

Xing Guangcheng

Russian-Chinese relations – a model of the relations between new powers

In the article the analysis of formation and development of the Russian-Chinese relations is offered as a new model of cooperation between the states, detailed characteristic of the main aspects of the Russian-Chinese interaction is given: it is the partnership of comprehensive strategic interaction which passed into the stage of «constructive partnership», based on equality and trust, development of the Russian-Chinese relations includes cooperation in policy, economy, diplomacy, military science, culture, education, tourism, the humanities and so on. The Russian-Chinese relations are based on the principles «four without», that is without accession to the union, without confrontation, without orientation to the third parties, without ideological pressure. These principles constantly take root in various joint declarations, agreements and the signed contracts between two countries. In the article it is noted that the new model of the state cooperation of the Russian-Chinese relations is reflected in the multilateral mechanism of the international cooperation that China and Russia are actively developing the international regional cooperation, and the «One Belt, One Way» project became the important platform for the Russian-Chinese communications in aspect of regional strategic cooperation: joint implementation of «Agreement on economic and trade cooperation between the People's Republic of China and the Eurasian Economic Union», cooperation in construction of the high-speed railroads, construction of a Chinese-Russian-Mongolian economic corridor, joint plans for development of the Far East, strengthening of economic cooperation of Russia with the Association of Southeast Asian Nations, joint participation of Russia and China in cooperation with BRICS countries (India, Brazil and South Africa).

Keywords: Russian-Chinese relations, Soviet-Chinese relations, constructive partnership, strategic interaction, international regional cooperation, “one belt, one road”, China-Russia-Mongolia economic corridor, Association of Southeast Asian Nations.

Kh. R. Stepanyan

Sovietization of Armenia (an attempt of a comparative analyses)

In the article Sovietization of Armenia is compared to Sovietization of Georgia and Azerbaijan, it is obvious that there was military intervention of the Soviet Russia in bringing Bolsheviks to the power in the three republics. In the article conditions for the Bolshevik revolution are reflected in Azerbaijan. It is presented that the Soviet army in fact helped insurgents, Bolsheviks of Armenia were quite weak to be prepared for a revolt in the country. At the same time, the government which was at war against kemalist Turkey also did not fight against invasion of the Red Army into Armenia. As for Georgia, there was not a Bolshevik revolution, and the government had no bases to refuse the power. This country was occupied without formalities.

Key words: Armenia, Sovietization, Soviet Azerbaijan, Soviet Georgia, the 11th Red Army, Yerevan agreement.

Cheng Yijun

**The analysis of adverse factors at construction of the economic corridor
China – Mongolia – Russia**

In the article problems and prospects of construction of the economic corridor China – Mongolia – Russia are considered, it is noted that though China, Mongolia and Russia are still referred to developing countries and have much in common in respect of national interests and requirements to development, between three countries there are also huge distinctions, especially in the situation within the country, the international status, extent of economic development, economic amount, the foreign trade scale, the world financial position, economic structure, rates of economic growth and trends in economic development, income per capita and consumption potential, and these distinctions, undoubtedly, have a direct or indirect influence on cooperation of the countries with each other.

Key words: economic development, economic corridor China-Mongolia-Russia, trade and economic cooperation, rates of economic growth, GDP, export, import.

