

Xie Zhou, Wang Fang

Chinese-russian diplomatic healthcare relations during the new coronavirus infection (COVID-2019)

This article analyzes Chinese-Russian healthcare diplomacy. The relevance of the study lies in the fact that with the advent of globalization, cooperation between countries is increasing, and the strengthening of diplomatic relations becomes especially important. The status of diplomacy in state strategy is growing and the integration of different social spheres is gradually taking place. Thus, various forms of diplomacy, such as cultural, economic, and military ones, are emerging. At first, global healthcare diplomacy was not a priority for research in the field of diplomacy. Nevertheless, since the 21st century, SARS, Ebola virus, avian influenza, and the new coronavirus pneumonia have brought public health issues to the top of the political agenda in various countries, making the international community invest considerable effort and resources in providing medical treatment. And it brought global healthcare diplomacy to people's attention. The article shows the relationship between the concepts of "diplomacy" and "healthcare", gives a brief overview of the main definitions of "healthcare diplomacy", reviews the history of healthcare diplomacy in China and in Russia, its features and the main international treaties. The article substantiates the need for healthcare diplomacy between China and Russia, examines the implementation of medical diplomacy between the two countries and the particular measures taken by the governments before and after the outbreak of coronavirus pneumonia, describes the process of the struggle with the epidemic in the two countries, defines the prospects for cooperation between China and Russia in the field of healthcare diplomacy, notes that both countries can reveal their potential in such relations as basic norms, effective early warning and joint emergency response mechanisms, traditional Chinese medicine, scientific technology and medical education.

Key words: healthcare diplomacy, new coronavirus pneumonia (COVID-2019), Chinese-Russian relations, Russia, China, globalization, strategic partnership, "One belt, one road".

Cheng Yijun

The impact of the new coronavirus epidemic on the russian economy and anti-epidemic measures in Russia

The article presents Chinese political scientists' analysis of the coronavirus epidemic in Russia and its impact on the Russian economy. The article reviews and characterizes the main stages in the development of the coronavirus pneumonia epidemic in Russia, the measures taken by the Russian government with regard to air travel regime, visa regime, and border crossing, as well as various restrictive measures taken by the subjects of the federation. The article analyzes the consequences of the coronavirus epidemic for Russian society: crisis of the national economy, GDP decline, inflation growth, plummeting state budget revenues, crisis of federal finances, growth of unemployment, decline in production, etc. The article describes the main anti-epidemic measures to prevent the large-scale spread of the new coronavirus in Russia: strengthening centralized management, establishing an information center to monitor the epidemic, blocking areas of high epidemic rates, and providing paid leave, returning Chinese citizens home, establishing specialized centers for treating coronavirus pneumonia, designing reagents and vaccines, creating intelligent diagnostic systems, large-scale testing and universal vaccination, expanding international anti-epidemic cooperation and strengthening healthcare diplomacy. The author examines the measures taken by the Russian government to stabilize the national economy during the pandemic: using a multifaceted approach to finance, taxation and social security, assistance to small and medium enterprises and individuals, allocating funds to create special funds to stabilize the economy, granting soft loans to small and medium enterprises seriously affected by the epidemic; deferment of tax and levy payments, suspension of creditors' bankruptcy petitions against debtors, increase in unemployment benefits, etc.

Key words: Russia, pandemic, COVID-19, economy, federal subjects, inflation, state budget, Central Bank of Russia, taxation, anti-epidemic measures, healthcare diplomacy.

PHILOLOGY

M. M. Golubkov

Images of russian home and the motive of homelessness in the literature XX-XXI centuries

The article is devoted to the image of home as it was formed in the XX century Russian literature and as it continues to develop in modern literature. It is associated with the tragic motif of loss, which dates back to A. P. Chekhov's comedy "The Cherry Orchard". This motif was developed by M. Bulgakov, albeit on entirely different material, in the novella

“Heart of a Dog” and in the novel “The Master and Margarita”. The article examines different interpretations of the image of home: it is the city house in the poetry of the war years (K. Simonov's work), in the Russian emigration literature (V. Nabokov, N. Osorgin), in the artistic world of writers of the new peasant movement (P. Vasiliev), in the literature of socialist realism (S. Babaevsky), in the village prose of the second half of the XX century (V. Rasputin), as well as in modern literature (R. Senchin). The image of home in the 20th-century Russian literature acquires two aspects: on the one hand, it is not seen as an urban multi-story building or a wooden village house, but as a civilizational phenomenon; on the other hand, the writers reflect on the tragic loss of this home and consider the situation as one of homelessness and restlessness, which is clearly indicated by the literary pseudonym of one of the most complex and tragic characters in the novel “The Master and Margarita” by M. Bulgakov: Ivan Bezdomny (Homeless). The tragic perception of the loss of home reaches its climax in V. Rasputin's story “Farewell to Matyora”, where this theme takes on a mythological character: the loss of the Russian home is equated with the end of Atlantis. But if Atlantis perished as a result of a natural disaster insurmountable for man, then the death of Mavera at the bottom of the man-made sea acquires an even more tragic meaning.

