

DEEP CULTURAL

STRUCTURES OF THE ENLIGHTENMENT MOVEMENT AND THEIR ROLE IN MODERN SOCIAL TRANSFORMATION

ESTRUCTURAS CULTURALES PROFUNDAS DEL MOVIMIENTO DE LA ILUSTRACIÓN Y SU PAPEL EN LA TRANSFORMACIÓN SOCIAL MODERNA

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ABSTRACT

This study examines the deep cultural structures of the Enlightenment movement and their continuing significance for modern social transformation. The purpose is to analyze how Enlightenment ideology, understood through the concepts of rationality, virtue, and harmonization, provided a foundation for cultural synthesis and value systems that remain relevant today. The methodology combines historical typological, comparative, and systemic analysis of literary, philosophical, and socio-political sources from the eighteenth and nineteenth centuries, complemented by modern interdisciplinary perspectives. The results show that the Enlightenment functioned as both a cultural and pedagogical framework, integrating diverse intellectual traditions into a model of middle culture aimed at reconciliation and civic progress. Its deep structures fostered enduring axiological constants that influenced later movements, including realism and romanticism. The conclusion highlights the Enlightenment as a transformative force whose cultural legacy continues to shape debates on education, morality, and social development in contemporary society.

Keywords: Enlightenment, Deep cultural structures, Middle culture, Social transformation, Axiology, Literary culture.

RESUMEN

Este estudio examina las profundas estructuras culturales del movimiento de la Ilustración y su continua relevancia para la transformación social moderna. El propósito es analizar cómo la ideología de la Ilustración, entendida a través de los conceptos de racionalidad, virtud y armonización, sentó las bases para la síntesis cultural y los sistemas de valores que siguen vigentes en la actualidad. La metodología combina el análisis histórico tipológico, comparativo y sistémico de fuentes literarias, filosóficas y sociopolíticas de los siglos XVIII y XIX, complementadas con perspectivas interdisciplinarias modernas. Los resultados muestran que la Ilustración funcionó como un marco tanto cultural como pedagógico, integrando diversas tradiciones intelectuales en un modelo de cultura media orientado a la reconciliación y el progreso cívico. Sus profundas estructuras fomentaron constantes axiológicas perdurables que influyeron en movimientos posteriores, como el realismo y el romanticismo. La conclusión destaca la Ilustración como una fuerza transformadora cuyo legado cultural continúa influyendo en los debates sobre educación, moralidad y desarrollo social en la sociedad contemporánea.

Palabras clave: Ilustración, Estructuras culturales profundas, Cultura media, Transformación social, Axiología, Cultura literaria.

INTRODUCTION

The first century of the New Age in Russian literary culture offers one of the most illustrative examples of how historical-literary and historical-cultural processes reveal the mechanisms behind the emergence of new tendencies. By the mid-18th century, Enlightenment ideology had begun to take shape in a distinctly original form, characterized by a synthesizing and integrative nature. Writers affiliated with this literary movement undertook a unique artistic and intellectual challenge: to reconcile and unify the central ideologemes of the 18th century in pursuit of a new, harmonizing, and unifying meaning. This pursuit represents one of the earliest and most significant examples of the emergence of the phenomenon referred to as “middle culture” in Russia, a concept that reflects not only literary but also philosophical, social, and political aspirations of the era.

The concept of “middle culture,” as explored in the foundational study *Culture as a Reconciler* by Nigmatullina (2013), functions as a “synthesizing spiritual core” that fosters societal unity and civilizational stability, ultimately defining the “central zone of culture.” This framework of “middle culture” undergoes several developmental stages of formation and self-reflection. At its initial stage, specific ideological vectors of literary culture gain prominence. These include the interplay between its “large” and “small” segments, such as the relationship between book literature and folklore—the phenomenology of dialectical contradictions, the dynamics of attraction-repulsion forces, and the emergence of a unified national ideology. These processes were not merely literary exercises but were closely tied to the socio-political realities of Russia, reflecting efforts to mediate tensions between traditional structures and emerging modern ideas.

