

Zhou Xinwu

**«Network» imagery in Chinese political discourse
(based on speeches of Chinese President Xi Jinping)**

Political discourse is a multidimensional linguistic phenomenon. With the constant expansion of political communication, it is becoming more and more important to analyse it. As China's international position is strengthening, political scientists and linguists pay more attention to the speeches of Chinese leaders, especially President Xi Jinping. Accurate and expressive language ensures the effectiveness of a political initiative. An interesting resource of verbal eloquence in a politician's speeches is the use of images popular in the networks communication practices. Alongside the development of Internet technologies, politicians often use certain words and images from Internet discourse, as the scope of using such expressions is constantly expanding, entering economy, diplomacy and culture. This article attempts to analyse the use of the most frequent 'network' words in President Xi Jinping's speeches and to identify the underlying social and political connotations associated with these words. The conclusion is that Xi Jinping makes skilful use of various types of 'network' imagery, adjusting it to the expression of political ideas. This article presents a typology of «network phraseology» in Xi Jinping's speeches, based on the subject matter of the speeches and outlines political, economic, diplomatic and everyday types of «network discourse». The target group for the Chinese President's speeches is extremely numerous and diverse (in terms of ethnic-cultural, age and intellectual characteristics), but it is the «network» imagery resources that help convey important social and political information to a wide variety of people.

Key words: political discourse; popular network expressions; Xi Jinping's speeches; social and political information.

Zhao Rong, Xu Fengcai

**The advantages of the Chinese model: China's experience
in fighting the coronavirus in the Russian press**

The coronavirus epidemic is putting the state system and governments of different countries around the world on trial. While Western countries are still suffering from the epidemic, China is not only keeping its spread effectively under control, but also ensuring current economic growth. The difference between China's success and the West's helplessness in fighting the epidemic has drawn the attention of the Russian media to the Chinese model. They believe that, compared to Western countries, namely the United States, the Chinese authorities were quick to react and highly organised after the outbreak, always putting people's lives above everything else and, as a result, securing the people's trust. As a result of joint actions of the Communist Party, public discipline and people's trust towards the authorities, China has effectively mobilised all social forces in the fight against the coronavirus. China has clearly demonstrated its humanistic strategy both to its own citizens and to the rest of the world. All this clearly showed the great advantages of the Chinese model, i.e. of the specific Chinese socialism. Undoubtedly, the Russian media give a more objective assessment of China's measures and results in fighting the epidemic than the Western media. According to the authors of the article, this is closely linked to the Russian «East + West» special geopolitical situation and the special historical process of «socialism + capitalism» development in Russia. In conclusion, the authors are confident that Russia will be able to find a model of development suitable for the Russian people, comparing the Chinese model with the Western one.

Key words: COVID-19, coronavirus epidemic, the fight against the epidemic, the model system, the Chinese model, Chinese experience, social mobilization, Russian media.

Zheng Wendong, Wang Luyao

**On the mechanism of Chinese-Russian humanitarian exchange
in the new era**

Humanitarian exchange is an important means of building mutual trust and plays an important role in establishing long-lasting friendly relations between the two countries. The Chinese-Russian humanitarian exchange mechanism is the first foreign exchange mechanism of its kind initiated by China and is considered to be a creative step of the Chinese government. This article outlines the mechanism of Chinese-Russian humanitarian exchange in its vertical and horizontal dimensions, analysing its multilateralism, complex structure and large scale character. In its vertical dimension, the mechanism of Russian-Chinese humanitarian exchange can be divided into three levels: state, institutional and public. In its horizontal dimension, the mechanism of Russian-Chinese humanitarian exchange in the new era ensures bilateral cooperation in many areas, such as culture, sports, science and technology, as well as healthcare, and enables to achieve beneficial results. The article emphasises that the sudden outbreak of coronavirus created unprecedented challenges for Chinese-Russian scientific and technological cooperation, and as part of the «years of Russian-Chinese sci-tech cooperation», China and Russia will continue to strengthen their scientific and technological cooperation in the areas of public health and bio-security: cooperation in medical research, Chinese medical assistance to Russia, cooperation between China and Russia through the UN, the World Health Organisation, the Shanghai Cooperation Organisation, BRICS and other international organisations, strengthening cooperation in traditional medicine, infectious disease prevention, and vaccine research and development. A detailed analysis of the Chinese-Russian humanitarian exchange mechanism could also serve as a model for humanitarian exchange between China and other countries.

Key words: China, Russia, cultural exchanges, exchange mechanism.

