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ELABORATING THE CONCEPT OF ETHNOGRAPHIC VILLAGE ON THE BASIS OF THE KARELIAN-FINNISH EPIC *KALEVALA*

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Abstract: *This study aims to elaborate of the concept of ethnographic village based on the Karelian-Finnish epic Kalevala. Creating such a village will foster academic research on the common ethnic background of Karelians and Finns, the culture and literary language developed due to this epic and will become a key point for its further use as a tourist center in business projection. Relevant research Literature and academic conference papers were used to achieve the above objective. To confirm that the right choice was made of the epic as the foundation of the future thematic entity and to investigate the target audience and the touristic relevance of the project among fifty-four travel agency managing directors, the authors adopted the peer reviewing method worked out by the "Yuminkeko" - Foundation, - a cultural center located in the town of Kuhmo, Finland, whose tasks include preserving Kalevala-related culture, promoting cultural exchanges between Karelia and Finland and carrying out international projects. The concept presented in present study won an investment proposal competition as part of the Russia- EU Cross-border Cooperation Program. Currently, an ethnic village business plan is being developed with a view of attracting investment.*

Keywords: *tourism, ethnography, project, folk art.*

INTRODUCTION

The potential of the rapidly developing tourist market is often not fully exploited. As an example, Russia occupies a rather modest place in global tourism industry despite its many unique historical landmarks and protected natural areas. According to

researchers (Albedill, 2014; Kalutskov, Latysheva, 2010; Sviridova, n.d.), the success of any tourist destination greatly depends on the application of modern marketing technologies, aimed at improving competitiveness of tourism services while considering tourists' motivation. The need to develop the local tourism potential substantiates research on marketing proposals concerning various Russian territories. One of such proposals is the creation of an ethnographic village inspired by *Kalevala*, an epic which has been the subject of numerous Russian and international research works presented in this study.

No written sources have come down to our time on the history of ancient and medieval Finland and Karelia, which is why *Kalevala* is essentially a folklore work, which provides researchers with valuable information on the lifestyle, religion, culture, mentality of northern peoples and forms the brand identity of Karelia as a tourism destination. In our opinion, the epic has not been sufficiently used for tourism purposes. In this regard, the authors suggest elaborating the concept of ethnic village by presenting its virtual version which draws on *Kalevala*'s storyline and increases interest in this Karelian-Finnish epic through the depth of its ideas, the beauty of its images and the northern peoples' perceptions of the world order, good and evil (Lavonen, 1985).

A properly elaborated marketing policy contributes to the establishment and implementation of the idea. Many Russian and international researchers work on marketing organization in tourism. The following are the international researchers who produced the most significant studies on the topic: G. Bekvit', G. Boyen', G. Deya', F. Kotler', K. Lavlok', J.J. Lamben', J. Landevy', G. Maikenz', N. Morgan', M.. Porter', H. Hershgen', J.O. Shonessy (Kalutskov, Latysheva, 2010; Kozlov, 2005). Among Russian researchers working on the development of tourism marketing are V.I. Azarov, G.L. Bagiev, M.B. Birzhakov, E.P., A.P. Durovitch, I.V. Knyazeva, V.A. Kvartalnov and L.B. Nyurenberg (Kalutskov, Latysheva, 2010; Kozlov, 2005). Works by N.N. Alexeeva (2010), V.I. Kozlov (2005), D.S. Lihkachev (1985), S.M. Myagkov (2001) and V.A. Nikolaev (2005) analyze scientific trends in ethnic and social ecology, socio-natural history and anthropogenic landscapes.