The second stage encompasses the complex interaction of binary and trinitarian processes within the overarching cultural system, revealing how multiple ideological, ethical, and artistic currents coexisted, intersected, and influenced one another. Finally, the “deep structures” phase, inspired by the theoretical insights of generative and mathematical linguistics, identifies the invariant meanings and foundational connections that ensure the systemic cohesion and vitality of “middle culture” as a whole (Razzhivin et al., 2019; Robbe, 2023). These deep structures were instrumental in creating a stable cultural core

that could endure socio-political changes and provide a moral and aesthetic compass for successive generations.

The ideology of the Enlightenment, within the broader context of Russian literary culture between the 1690s and the 1820s, exemplifies the central tendencies of “middle culture” and its “deep structures.” One of its paramount artistic and philosophical goals was the creation of a universal ideology that synthesized ideologemes and genre-thematic strategies to enable long-term cultural transformation. Radishchev, a prominent educator and thinker of the time, pioneered many of these integrative approaches, advocating for education and literary practice as tools for ethical and social reform (Kostin, 2005). The Enlightenment vision was thus simultaneously aesthetic, pedagogical, and moral, seeking to harmonize the cognitive and emotional spheres of human experience.

This progression typically began with the establishment of new synthetic harmonizing canons in verbal art, which were then integrated into educational systems and, ultimately, materialized in socio-political transformations (Lehmann-Carli et al., 2001; Maxmudovna, 2024). Writers, educators, and philosophers envisioned literature and pedagogy as instruments for cultivating a morally and intellectually refined citizenry, capable of contributing to national cohesion and cultural continuity. The enduring value of Enlightenment ideology lies in its ability to transcend socio-cultural transformation and contribute to an axiological “superstructure,” forging new moral teachings and values (Dederling & Pietsch, 2025; Louis & Murphy, 2017). This ideological continuity underscores the profound impact of Russian Enlightenment thought on the development of educational theory, literary culture, and civic consciousness.

The objective of this study is to analyze the dynamics between pedagogical (didactic) and axiological ideas within the global Enlightenment movement of the late 18th and early 19th centuries. By situating these ideas within the general socio-cultural processes of early modernity, this research aims to shed light on the integral role of Enlightenment ideology in shaping the “middle culture” of the era. Furthermore, this analysis seeks to illuminate how Russian thinkers and writers adapted European Enlightenment principles to local cultural, social, and political contexts, producing a unique synthesis that reflects both universal ideals and national specificity. By examining these processes, the study contributes to a deeper understanding of how literary and educational practices functioned as mechanisms for cultural integration, moral instruction, and the consolidation of a shared societal ethos.

MATERIALS AND METHODS

This study investigates the system of Enlightenment ideology using a wide range of sources, divided into two main categories:

1. Primary Sources:
 - o Literary works from the late 18th century to the early 19th century.
 - o Philosophical and political texts spanning the 17th to early 19th centuries.
2. Secondary Sources:
 - o Key scientific discussions and theories from the 20th and early 21st centuries, offering contemporary perspectives on Enlightenment ideology.

The Enlightenment ideology is analyzed within the following conceptual framework:

- As a holistic phenomenon: Drawing on historical and literary material to emphasize the systemic and universal character of Enlightenment thought.
- As a cultural philosophy of “middle culture”: Exploring its role as a central force for reconciliation and harmonization in the global civilizational process.
- As a pedagogical and axiological system: Investigating its contributions as an early structured framework of moral and value-based education in the New Age.

A variety of research methods are employed to provide a multidimensional analysis of Enlightenment ideology:

1. Historical-Typological Analysis: Identifying patterns and typologies within the literature, philosophy, and pedagogy of the Enlightenment to understand its unifying themes and interdisciplinary nature.
2. Historical-Functional Analysis: Exploring societal reactions to Enlightenment-driven projects aimed at restructuring personal and societal frameworks on equitable and humanistic principles.
3. Genetic Analysis: Tracing the evolution of Enlightenment ideas within the context of broader social, pedagogical, and historical developments.
4. Comparative-Typological Analysis: Comparing Enlightenment ideology with other contemporaneous intellectual and cultural movements to highlight similarities, differences, and unique contributions.
5. Systemic-Complex Method: Synthesizing findings to create a comprehensive overview of Enlightenment

ideology and its long-term cultural, educational, and ideological implications.

