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### **The axiological potential of Russian literature in the professional training of artists of traditional art crafts: a value-professional approach to its study**

**Abstract.** The article examines the potential of Russian literature in the professional development of students at the Russian university of traditional art crafts. It demonstrates the significance of the axiological potential of literature for the training of future artists and identifies value dominants correlated with the specific features of their professional education. A value-professional principle of studying literature is formulated, aimed at relating the analysis of literary works to the tasks of students' professional self-determination. Criteria for the selection of literary works are defined and ways of implementing this principle while preserving the literary-critical basis of interpretation are outlined. The place of literature in professional training is further specified as a resource for both general education and targeted professional development.

**Keywords:** Russian literature, axiological potential, value-professional principle, professional training, traditional art crafts.

### **Introduction**

The goals of literary education at a university depend on the students' training profile. In non-philological institutions, a literature course predominantly fulfills a cultural and educational function: it is structured chronologically and oriented towards repeating, deepening and systematizing school-level material. In the context of specialized vocational training, such a format does not always account for the specifics of the students' professional development; therefore, a question arises regarding the methodological foundations for teaching literature at a university where a humanities discipline is integrated into the context of an individual's professional development.

This question takes on fundamental importance in the context of the Russian university of traditional art crafts: the combination of artistic and vocational training with the tasks of preserving and developing traditional art crafts as part of Russia's national cultural heritage means that the professional formation of a future artist includes mastering both technique and composition, as well as an initiation into the values of mastery, labor, cultural continuity and responsibility for tradition.

Addressing this topic seems relevant due to the fact that in the educational environment of this university, literature has the potential to fulfill not only a general humanitarian function but also a value-oriented one that is professionally significant for students.

The methodological basis of the research consists of axiological, personality-oriented and humanitarian approaches to education. The works of M. Nussbaum [15], E.V. Bondarevskaya [1], V.V. Serikov [19], A.A. Verbitsky [2] and others within these approaches are united by the idea of the value-based content of humanities training and its role in the formation of a student's personality.

As we can see, the degree of scientific development of the problem shows that the axiological approach to analyzing the value content of a literary text is sufficiently well-developed; however, the question of how the identified values can be integrated into professionally-oriented literature teaching in a specialized university has been conceptualized significantly less.

The goal of this article is to identify the axiological potential of Russian literature, correlating it with the specifics of the Russian university of traditional art crafts, and to determine the possibilities of taking it into account when constructing a course.

The hypothesis of the research posits that designing a course on Russian literature should be based on value dominants significant for the professional development of future artists of traditional art crafts. In this case, the value-professional principle can become one of the foundations for teaching literature at this university.

The novelty of the research lies in the formulation of a value-professional principle for constructing a course on Russian literature for future artists of traditional art crafts, and in identifying the key value dominants on which the methodology of the course can be based.

This article opens a series of works dedicated to the axiological potential of Russian literature in the educational environment of the Russian university of traditional art crafts. It examines the theoretical and methodological foundations of the research, highlights the key value dominants significant for the professional specificity of the university, and outlines approaches to their consideration in teaching literature.

### **Materials and methods**

The research material consisted of works of Russian literature from the 19th–20th centuries, which allow for an understanding of the value-based foundations of professional training for students at the Russian university of traditional art crafts.

The range of analyzed texts included works by N.S. Leskov, N.V. Gogol', I.S. Shmelyov, P.P. Bazhov, V.G. Rasputin and a number of other authors. The principle for selecting literary texts was determined by the specifics of the university, namely, the representativeness of such value dominants as mastery, creative labor, the moral choice of the master, aesthetic ideal and cultural continuity.

A significant basis for clarifying the problematics of the study was provided by pedagogical self-observation and reflection carried out in the process of teaching literature to university students during the 2025–2026 academic year. These observations, made within the framework of a traditional historical-literary course organization, allowed for an intuitive identification of the need for a more purposeful consideration of the axiological potential of literary texts in the educational practice of an art university.

