Science of the Kazakh SSR. Kazakhstan.
Vestnik RAN	- Vestnik Rossiyskoy Akademii Nauk. Russian Academy of Sciences. Moscow.
Vestnik Samara	- Vestnik Samarskogo gosudarstvennogo universiteta. Samara State University. Samara.
Vestn Tomsk Gos Univ.	- Vestnik Tomskogo gosudarstvennogo universiteta. Kul'turologiya i iskusstvovedeniye. Bulletin of Tomsk State University. Tomsk.
Vestnik Semej	- Vestnik gosudarstvennogo universiteta imeni Shakarima goroda Semej. Shakarim State University of Semej.
Vestnik Ufa	- Vestnik Vostochnoy ekonomiko-yuridicheskoy gumanitarnoy akademii. East Economic-Legal Humanitarian Academy. Ufa.
Vestnik VyatGGU	- Vestnik Vyatskogo gosudarstvennogo gumanitarnogo universiteta: Vyatka State University of Humanities. Kirov.

Vizantiysky vremennik	- Vizantiysky vremennik. Institute of General History of the Russian Academy of Sciences. Moscow.
Voprosy Istorii	- Voprosy Istorii. Russian academic journal for historical studies. The Institute of Russian History of the Russian Academy of Sciences. Moscow.
Voprosi Literaturny	- Voprosi Literaturny. Writer's Union of the USSR. Moscow.
Voprosy filosofii	- Voprosy filosofii. Russian Academy of Sciences. Moscow.
VTP	- Istoricheskiye, filosofskiy, politicheskiye i yuridicheskiye nauki, kul'turologiya i iskusstvovedeniye. Voprosy teorii i praktiki. Tambov.
WASJ	- World Applied Sciences Journal. International Digital Organization Scientific for Information "IDOSI Publications" UAE. Dubai.
Zapiski	- Zapiski Vostochnogo otdeleniya Russkogo arkhologicheskogo obshchestva. Archaeological Society. Saint Petersburg.
ZDMG	- Zeitschrift der Deutschen Morgenländischen Gesellschaft. Berlin Magazine of the German East Society. Berlin.