In this study, the authors followed the main marketing principles and concepts, applied general scientific analysis and expert evaluation methods, drew upon various printed editions, scientific conferences papers and related websites (Simaguti, 2006). The main provisions and results of the study were presented and discussed Modern challenges for the Development of Municipalities: Social- Economic Aspects, the interregional research and practice conference held on 10 October 2018 in Petrozavodsk and at Prospects for the Development of Border Regions, the sixth international research and practice conference held on 26-28 September 2019 in Petrozavodsk. .the Sixth international scientific-practical conference« The practical outcome of the study is a business project developed by the Department of Economics and Investment Policy of the Administration of Petrozavodsk to be implemented with the framework of the Russia- EU Cross-border Cooperation Program, funded by the European Union, Russian Federation and Finland (Sviridova, n.d.).

MATERIALS AND METHODS

In this paper, the authors perceive a concept as a specific description of the general idea which needs to be substantiated and evaluated and whose significance needs to be determined in the external environment. The main idea is the creation of an ethnographic village on the basis of the epic *Kalevala*. In the face of the rapidly changing

picture of the world, the existence of small peoples is unthinkable without the establishment of local centers of culture that help to preserve ethnic traditions and customs and to shape the worldview of people today (Russian people's games, 1998). In organizing ethnographic tourism activities, the main resources are ethnic entities represented, in our case, by the ethnographic village created on the basis of *Kalevala*'s plot. To conduct a more objective study of how the epic can be used in working out the concept of ethnic village, a deeper understanding is needed of the epic itself, its significance for world culture and specificities to be considered in the project. For this purpose, an analysis was made of research literature on various aspects of current ethnic and social processes as well as historical and cultural interaction of Finnish-Ugric peoples (Lihachev, 1985).

LITERATURE REVIEW

Many centuries ago, people composed runes in Northern Karelia, land of majestic firs and pines, surrounding countless lakes and rapid rivers. Runes were passed from mouth to mouth, from one generation to another, from the old to the young, reaching our time and making Karelia the homeland of the epic *Kalevala*. Here some five thousand runes (derived from the Finnish word *runo* or magic chants (Savelyev, 2011)) were recorded from seven hundred folk singers. The compositional specificity of runic poems consists in the fact that every second line repeats, with slight changes, the first one, which is, in its turn, achieved by the play of synonyms (Kirichek, 2010). Through the efforts of folk-art enthusiasts and admirers, folk poems became available to the general public. In 1825 Russian linguist A.M. Shegren visited Northern Karelia and recorded a cycle of runes about Sampo sung by O.Malinen, the most famous rune interpreter of his kin, who greatly contributed to the creation of *Kalevala* (Kirichek, 2010). In 1827, F. Glinka translated the rune *Vajnemejnen and Yukovaika* and published it in the journal *Slavenin* (Savelyev, 2011), and in 1863 he printed the rune *Birth of the Harp* in *Sovremennik*, a Russian collection of literary writings (Savelyev, 2011). This publication marked the first acquaintance of Russian readers with Karelian-Finnish epic poetry.

Runes became part of world literature thanks to E. Lennrot, a Finnish philologist who collected runes during eleven long trips to Karelia between 1828 and 1845 (Kirichek, 2010). His creation of *Kalevala* coincided with the beginning of the formation of the Finnish literary language relating to the rise of the Finnish national identity after Finland's annexation to Russia in 1809 and Suomi's (from the Finnish word "*suoda*" - to give, as Finns call their country-) liberation from the Swedish rule (Kirichek, 2010). In fairness, it is worth mentioning that Lennrot was not the only collector of Finnish folk songs. When compiling *Kalevala*, he drew upon works of other 19th- century Finnish folklorists such as Karl Gottlund, Sakarius Topelius, Daniel Europeus and August Alkvist (Kirichek, 2010). By 1849, as he himself acknowledged, he collected enough material to produce "seven different *Kalevalas*" (Aleksieva, 2010). From the very start, however, the author of what would be *Kalevala* was persuaded that «it had to be created and not collected» (Aleksieva, 2010). E. Lennrot thoroughly edited all the recorded runes and, instead of directly inserting folk songs into his book, he joined and contaminated individual runes, i.e. he brought elements from different sources into one literary work.