Pang Dapeng

Research of the Russian policy for the last seventy years

In the article is considered the history of origin and development in China of the special branch of science studying the Russian policy as a special discipline based on the theory and methodology of the political science and which is an industry of the regional political science and regional geography. In this article is offered experience of generalization of researches of the Russian policy by the Chinese scientists of the Institute of researches of Russia, Eastern Europe and Central Asia of the Academy of social sciences of the People's Republic of China, the academic value of Russian studies and its close connection with the place of Russia in the external strategy of China is proved, five stages in studying of the Russian policy are analyzed in detail : a primary stage, a basis stage, a stage of adjustment and optimization, a stage of complex development and a stage of innovative projects, the main methods of the research within this branch of science are commented on: a system method and the analysis of synchronic and diachronic development of Russia, a synthetic method and an integrated approach on the basis of cross-disciplinary researches, a theoretical method based on applications of certain theories for the deep analysis of the research object. Here is presented the experience of carrying out in China the conferences devoted to ontology and methodology of this scientific industry, the main directions of basic and applied researches of Russia are characterized: studying of the government structure in Russia and activity of parliamentary parties; studying of the government form in Russia, including history of the Russian federalism, ethnic and religious problems; studying of political ecology in Russia including changes in development of the system of political parties in Russia, development of the electoral system in Russia, a process of elections of the State Duma, etc.; studying of the Russian elite, its emergence, differentiation and modernization; studying of social problems in Russia; studying of traditional Russian culture and national peculiarities.

Key words: «Russian studies», Russian policy, the Institute of researches of Russia, Eastern Europe and Central Asia, the Chinese Academy of Social Sciences, political science methods, cross-disciplinary researches, innovation projects.

AREAS STUDIES

Xie Zhou, S. A. Koloda

On the use of the term «Russian-speaking countries» in the humanitarian studies

The article raises the question of the use of the term «Russian-speaking» countries and the peculiarities of its interpretation in humanitarian studies in China. The authors analyze this concept based on the interpretation of similar terms «Francophonie», «Spanish-speaking», «English-speaking» countries as concepts that have stood up in the scientific world. Different points of view on this term formed in scientific circles of the Chinese Academy of Social Sciences and other scientific centers of the PRC are described. The authors also give a description of the research base for humanitarian research in the application of the term «Russian-language/Russian-speaking countries».

Keywords: Russian-speaking countries, Russophones, Russian language, the status of the Russian language, the state language, the official language, the language of the national minority, Francophonie, geopolitics, China.

O. N. Astafieva

The strategy of sustainable development in cultural policy of Russian regions

The stable interest in the culture role in territorial development shown during the last decade in Russian regions is an indicator of the turn in cultural policy to problems of quality of the vital environment, increase in the level of development of the human capital and strengthening of cultural diversity. It is obvious that there is evolution of the concept of sustainable development. In conditions of aggravation of ecological, financial and economic, socio-political crises culture is special «soft power», «weak influence» capable to return to the system its stability and dynamism as a condition of intercivilization interaction. The declaration «To Provide the Central Place of Culture in Policy of Sustainable Development» was adopted at the UNESCO International conference «Culture: a key to sustainable development» (Hangzhou, Province of Zhejiang / East China, May, 2013). The conceptual part of the document includes the action program allowing to change the attitude towards culture and to make it the center of sustainable development policy. In Russia the most representative regional practices are recognized the ones where the program and design method of sociocultural development extends. In the model of cultural policy of the Ryazan region the attention is focused on implementation of large-scale museum projects due to which current social problems – improvement of life quality of local community, strengthening of the image of the region are solved. Experience of the Ulyanovsk region obviously shows that the regional authorities concentrated efforts to modernizations of the sociocultural environment which central kernel should be a two-component cultural cluster directed to achieve the synergetic effect – a museum quarter and business incubator «Quarter». The ideas of business support in the sphere of culture

within innovative strategy are developed in the innovative model of the Moscow region cultural policy where the creative industries stimulate development of cultural tourism and enhance economic effects, stimulate territories. Models of cultural policy in different regions of Russia represent ways of support of a particular interest in culture which is considered as a resource of modernization and a condition of sustainable development.

Key words: sustainable development, Russian regions, models of cultural policy, synergy effect, creative industries.