The methodological foundation of the research is comprised of axiological, cultural-anthropological and aesthetic-pedagogical approaches. The axiological approach allowed for considering a literary text as a bearer of value-based meanings that are significant for students' professional and personal development. The cultural-anthropological approach provided a framework for examining literature in the context of forming a person of culture, who is included in the space of tradition, historical memory and moral choice. The aesthetic-pedagogical approach made it possible to interpret a work of art from the perspective of its significance for cultivating aesthetic sensitivity, understanding the nature of mastery and comprehending creative labor as a spiritually meaningful activity.

An important conceptual guideline for this research is the body of work formulated by V.F. Maksimovich [11], as well as collective studies performed jointly with her colleagues (L.M. Vanyushkina, S.A. Tikhomirov, O.V. Fedotova) [10], which are dedicated to the preservation and development of traditional art crafts. Additionally, the study draws upon the moral and value-based conceptions of Russian culture, as interpreted in the works of D.S. Likhachyov [8; 9].

To achieve the stated research goal, a set of methods adequate to the subject and logic of the study was used. Firstly, to identify the value dominants of the works and their semantic emphases, a content-semantic analysis of the literary text was applied. Secondly, the interpretation of artistic images and motifs allowed for examining them in connection with the tasks of professional training for students – future artists of traditional art crafts. Thirdly, a philosophical-pedagogical analysis was directed at comprehending the educational potential contained within the identified meanings, while a comparative-cultural analysis was aimed at comparing these meanings with the value-based guidelines of training at the Russian university of traditional art crafts. And finally, pedagogical generalization made it possible to correlate the results of the study with the practice of teaching literature and to determine the possibilities of value-oriented reading of literary texts in the educational process.

## **Results**

In the course of the study:

- value dominants (labor, mastery, responsibility, etc.) significant for the professional development of university students were identified;
- a value-professional principle for studying literature was formulated, which differs from the general axiological approach by its orientation towards professional meanings;
- criteria for selecting works for study were determined, including their professionally-valued productivity;
- methods for implementing this principle were outlined, suggesting the preservation of the literary-studies foundation for interpretation and correlating the analysis of a work with students' professional self-determination;
- the role of the literature course in the professional training of students as a humanities discipline that contributes to the formation of professional consciousness and attitude towards labor was clarified.

## Discussion

Undoubtedly, Russian literature holds special axiological significance, as it expresses the key values of Russian culture. The obtained results allow us to consider the axiological potential of Russian literature in the university student training system from two aspects: both as a resource for general humanitarian development and as a means of professionally significant value-based self-reflection. This conclusion correlates with the understanding of professional education as a process of forming a specialist's personality, which includes not only mastering knowledge and methods of activity but also developing professional consciousness, an attitude towards labor and the value-based foundations for future work [4; 14; 17; 20]. In the context of the Russian university of traditional art crafts, this lends particular significance to those meanings in literature that are associated with mastery, tradition, professional responsibility and dedication to one's craft. The importance of such a value-based cultural context in higher education in the field of traditional applied art is also noted in research dedicated to traditional applied art in the modern world [6; 11; 16].

The most important result of the study was the identification, in the analyzed works, of a set of value dominants: labor, mastery, calling, inner discipline, moral responsibility and fidelity to one's craft. These meanings are typical for the Russian literary tradition, in which labor and service are comprehended as forms of an individual's spiritual development; that is why they are especially significant in the educational environment of a specialized university. Here, they correspond not only to the general cultural development of the student but also to the professional ethics of a future artist – respect for traditional art crafts, continuity and exacting standards for the quality and aesthetics of the final product.

Within the framework of this study, value dominants are understood as stable semantic and worldview orientations reflected in literary texts and possessing professionally relevant direction. These dominants determine the content and interpretive emphases of the course on Russian literature, ensuring its connection with the process of forming the professional identity of future artists of traditional art crafts.