In addition to heroic runes (narrating the deeds of Vyainemyainen, Ilmarinen, the creation of Sampo and the struggle for Sampo), Lennrot also included in his book spells and wedding songs (Everyday culture ... 2014). He combined runes by plot and

elaborated the work's compositional harmony, composing himself all the missing "connecting links". He stylized the latter after folk poetry so skillfully that they could be hardly distinguished from the original folk material. As a result, E. Lennrot produced a new unique literary work that combined two key aspects, namely, the folklore background and literary techniques relating to plot and composition (Kushner, 2006). In fact, the epic mainly represents the early stage of development of a customary tribal society – even an earlier one than that of the *Iliad* (Kirichek, 2010). The epic has a fairytale plot centered around the heroic struggle between two kingdoms, the "light and sunny Kalevala" and the "cold and dark Pohyala", usually called the land of darkness or *Pimentola* (Aleksseeva, 2010; Kirichek, 2010). One of Kalevala dwellers falls in love with the daughter of Loukhi, the ruler of Pohyala. Loukhi agrees to marry her daughter provided that the skillful blacksmith Ilmarinen forges a magic mill, – Sampo, which would constantly grind salt, flour and gold:

"One chest it mills for use,
A chest in addition - for sale,
The third chest is for treats."
(Kirichek, 2010)

As soon as Sampo was ready, Loukhi hid it in a stone cave in Pohyala and guarded it under nine locks. The inhabitants of Kalevala, however, felt that it was unjust, so they took the mill of the stone cave and brought it to their ship with the intention of taking it to their homeland where Sampo would belong to all people. However, the sons of Kalevala failed to carry the mill away as Loukhi woke up, turned into a monstrous eagle and caught up with the thieves. In the heat of the battle, the mill fell into the sea and broke into pieces. To punish the people of Kalevala, Loukhi repeatedly sent them calamities, terrible diseases and a huge bear, stole the sun and the moon from the sky and fire from home hearths. But "the first man on earth born from his svelte mother Iltamar" (Aleksseeva, 2010; Kirichek, 2010), the wise man Vyainemeinen, the famous blacksmith Ilmarinen and the fearless young warrior Lemminkyainen protected the people of Kalevala and, finally, won the fight. The heroes of *Kalevala* are not gods: they are human but extraordinary ones. All of them have amazing and widely admired features of character, which is why immortal songs were sung about their deeds. The people endowed their heroes with skills that none of their prototypes could possess in reality.

The authors based their concept of ethnographic village on these epic heroes and storyline. The project's literary framework can be enlarged by drawing on *Kanteletar*, a compilation published in book form in 1840-1841 (Aleksseeva, 2010). The poetic name *Kanteletar* was created by E. Lennrot who explained it as follows: "In ancient times Kantele had its own virgin-Protector Kanteletar" (tar, — suffix of animate feminine nouns) (Every day culture ... 2014). *Kalevala* and *Kanteletar* provide researchers with a wealth of materials for exploring the origins of cultural and everyday life of Baltic-Finnish peoples (Simaguti, 2006).

It took many years for *Kalevala* to reach Russian readers: its imagery seemed all too strange to them. The full translation of the Finnish epic into Russian was made by Moscow University professor L. Belskiy (Aleksseeva, 2010; Kirichek, 2010). Belskiy's translation, which earned him the prestigious Alexander Pushkin's Award, is over a century old, yet, it has lost none of its significance and its literary value remains unsurpassed. Another Russian translation of *Kalevala* was made in 1970 by Karelian poets Nikolay Laine, Alexey Titov, Marat Tarassov under the guidance of Aino

Huomevaara (Savelyev, 2011). The above literature review emphasizes the importance of this topic selected to create, on its basis, an ethnographic village. The epic's plot provides the frame for shaping the external appearance of the village (Lihachev, 1985; Mishin, n.d.).

