

T.P. Mlechko

**The uniqueness of collisions in a typical scenario:
the language policy of the Republic of Moldova**

The article is devoted to the formation and evolution of an independent language policy in the new post-Soviet sovereign states, each of which, despite similar processes, has its own specifics, due to both internal and external factors. The author focuses on the language policy in the Republic of Moldova, as stated in the language legislation, as well as on the extraordinary collisions that have arisen and are arising in dealing with language issues in this multi-ethnic republic during the 30 years of its independence. Since there are no special comprehensive studies on this topic at present, the article is an important attempt to give an analytical overview of language policy in the Republic of Moldova with relevant sociolinguistic comments on the documents forming its legal sphere, as well as taking into account the specifics of such regions as the unrecognized Transnistrian Moldovan Republic and the Autonomous Territorial Unit of Gagauz-Yeri. The article introduces the latest documents and materials on language policy of Moldova for the first time. The logic of the article structure enables to present the three key directions of language policy in the republic in a consistent and sufficiently detailed manner: language policy regarding the state language, with regard to the Romanian influence on it; policy regarding the Russian language as a popular means of inter-ethnic communication with a sufficient index of sustainability and its status; and policy regarding the languages of ethnic minorities that have long lived in the Moldovan region. The article gives a holistic view not only of the documents, but also of the motives, circumstances and processes of their adoption, as well as the consequences of each new step in the language policy promotion in the Republic of Moldova.

Key words: language policy, language legislation, language status, post-Soviet space, Republic of Moldova.

B. I. Peftiev

Vectors of political change in Russia

The article presents and analyzes the political changes announced and anticipated by the mid-20s of the XXI century. The main factors shaping the public demand for change have been systematized. The author substantiates the conclusion that national projects mark the third stage in the evolution of strategic management matrices after a) targeted assignments (Soviet five-year plans) and b) target figures (indicative planning and targets of the globalization era). It is shown that the quintessence of the constitutional reform lies in the proportionate and coordinated participation of the President and the State Duma in forming the federal government, the key link in the executive power in Russia. The assumption is made that political parties in Russia are moving toward centrism and consensual practice. There is a de jure and de facto imbalance in the realization of the civil rights to work and education. Russia seeks to balance sovereignty with the challenges of globalization, being an active mediator in resolving international conflicts (Syria, Iran, North Korea, Ukraine). It is recommended that the privatization transactions of the 1990s should be legitimized. The author is guided by the warning of the ancient thinkers *kairos*: "Political transformations should be done not too early, but not too late".

Key words: Russia, national projects, political centrism, recombination of sovereignty, globalization.

S.A. Koloda

**Socio-cultural relations of Ukraine and China:
history, current situation and prospects**

Socio-cultural ties between Ukraine and China began long before Ukraine's independence and long before the establishment of diplomatic relations between the PRC and Ukraine in 1992. The first Ukrainians came to the territory of the Qing Empire as part of the Russian Spiritual Mission back in the 18th century. Then, during the struggle against the Japanese invaders, Ukrainians demonstrated courage and bravery in battle and became national heroes of China. In the heyday of Chinese-Soviet relations, a large number of students and trainees were admitted to Ukrainian universities and enterprises, which gave an impetus both to the development of Chinese industry and agriculture and to the formation of science and education in the PRC. The current state of Ukrainian-Chinese relations is characterized by a sufficient degree of stability and development in the sphere of education, science and tourism. However, there remain a number of problems and contradictions that do not allow to say that social and cultural relations between the two countries are effective. Among the major problems are the following: the passivity of existing structures and organizations,

the low level of support for the grassroots initiative on the part of authorities, the lack of a balanced and purposeful policy of the Ukrainian government in relation to solving the complex and controversial issues of Ukrainian-Chinese relations.

Key words: Ukraine, China, Ukrainian-Chinese humanitarian ties, Russian Spiritual Mission, Ukrainian community in Manchuria, Ukrainian House in Harbin, Anti-Japanese War, higher education, tourism, cultural exchange.