Professional self-determination, in the context of this study, is understood more broadly than simply choosing a future field of activity. As emphasized by E.A. Klimov, self-determination is “a peculiar creative process of personality development” [5, p. 39]; a similar position is held by N.S. Pryazhnikov, who defines it as “the search for meaning in the chosen, mastered and performed work activity” [18, p. 16].

From this, the special function of a literature course within the student training system also follows. It creates a space in which a future profession is comprehended not only as a sphere of skills but also as a sphere of values. Reading and discussing literary works helps students reflect on what values they associate with their future profession.

A key outcome of the research was the clarification of the foundation upon which literature teaching can be built. This refers to the value-professional principle, which develops the axiological approach while simultaneously specifying the

method of teaching literature in a specialized educational context. The difference between the proposed principle and the axiological approach lies in the following: the axiological approach allows for identifying the value-based content of an artistic text, whereas the value-professional principle takes the next step – it determines how this content can be pedagogically assimilated. Thus, the study is not limited to stating the axiological richness of artistic texts but allows for substantiating the possibility of their professionally-oriented interpretation within the university's educational environment. For a clear distinction between the analyzed approaches, their key differences are presented in Table 1.

Table 1

Comparative characteristics of the axiological approach and the value-professional principle

| <b>Criterion</b>                            | <b>Axiological approach</b>                     | <b>Value-professional principle</b>                         |
|---------------------------------------------|-------------------------------------------------|-------------------------------------------------------------|
| <b><i>Focus of attention</i></b>            | Universal humanitarian values of the text       | Values significant for professional development             |
| <b><i>Main function</i></b>                 | General cultural development of the personality | Formation of professional consciousness and ethics          |
| <b><i>Method of work</i></b>                | Identification of axiological content           | Pedagogical assimilation of content in the context of labor |
| <b><i>Selection criterion for works</i></b> | Literary studies (canon)                        | Didactic (professional relevance)                           |

The value-professional principle of teaching literature is understood as such an organization of work with a literary text in which the identification of its value-based content is correlated with the tasks of students' professional self-determination and the formation of their professional consciousness.

The value-professional principle can be described in several aspects: target-oriented, content-related, methodological and result-oriented. Its target orientation consists in correlating literary education with the tasks of students' professional self-determination. In terms of content, it orients towards identifying values within a literary text that are significant for comprehending labor, mastery, responsibility and a creative stance. Methodologically, the principle presupposes such an organization of interpretation whereby working with the text becomes a form of professionally significant reflection. As a result, students develop the ability to correlate artistic meanings with their future professional activities.

The main components of the value-professional principle and their substantive characteristics are systematized in Table 2.

For a more precise description of the value-professional principle, it is necessary to clarify one point: what is proposed is not simply the identification of values in a literary text, but their pedagogical assimilation in the context of students' professional self-determination. It follows from this that the professional focus of a literature course does not reduce it to a utilitarian function – where a literary text is

viewed as a set of ready-made moral guidelines. On the contrary, in our view, the proposed principle allows for a redefinition of the place of literature in a specialized university, where its tasks do not coincide with those of a general education course.

Table 2

Substantive characteristics of the value-professional principle

| Principle's aspect     | Content of activity                                                                           | Expected result                                                    |
|------------------------|-----------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| <i>Target-oriented</i> | Correlating literary education with the tasks of professional self-determination              | Motivation to comprehend the profession as a sphere of meaning     |
| <i>Content-related</i> | Accentuation of the values of labor, mastery, responsibility and creative stance in the text  | Formation of the value-based “framework” of a future specialist    |
| <i>Methodological</i>  | Organization of interpretation as a form of professionally significant reflection by students | Development of the skill of value-based analysis and self-analysis |
| <i>Result-oriented</i> | Synthesis of artistic meanings with ideas about future work activity                          | The formation of the foundations of professional consciousness     |