A. B. Permilovskaya

Conservation of the Russian ethnocultural tradition in northern wooden architecture

The research is devoted to unique northern wooden architecture in the context of the Russian traditional culture. The Russian North is «the country of architects», a historically developed reserve of national architecture, which is rightfully considered the top of the Russian wooden architecture. The national architecture is residential, economic, production, trade, engineering, defensive, cult buildings, settlements created in most cases by unknown masters on the basis of the national architectural and construction traditions reflecting mentality of the Russian peasantry where the defining place belongs to the national Orthodoxy and mythopoetic outlook. The author for the first time conducted a complex culturological research of national architecture of the Russian North as reflections of the cultural meaning of life of the unique Russian region, the concept «The Russian North – the Special Territory of Heritage» is created and proved. The research is conducted in a culturological perspective for manifesting the Russian chronotope in it - a cultural landscape of the northern village. In the work the model of conceptualization of national architecture is proved. To detect the cultural code of the Russian North (national wooden architecture) the metaphor is offered «how the measure and beauty will tell». Exactly in the north all those perfect forms of wooden architecture were developed, which were continuously influencing the whole set of the Russian art within centuries.

Key words: traditional culture, wooden architecture, temple, chapel, cross, house, rural historical settlement, Russian North, Arctic.

V. A. Mazilov

V. S. Filatov's Chinese experience during the Yaroslavl psychological school foundation

In the article the business trip of Professor of Yaroslavl Pedagogical Institute V. S. Filatov to China in 1954-1956 is described. Types of activity of the consultant for questions of culture V. S. Filatov are described, work directions are characterized. The article gives an idea on the nature of education reforms in the People's Republic of China in the fifties of the XX century: provision of a quickly growing school network with staff of qualified teachers, interaction of the Institute and schools, polytechnicalization of school, education of pupils' feeling of public duty.

Key words: education, cooperation, China, V. S. Filatov, YSPU, school reform in the People's Republic of China, the Ministry of Public Education of the People's Republic of China.

PHILOLOGY

Zheng Tiwu

About principles in writing «History of Russian poetry. From ancient times to the present day» in the Chinese literary criticism

In the article is presented the concept of creation of the anthology «History of the Russian poetry. From ancient times up to the present day» in 2 volumes (authors are Zheng Tiu and Ma Weihong) in the Chinese literary criticism, which will be released in China in the nearest future. In the article the history of creation of this sort of works in the Russian and Chinese literary criticism is considered in detail, the concepts of history of the Russian poetry are analyzed, which are presented in works by S. Shevryev, V. Belinsky, N. Kadmin, V. Baevsky, A. Chagin, V. Zaitsev, V. Berdinskikh, scientists of the Institute of the Russian literature of RAS and also such Chinese literary critics as Xu Zhifang, Zhu Xiansheng, Liu Wenfei, Xu Xianxu, Zhou Mingxian and the conclusion is drawn about the need of the Chinese literary criticism in understanding of the Russian poetry history that corresponds to the general vision of prospects by Chinese and Russian scientific communities. In the article the principles for creating the Russian poetry history from ancient times up to the present are analyzed in the Chinese science, the main problems facing authors of the collection are commented on: what epoch should be considered as the beginning of the Russian poetry, how to provide integrity of the reconstructed poetic picture, what criteria for periodization of the Russian poetry are, what dates

should be considered as borders between various periods, what principles are for selection and ranging of authors, in what way it is necessary to consider events of the Russian history when determining the periods of the Russian poetry development, what the ideological and substantial structure of the collection is. In the article the division of the presented anthology into five parts is proved: ancient literature, literature of the eighteenth, nineteenth, twentieth and twenty first centuries, composition of chapters consisting of a combination of brief reviews, problems including the description inherent to the era and a historical background in general, characteristics of literary trends, basic provisions of the poetic directions, groups and monographic essays of creativity. In the article it is emphasized that the similar combination allows presenting a complete and uniform panorama of the Russian poetry development, this work is based on available texts devoted to poetry history and reasoning in detail the innovative approach «General history of the Russian poetry» to the periodization and structure of the literary process. This approach allowed the Chinese theorists not only to make the first large-scale historical-literary work on the Russian poetry history, but also revealed ways for new researches.

Key words: Russian poetry; history of literature, historical-literary process, periodization, literary direction, classics, vanguard, literary era.

