

Cheng Yijun

Status and prospects of Russian-Chinese regional cooperation

The article is devoted to the analysis of the state and prospects of Russian-Chinese regional cooperation, a historical overview of the main stages of more than a decade of Sino-Russian regional cooperation, which starts since the signing of the “Plan of Cooperation between the North-East of the People's Republic of China and the Far East of the Russian Federation and Eastern Siberia (2009-2018)” in 2009. The article considers the development of the Northeast region as a key national strategy of China, and the development of the Far East and Eastern Siberia as an important aspect of Russian policy; it analyses the policy documents of the Chinese Government aimed at making the North-East region an internationally competitive industrial base for the production of equipment, new raw materials and energy resources, vital commodities and agricultural production, as well as important national technologies; here is characterized by the federal target program for the economic and social development of the Far East and Transbaikalia approved by the Government of the Russian Federation and the “Strategy for the socio-economic development of the Far East and the Baikal region until 2025”, as well as the “Plan for cooperation between the northeast region of the People's Republic of China and the Far East and Eastern Siberia of the Russian Federation”, where regional cooperation is positioned as a logical choice for economic development. The article analyzes the results of regional cooperation: the construction of infrastructure and transport facilities connecting the ports of the two parties, the construction of industrial complexes, cooperation in the field of forestry and agriculture, etc. The article comments on the main problems of Sino-Russian regional cooperation and ways to solve them, defines the prospects for the development of this cooperation in the context of the “Joint Statement of the Russian Federation and the People's Republic of China on cooperation to combine the construction of the Eurasian Economic Union and the Silk Road Economic Belt”. The article concludes that in today's highly developed Sino-Russian strategic partnership, regional cooperation is very important for further strengthening economic ties between the two countries, deepening mutual understanding between the two peoples and promoting the comprehensive development of bilateral relations.

Key words: People's Republic of China, Russian Federation, regional cooperation, strategic partnership, socio-economic development, industrial complexes, federal target program, Silk Road Economic Belt, Eurasian Economic Union.

Li Yonghui

Construction of the China–Russia–Mongolia economic corridor in the context of the global epidemic

This article is one of the results of the 2020 Basic Research Fellows Funding Program of the Chinese Academy of Social Sciences Innovation Engineering Fellows Funding Project “Development of Strategic Cooperation between China and Russia in East Asia: Content, Problems and Prospects”. This article includes the materials of a video conference on the topic “Construction of the China–Russia–Mongolia economic corridor in the context of the global epidemic”, conducted by the Chinese Academy of Social Sciences and the Chinese Research Center of the Far Eastern Federal University in May 2020. The article is devoted to the problems and prospects for the construction of the China–Russia–Mongolia economic corridor in the situation of the pandemic of coronavirus pneumonia, it is noted that the determination of the status of the development of the China–Russia–Mongolia economic corridor, an analysis of the opportunities and problems of its development, which can help these countries to restore the economy after the epidemic. The article provides an overview of the construction of the China–Russia–Mongolia economic corridor before the epidemic, when significant progress was made in such areas as infrastructure communications, the possibility of unhindered trade, financial flows, personnel cooperation, the construction of international road and railway corridors, etc., it considers the impact of the epidemic on the construction of the China–Russia–Mongolia economic corridor (sharp decline in total trade between countries, reduction in financial resources, etc.) the possibilities and problems of joint construction of the economic corridor in the post-epidemic era are analyzed, proposals are put forward to promote the construction of the China–Russia–Mongolia economic corridor in the main areas of cooperation: development of transport infrastructure and communications, construction of ports, cooperation in the field of production capacities and investments, trade and economic cooperation, cooperation in the field of humanitarian exchanges, cooperation in the field of ecology and environmental protection, as well as cooperation between border territories. The China–Russia–Mongolia economic corridor should become a new area of regional economic cooperation, the goal of the construction should be to take care of creating a common future in Northeast Asia, to create a legal and institutional framework for the unhindered implementation of specific cooperation projects in the construction of the corridor after the epidemic.

Key words: COVID-19, “One belt, one way”, China–Russia–Mongolia economic corridor, China–Russia–Mongolia relations, economic recession, regional cooperation, globalization, infrastructure.

Zhang Zhan

“Resource curse” as a challenge for sustainable development in Russia

The term “resource curse” refers to the socio-economic problems associated with mineral resources. There is a perception that rich natural resources can be a “curse” rather than a blessing for economic development, and most countries with rich natural resources grow more slowly than countries with scarce resources. The author aims to identify the main causes of the “resource curse” phenomenon as one of the challenges for sustainable development in Russia. The following tasks are set: to analyze the origin of the “resource curse” concept, to study the analysis of Chinese, Russian, and Western researchers about the “resource curse”, to determine the conditions for this phenomenon. Special attention is paid to solving the problem of resource dependence at the regional and state levels, as well as involving cooperation at the global level on the basis of justice, equality and mutual benefit. It is noted that to get out of the “resource trap” you need not only to overcome the traditional “Dutch disease”, but also need to avoid the “American syndrome”. It was concluded that the “resource curse” can be considered as a variety of comparative advantage trap. With the development of new energy sources, countries with rich traditional energy sources face more severe challenges. Their resolution requires comprehensive reform and the creation of new growth pole for sustainable socio-economic development (which is based on political stability), on the other hand, it is necessary to avoid excessive “financialization” of the market economy.