PHILOLOGY

A. V. Semenova

The image of the gloomy warrior in M. M. Kheraskov's poem "Vladimir" and in A. S. Pushkin's fairy tale "Ruslan and Lyudmila"

The article uses a comparative text analysis of the poem "Vladimir" and the fairy tale "Ruslan and Lyudmila" to reveal a number of parallels associated with the image of the warrior Rogdai. Previously, researchers have not considered this aspect of the works in detail. The character has a conventionally historical prototype – the epic hero Rogdai is mentioned in the "Core of Russian History" by A. I. Mankiev, and his laconic description in the source sets the type of character in Kheraskov's and Pushkin's poems. In both works Rogdai occupies a prominent position at the court of Prince Vladimir of Kiev, and is distinguished by his strength and violent temper. Kheraskov's poem emphasizes the immorality of the character, which is due to the didactic message of "Vladimir" and the need to discredit the warrior who is an opponent of Christianity, while Pushkin omits the ethical points. As the plot develops, the relatively neutral character becomes the antagonist of the main hero – Kheraskov's Vladimir and Pushkin's Ruslan – and at a certain point fights with them, which results in the warrior's dishonorable death. The comparison of "Vladimir" and "Ruslan and Lyudmila" shows that, in addition to the name, Rogdai has similar characteristics in the works of Kheraskov and Pushkin; the image is created according to the model of the epic hero, overshadowed by negative traits. The texts show common motifs - the anger, resentment and vindictiveness of the hero, the corrupting influence of the evil spirit and its helpers, Rogdai's wandering through the desert places, his death at the hands of the enemy. The similarity between Kheraskov's and Pushkin's characters of the same name leads to the conclusion that the image of the gloomy warrior from the poem "Vladimir" was borrowed into Ruslan and Lyudmila.

Key words: Rogdai, "Vladimir", "Ruslan and Lyudmila", A. S. Pushkin, M. M. Kheraskov, poem.

L. V. Dubakov, Zheng Qianqian

The motive of overcoming history and fate and the Buddhist worldview in A. L. Ivanchenko's novel "Monogram" and Mo Yan's "Tired of being Born and Dying"

The article analyzes the motives of overcoming history and fate in the novels by A. L. Ivanchenko "Monogram" and Mo Yan "Tired of Being Born and Dying" in the context of the Buddhist worldview of both authors. The images of the main characters, the chronotope, the themes and problems of the works are examined through the prism of the Buddhist attitudes presented in the books; and life strategies and escape strategies of the Russian and Chinese characters are compared. The reborn Ivanchenko and Mo Yan's characters overcome their karma and their family's karma by conquering affective conditions and coming to the end of the life cycle. They discover the conventional nature of a human's existence through the motif of mirroring (the Russian author) and proximity to the wildlife (the Chinese author). The protagonists in the Russian and Chinese novels are characterized by a complex structure of consciousness, which tends to multiply and reveal its illusory nature. Time in both novels is cyclical and virtually devoid of movement, despite the presence of the characters in the actual political history. The space of both books tends to turn into a myth, revealing images of eternity through the earthly specifics of the place: the heroine of "Monogram" is in the Buddhist "looking glass", while the hero in "Tired of being born and dying" is in the manor, which is a model of mythological cosmos. The controversial history of China and Russia of the previous century, A. L. Ivanchenko and Mo Yan's political extremes become a starting point for unfolding the internal plot, the plot of the heroes' Buddhist transformation and finding their Buddhist peace.

Key words: Mo Yan, A. L. Ivanchenko, China; Russia, Buddhism, mirror, time, zoomorphic metaphors, overcoming, rebirth.

