

**The phenomenon of Chinese social mobilization as interpreted by  
Russian scientists**

**Zhao Rong, Xu Fengqai**

*Abstract.* The article analyzes the phenomenon of social mobilization as an important method of national administration in China from the perspective of Russian scientists, for whom the history of the Communist Party of China in power is a history of social mobilization, and the history of New China is divided into the following four stages, using as an integral factor of periodization the characteristic of social mobilization: the period of mobilization for socialist transformation, the period of supermobilization “Big Leap”, the mobilization period of reform and openness and the period of mobilization “Chinese Dream”. The article examines how, in order to prevent and combat the new coronavirus epidemic, social mobilization has played a huge role, and demonstrated the enormous advantages of the Chinese socialist system with Chinese character. To learn from China's experience, Russian scientists are trying to study the source of China's powerful social mobilization from different perspectives: economics, politics, ideology, and culture. Russian scholars' understanding of China's social mobilization is important for modernizing the country's national administration and enhancing the party's ability to manage social processes. The authors consider the importance of the values of Chinese civilization in the global historical process, identifying the spiritual reasons for the social, cultural and political strengthening of China at the present stage. The authors reveal the interpretation of the concepts “policy” and “reform” in Chinese culture; and draw parallels with the interpretation of these concepts in Western discourse. The article examines the threefold model of Chinese state administration (power, wisdom, virtue) and reveals the special role of the Chinese Communist Party in the process of social mobilization.

*Keywords:* social mobilization, coronavirus epidemic, national administration, China, Russia, Communist Party of China, socialism with Chinese character, integration of social resources, supermobilization, period of reform and openness

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**O. A. Kazmina**

**Traditions of studying the Russian language in Chongqing in the context of the language policy of  
the China: based on the archival materials of  
Cheng Xianguang**

*Abstract.* This article is based on the translations from Chinese of unpublished family archives of the renowned professor Cheng Xianguang (程贤光) and his wife, Associate Professor He Genghui (何根惠). It describes the origin and development of the Russian language world in Chongqing in the 50s of the XX century, as well as the major scientific and methodological achievements of Chongqing teachers, who enriched Russian studies in China.

Significant attention is paid to the personality of Professor Cheng Xianguang, who devoted his life to the study and spread of the Russian language in China, to strengthening friendship between the nations, to the establishment of international cooperation and exchanges between the PRC and the USSR and Russia.

In addition, there is a story about the rise of the Southwestern Institute of the Russian Language in Chongqing's Beibei district (now the SUIA), specializing in teaching the most demanded profession at the time; about the university's policy to invite Russian specialists to work from the early years, and about the great pedagogical, methodological, practical, scientific and ethical contribution of Soviet scientists to the promotion of the Russian language in Chongqing.

Besides, the article also focuses on the two-volume “Academic Dictionary of the Russian Language”, a long-term work of Chongqing Russian scholars, which has won several prizes and is still relevant and in demand.

The author concludes on the current state of the Russian language in Chongqing and the potential for work in this area.

*Keywords:* language policy, Russian language in China, PRC government, CPC, Chongqing, Sichuan University of Foreign Languages, “Academic Dictionary of the Russian Language”

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## PHILOLOGY

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**Kou Xiaohua**

### **The concept of “happiness” in Russian and Chinese linguistic cultures in the era of globalization**

*Abstract.* The article presents a comparative study of the Russian and Chinese traditional concepts of “happiness” from a linguistic-cultural point of view. The author analyzes similarities and differences of the concept “happiness” in Russian and Chinese linguistic cultures by examining the etymology of the word “happiness” and its use in proverbs and sayings, as well as interprets the reasons for these differences. On the basis of sociological surveys the author investigates current ideas of happiness of Russian and Chinese youth in the context of globalization and analyzes the impact of the coronavirus epidemic on the perception of the concept “happiness” by young people of the two countries. The article concludes that the views of the happiness among young people in China and Russia are somewhat similar, but at the same time have individual characteristics. The concept “happiness” for Chinese youth is mainly focused on the personal and family aspects and is more susceptible to external evaluations. Some young people show a strong attraction to material goods in their pursuit of happiness, while Russian youth see happiness as their own unique experience, attaching great importance to inner harmony, self-actualization, and self-esteem. The article notes that most young people in the two countries believe that the coronavirus epidemic has had an impact on their perception of happiness, with more emphasis on such factors as “health”, “family”, and “peacefulness”; under the influence of globalization and the coronavirus epidemic, Russian and Chinese youth have developed a complex perception of happiness, characterized by both the priority of spiritual values and passive consumer utilitarianism, which has given rise to a variety of models for young people in China and Russia to achieve happiness.