PHILOLOGY

Kou Xiaohua, T. J. Kalinina

«Kalechina-Malechina» cannot become a smart girl»: motive and plot parallels in the novels about teenage girls by Evgeniya Nekrasova and Huang Beijia

The article is devoted to comparative analysis of images and motifs in the novels *Kalechina-Malechina* by Evgeniya Nekrasova and *I Will Be a Smart Girl* by Huang Beijia, about teenage girls. These texts reveal similarities at the level of the image system, the archetypal motifs and the inner development of the mythological plot about the initiation of a child into adulthood. However, many similar motifs in the novels appear in contrasting functions: E. Nekrasova's novel shows the joyless world of an unloved child, while in Huang Beijia's novel we see the world of a wholesome and well-loved child, suffering from her own school failures. The artistic method of the novels is examined in relation to their mythological motifs. The Chinese text gravitates towards the traditions of socialist realism, performing one of its functions most characteristic of teenage literature – didacticism. Huang Beijia's novel can be described as a didactic auteur tale based on biographical material. The Russian text has been described by scholars as «magical» realism and is more than just an initiation novel or a didactic tale. It realises the eternal philosophical sense of the impact of love or its absence on human fate, the ontological abandonment of the human soul facing indifference or aggression from the world around it. It is not the protagonist's initiation but her ability to «survive» without losing herself that is central to the Russian novel.

Key words: Evgeniya Nekrasova, Huang Beijia, Chinese educational education system, teenage literature, «women's» literature, children's novel, initiation novel, didactic tale, magic realism, mythological plot, irrational beginning, doll image, image of «a magic helper», childhood, initiation, *Kalechina-Malechina*.

N. Y. Bukareva

The theme of relations between the artist and power in Sergey Maximov's dilogy Denis Bushuyev and Denis Bushuyev's Rebellion

This article examines the unique solution to the problem of the relationship between the creative personality and the state in the dilogy of the émigré writer Sergey Maximov. The author believes that this question is axiological, as it is related to the moral choices of the artist. The relationship between the artist and the authorities is directly linked to the historical situation and the political regime. The novels show different characters through the dialogue between the authorities and the artist. The choice of heroes is largely due to the Stalinist era, which totally restricted the artist's freedom of personal expression. One variant of the characters' behaviour is to adapt to the regime, with the consequent loss of individuality, writing to social order, creating stereotyped socialist-realistic texts, participating in establishing the «Stalinist myth», but living comfortably in the material world and without state repression. Maksimov speaks about the degradation of the artistic level in socialist realistic works that follow an invariant model, which results in the unification of creative individuality. Another important issue to the novelist is the artist's ethical authority, the idea of the moral responsibility of the writer strengthening the position of the criminal regime through his works. Alternatively, one can choose to find freedom of expression, opposition to power, leading to the destruction of the artist by the system. What both choices have in common is that it is a relationship of initially unequal forces, so their dialogue is not constructive.

Key words: second wave of emigration, politics and art, creative personality and totalitarian state.

Yan Kuan

Buddhism in the worldview of the characters in Gaito Gazdanov's works

In the historical context of the total disintegration that occurred in Europe between 1920 and 1940, the Russian community abroad was particularly interested in Buddhism and the Buddhist worldview. This is connected with the general pessimistic atmosphere among Russian emigrants. Because of their disillusionment with harsh reality, many of them find consolation in Eastern religion to escape from the whirlwind of earthly existence. Such an unusual phenomenon was noticed by the young writer Gaito Gazdanov. The writer described this psychological phenomenon in his fiction. The main purpose of this article is to discover in Gazdanov's characters a psychological mindset closely linked to Buddhism. Accordingly, the aim of the study is to highlight the main characteristics of the Buddhist worldview in Gazdanov's characters, analyse the writer's perception of some Buddhist concepts and examine Gazdanov's attitude to the Buddhist teaching on life and superrealism. The material for the study is the novels *An Evening at Clare's* and *The Return of the Buddha*, meaningful in the early and mature periods of the writer's work. The analysis of the «Buddhist text» in Gazdanov's novels reveals a number of psychological traits in the characters that are similar to the category of Buddhism, such as detachment from the major history, deliberate alienation from the real world and dreamlike meditation as the main way of perceiving the world. At the same time, a number of Buddhist concepts, such as metempsychosis and nirvana, become the theme of the writer's work as well. This shows the mystical side of Gazdanov's work. However, the article concludes that the writer also warns of the danger and harm of the nihilism and indifference to life inherent in this Eastern religion, which eventually leads to the disappearance of the personality.

Key words: Gaito Gazdanov, emigration, Buddhism, psychological attitude, East, meditation, metempsychosis, nirvana.

CULTURAL SCIENCE

I. V. Azeeva, A. A. Perfilov

Post-Soviet new drama: macro- and microcosm of Konstantin Steshik

The authors focus on the phenomenon of drama written by Konstantin Steshik, a young Belarusian playwright who writes in Russian. Describing and analysing this phenomenon is the aim of the researchers. The lack of research into the playwright's work is the reason for the novelty of the study. The relevance is determined by the demand for Steshik's plays in contemporary Russian theatre. The playwright's creative competence is proved by his numerous victories in Russian and international drama contests. The authors consider Steshik's work in the unity of the playwright's macro- and microcosm: the inner world of the characters and the circumstances they find themselves in.

