

**Xie Zhou, Zhang Zeming**

**The perception of Russia by modern Chinese students**

The article shows the results of sociological study of modern Chinese students' ideas about Russian history and culture, as well as the novelty and importance of a present research for further development of Chinese-Russian cooperation which gives the opportunity to assess modern Chinese young people's opinions and their attitude to Russia in a new epoch. The article describes the process of the experiment which lasted from June to August of 2019 and was made with the help of «Beijing Zero Data» company which created a web-site and questionnaire database. The author of the article gives the description of online questioning in the universities, justifies the principles of choosing the respondents for questioning according to the age and gender and takes into consideration professional activity and political status. The article shows main groups of questions reflecting different aspects of both subjective views of Chinese young people on Russia and their personal impressions of the country, and the knowledge of the students of History and Geography of Russia, modern political and demographic situation, religious and cultural institutes. The article analyses the work of the Chinese Mass Media on the promotion of state image of Russia and shows the factors which would help bilateral friendly relations between China and Russia, cultural communication, international trade and technological cooperation and in a less degree strategic and military cooperation according to Chinese students' opinions. The article gives statistics and analysis of respondents' answers, makes conclusions about further perspectives of youth cooperation between China and Russia.

**Key words:** state image, social emotion, Mass Media, Russian-Chinese relationships, sociological survey, online questioning, Chinese young people, intercultural communication.

**V. L. Erokhin**

**Arctic in Russia-China Relations: From Politics to Economics**

China's political narrative in Eurasia has been traditionally focused on central and southern parts of the continent, most recently, under the Belt and Road Initiative (BRI) and the corridors of the Silk Road Economic Belt (SREB) and the 21st-century Maritime Silk Road (MSR) as its constituent parts. During recent years, however, the BRI framework has been extended to incorporate the Northern Eurasia. The overarching goals of the inclusion of the northern territories and water areas to the BRI network are to facilitate connectivity between China and the countries of Eurasia through the northern corridor (Polar Silk Road) and to bridge the gaps in economic and logistics chains between Arctic industries and China's market. Within such a vision, one of the strategic partners for China in the north is Russia which actually controls the major part of the Arctic seaboard and administrates the Northern Sea Route (NSR), a sole feasible thoroughway in the Arctic Ocean. This paper discusses political aspects of China's role in the Arctic, collaboration with Russia in the region, and major challenges that Chinese companies face in exploring maritime routes and participation in inland investment projects in the Far North. The author assesses the perspectives of convergence between the BRI and Russia's political and economic vision of the Arctic. It is concluded that sustainable development and geopolitical stability in the region are only possible by means of closer economic and investment collaboration between the two countries.

**Key words:** Arctic, investment, Polar Silk Road, Northern Sea Route, shipping.

**E.A. Stradina**

**State regulation of the sphere of culture in Russia:  
contradictions and opportunities**

The article is devoted to the problem of finding the optimal approach to state regulation of the sphere of culture. The analysis of trends in the state management of culture in Russia, established over the past thirty years, adopted legal acts and reforms. On this basis the conclusion is made about the shortcomings in the understanding of culture as an object of state regulation, the priority of economic optimization to the detriment of the qualitative development of this sector, which is the basic essence of the differences in the understanding of culture as an object of state administration. A comparison of cultural policy and policy in the field of culture is made, and differences between them are revealed. Cultural policy is a systemic characteristic of society and the state as a whole, while the sphere of culture is a relatively independent object of state regulation. It includes producers and consumers of cultural activities and their products, as well as cultural institutions. It is concluded that the direct objects of state administration should be cultural institutions. Consideration of the existing approaches to understanding the place of public administration in the functioning and

development of the cultural sphere leads to the conclusion that it is necessary to find a "Golden mean" between significant state intervention and the complete transfer of the cultural sphere to market mechanisms. As a methodological basis for state regulation, the theory of the French political scientist M. Crozier is proposed, which identifies three mechanisms for regulating various spheres of human activity – the market, regulations, and legal regulations. Considering the specifics of the cultural sphere and its role in the development of society, the position of the state as an assistant to the cultural sphere in the search for its own best regulations is determined.