To develop the service sector of any tourist destination, it is necessary to focus on creating a set of representations, associations, emotions and values of tourists that must remain in their mind after the visiting is over (Huuskonen, 2006). A survey to support this approach was conducted among fifty-four travel agency managing directors during *Prospects for the Development of Border Regions*, the sixth international research and practice conference held on 26-28 September, 2019 in Petrozavodsk. The answers obtained confirmed full support of the project. The tourism sector expresses interest in the appearance of such an exciting landmark and is ready to take part in the project. The implementation of the project and related issues were discussed with Markku Nieminen, an expert from the Yuminkeko Foundation, a cultural center located at Kuhmo, Finland, whose mission is to preserve *Kalevala*-related cultural traditions, promote cultural exchanges between Karelia and Finland and participate in international project activities. M. Nieminen expressed a strong interest in participating in the project, provided it is worked out and implemented in Karelia.

RESULTS

The research carried out by the authors revealed that *Kalevala* is scientifically important, known worldwide, fully representative of the territory of present-day Karelia and interesting for the tourism sector. Consequently, the establishment of an ethnographic village here is well grounded. According to the concept idea, the most appropriate project site would be a territory located 20-25 km from Petrozavodsk, appropriate for the implementation of the project and easily accessible for residents and tourists visiting Petrozavodsk by land and water transport. (Petrozavodsk is a port of five seas and a major railway, automobile and aviation hub in Karelia).

When choosing the building site, it should be kept in mind that this area of ancient settlements and modern developments should be considered as a product of century-old cooperation between ethnos and nature and as a tribute to the material culture of the society that created it (Prokofyeva, 1997). The project involves a step-by-step historical recreation of two lands, Kalevala and Pohyola, while keeping alive local cultural traditions. The ethnic project is centered around the idea that among the hard-working and peaceful people of Kalevala live the renowned singer Vyanemeinen, blacksmith Ilmarinen who forged the magic mill Sampo and the brave warrior Lemminkyainen. They are represented in the ethnic village by aspiring actors and members of creative groups, dressed in national costumes.

The lifestyle of Kalevala inhabitants is similar to that of other Baltic and East European peoples. What follows is the visual representation of the project idea. Wooden huts without foundation, lined along rivers and lakes, are built directly on the ground. Typical Finno-Ugric features distinguish these log houses: the living quarters and the yard with cattle share the same roof. Houses are decorated with carved window platbands, balconies and porches. Every property is surrounded by a pole fence and every yard comes complete with a barn, a canopy for off-season storage of sleighs and skis, other household outbuildings and a bathhouse. The ethnic village of Kalevala features a pharmacy selling herbs, potions, tinctures and a bakery selling bread right out of the oven. Blacksmiths forge souvenirs and memorable coins for tourists. Another

building is reserved for selling kvass, fruit drinks and tasty bakery products such as pie gates or rybniks. This area will be given to representatives of small business.

To the north of Karjala lies the land of darkness and cold - the gloomy Pohyola and the foggy Sariola - separated from Kalevala by a small lake (*lambushka*) and inhabited by evil witches and magicians. Labor is not honored here. The mistress of Pohyola is the angry and envious Loukhi. In this land, stone and unimaginative buildings have an appropriate interior featuring animal skins and skulls, ritual amulets and tambourines, among other things. In Pohyola's stone caves, visitors will be offered herbal liquors and forest products. An ambience of mystery hovers all over this place (Lihachev, 1985).

The ethnic village shall offer a play area where children could play ancient outdoor games that not only improve their physical development (agility, strength and endurance), but also train their character (-courage, patience and observation) (Selected runes of «Kalevala» in composition of O.V. Kuusinen, 1973). A large Nordic building to be constructed just outside the main territory of the ethnic village will house conferences, seminars, folk concerts and international folk metal music competitions for professionals and amateurs alike. *Kalevala*-inspired theatre performances will be staged on specific days. Besides, on both of these fairy lands there will be stalls selling artworks and handmade souvenirs. According to the authors, this project will give a new outlook on Karelia as a land of ancient indigenous peoples- Finns, Karelians and Vepsians - boasting a unique native culture.