The interdisciplinary nature of this study incorporates insights and methodologies from:

- Philosophy: To analyze moral systems and Enlightenment values.
- Cultural Studies: To contextualize the role of “middle culture” in civilizational processes.
- Political Science: To examine the socio-political dimensions of Enlightenment ideas.
- Pedagogy: To explore Enlightenment contributions to education and value-based systems.
- History: To situate the Enlightenment within its broader socio-cultural context.

This integrated approach enables a nuanced exploration of the Enlightenment as a multifaceted phenomenon.

The methods employed are designed to:

- Examine the relationship between Enlightenment pedagogy and its axiological foundations.
- Investigate how Enlightenment ideology contributed to “middle culture” by fostering reconciliation, harmonization, and cultural dialogue.
- Provide insights into how Enlightenment thought laid the groundwork for subsequent intellectual movements and cultural transformations, such as realism and romanticism.

By combining historical, literary, and philosophical analyses, this study highlights the Enlightenment’s pivotal role in shaping the socio-cultural and ideological landscape of the New Age.

All translations of the poems included in this article were carried out by the authors, ensuring alignment with the study’s interpretative framework and context.

RESULTS AND DISCUSSION

General overview of Enlightenment doctrine in light of the “Axiology of the Middle”

The Enlightenment is an exceptionally dynamic phenomenon, encompassing many significant trends and patterns of the global literary culture (as we have discussed in earlier works on the theory, typology, and laws of literary culture (Pashkurov & Razzhivin, 2014, 2016; Razzhivin et al., 2019) the general functions of “middle culture” in the literary culture of the 18th century were also explored in a

recent monograph (Nigmatullina et al., 2017; Pashkurov, 2023, 2025).

Emerging during the transitional era of the mid-18th century, the Enlightenment is characterized as a socio-cultural and socio-literary movement. In several respects, it aligns with the socio-political and socio-cultural ideas of global classicism. Central to this alignment is the concept of a single Truth as Duty, whose introduction into the structure of society and culture would enable both self-awareness and a restructuring on new, just foundations.

At the same time, this system serves as a universal indicator, often signaling the emergence of subsequent phenomena and processes. For instance, ideas about understanding human nature and fostering harmony between reason and emotion in education would later find fuller expression in the sentimentalism of the late 18th century. Similarly, the notion of a higher, just principle capable of transforming the world and leading humanity toward a brighter future is closely tied to the concept of the Genius in global pre-romanticism.

The Enlightenment and its ideology essentially encapsulate the achievements of 18th-century literary culture while laying the groundwork for future developments. As this article focuses on the culmination of a significant phase within this historical framework, it is essential to emphasize one further critical aspect. The Enlightenment system weaves together, in a new and distinct form, the defining characteristics of most literary movements of the 1720–1810 period: classicism (sometimes retaining traces of Baroque understandings of the world), sentimentalism, and pre-romanticism. Dehne (2010) has proposed an intriguing hypothesis regarding the relationship between classical Enlightenment and emerging literary trends of the early 19th century, as explored in her recent study.

The doctrine of Enlightenment integrates within its worldview many of the key issues of literary, socio-political, and philosophical-pedagogical ideologies of the time. As Enlightenment thought evolved, its proponents reinterpreted core themes, such as the interplay between reason and emotion, the balance of social duty and creative inspiration, and the integration of book and folklore traditions into a unified cultural framework.

Furthermore, the Enlightenment's decisive, prognostic influence on the trajectory of 19th-century world literature—particularly the development of realism—is beyond doubt. The analysis of Enlightenment as both a system and a holistic doctrine of humanity and the world reveals its ambition to propose transformative and redemptive paths for society. The initial phase of this inquiry must address the ideology of Enlightenment within the context of

modern theoretical perspectives. A promising direction for future research involves the study of its key ideologemes, particularly in relation to the axiological didactics of the Enlightenment and their interaction with analogous strategies in other philosophical and literary movements, such as sentimentalism.