Keywords: sustainable development, Russia, socio-economic aspects, “resource curse”, development trap, political stability, strategic partnership.

PHILOLOGY

A. V. Semenova

Allegorical travels of the Kievan Prince in the poem “Vladimir” by M. M. Kheraskov

The article examines several episodes of the poem “Vladimir” by M. M. Kheraskov, highlights and analyzes two allegorical journeys of the main character. By means of allegories, the work implements the author's didactic tasks – to instruct readers on the path of virtue on the example of the character's adventures. Vladimir's wanderings take place in a fantastic space and are aimed at spiritual rebirth and salvation of the soul. The vices and temptations of the Kievan Prince appear personified before him and try to turn the hero away from receiving baptism, discredit or distort the Christian faith. The first allegorical journey corresponds to the initial stage of the inner transformation of the character, the second coincides with the final one. Going to the abode of the righteous, Vladimir finds himself in darkness and fog, symbolizing his spiritual blindness, doubts and delusions, faces monsters-vices under beautiful disguises, but with the help of a magic object – the flame of faith, presented by the wise mentor Idolem – fights with them and wins. On the way to the temple in the last song of the poem, Vladimir is again stopped and confused by pagans and embodied temptations, but the hero independently distinguishes between good and evil, truth and lies. As a result, the Kievan Prince makes the right choice, overthrows opponents and reaches the goal – the true temple where he receives baptism. Vladimir's twice-completed journey reflects the metamorphosis taking place with the hero. At the same time, allegorical journeys create the fantastic background necessary for the epic, replacing the mythological component. The magical adventures of Vladimir make the plot of the poem more fascinating, illustrate the moral quest of the Kievan Prince, thus allowing you to unobtrusively educate readers without boring teachings.

Key words: M. M. Kheraskov, “Vladimir”, epic, allegory, journey, baptism of Russia, Christianity.

M. Yu. Egorov

The structure of “Father” in the novel “Good Night” by A. Terts (A. D. Sinyavsky)

The article demonstrates how the chapter of the “Father” of the novel by A. Terts (A. D. Sinyavsky) “Good Night” is structured, shows how the image of the protagonist's father is built. The storylines of the son and father in the chapter are made in such a way that they rely on typologically similar elements, which largely determine the behavior, characters. In the fate of both, a bicycle and a gun play an important role; at the same time, they acquire new acquaintances of children; their fates were influenced by books; both are prone to invention; revolutionary, arrested. The father seems to help his son to penetrate the secrets of literary skill. The chapter “Father” is presented in such a way as to reflect judgments about literary work that Sinyavsky had a conversation with his father. The author refuses a linear, consistent narrative (for example, within several lines, events that fall on several decades may collide). The concept of mystery plays an important role in the narrative. At the same time, such a secret is important in the chapter, which will be exposed by its carriers. The original narrative in “Good Night” allows you to control both the narrator's awareness of the father and the degree of awareness of the reader. Avoiding a linear, consistent, “rational” narrative, A. D. Sinyavsky postulates the failure of such a story about human fate, where it is thought of as organically whole.

Key words: A. Terts, A. D. Sinyavsky, “Good night”, Russian abroad, the third wave of emigration.

A. S. Bokarev, Yu. V. Tkachuk

Poetics of lifelogging: on intersubject forms of utterance in Igor Kholin’s poems

The article is addressed to the consideration of the subject organization of lyrics by I. Kholin, a representative of the Lianozovo literary group, who became widely known as the author of the book of poems “Residents of the Barack”. Already in the presented, debut for the poet, composition there were outlined the types of speech widely presented to him, in which the subject is likened to a life-log camera, and the focus of attention is shifted from “Self” to “you”, from internal to external to the speaking world. The term “life-logging”, meaning the automatic fixation of a person's life using a video medium fixed to the body, is used in the article as a literary metaphor, “highlighting” the difficulty of personal speaking and self-expression of the protagonist. However, just as the environment of a life logger who does not fall into his own lens gives him a sufficient (if not exhaustive) idea, the life realities in the subject's field of view can tell about his inner world no less than he by himself. The analysis of a number of poems (the most detailed is considered “Fences. Garbage cans. Posters. Advertising”) allows you to demonstrate the intersubjective nature of life-logic “optics”. The latter is used by Kholin in three different forms: as the “dissolution” of the speaker in the text, as the construction of the statement on behalf of the syncretic subject and as the priority of the “other” over the “self” when creating the verbal “self-portrait” of the hero. The impossibility of distancing from hostile reality, but also the inadequacy of self-determination in its conditions, testify to the formation of a kenotic model of the artist's relationship with reality. In Kholin's poetry, the lyrical subject is not only a detached viewer, but also a protagonist who fully shares his sins and suffering with the world.