The presented marketing approach based on creating a *Kalevala*-related ethnic village, will take into consideration, as part of the project, all features of the epic as an ancient work of folk literature and the creativity of present-day people inspired by the heroes of Kalevala and Pohyola in terms of organizing various events, presenting national traditions in everyday life and work based on themed buildings (smithy, drugstore, retail store, bathhouse, barn, bakery, etc.). The suggested idea of establishing an entertainment and tourism center in the form of an ethnic village based on the continuity of national traditions of small peoples inhabiting Finland and North-Western Russia will provide a framework for reenactments of stories from *Kalevala*, performances of folk music groups, wood carver or blacksmiths competitions and more.

In this connection, two important marketing events are the annual Kalevala Day, held on February 28, which is — the official day of Finnish and Karelian culture (the same day celebrates the Finnish flag), and Karelian Mosaic, an international cultural marathon (Kozlov, 2005). These events feature various folk festivities, including *Kalevala*-inspired stage productions, folk music performances, dance festivals, art exhibitions of Karelian artists following in the best Finno-Ugric cultural traditions. Such events can be held on the premises of the ethnic village, aimed to promote the new tourist destination and to make *Kalevala* the main brand for tourism development in Karelia (Sever: the problems of periphery territories, 2006).

DISCUSSION

Consumers and their needs change over time. The interactive approach to tourism center organization plays a key role in the service sector (Huuskonen, 2006). Tourism aimed at making people discover the ethnic and cultural heritage of various peoples, is highly promising. To develop the tourism industry, we have to make greater use of our rich and varied historical heritage that successfully combines various ethnic cultural features. A harmonious combination of landscapes, architecture, planning

traditional household and spiritual elements allows to create an exciting tourist center based on the ethnic village which will bring together northern peoples in terms of culture and enhance communications with nearby Finland (The sources of Karelia: time, territories, peoples: field research and archive materials, 2014; Tourist service, 2011).

According to sociologists, in future people will search for and accumulate new impressions with as much zeal as they used to accumulate money in industrial society. This is possibly why ethnic tourism becomes all over the world the most popular type of adventure travel and a great way of learning the history, traditions and culture of different peoples not only from television programs or books, as in the past, but through direct immersion into the ambience. The 21st - century concept of tourism attaches most importance to mobile space rather than territory. The concept of space instead of territory was introduced into tourism terminology by the English sociologist John Urry in his theory of mobile sociology (The essays of the history of Russian ethnography, folkloristic and anthropology, 1956-74). That is why this project suggests considering, not Finland and Karelia, but the space in which the original Finnish and Karelian culture has existed since ancient times. This approach helps to better understand the unity of two peoples and reflect them in the project.

New translations and works by musicians, artists and composers appear on every anniversary of *Kalevala*'s edition. A great source of inspiration for painters, sculptors, architects and cinematographers, *Kalevala* incited Alexis Kivi, the founder of Finnish classical literature, to create the play *Kullervo* which was staged by the National Theatre (Kirichek, 2010). *Kalevala* had a major impact on Fridrih Kreitsvald in his creation of the Estonian epos *Kalevipoeg* and on the American poet Henry Longfellow who based his best-known work, *The Song of Hiawatha*, on North American Indian legends (Kirichek, 2010). The musical compositions of Yan Sibelius, also inspired by the poetry poetics and imagery of *Kalevala*, enjoy international renown (Kalutskov, Latysheva, 2010). *Kalevala* also provided plots for most of the songs performed by the Finnish melody-metal band *Amorphis*, the Finnish folk-metal band *Korpiklaani* and the Russian folk-metal band *Kalevala*.