M. M. Golubkov

Scientific principles of periodization of the XX century Russian literature

The article is devoted to the principles of periodization of the XX century Russian literature. Its bases are external, in relation to literature, circumstances of the political and sociocultural plan, and internal ones, immanent to the esthetic nature of art literature. In the article four periods in the history of the XX century Russian literature are allocated: the turn of the XIX – the XX centuries, the first half of the XX century, the second half of the XX century, the turn of the XX – the XXI centuries (the modern period). Interaction of external and immanent circumstances of literary development makes it possible to reveal a chronological framework of the periods. In the work a definition of the art essence of every period is offered. The Silver Age is considered as the period of «art revolution» which predetermined a modern language of literature, its «lexicon» and «syntax». The impulse of «art revolution» of the turn of centuries predetermined the nature of literary development of the first half of the century: its content was intensive interaction of realism and modernism, their mutual enrichment. The second half of the century is marked by change of literary generations: the authors come to literature who did not observe art revolution» and are not familiar with the esthetic principles of modernism. Literature of this period is developed mainly in a realistic key, appealing to the most important aspects of national and historical experience of the XX century. The most important literary trends of this period are formed: rural prose, military prose, camp prose, urban prose which led to emergence in the 1980-s of literature «forty-year-old» or the «Moscow» school. The modern period of literary development is offered to be counted since the boundary of the 80-90-s. Its esthetic nature needs further judgment.

Key words: periodization, XX century literature, art revolution, modernism, realism, literaturocentrism, modern literature.

E. M. Boldyreva

The myth about Russia in I. S. Shmeliov's emigrant creativity

In the article I.S. Shmeliov's emigrant creativity is considered, where the writer purposefully creates the myth about old Russia as the ideal world, «The Golden Age», «The Lost Paradise». On the example of the novel «The Lord's Summer» the author's strategy of modeling, designing, mythological clarification of the past is shown. The thesis about continuous refraction of the past through a prism of the touched and grateful memory is constantly confirmed at the motive level of the text: the myth by I. Shmeliov about Russia – it is the childhood changed by the magic atmosphere of a dream, the toy past painted only in pink and gold tints, «light dreams from the pink childhood». In the article it is shown how the idea of Orthodoxy as purely Russian faith and Russian lifestyle becomes one of key concepts which will allow feeling entirely uniqueness, originality and exclusiveness of the Russian life which remained in the past. The most important semantic dominant, defining specifics of the myth about Russia in I. Shmeliov's novel, «The Lord's Summer» is food. Food images are considered as the strongest dominants in modeling of I. Shmeliov's autobiographical myth, food associations are considered as the strongest in the hero's memory, they become significant catalysts of memories about the past. In the article it is shown how practically any phenomenon is fitted by the storyteller into «a food row», and all words with semantics of satisfaction, joy, happiness are used in a complex with «culinary» definitions. Special attention is given to connections of food topos with art time of the novel as the calendar turned to be as if lined according to the recipe-book, time is determined by the type of the consumed food, and «food events» become time milestones along with church holidays.

Key words: the autobiographical myth, «the lost paradise», a mytheme, the Orthodox idea, the catalyst of reminiscence, food topos, motive.

N. L. Blishch

Literary ornithology: Gogol – Remizov – Sirin – Sokolov

In the article ornithological images in works of the Russian writers with «bird's» surnames or pseudonyms are investigated, forms of author's self-expression inherent to them are analyzed. The article purpose is to show that A. Remizov, V. Nabokov (Sirin) and Sasha Sokolov inherit Gogol's forms of autoreflexion and use images and situations connected with the world of birds as elements of symbolical cryptography.

Key words: phonosemantics, mythopoetics, reminiscence background, paronymic attraction, self-reflexion.