Key words: Russian home, civilizational phenomenon, loss of home, homelessness, “new peasant” literature, village prose, Russian Atlantis.

E. M. Boldyreva, E. V. Asafyeva

“But is the bed cold to the dead”: the thanatological discourse in Varlam Shalamov's Kolyma Notebooks

The article analyzes specificity of the thanatological discourse in Varlam Shalamov's Kolyma Notebooks, which allows to present his work as a single metatext, elaborating different variations of thanatological poetics. The category of death is considered as an integral basis of V. Shalamov's work, which eventually leads to understanding his own attitude to death as an ontological, epistemological and axiological basis of life and creative work. The article examines different modes of death in Kolyma Notebooks: death as an essential component of the lyrical hero's mind, unattainability of rest, death as the embodiment of historical memory, art as victory over death, and the idea of purification and rest of the soul through creative work. Thanatological discourse of Varlam Shalamov's Kolyma Notebooks is seen as an integral artistic world with the image of the lyrical hero-creator at its center, gradually passing through all stages of dying, as a complex of subjects and images, united not only by the theme of physical death, but also by the idea of memory and creativity as a symbol of victory over moral and bodily decay. The article demonstrates how the thanatological character goes along the difficult path from contamination by death to complete spiritual purification, fulfilling the mission of the creator, the poet, called to capture in his work disintegration of personality, inevitably arising under the influence of difficult circumstances of life, and thus he not only relieves himself of deep spiritual distress and finds eternal peace, but also helps to restore historical justice.

Key words: V. Shalamov, Kolyma Notebooks, thanatological poetics, category of death, mortal images, lyrical hero, motif, thanatological metaphor.

A. V. Ledenev, Dan Falcon

On the chess prototypes of Vladimir Nabokov's novel The Defense

The article is devoted to discussing the likely prototypes of the figure of Luzhin - the protagonist of V. Nabokov's novel The Defense. Studying the biographical and chess contexts, analyzing the plot components of the novel related to the game, and taking into account the psychological aspects of the early XX century chess history, the authors prove that the versions of the main character's prototypes presented in previous studies of Nabokov's works are controversial. Among these prototypes are the chess players famous at different periods of the past, sharing only one thing with Nabokov's hero – a mental disorder at the end of his life. The authors of the article present and summarize new facts, not considered before, which are somehow reflected in the text of the novel, and the circumstances of the chess history and the world around it taking place at that time. This data became the basis for a new version that one of the prototypes of the protagonist's “chess impersonation” in the novel The Defense could be the Russian (and later Danish – by new citizenship) chess grandmaster Alexander Nimtsovich, whose life path crossed Nabokov's more than once. The famous chess opening “The Nimtsovich Defense” finds compositional and motif parallels in the corresponding scenes of the novel, and the narrator's reflection (close to the hero's reflection) on the specifics of playing chess is quite consistent with Grandmaster Nimtsovich's chess ideas, summarized by him in his book My System (1925). One of Nimzowitsch's biggest successes was winning the tournament in Karlovy Vary (Czechoslovakia) in July-August 1929 – at the very time when Nabokov was busy working on the text of his novel The Defense.

Key words: V. V. Nabokov, A. I. Himcovich, A. I. Luzhin, chess motif, character, prototype, image, chess opening, chess problems.

Li Gen

Intertextual links between B. Akunin's novel *Vremena Goda* (Seasons) and M. Prishvin's story *Ginseng*

The article is devoted to studying intertextual links between the novel *Vremena Goda* (Seasons) by B. Akunin and M. Prishvin's story *Ginseng*. In the early 1930s, M. Prishvin participated in an expedition to the Far East. As a professional ethnographer and a highly skilled agronomist, the writer looked closely into the geocultural space of Manchuria. Personal contact with Manchurian nature and culture became a source of inspiration for M. Prishvin. Botanical, and seasonal climatic observations of Manchuria, naturalist notes about local animals, descriptions of how the taiga inhabitants live, resulted in a remarkable story *Ginseng*. Following his predecessor, B. Akunin also turned to the Manchurian theme in his novel *Vremena Goda*. The novel *Vremena Goda* features a similar story to *Ginseng* about the search for a relic root in the Manchurian wilds. The heroes of both works ended up in the land of Manchuria thanks to a kind Chinese elder, and having gone through many hardships, found the treasure of the forest – ginseng. The novelty of the article lies in the fact that the novel *Vremena Goda* has not yet become the subject of a detailed literary study, much less so its intertextual character. This article is the first to examine the dialogue between the two works *Vremena Goda* and *Ginseng*. The method of comparative analysis reveals similarities and B. Akunin's borrowings from the pretext of *Ginseng*, as well as his postmodern modification of original images. Based on M. Prishvin's work, B. Akunin created his own new plot about the search for ginseng. The found data help to expand the study of intertextual aspects of B. Akunin's works.

Key words: intertext, *Vremena Goda*, B. Akunin, *Ginseng*, M. Prishvin, Manchuria, wise elder, reminiscence, allusion.