**Key words:** cultural sphere, state regulation, cultural policy, cultural activity, cultural institutions, M. Crozier's theory, market mechanisms, regulation.

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## PHILOLOGY

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**Gao Shaoping**

### **Aesthetic adaptation in literary translation**

Artistic translation is aimed at realizing the aesthetic needs of translated literature for the readers. Cultural heterogeneity, author's personalities, and time-space differences create difficulties for the translator. It is closely related to the use of techniques, methods and principles of the translator to give the aesthetic pleasure of translated literature. It is shown that the translator's attitude to cultural heterogeneity determines his translation strategy, which is one of the significant problems in untranslatability and concerns the adequacy of translation. The concept of harmony and integration offers a new point of view for translation. On the basis of harmonization, aesthetic adaptation helps the translator to resolve conflicting issues in different cultures. Keeping harmony is necessary when translating certain difficult-to-translate phrases and phenomena in the source text with cultural identities. To restore a communicative environment for the author and reader, the translator sometimes has to adapt the translated text to adapt the culture of the target language. In this case, the translator must use all possible means to connect the two cultures into a harmonious cultural space. This means that a translator is at the intersection of two cultures and engages in translation activities for aesthetic adaptation. The purpose of this article is to analyze the main elements of cultural heterogeneity in artistic translation, to determine the significance of the translation strategy in understanding and transmitting aesthetics with a heterogeneous culture, to find out the related factors with aesthetic perception, and to analyze the process to achieve aesthetic correction and adaptation. This paper examines aesthetic subjects and objects, and the phasic aesthetic adaptation process of literary translation from the point of view of the concept of harmony.

**Key words:** literary translation, cultural heterogeneity, subject and object, harmony and integration, aesthetic adaptation.

**Wang Liancen**

### **The translation of proper names from Russian into Chinese (on the material of O. Mandelshtam's novella "Egyptian stamp")**

The article raises the problem of proper names translation on a real language material: translation from Russian into Chinese of O. Mandelshtam's novella "Egyptian stamp". Different types and examples of proper names translations into Chinese are shown in the article. The article lists the problems which appear during the translation and gives the methods of solving them, analysing the structure of proper names and peculiarities of translation of proper names from Russian into Chinese. Comparative and quantitative analyses, recommendations for proper names translation: principles of the choice of the character, the way of translation of toponyms – adjectives derived from nouns and the way of translation of groups of toponyms and antroponyms are also viewed. It is stated that proper names translation which is a vast layer of precision lexicon is not a simple and a very responsible task which the translator should take seriously and with great attention using his background and accessible reference information, choosing the translation ways according to existing recommendations and taking into consideration a specific pragmatic task.

**Key words:** translation, transcription, calque, proper name, toponyms, antroponyms, Russian language, Chinese language, characters.

**O. Y. Voronina**

### **The algorithm of meta-model constructing of the Chinese language history periodization**

The article demonstrates the algorithm of metamodel constructing of periodization of history of the language with ideographic type of writing. The importance of ideographic type of writing as a factor reflecting the phenomenology of an isolating language is proved. Due to this fact, the notion of the principle of phenomenological adequacy is applied; the peculiarity of this principle as the principle of constructing isomorphic, adequate, functional, complete model of the

research object is explained. The article highlights that this principle is used as a criterion of modeling in the form of diachronic meta-systematization of the experience of periodization of the history of the Chinese language. Therefore, the notion of diachronic meta-systematization as type of modeling of periodization of the history of a language is introduced and proved. There are seventeen models of periodization of the history of the Chinese language defined in the works of European, Russian and Chinese linguists. Critical analysis of these models is conducted in order to find out whether they are made according to the criterion of phenomenological adequacy; as a result, the four-level ten-period model by Xiang Xi is selected. The article also illustrates the modern view on the issue of periodization of the history of ideographic writing, the model by Lu Xixing is founded out. The process of combining of the model of periodization of the history of the language with the model of periodization of the history of ideographic writing is demonstrated. At the end of the article there is a combined model reflecting the evolution of ideographic writing, changes on every level of the language system and extra-linguistic facts of the language history represented.

**Key words:** the Chinese language, ideography, type of writing, history, periodization, modeling, principle, phenomenology, adequacy, meta-model, meta-systematization, algorithm.