The value ideology of the Enlightenment in the context of modern scientific perspectives

A paradox of the Enlightenment legacy is that it was most deeply, systematically, and clearly understood only much later, with the process beginning in the mid-20th century. This delay, however, brings with it two significant advantages. First, the return of socio-public and humanitarian-cultural thought to a phenomenon more than two centuries old serves as a vivid testament to the enduring relevance of its principles and patterns. Second, the application of scientific achievements from the 20th and 21st centuries allow for a much clearer identification of the specifics and phenomenology of the Enlightenment, revealing aspects that were either misunderstood or entirely inaccessible to its contemporaries.

The genesis of scholarly interest in this issue emerged in the 1950s, a period marked by renewed attention to the ideology of the Enlightenment and its socio-philosophical objectives. A pivotal contribution was made by V.N. Orlov's foundational monograph *Russian Enlighteners of the 1790s–1800s* (1953). In this work, Orlov explored, for the first time, the interplay between artistic and socio-civic principles in literary and cultural processes, using the example of the “Radishchev school.” He also examined the intermediary role of literary organizations in fostering a new understanding of the interactions between literature, politics, and sociology (Orlov, 1953, pp. 91-207, 281-356).

Building on this foundation, subsequent scholarship turned its focus to the issues of didactics and education within the Enlightenment system. These were analyzed in the context of broader socio-cultural phenomena and theories of societal and cultural progress. Another critical dimension of Enlightenment ideology—the interconnection between politics and philosophy—was addressed by Kulakova (1961), emphasizing the dual nature of the Enlightenment as both a literary-cultural movement and a socio-political doctrine.

At its core, the Enlightenment was a transformative doctrine, advocating for societal progress and a vision of a brighter future. It simultaneously engaged with political-philosophical ideals and socio-didactic principles; a duality encapsulated in the humanities by the early 21st century under the formula: the educational pathos of the Enlightenment (Dmitrieva, 2023). According to Dmitrieva

(2023), the enlightenment era can be characterized as a time when culture was “closely intertwined with politics in its broadest sense,” and when nations undergoing self-reconstruction urgently required innovative methods of social and individual education.

The socio-utopian aspirations of Enlightenment ideology also encountered opposition in literature, exemplified by the emergence of the so-called “corrupting novel.” This genre, described as a “distorting mirror” of Enlightenment ideals, became an obstacle that needed to be “shattered” and overcome (Prikazchikova, 2009). Despite such opposition, the Enlightenment stimulated the development of new educational and philosophical concepts in Western European thought. These reforms focused on shifting the socio-public trajectory toward progress and ideals, starting with the transformation of human nature. This ideological shift ultimately gave rise to the concept of a “cooperative revolution” in education and upbringing, which reshaped global cultural and philosophical thought (Novikov, 2000).

In this new understanding, pedagogy became inseparable from the formation of a new sense of citizenship. The leading principle of Enlightenment pedagogy was the recognition of the universal value of the individual, irrespective of social class. This principle aimed to unify the patriotic, civic, and social “vectors” surrounding the individual, providing a clear axiological (value-driven) direction. Such a newly formed individual was envisioned as capable of transforming the external world, with the first step being a re-evaluation of the environment.

Over time, the Enlightenment came to recognize itself as a natural and significant stage in the history of global art, intertwined with transformative changes in the social, moral, and aesthetic life of the global community. Within literary and philosophical culture, the belief in the possibility of harmonious social development not only persisted but grew stronger. The ideological foundation of the Enlightenment rested on a new humanistic philosophy that championed faith “...in the power of words and moral example” and regarded literature as a tool for educating a new kind of individual and fostering rational forms of life. The exploration of this ideological sphere emphasized morally generalized circumstances and characters in depictions of the world and humanity.

As a doctrine for a new understanding and transformation of the world, the Enlightenment required its own aesthetic program. At the heart of this program lay the conviction that “the world is ruled by opinions.” This principle suggested the possibility of resolving societal contradictions through cultural and social influence.