The theoretical basis for this approach can be found in the position of A.K. Markova, according to which professionalism includes “not only the achievement of high professional results, not only labor productivity, but also, without fail, the presence of psychological components – the person’s internal attitude towards work, the state of their mental qualities” [12, p. 16]. In this regard, the professional consciousness of a future artist should be considered as the result not only of the development of performing skills but also of the assimilation of value-based ideas about tradition, the quality of work, a sense of form, and responsibility for the development of traditional art crafts. At the same time, it is certainly not a question of replacing specialized disciplines with literature. Its role consists in comprehending the value-based foundations of the future profession.

The semantic mechanism of such influence can be explained by relying on the position of D.A. Leontiev that “personal values are simultaneously both the sources and the bearers of meanings significant for a person” [7, p. 5]. In the context of the Russian university of traditional art crafts, a literary work acts as a means of actualizing meanings connected with the student's future work; therefore, a literature course acquires the significance of a space where the assimilation of cultural heritage is combined with a value-based comprehension of one's future profession [13; 3].

The discussion of the results related to the selection of works for study shows that at the Russian university of traditional art crafts, a literature course cannot be built solely on general historical-literary foundations. Alongside the text’s

representativeness, its place in the literary process, and its significance for the cultural canon, another criterion becomes essential – the work's ability to actualize values that are significant for the professional development of the student. This does not negate the traditional principles of philological selection but supplements them with a didactic criterion. As a result, the body of studied texts acquires an additional didactic function.

To illustrate the practical application of the proposed criterion, let us provide a number of examples of literary works (Table 3). It should be clarified that this list is not exhaustive and is presented fragmentarily as a justification for the didactic potential of the texts.

Table 3

Examples of literary works for the implementation  
of the value-professional principle

| Author and work                                                                                 | Key value dominants                                                                                | Profession-oriented context<br>(for students of the Russian<br>university of traditional art crafts)                                                                                                               |
|-------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>A.S. Pushkin</b> ,<br>“The Captain's daughter” (as well as his historical tales and ballads) | Devotion to duty, Honor, Historical memory, Civic responsibility, Moral maturity of the individual | The understanding of devotion to duty, honor, historical memory, civic responsibility and the moral maturity of the individual as the foundation of the professional ethics of an artist of traditional art crafts |
| <b>N.S. Leskov</b> ,<br>“The sealed angel”,<br>“Lefty”                                          | Mastery, Continuity of tradition, National identity                                                | Comprehending labor as a spiritual act; Responsibility for preserving and transmitting the canon                                                                                                                   |
| <b>N.V. Gogol</b> ,<br>“The Portrait”                                                           | The moral choice of an artist, the purity of art                                                   | Analysis of the risks of commercializing talent; Awareness of the creator's inner integrity in relation to form                                                                                                    |
| <b>A.P. Chekhov</b> ,<br>“The Student”,<br>“The Bet”                                            | The dignity of a specialist, he historical continuity of times, Devotion to duty                   | The formation of an everyday work ethic and the awareness of the connection between one's craft and world culture                                                                                                  |
| <b>M.A. Bulgakov</b> ,<br>“The Master and Margarita”                                            | Creative freedom, Mastery as a life's calling, Devotion to truth                                   | Awareness of resilience in the face of external pressure and devotion to one's artistic truth                                                                                                                      |
| <b>B.V. Shergin</b> ,<br>“The Tale of master Antupa”, “For a free life”                         | The ethics of traditional craft, he joy of labor, “memory of the heart”                            | Understanding the philosophy of a folk master, who sees an object as the embodiment of love and beauty                                                                                                             |

It is important to emphasize that a specific list of works can and should vary: the differentiation of educational material allows for a more precise correlation of the axiological potential of literature with the technological and aesthetic specifics of a particular art craft (for example, by emphasizing the images of icon painters, woodcarvers, etc. – depending on the profile/specialization of the training).