Li Xiaotao, Yan Qing

**Russian-chinese cultural dialogue:
russian itinerant movement and chinese painting of the XX century**

The article analyzes the influence of the Itinerants' creative ideas on Chinese realistic painting, the development of which is inseparable from the study of the Itinerants. The article examines how the painting technique and ideology of the Association of Itinerant Art Exhibitions founded in the late 19th century are relevant to many 20th-century Chinese artists. The authors identify the ideological principles of the Itinerant movement that have influenced different generations of Chinese artists (rejection of the "art for art's sake" principle, emphasis on national characteristics of painting, responsibility for reflecting the life of people in the country, advocating the spirit of critical realism as the only true way to reflect life in art) and prove that without Russian Itinerants there would be no Chinese realism in painting and modern Chinese realistic painting. The article identifies and characterizes three stages of adopting the Itinerant creative ideas in China: the period of the Republic of China (acquaintance of the Chinese public with the Itinerants' paintings and understanding the Itinerant ideology at the time of the "Movement for New Culture"), the beginning of the PRC foundation (the period of comprehensive study of realist painting, training of talented Chinese artists in art educational institutions of the USSR as part of the cultural exchange and mastering the principles of Soviet realist art) and the first decade after the Cultural Revolution (a critical "painting of scars" reflecting the experiences and fates of people during the Cultural Revolution). The authors conclude that the study of the Itinerants' creative ideas from the point of view of cultural studies in the context of the Chinese realist art school development is important for understanding the Russian-Chinese cultural dialogue.

Key words: cultural dialogue, creative idea, itinerant art, critical realism, Chinese realist painting, "Movement for New Culture", "painting of scars".

Ma Weihong

Cultural attributes of Russian rock: elitist or mass culture?

The article deals with identifying Russian rock culture as elitist or mass culture. The author characterizes the concepts of elitist and mass culture, explaining the difference between them, and examines the characteristics of Russian rock culture on the basis of this analysis. The author concludes that Russian rock culture is a kind of reconciliation of elite and mass culture: in the second half of the XX century the complexity of the Soviet political system and ideology determined the destiny and cultural attributes of Russian rock, making it a complex, multifaceted and eclectic phenomenon. Forced to survive, rock bands had to incorporate elements of popular music into their works and use mass media to attract the public. Having joined the ranks of commercial performances, rock 'n' roll gained more popularity, and gradually there appeared some signs of the rock culture decline. In the end, however, rock culture did not transform into mass culture, and Russian rock musicians and rock poets continued to play their music in search of a new cultural niche for themselves to express their critical attitude to reality, their denial and opposition to the processes of industrialization and urbanization, returning to the history and culture of the nation, paying attention to philosophical and religious issues and to the depth and completeness of poetic content, reconstructing Russian cultural memory, reflecting on the environmental situation in the modern world. Rock culture is still a culture of resistance, but as society continues to change, the form and content of resistance is also constantly changing, and it is because of this that rock culture has acquired a kind of humanistic foundation that is much deeper than that of popular culture, so ignoring the difference between rock culture and popular culture destroys the innate spirit and the essence of rock culture itself.

Key words: Russia, rock, cultural attributes, cultural phenomenon, elitist culture, mass culture, underground.

Ning Shilei, Li Xianshu

Medical and colonial discourses in A. P. Chekhov's book "Sakhalin Island"

The article presents an analysis of the conceptual and medical context of the book "Sakhalin Island", examines Chekhov's attitude to medicine and literature, and analyzes various (including foreign) approaches to studying medicine and problems of colonization in literary texts. The topic is also relevant because, as we know, in the XIX century publicism was rather restricted by the government, both in the choice of topics and in the ways of their coverage. In many ways, literature took on the role of defender of ordinary people, including exiled convicts. The authors examine how, in addition to the lack of basic medical care, poor sanitation, and the specific local conditions causing various illnesses in people unaccustomed to Sakhalin climate, these people had feelings such as loneliness, melancholy, despondency, and unwillingness to live - in short, all the symptoms that are now commonly referred to as depression and psychopathology. Through a number of literary devices, A. P. Chekhov creates a satirical effect and disavows the authorities' allegations. The authors show that the focus of Chekhov's book is on the living conditions of

the people and the serious mistakes made by the state during the exploration of Sakhalin. Comparing Chekhov's observations with statistics and factual data from other sources, the authors emphasize that government officials do not understand the importance of Sakhalin for Russia, the need to develop its natural resources, the inadmissibility of ignoring local ethnic and cultural conditions, the neglect of people, etc. The article concludes that Chekhov's observations are closely related to legal, economic, and historical records of the time.

Key words: medicine, colonization, interdisciplinary approach, mental health of personality, social aspect of medicine, concept of personality and society.