A central focus of Enlightenment thought was the reformer-transformer figure, who faced the challenging task of reshaping the world through self-restructuring. For such a hero, personal transformation involved passing through a series of trials along a moral journey: **“vice – life experience – moral rebirth/reformation for the benefit of the world and culture.”**

By the final decades of the 18th century, the literary and philosophical context of global thought had become concentrated in the works of Diderot, Swift, Montesquieu, and notably Rousseau (Barran, 2002). These philosophical ideologies catalyzed the emergence of related syncretic literary-philosophical phenomena. The initial social and public focus naturally shifted toward a more personal and spiritual dimension, emphasizing the value of spiritual culture.

The multi-layered nature of Enlightenment thought allowed it to transcend the local boundaries of a simple literary movement. It emerged as an autonomous and significant stage in the broader “search for a vector of human action in the world” during the “New Age” (Borev, 2001). This new phase of the Enlightenment program—beginning with Diderot, Swift, and Schiller and extending to the works of Russian Enlightenment writers—introduced what can be described as a **“new personality policy.”**

This new direction prioritized two aspects:

1. **The Initiative and Adventurous Individual:** Emphasizing the “active, adventurous person in a rapidly changing world” (Borev, 2001).
2. **Experimental Circumstances:** Placing typical characters in “experimental rather than typical circumstances” (Borev, 2001).

Once this model was fully conceptualized, its practical implementation began, particularly by the early 19th century, in two main directions:

1. **Cultural Import:** Intensifying the exchange and dialogue between cultures.
2. **Europeanization of Literary Culture:** Contributing to the global process of literary and cultural Europeanization.

Over time, the Enlightenment established a coherent and distinctive ideology within the literary process. This is most evident in its conceptual framework, which is dominated by themes tied to aesthetic and pedagogical axiology—a topic that will be explored in greater detail later.

Axiological constants of the deep structures of the Enlightenment in the works of Nikolay Lvov and Nikolay Karamzin

In the prologue, we emphasized the critical importance of the dynamics between binary and trinitarian structures for the “processes of the middle.” For researchers of “middle culture,” a central question persists: does its formation occur as a transition (i.e., replacement) from a binary system to a trinitarian one (a new type of integrity), or through their constant and complex interaction—dialogue, “interpenetration,” and “coexistence”—within the same historical period (and even within a single work)?

To explore this, let us examine an illustrative example of the Enlightenment's ideology in late 18th-century Russia: the manifesto of the renowned writer and educator Nikolai Lvov. Lvov, a literary reformer in many respects, expanded the “axiology of literature” and opened new horizons for its development. His ode, “Music, or Semitonia” (1792), provides an insightful case study. It exemplifies a trinitarian system—though not a “systemic triad”—that we view as characteristic of pre-romanticism.

In this ode, the binary opposition between two psychological types of people, the “sensitive” and the “coldly rational,” is softened. The third, harmonizing element of the triad, symbolized by the image of music, is vividly expressed and dominates the work. Here, the opposition between the two psychological types, forming the logical-axiological contrast, is not socially specific. Instead, it is framed ethically and psychologically by a distinguishing factor: the ability or inability to perceive music (harmony).

The first type includes the lyrical hero of the ode, who embodies the traits of the “sensitive,” “virtuous” hero typical of sentimentalist literature. He is critical of his time, nostalgically recalling a “golden age” as an ideal of simple and natural life from the early stages of civilization. In solitude and dreams, he retreats into “that” time, responding to music with “a joyful, warm tear.” His “ardent friends” mirror him; music also “gives rise to tender feelings” in their souls. In contrast, the other psychological type is depicted as guided by “cold reason,” unable to feel or perceive music (harmony):

*“Let me forever know not
The cruel, strict, ill-fated,
Unhappy, cold man,
The enemy of harmonious, sonorous power.
He will not know joy!
He will not meet a friend with admiration,
Nor honor with a heartbeat
The splash of happiness, nor the groan of sorrow...”*

As romantic poetry evolved, the lyrical hero became sharply contrasted with the “majority,” the “environment,” and society itself. This alienation, according to romantic poets, enabled the hero to preserve genuine human qualities. Consequently, binary oppositions of a dichotomous type became dominant in the artistic systems of romantic poets.