Such differentiation of the list of literary works can be illustrated by the example of the work of B.V. Shergin. Despite the fact that his legacy, as a rule, is not included among the core texts of a general education literature course, in the specialized environment of the educational institution under study, turning to his work appears to be professionally significant. Being an icon painter and restorer himself, B.V. Shergin managed to convey the ethics and aesthetics of the traditional art crafts of the Russian North with exceptional precision in his “skazy” (Tales). For students, for instance, studying the Bogorodskoye artistic woodcarving, comprehending the works of this author becomes not only a form of humanities education, but also an axiological immersion into the philosophy of folk art crafts, into the unique relationship of the artist with the material, the form and the creative process as a whole.

However, the successful implementation of the value-professional principle, as well as the effectiveness of the proposed didactic criterion for selecting works, is impossible without the deep personal involvement of the literature educator in the process of students’ professional development. The lecturer must not only be proficient in the subject matter but also be genuinely interested in the specifics of the students’ future creative activities. In the unique educational environment of the Russian university of traditional art crafts, a literature educator ceases to be just a philologist and becomes an integrator-educator, capable of connecting humanities knowledge with the professional reality of students. Obviously, in this case, the educator is required to be familiar with the fundamentals of traditional applied arts, to understand their history, and, most importantly, the ethics of traditional art crafts. It is precisely such an educator who can build genuine “bridges” between the axiological potential of a literary text and the professional values of students.

As for the methods for implementing the value-professional principle, it should be noted that this does not entail replacing a historical-literary analysis with an arbitrary moralistic discussion. On the contrary, the productivity of this approach is ensured precisely by maintaining a literary-studies foundation for interpretation, where an axiological perspective does not destroy the scientific rigor of reading but rather expands the pedagogical possibilities for working with a text.

Summarizing the above, the mechanism for implementing the value-professional principle, which ensures the transformation of the axiological potential of a text into the structure of a student's professional consciousness, can be presented as a functional model (Fig. 1).

Based on the presented functional model, it can be argued that the theoretical significance of the study lies in justifying the value-professional principle of teaching literature at the Russian university of traditional art crafts. Thanks to this principle, the axiological potential of classical literature can be interpreted not only as a factor of general culture but also as a substantial resource for reflecting on future professional activities. This makes it possible to specify the axiological approach in professional pedagogy and expand the understanding of the capabilities of humanities disciplines in shaping a specialist’s professional consciousness, their attitude toward labor, tradition, and the quality of their own work.



The practical significance of the work is determined by the opportunity for methodological renewal of the literature course, primarily in terms of selecting literary works, developing assessment materials and creating new forms of classroom work that combine historical-literary analysis with value-based reflection on future professions. The proposed approach can serve as a means of strengthening the connection between humanities education and the objectives of specialized training.