CULTURAL SCIENCE

A. S. Kuzin

Dialogue of cultures on the Chinese stage: mental differences and aesthetic integration

The article analyzes the practical experience of the leading Russian Director and theater teacher, who staged a number of performances in the largest theater centers of two Asian countries: China and South Korea. The production of works of Russian drama is considered as the basis of intercultural dialogue. Psychological, moral, purely professional aspects of work of the Russian Director with actors of other nationalities are shown. Particular attention is paid to the penetration into the historical and cultural meanings of Russian classics in the production of Comedy N. Gogol «Auditor» in Seoul. It is shown that rehearsals are a process of complex communication, including speech. The Russian Director analyzes such an important element of the organization of the theatrical process as the personal priorities of the management of foreign theaters and leading actors, official and informal relations between the participants of the work. Particular attention is paid to the observance of professional discipline by leading, popular actors, who can be entrusted with both the main roles and episodic roles. The uniqueness of the productions in the theater centers «Gwen-GI-do» (Seoul) and «Benmo» (Peking) was given by the principles of international management, for which the order was significant from the artists who occupy the first position not just in the theater or in the city, and in the capital, but in the country. It was the actors who initiated the appeal to the popular Comedy «Office romance». Chinese actors have such professional qualities as following the truth of life, correct psychological development of the role, understanding of what the conflict and circumstances are. The components of our joint, as it turned out, successful result were: the piety of Chinese actors (to Russian culture, to the favorite Russian film, to the Russian Director) and the piety of the Director (known, the best Chinese artists). Combined in our work creative skills, talents, discipline, commitment to the goal (I mean Chinese actors) made it possible to achieve success.

Key words: dialogue of cultures, theater, China, South Korea, director, actors, mentality, aesthetic integration, globalization, success.

T. S. Zlotnikova

The Russian theater – a concept and a cultural phenomenon

In the article there is purely the author's justification of the two paradigms of understanding of the Russian theatre. «Russian theater» as a concept reflects the universality of the phenomenon. As a concept the Russian theater can and has to be considered in the historical and cultural intensions, in its civilization definiteness, in the contextual coherence with traditions of the theater world or, at least, European, in the esthetic importance. The sources essentially similar to sources of the world theater are noted. The Russian theater is a concept due to features of national direction in its demiurgicity, in its sacrifice, in its importance as a source of artistic discoveries for the world theater. As a concept, the Russian theater can and should be considered in its historical and cultural intentions, in its civilizational certainty, in its contextual connection with the traditions of the theater of the world or, at least, European, in its aesthetic significance. The sources, fundamentally similar to the sources of world theater, are noted. The concept of the Russian theatre is due to the peculiarities of the domestic directing its demiurgical, its sacrifice, its importance as a source of artistic discoveries for the world of theatre. In connection with the concept it is said about a paradoxical phenomenon: the mythologization of the persons and lives, achievements and losses of the great Russian Directors (V. Meyerhold, Evgeny Vakhtangov, G. Tovstonogov, Yu. Lyubimov). The cultural phenomenon, which we consider the Russian theater to be, along with its characteristics as a cultural phenomenon, corresponds to the uniqueness (aesthetic, mental, socio-cultural). Linking the phenomenon with the ideas of experience and sensual «touch», prevailing over the conceptualisation, we believe that the cultural phenomenon of the Russian theater makes mental discourse, fully specific, associated with local motifs (female-male dichotomy, provincial capital chronotope) and paradoxical receptions of world practices (theatricalization of

everyday life and the integration of artistic and non-artistic in the paradigm of absurdity). This applies to Russian drama (A. Griboyedov as the author of the first tragicomic work) and acting (actor – a favorite of the public, a character of plays, movies, novels and anecdotes – a significant figure and component of the phenomenon of the Russian theater for almost three centuries). On the frontier between the concept and the phenomenon, between the conceptual ideas about the theater as a form of art with its inherent aesthetic features and signs of evolution in conditions of similar civilizational processes, and the uniqueness of the cultural phenomenon, where the importance of self-expression of the national-mental picture of the world is great, there is such a phenomenon, such a cultural phenomenon as the provincial theater (reflected in theatrical journalism, novellistics, drama by A. Ostrovsky, A. Chekhov). It is concluded that the Russian theater in its binary quality is important for modern culture.