The symbolic image of music as a harmonizing and spiritual force is revealed through the aesthetic category of beauty. The key term in its description is **“order,”** or **“harmony”** (e.g., “harmonious power”), as emphasized in the line, **“... only the heart understands it...”** This line subtly critiques classicist ideals. The “integrating element” of harmony is grounded in the principle of diplasty.

The very title of the ode, **“Music, or Semitonia,”** reflects this duality. It refers not only to the seven fundamental notes of the diatonic scale (the foundation of European music, which gained popularity in 18th-century Russian society, particularly in Lvov's circle) but also to the harmony of the starry sky (seven planets). Music is simultaneously described as **“both the harmonious order of sonorous bodies and the exclamation of tender voices.”** It merges the harmony of the soul (**“Goddess of gentle souls”**) with the harmony of the cosmos (**“the mysterious word of the heavens”**).

In romantic poetry, this concept of the “music of the spheres” evolves into a symbol of an unattainable ideal. Over time, the diplastic basis of the image weakens, as seen in the works of M.Yu. Lermontov and A.A. Fet. However, traces of romantic perception remain in Lvov's characterization of music as harmony. Music is both soothing (**“a sweet and sacred balm”**) and unsettling, frightening the lyrical hero with its mysterious and **“powerful force”** (**“your voice struck the air / With a cunning, mysterious rhythm...”**). It also seems to foreshadow the emergence of a new type of hero capable of perceiving and embracing music's creative, transformative power:

*“O sweet-voiced deity!
Soar on the wings of joy,
Thunder the triumph of victory,
Resound in striking sounds,
Enrapture hearts and souls!”*

In the developing trinitarian structure of the ode **“Music, or Semitonia,”** the axiological and suggestive-expressive functions of the central image are emphasized through the richness and dynamism of its emotional-semantic nuances. These nuances seem to envelop its diplastic

foundation, paving the way for subsequent transformations of the dialogue between binary and trinitarian modes of thought.

The literary ideology of the Enlightenment in the second half of the 18th and early 19th centuries, as examined here, possesses a distinctly historical-transitional character. This dual nature places it in a “middle” position within the literary culture of its time while also emphasizing its multidirectional influence. By the turn of the 19th century, the deep structures of the Enlightenment often appear to “dissolve,” permeating other literary factors and processes. In some instances, this synthesis becomes so profound that works traditionally classified within other literary movements assume their highest significance within the Enlightenment framework.

A prime example of this phenomenon is Karamzin’s epistolary poem “To Virtue” (1802). Notably, the leading figure of Russian sentimentalism had earlier dedicated the iconic ode “To Mercy” to Novikov (2000), a precursor of the realist Enlightenment thinkers. Viewed through this lens, Karamzin’s engagement with the deep structures of “middle culture” in “To Virtue” becomes even more logical and significant.

In the conceptual framework of Russian philosophical lyrics from the late 18th to early 19th centuries, the archetype of Virtue occupies a central position within the transitional triad “Deity – Nature – Virtue.” At the genre level, this triad finds a parallel in the sequence “Ode – Idyll – Epistolary Message,” which Karamzin scholars widely regard as central to his poetics.

The concept of Virtue itself, in its sovereign context, is inextricably linked to the quest for “middle culture” due to its inherently “middle-diplastic” nature. It simultaneously orients toward two poles within the system of axiological Being:

1. The pole of higher Life (and even Immortality), viewed as a true path to Divinity, exemplified by the philosophical odes of Enlightenment realist M.V. Milonov.
2. The pole of Death, as captured in the Enlightenment realism of A.N. Radishchev, whose motto “Die to Virtue” in *Journey from St. Petersburg to Moscow* epitomizes the self-sacrificial ideal.

At the level of philosophical reinterpretation, the archetype of Virtue emerges as a zone of “middle transition”:

- Between the aesthetics of Enlightenment (including classicist variations) and Freemasonry.
- Between sentimentalism and pre-romanticism, as seen in the diplastic image of the “virtuous Genius,” who

seeks to destroy the vices and imperfections of the world through positive energy.