The storyline of the first Karelian national ballet, staged in 1959 (Kirichek, 2010), is based on excerpts from *Kalevala* centered around the magic mill— Sampo that embody, in people's minds, their dream of happiness and good. The creators of this ballet — composer Helmer Sinisalo and choreographer Igor Smirnov — sought to transfer in their work the epic's versatility, tense plot line and diversity of characters, mostly, that of the protagonists: Vyainemeinen, Ilmarinen, Lemminkyainen. *Sampo*, the joint production of Mosfilm Studio and Suomi Film Studio came out in the 1950s (Kirichek, 2010). In 1959, H.R. Sinisalo, a Karelian composer truly in love with songs and dances of his people, composed a work that harmoniously recreated the atmosphere of that time and location. Choreographer I.V. Smirnov produced the original choreographic score and the leading soloists of the theatre troupe: S. Gubina, S. Stepanova, V. Melnikov and Y. Sidorov starred in the ballet's premiere (Savelyev, 2011). Honored artist of Russia Andrey Shelkovnikov worked on the artistic design of the ballet. *Sampo* was warmly received by the audience in many Russian cities and in the capital of Finland —, Helsinki. In 2006, the fantasy film *Warrior of the North*, based on Chinese legends and Karelian-Finnish epic, was produced by Anti Yussi Annila with the participation of Finland, Netherlands, China and Estonia (Every day culture ... 2014).

Rich in visual imagery, *Kalevala* receives widespread international attention from historians, folklorists, writers and visual artists, and its runes have inspired a number of artists, including Finnish painter A. Gallen-Kallela, German artist Bert Heller, Russian

artists V. Kurdov, N. Kochergin, S. Brodskiy, O. Borodkin, G. Stronk, M. Mechev, T. Yufa and others (Alekseeva, 2010; Kalutskov, Latysheva, 2010). People's artist of the USSR and Lenin Prize winner S. T. Konnenkov was well versed in and fond of oral folk art, in particular *Kalevala*. This work seemed to have been a source of inspiration for the *Rune singer*, a sculpture exhibited in Moscow's Manege and in the Karelian Pavilion of VDNKh (Exhibition of National Economy Achievements) (Kalutskov, Latysheva, 2010). The collections of the Karelian Museum of Fine Arts house some 300 artistic creations devoted to the epic, and the original watercolor *Aino* painted by People's Artist of Karelia G.A. Stronk was acquired by the State Tretyakov Gallery (Kalutskov, Latysheva, 2010). The protagonists of the runes whose inner world and appearance are very close to those of modern people inspired M.M. Mechev to produce *Kalevala*-like images against the background of Karelian landscapes.

The presented overview of examples showing constant attention of writers, artists, musicians and cinematographers for *Kalevala* demonstrates the inspiring impact of its runes on people, and, therefore, extensive use can be made of this epic to put forward business proposals aimed at creating the ethnic village and offering tourist services. In view of the above, the ethnic village under discussion is likely to become an interesting tourist destination and, as such, to produce new proposals, including in the business tourism center, for international researchers working on the ancient Karelian-Finnish epic *Kalevala*.

CONCLUSION

To reach the objective of the study, namely, the development of the concept of ethnic village based on the Karelian-Finnish epic *Kalevala*, the authors analyzed the epic and the marketing features of the ethnic village which reveal common ethnic roots of Karelian and Finnish peoples. This approach confirmed the right choice of the epic as a thematic framework of the site of interest to researchers, ethnographers and tourism business representatives. The idea of creating a *Kalevala*-inspired ethnic village attracted the interest of the Administration of Petrozavodsk. The concept outlined in the present study won an investment proposal competition as part of the Russia- EU Cross-border Cooperation Program. Currently, an ethnic village business plan is being developed with a view of attracting investment. The implementation of this business-project, first of its kind in both Russia and abroad, will enhance the competitive tourism advantages of the territory bordering Finland by promoting ethnographic tourism and increasing tourist flows.

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