Key words: Russian theater, concept, phenomenon, paradoxes, direction, dramatic art, actor's creativity, absurdity, province, mentality.

Li Xiaotao

Russian intelligentsia at the beginning of the XXI century

The article is devoted to the analysis of the phenomenon of the Russian intelligentsia in the XXI century. The author considers various definitions of the concept «intelligentsia», gives the points of view of the Russian and Chinese scientists, notes that the intellectual is a special social and psychological type of the person developed in Russia in the XIX century, the intelligentsia represent big welfare community which members got modern quality education, have systematic knowledge that allow them to be guided in science and technology, culture, art, education and religion, to carry out creative activity. The author considers the main stages of historical development of the Russian intelligentsia, reflects over change of consciousness of the intelligentsia and its social status. In the article the main activities of the Russian intelligentsia are commented on, is analyzed experience of holding scientific conferences, the organizations of schools of sciences, publications of monographs and collections of articles devoted to intelligentsia problems in Russia. Special attention is drawn to the question of the difficult and contradictory status of the Russian intelligentsia in a modern situation, the reasons of the crisis of the Russian intelligentsia at the beginning of the XXI century are considered, problems of the modern Russian intelligentsia come to light and the tasks facing it are defined. The author comes to the conclusion that intelligentsia as creators, distributors and bearers of national culture are the main force of the national spirit revival.

Key words: Russia; intelligentsia; social and psychological type, the first decade of the XXI century; national consciousness, crisis, political situation.

L. V. Ukhova

Dialogue of cultures in the humanitarian field of the Russian province

The article raises the problem of national and cultural identity – the sphere most subject to transformation today, as, on the one hand, globalization requires the integration of Russia into the world economic space, orientation to international standards and values, and on the other hand, in the Russian society there is accentuation of national and cultural specifics and the aggravation of the national consciousness of the people. The most influential factors of identification today are the media and various information technologies. A huge amount of information, sometimes destructive, distracts from vital, meaningful and creative. Generating even greater uncertainty in the minds and hearts, especially of the younger generation, disorienting information allows you to manipulate the consciousness of the individual, to impose values and priorities alien to society. More and more advertising, as a genre of special art, claims to be the most important function of forming a lifestyle, moral values and even a national idea. In this regard, the ideas of the need to preserve and form the identity of the individual and society as the most important factor in ensuring the viability of modern civilization are actualized. According to the author, the national-cultural identity is the essential identity of the subject of national culture, the image of the nation given in the variety of special forms of its culture. The system of values of traditional Russian culture is presented as the basis of the Russian national and cultural identity: the value of the family, respect for elders and care for children; openness and tolerance, compassion and mercy; the desire for justice, truth; focus on the spiritual development of man, the formation of a moral personality; education; willingness to sacrifice for the interests of society and the state; love for their Homeland, the primacy of its interests in relation to the personal; collectivism, willingness to neglect their own for the sake of the common. The author comes to the conclusion that as the modern world exists today as extremely conflict-prone and unstable, a dialogue becomes perhaps the only norm of interaction that can contribute to the establishment of at least a relative balance.

Key words: globalization, identification, identity, national and cultural identity, socio-cultural identity, values, dialogue of cultures, text.

N. I. Voronina

City space metaphysics

Following Heidegger's thoughts about human being understanding, cultural studies reveals the essence of man in his polyphony: man is the Creator of the city, man is the Creator of the city itself and the urban conditions and at the same time their product. These processes are built primarily on a symbolic basis. For analytical thinking, the author turns to Saransk metaphysics, choosing its symbolic space with such «stops»: city place, city name, city, body, city text, and the city and a myth.

Key words: city, place, space, metaphysics, symbol, anthropological vision, name, body, text, myth, Saransk.