Thus, the artistic and philosophical experiment of Karamzin’s “To Virtue” encapsulates many of the invariant structures of Enlightenment’s “middle culture.” Let us examine this work in greater detail.

The symbolic addressee in the title, Virtue, immediately directs the reader to the central theme: the meaning of human life. The increasingly dynamic dialogue between the lyrical “I” and Virtue reveals the “middle-diplastic” nature of their relationship. On one hand, they are “native allies” united by the philosophy of spiritual Freedom (“I – Virtue – Freedom,” a classical triad). On the other hand, they act as adversaries, with passions and temptations striving to divert the “I” from Virtue’s light.

This dynamic is further enriched by the ensemble of allegorical figures, forming a typical linear triad. Arranged hierarchically, the system unfolds as: “Passions – Wealth – Prisonership.”

The symbolic chronotope (the fusion of space and time) in “To Virtue” is exceptionally fluid. However, it ultimately centers around a new model of spatial and temporal unity, epitomized by the “altar of Virtue”:

*“I enter your sanctuary,
Embrace, inspired by feeling,
Your secluded altar...”*

This altar functions as a classical “middle” energetic attractor. In synergetic terms, it represents a “simple” attractor, a stabilizing force that aids in overcoming the looming “abyss of catastrophe.” This is further underscored in lines depicting the world’s imperfections with the poetics of the “terrible Sublime”:

*“When the whole world trembled,
Agitated by evil passions,*

...

The world seemed to me a hell of evil!”

At the figurative and thematic level, the deep structure in Karamzin’s poem, focused on the image of the “enlightened Virtue,” reveals the systematic unfolding of the triad “I – Fire – Peace.” Initially, the contrast between the symbolic images of Peace (spiritual tranquility, Goodness) and Fire (passion, evil) seems to take on a linear, binary oppositional character — compare:

“I was the plaything of passions,

...

Their fire blazed in my chest...”

However, the situation is far more multidimensional. At the very beginning of the 19th century, another heir of the Russian Enlightenment, the pre-Romantic A.I. Turgenev, directly associated the “light of virtuous reason” with the catastrophic poetics of Death and destruction in *Fire and Flame* (in his miniature *“You are illuminated by the light of reason...”*). Similarly, Karamzin predicts the destructive outcome of being captivated by Fire:

“And ashes under his feet,

Insensitivity is his hell...”

The upper pole of Being, in Karamzin’s view, becomes attainable exclusively through Virtue, thus forming a new systematic triad: **“Abyss (Death) – Virtue – Heaven (Divinity).”** For example:

“At his feet (the Sufferer of Virtue – A.P.), the universe lies!

... his spirit is in the heavens –

The soul is blissful in itself.”

The image of the self-sufficient, **“blissful in itself”** Soul ultimately becomes a new **“energetic center.”** However, it now appears to be an example of a different kind of attractor – a **“strange attractor”** that refuses to let the system of Being settle into tranquility. Instead, it begins to “sway” the system, pushing it toward a new level or cycle. Among Karamzin’s contemporaries, S.S. Bobrov likely came closest to capturing this idea, creating a philosophical Enlightenment ode with the symbolic title **“The Kingdom of Universal Love” (1785).**

The rhythmic, intonational, and semantic focus of Karamzin’s work ultimately leads to the revelation of the climactic moment within the sought-after deep structure:

“... in the expanses of height

... shines

The Polar Star still,

So Virtue never

Leaves us in darkness!...”

Some systematic outcomes of the manifestation of “deep structures” in the Enlightenment

Our research has shown that the Enlightenment and its ideologemes have been studied in scholarly literature with significant unevenness. Two primary approaches dominate:

1. This literary-philosophical phenomenon is viewed as synonymous with the broader system of political and social ideas of the Enlightenment in world literary

culture and in the philosophical-pedagogical thought of the 17th–18th centuries.

2. The genesis, evolution, and dynamics of Enlightenment thought are analyzed in a cultural-political context—as an example of so-called “cultural import”—as well as in the historical-pedagogical domain, where it is understood as one of the earliest comprehensive doctrines for creating a new, transformative individual.