CULTURAL SCIENCE

E. A. Ermolin

Dialogue of cultures in the aspect of modern educational strategies: problems of studying Chinese culture in Russian education process

The article is devoted to the dialogue of cultures in the context of modern educational strategies and justifies the importance of Chinese themes in Russian culture. Despite the fact that until very recently the Russian-Chinese dialogue has mainly taken place in the political and economic space, and the actual cultural communications were selective and unsystematic, in the 21st century the Great Silk Road has a chance to become a signal artery for Eurasia, a chord of permanent intercultural communications, and an instrument of cultural transfer. The author proves that an urgent task today is the reflection of the prospects in Russian-Eastern (and Russian-Chinese in particular) polylogue in the sphere of culture and educational activity, substantiates the importance of learning the basics of Far Eastern Chinese civilization and creating the potential for mutual understanding and productive dialogue. The author focuses on educational perspectives of such a dialogue in contemporary Russia, describing a project to mobilize the resources of cultural polylogue that he personally implemented at the Yaroslavl state pedagogical university named after K. D. Ushinsky, as well as at universities in Moscow (Moscow State University, Institute for the History of Cultures) and at the Mirzo Ulugbek National University (Tashkent). The presented program of studying classical Chinese culture is based on providing students with a systematic and holistic view of cultural synthesis in China as a sophisticated, bright intellectual, aesthetic and practical experience of harmonizing multidirectional spiritual principles, which allows to talk about the deep integrity of culture, its richness, its actualization potential, about the basis of religion and philosophy, about art, way of life, and mentality.

Key words: China, Russia, dialogue of cultures, intercultural communication, “One Belt, One Road”, educational strategies, multimedia society, multiplex world, cultural synthesis.

T. G. Kuchina, E. I. Kolokolova

Orphic myth in the poetry of I. Brodsky and B. Ryzhy

The article analyzes the peculiarities of incorporating the Orphic myth in I. Brodsky and B. Ryzhy's poems. Using two I. Brodsky's works as an example, the authors prove that the myth of Orpheus can be incorporated into the poem structure not only directly, but also through the details of the myth without mentioning particular names. It is often not so much the proper names as the cultural context that is important for understanding cultural images. In his works, Brodsky can slightly modify the classical myth, deviate from the canon, and use variations of certain episodes; in Brodsky's poetry, the Orphic myth is sacralized.

Certain excerpts from the poem Zophia were the basis for analyzing Brodsky's understanding of Orphism and the peculiarities of interpreting Orpheus' image through the image of Jesus Christ. In turn, the analysis of the poem "Singing without Music" proves the thesis that it is possible to "tell" the Orphic myth without mentioning Orpheus. The Orphic myth was studied in B. Ryzhy's work on the basis of the poems Orpheus, Over the Houses, and Remember the Rain on Titov Street. In B. Ryzhy's lyrics, the myth of Orpheus undergoes no changes, its integrity is intact; the poet uses the story of Orpheus to convey the strongest feelings of love. Whoever the subject of the poetic statement is in Ryzhy's verses, the themes of the works, incorporating the Orphic myth into their structure, remain unchanged. Using mythological imagery in the lyrics of Brodsky and Ryzhy helps to reveal eternal themes significant to either poet. It is necessary, however, to realize that different motifs in the Orpheus story prove to be important to these two authors. For I. Brodsky, closeness between the images of Orpheus and Christ, the divinity of the creative gift is significant; for B. Ryzhy, the love motif of the myth, the eternity and sincere love between two people, comes to the fore.

Key words: I. Brodsky, B. Ryzhy, culture, lyrics, Orphic myth.

S. A. Dobretsova, M. A. Horieva

The Scandinavian style as a cultural phenomenon of the late XX–early XXI centuries

The article examines the features of the Scandinavian style as a cultural phenomenon of the late XX – early XXI centuries. On the example of the Danish concept of *hugge* and the Swedish concept of *lagom*. The authors point out that Scandinavian culture has become increasingly popular over a few decades. The light, comfortable and functional Scandinavian design, which goes far beyond the Nordic countries, is particularly interesting. In their projects, the designers were able to capture their people's cultural and mental traits: they are thrifty, unhurried, and with great affection for their native nature and home. Being light and natural, Scandinavian design represents the two main aspects of human life – aesthetic pleasure and acquisition of practical things. An important current social trend toward sustainability and responsible consumption expressed in the work of Scandinavian designers makes this cultural phenomenon even more topical. The material for the research was design studios and schools, creating objects in Scandinavian style, as well as making projects for various functional spaces. The research is based on a historical and cultural approach. The authors use the methods of analysis, systematization, generalization, as well as art criticism and phenomenological one. As a result of the study, the authors conclude that, despite the convenience and functionality of technology and innovation, Scandinavian design aims at harmony and balance between practicality and aesthetic content. This style is rational, friendly and considerate to people, because initially the man changes the space, and then the space changes the man.

Key words: Scandinavian design, sustainability, practicality, aesthetic content, *hugge* concept, *lagom* concept, phenomenon.