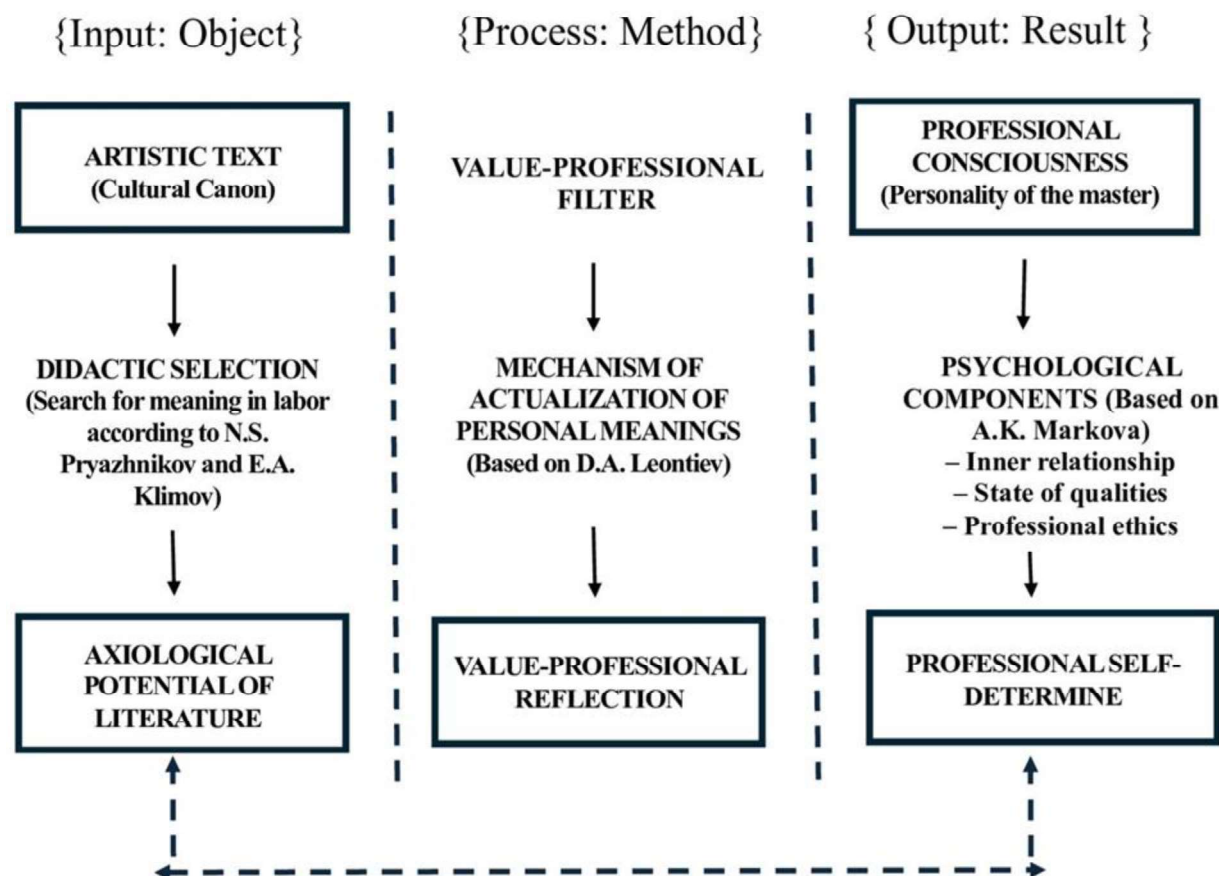


Fig. 1. Conceptual model of the mechanism for implementing the value-professional principle

The conclusions reached, however, should be considered with regard to the limitations of the study, which are primarily due to its predominantly theoretical and analytical nature and the absence, at this stage, of empirical verification of the proposed approach.

Further development of the problem is linked to the methodological design of a literature course based on the value-professional principle, its testing in the educational process and the study of how working with literary texts influences students' professional motivation.

### Conclusion

Thus, teaching literature at a university level should take into account not only general cultural but also professionally oriented tasks. Axiological analysis of

a literary text serves as a necessary but insufficient foundation for such a model since it requires alignment with the tasks of students' professional self-determination.

In this study, the value-professional principle of teaching literature has been developed and theoretically justified. The proposed model, which includes content criteria, implementation structure and mechanisms for selecting works (Tables 1-3; Fig. 1), represents a foundation for the formation of professional consciousness and the ethical stance of a master. This principle does not eliminate traditional literary criticism but instead imparts a distinct pedagogical orientation to it.

It is assumed that the value-professional principle can be most effectively realized in an educational environment where professional preparation is directly linked to the comprehension of mastery, continuity of tradition, responsibility and profound creative attitudes. The theoretical elaboration of this principle opens up opportunities for further practical testing and integration into the educational process at the Russian university of traditional art crafts.

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