Importantly, most researchers tend to focus on the socio-political and cultural-philosophical aspects of the Enlightenment rather than its artistic dimensions.

According to our hypothesis, the Enlightenment should be examined synthetically, from multiple perspectives, each focusing on a specific structural invariant that embodies a particular model of “deep structures.” This phenomenon can and should be considered from the following viewpoints:

3. **As a central ideology of world literary culture** that facilitated the transition from the Early Modern period to the 19th century and addressed its cultural and philosophical challenges.
4. **As a holistic philosophical-pedagogical worldview** aimed at integrating contemporary didactic tasks with timeless axiological values. Modern pedagogical theorists, for instance, emphasize the leading role of processes of “self-examination” for the leader-individual.
5. **As a phenomenon synthesizing preceding literary factors**, particularly the influences of the two leading cultural movements of the 17th–18th centuries: classicism and sentimentalism. The Enlightenment incorporated these elements to develop a new model of philosophical-pedagogical transformation in society and culture. The central idea of this model is the concept of progress and the harmonization of the world.
6. **As one of the first examples in world literary culture** of synthesizing documentary and artistic principles. This includes reforms in the structure of documentary-artistic prose, which were directed at implementing the era’s dominant ideology of ideal education.
7. **As an organizing center of genre transformations in literary culture.** Notably, this period witnessed the revival—albeit in new forms—of rhetoric and the art of eloquence.
8. **As a factor in literary-political development**, with the primary goal of synthesizing various fields of knowledge, including the socio-humanitarian and natural sciences. The Enlightenment paved the way for literature to integrate politics, pedagogy, sociology, and cultural studies. At the same time, philosophy began to be understood anew as a unifying “organizer” of culture.

9. As a developer of a new societal educational model. This model is based on the idea of a stepwise progression of the individual through the following stages:

a. Addressing the world and society and undergoing the “imperative of ethical testing.” At this stage, the developing individual begins to understand and strive to overcome their negative experiences.

b. Developing a new understanding of the world within their consciousness, whereby the individual purifies and crystallizes themselves and centers their “self” around a new cultural-social ideal.

c. Transforming into a progressive force whose primary objectives are:

- Fulfilling duties for the benefit of society,
- Cultural and civic service in their chosen field of activity,
- Forming a circle of like-minded individuals, including pupils, to effect meaningful social change on new, fair, and truthful principles,
- Developing concepts for saving the world and civilization.

Based on the findings of this research, we propose the following key ideas for further exploration:

1. The Enlightenment should be viewed not only as a factor in the socio-cultural development of the past but also as an “encyclopedia”—a compendium of rules and principles still relevant to modern society and its educational systems.
2. The study of Enlightenment ideology must consistently integrate insights from other disciplines, primarily philosophy, political science, pedagogy, rhetoric, sociology, as well as cultural studies and religious studies.

The analysis of Enlightenment thought should be correlated with the transitional phenomena and processes in world literary culture.

CONCLUSIONS

At this stage of our research, we have concluded that the Enlightenment is a crucial component of the global historical-literary and historical-cultural process in the second half of the 18th and early 19th centuries. It represents an independent literary, aesthetic, and philosophical system that, first, possesses its own distinct ideology; second, ensures a new stage in the genesis and evolution of a unified national idea; and third, elevates the dialogue of literary cultures worldwide to a new level.

The Enlightenment, to a large extent, acts as a “collector” of the main directions in literary culture by the beginning

of the 19th century: from Baroque to Sentimentalism, Pre-Romanticism, and emerging Realist tendencies.

As a socio-literary phenomenon, the ideology of the Enlightenment is actively integrated into the system of “middle culture,” which aims to harmonize various spheres of societal life (we have already devoted a specialized article to the theoretical substantiation of this issue).

Among the immediate prospects for our research are the following:

1. Examining the relationship between the philosophical-pedagogical and axiological ideas of the Enlightenment in dialogue with its closest neighboring movements: Sentimentalism, Pre-Romanticism, and Classical Realism.
2. Conducting a more in-depth analysis of the relationship between the Enlightenment and the tendencies of “middleness” in culture.

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