One of the authors' important tasks is to determine the foundation for Steshik's work. A historical and theatrical overview from Soviet Belarusian drama to the works of the authors associated with the well-known Belarusian Free Theatre association reveals not exactly the foundation, but the soil on which the phenomenon involved mainly grows.

The authors note the close connection of Steshik's work to the phenomenon of post-Soviet «new drama». With its appearance on the territory of the CIS countries, social problems come to the forefront in contemporary theatre, and there arises a theme of reflection on the past, both in a positive and a negative way.

In the final part of the article, the authors analyse the peculiarities of Steshik's poetics. The analysis made it possible to register the striking artistic uniqueness of the playwright's creative style. Steshik's plays clearly expand the scope of the post-Soviet «new drama». His voice stands out against the sharp social discourse of contemporary playwrights. Vivid metaphors, close to the traditions of «magic realism» literature, are mixed with psychological naturalism in an original way.

Key words: modern Belarusian drama, Konstantin Steshik, post-Soviet «new drama», poetics of a modern play, modern theater.

V. A. Letin, G. A. Dobrynin

The King in Shakespeare's artistic universe: a metaphysical aspect

The article shows the place of the sovereign's image in Shakespeare's artistic universe. The aim of this study is to analyse the place and role of the monarch in Shakespeare's artistic universe in the metaphysical context of the Renaissance worldview. The study is based on the texts of Shakespeare's tragedies, comedies and «romantic» plays. The paper regards the figure of the ruler in comparison with his marginal antagonist, the fool, in terms of antinomianism of Christian culture. The narrative and motif-based analysis establishes the places of the sovereign and the fool (and his invariants) in the metaphysical space of Shakespeare's 'theatre of the world' and reveals the set of their specific external and internal characteristics. Cultural studies of Shakespeare's representations of this antinomian couple reveals the tragic guilt of the ruler who gives in to passions (ambition, lust, anger), as a result of which the monarch's ability to maintain order is lost. The disruption of world harmony in the space of Shakespeare's plays is considered in three aspects: spatial, family and existential. This, in turn, is reflected at the metaphysical level, causing natural anomalies and cataclysms. In accordance with this, the article highlights the specificity of the motifs related to this antinomic pair: harmony, sanity, honour (the king); disharmony, madness, sensuality and death (the fool). The authors identify how the king and the fool interact in the context of marginalisation of the ruler's persona. The metaphysical chaos of existence, the result of the power crisis, leads to the fact that the fool and the king swap places in Shakespeare's artistic universe following the game of elements, the game of costumes, the game of words. The paper concludes that the image of the king, occupies one of the key places in Shakespeare's artistic universe. In the gallery of sovereigns created by Shakespeare, the Renaissance image of the ideal ruler is presented in the context of the tendencies of the next historical and cultural epoch – the Baroque.

Key words: Renaissance, W. Shakespeare, theatre, artistic universe, metaphysics, power, king, fool.

M. V. Aleksandrova

The image of the Russian province in the travelogues of the XIX century foreign travelers (on the materials of the Yaroslavl province)

The article is devoted to the research of foreigners' perception of social and cultural realities of the 19th century Yaroslavl province, using travel notes of French writers and publicists Astolphe de Custine, Alexandre Dumas, Theophile Gautier as an example. The author studies specific construction and representation of the Russian provincial images, addressed to the European reader. Comparing the travelogues of foreign travellers with the Russian texts and historical sources, the author assesses the degree of influence of the author's personality on the narrative and the specifics of the perception of Russian reality by representatives of different cultures. The Yaroslavl province, which is a common location to the three texts, is a relevant example of presenting the image of Russia in the travelogue genre. The objects of the study are the descriptions by foreign authors of Yaroslavl, Rybinsk, Romanov-Borisoglebsk (Tutaev), Uglich, the countryside and the means of transportation. The study reflects the trends towards representing the features of everyday life of different Russian society strata (peasants, nobility), the specifics of the «Russian type» of appearance and Russian character, urban policy and the architectural styles of provincial towns, and the economic aspects of everyday life. The authors of the travesties under study pay attention to stories from Russian history and strive to give a coherent characteristic of the locations. The analysis of the texts reveals such features of the authors' narrative as subjectivity, imprecision, interest in ethnographic and anthropological aspects, and an emphasis on exotic aspects of Russian life for the European reader. The

travelogues in question are marked by the desire to construct Russia's artistic image and create a fascinating plot, and by the influence of the author's position and personal image of the author.

Key words: travelogue, Russian province, Yaroslavl, everyday culture.