Key words: avant-garde, primitivism, Lianozovo group, I. Kholin, subject structure, intersubject, “Self” and “other”, dialogical relations in lyrics.

CULTURAL SCIENCE

V. A. Letin, K. S. Visenya

Theater discourse in A.P. Losenko’s painting

The article is devoted to the analysis of the representation of theatricality in painting by A. P. Losenko. On the example of his works, most closely related to stage art, the theatrical component of his creative method is revealed. The article analyzes two works by A. P. Losenko, directly related to the circle of the first Russian theaters: “Portrait of actor F. G. Volkov” and “Vladimir before Rogneda”, which are considered in the context of the theatrical discourse of the European theater culture of the second half of the XVIII century as peculiar declarations of the artist about the personality of the artist and the mission of theater art in society. Almost all the historical paintings by A. P. Losenko are written in a tragic way with the characteristic color of the conflict, the characterization of the characters and the construction of mise-en-scenes. In particular, in “Vladimir...” the tragic conflict lies in the need for revenge on the hero to the insulter and a sense of love for her, which arose under the impression of her beauty. However, this situation is emphasized already in the spirit of the Enlightenment era with its cult of sensitivity. The conflict loses heroic-political acumen, and is transferred to the lyric-psychological register. The article concludes that the “theatricality” of Losenko's paintings is an important component of his creative method, that its principles are rooted in the historical and cultural context of the Enlightenment. In A. P. Losenko’s “theatrical” paintings, actual searches for both European and national art culture in the field of stage arts were reflected. And, in turn, his work influenced both the development of historical painting and the theatrical art of Russia of the late XVIII - early XIX centuries.

Keywords: Russian theater, theatricality, historical painting, Enlightenment, A. P. Losenko, F. G. Volkov. I. A. Dmitrievsky, T. M. Troepolskaya.

V. L. Blishch

Motives of cultural colonialism in foreign tourist guidebooks of Belarus

This article is devoted to the study of the specifics of the representation of Belarus and Belarus, recreated by foreign guides. The author considers foreign tourist guides to Belarus, published in 1994-2014, from the point of view of postcolonial theory and describes the ideological attitudes of colonial discourse, according to which Belarus is a passive object that is characterized by lack of development (backwardness), permanent dependence and victimhood. Such a

representation strategy fits into the scheme of colonial discourse, the object of which is the Other, presented in the categories of local, ethnographic, backward (non-historical), non-independent, static. At the same time, it would seem that positive and innocent images strengthen ideological asymmetry and record the colonial image of the local population as primitive and submissive people. The representation of local residents in tourist texts as obedient and harmless romanticizes the image of a fearless and slightly naive savage, which is part of colonial discourse. Such a strategy of representation of Belarus and Belarusians is connected with the motives of cultural colonialism. The article describes the techniques by which these motifs are revealed: verb in a passive voice, multiple enumeration of words and expressions with negative connotations, use of various types of artistic trail, reception of comic. The revealed features allow us to consider foreign guides to Belarus, with the exception of the guide "Minsk: A Historical Guide and Brief Administrative, Professional and Commercial Directory", as texts that reproduce ideological colonial asymmetry due to the presence of power relations between the West and Belarus, Russia and Belarus, and justifying the need for the latter relationship of domination-subordination.

Key words: Belarus, representation, guide, cultural colonialism, colonial discourse, marginality, Other, motive of victimhood.

L. F. Salimova

Histrionics as a supreme life form: Jim Jarmush's "Dead man" in the context of Antonin Artaud's life

The article is a kind of aesthetic experiment that reveals patterns between two stories from the life of the fictional character William Blake from the film "Dead Man" by American Director Jim Jarmusch and French theater theorist and philosopher Antonin Artaud. The complexity of the work lies in the fact that the comparison takes place between a fictional hero and a real person who made identical metaphysical trips to the bosom of an ancient civilization. The path is presented as an experience of reincarnation with the possibility of gaining new knowledge, liberation from the burden of pain and illness, fears and anxiety. The author is interested, among other things, in the stages of transformation of the personality and its transition from a reasonable state to a mad state with the exit to purification and liberation of the hero in death. The metamorphosis of the transition to the territory of the transcendent (mad) develops into a holistic individual performance—a challenge to society. Theatricality as the highest form of life itself and its completion determine the initiation process of Artaud and Blake. Artaud's theatricality and tragedy are the tears of all life and the creative forces. Blake's theatricality is realized in a gradual alienation from the everyday world and immersion in the ritual world, which requires him to perform a number of mandatory rites, for example, applying the blood of a slaughtered animal to the face. Comparative analysis takes into account the concept of disease and morbidity, which is considered not from a medical point of view, but in philosophical and aesthetic discourses. For both characters, the fact of theatricalization of life, the demonstration of its aesthetic and moral categories through the optics of ritual and ritual practice of the Indians is postulated.

Key words: Antonin Artaud, tarahumara, disease, Dead man, Jim Jarmusch, the theatricality of life, Merab Mamardashvili.