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## CULTURALSCIENCE

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**Zheng Tiwu, M.G. Ponomareva**

### **“Yaroslavl text” in the work of A. F. Ivanov-Classic**

The article is devoted to the problem of “Yaroslavl text” in the work of a little known now poet of Yaroslavl origin A.F. Ivanov who initially followed the traditions of Nekrasov school but later began to support a more conservative position which reflected on the emotional mood of his poetry. The image of a homeland as a key component of Yaroslavl culture text is typical for the majority of poets of democratic directions and is understood by them as the image of “small homeland”. In the majority of his works it is the image which comprises the village childhood reality, hard agricultural labour of peasants, middle strip of Russia landscapes, but deprives specific geographical realities, has a generalizing character. A.F. Ivanov-Classic's early lyrics together with a generalizing and “diffused” image of “a homeland” with traditional “poor images” and “thin fields” is based on his childhood impressions from the life in the village (he recalls a late grandfather, an old parents' house). In his works there are a lot of toponymic realities, but the object of his creative reflection is not his native village in Lubim region of Yaroslavl province (not a single mentioning) but Yaroslavl a big city but it doesn't differ much in importance from a nearby situated Rybinsk. Yaroslavl for A.F. Ivanov-Classic is the city situated on the Volga connected with heroic pages of Russian past. “Yaroslavl text” of a poet's lyrics in spite of this fact that it has an autobiographical basis is “modeled” by the author but does not appear in the result of a personal reflection on his own past.

**Key words:** “Yaroslavl text”, A. F. Ivanov-Classic, a “homeland” image, toponymy, democratic poetry of the 70-80s of XIX c., allegory.

**Guan Linli**

### **Tragic motives of military literature as interpreted by Vasil Bykov and You Feng Wei – to the memory of the 75th anniversary of Victory in the Great Patriotic War and the Sino-Japanese wars**

The article reveals the tragic events of Great Patriotic War and Sino-Japanese war in China on the example of V. Bykov 's books “Sotnikov” and “In the mist” and You Feng Wei 's “Life path”. It is highlighted that an active attention to tragic in science and the depiction of heroes in the art situation in a tragic aspect did not always coincide with the time shown in the texts. The article speaks about the heroes' behavior in the extreme situations, when there is the question of life and death, about the choice of one's actions, devotion to the duty and morality and a possibility of betrayal and the heroes are making a different existential choice. The author of the article makes a conclusion about typological similarity of behavior and moral state of the heroes of V. Bykov and You Feng Wei proving that they are the traditional heroes of the tragic position. They suffered from fault and responsibility in face of other people and history. The main attention is paid to the fact that tragic attitude and tragic tonality are typical for the Russian literature in different epochs of its existence, and these works influence greatly on the war theme interpretation in the Chinese literature. That's why the comprehension of the essence of tragic and theoretical comprehension of this category in the military literary discourse is a perspective direction which needs philological, sociological and philosophical researches.

**Key words:** tragic, tragic heroes, tragic situations, V. Bykov, You Feng Wei, military literature.

**I. N. Korzhova**

**The return of a handful of earth: reflection and transformation of folk custom in Russian poetry of 1941-1945**

The article considers the reflection of customs associated with a handful of earth in the poetry of 1941-1945. Whereas the preceding Russian poetic tradition mentioned mainly the rite of throwing a handful of earth at the burial, it is not reflected at in war poetry. The custom to take a handful of land with them, leaving their native places, has taken priority. Traditionally, this land spilled out near a new house or on a grave and thereby turned someone else's space into their own. But the situation of the war problematizes the status of the occupied land, not allowing it to be unambiguously assessed in the categories of "own - alien." In military poetry, the custom appears in a transformed form: land is taken at the retreat with an oath to return it back. So a handful of earth becomes a sign of people's desire aspiration for victory. In addition, the purpose of the rite is not personal prosperity during life or comfort in death, but the achievement of victory, which in the categories of popular thinking can be described as a return to the correct world order. The new rite is reflected in several poems and one essay, which does not allow us to speak with confidence the described actions have been tried in real practice. But this material shows the deep connection of Soviet culture with folk sources.

**Key words:** war poetry, a handful of land, custom, rite, metonymy.