**Keywords:** concept; happiness, linguoculturology, mentality, globalization, epidemic, sociological research

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**Wang Liancen**

### **Comparative analysis of speech etiquette in modern Russian and Chinese**

*Abstract.* The article is devoted to a comparative analysis of speech etiquette in the modern Russian and Chinese languages; it is noted that an important feature of speech etiquette is a reflection of the national culture and national specifics of speech behavior. Speech etiquette includes communicatively significant meanings: social, international, emotional and evaluative, and identifying and understanding these meanings is impossible without taking into account the national specifics of etiquette rules. The article examines in detail the formulas of speech etiquette related to the situations of address, gratitude, apology and request in Russian and Chinese, analyzes the system of kinship terms in Chinese, which is more detailed compared to the Russian language, provides the results of analyzing the use of proper names in speech formulas. The article considers the choice of lexical means in address, request and gratitude, depending on the characteristics of the communicative situation (the relationship between the addressee and the addressant, the communicative situation, the method and purpose of communication, the tone of communication, etc.). The author gives examples of various speech scenarios in Chinese communication, analyzes the tendency to euphemizing speech in Chinese etiquette formulas, and concludes that a comparative analysis of speech etiquette in modern Russian and Chinese helps to increase cultural awareness in the use of language and understanding that the peculiarities of speech interaction of the communicants require attention not only to the linguistic structures themselves, but also to the specifics of speech behavior and the associated pragmatics of communication.

**Keywords:** speech etiquette, communication culture, communication, speech behavior, speech scenario, speech formulas, proper names

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**A. K. Lesinskaya**

## **Russian and Chinese proverbs: linguocultural aspect of commercial relations**

**Abstract.** The article is devoted to representing trade and monetary relations in the Russian and Chinese proverbs. The structural components that make up the frame scenario of the concept “trade” are identified in these texts. Its value component characterizes the participants in the trade situation and the subjects of market relations. The comparison of the two linguocultures allows us to describe common semantic groups and those specific to Russian proverbs, such as Profit, Loss and Spending. The article demonstrates that the scenario of the concept “trade” in Russian and Chinese proverbs and sayings is presented as a multicomponent situation, denoted by the lexemes trade and bargaining in Russian and 买卖 mǎimài, 生意 shēngyì, 生意经 shēngyìjīng in Chinese. The Chinese texts are dominated by the nominative lexical expression of the participants in the situation, while the Russian paremics are dominated by the predicate: the four nominations of the seller, three nominations of the buyer and seven verbs in the Chinese paremics are contrasted with two nominations of the seller and twelve verbs in the Russian texts. The article concludes that a comparison of the seller's images in the two linguistic cultures shows a different degree of detailing their ethical characteristic – honesty. The Russian texts contain the ugly recommendation to “trade in truth”, while the Chinese texts contain a figurative recommendation to trade honestly, expressed in a negative construction (“one should not trade dishonestly”), and directly and figuratively indicating the cunning, deceitful nature of the seller, the image of the buyer in Russian texts is endowed with predominantly negative connotations. In Chinese proverbs, on the contrary, the buyer is an equal participant in the buying and selling situation, defending the favorable conditions of the deal.

**Keywords:** buying and selling situation, concept “trade”, paroemia, proverb, saying, Russian linguistic culture, Chinese linguistic culture

**V. A. Andreeva, I. A. Andreev**

### **Fate as a driving force in the plot of W. Shakespeare's tragedy “Hamlet”**

**Abstract.** This article deals with the role of fate as a driving force in the plot of the tragedy “Hamlet” by W. Shakespeare. Fate in the play is presented in the form of three options: Fortune, Fate and Providence. The first gives or takes away luck, the second pursues a person for crimes committed, the third tests a person, offering remorse to the criminal. The plot of the tragedy combines two lines associated with fate: retribution to the fratricide Claudius and the return of the lands to Fortinbras. The article shows how the distant threat of the young Norwegian's arrival turns out to be the bait of fate for Claudius. The latter, using the threat as an excuse, reduces the period of mourning for the deceased brother and arranges a hasty wedding, which leads to the meeting of Hamlet with the ghost and eventually turns into the death of the new king. It is the haste of Claudius that breaks the usual ideas of the prince and leads the hero to the question “To be or not to be?” In his struggle with fate, Hamlet is above it by virtue of his noble character. He, on the one hand, fulfills his duty to his father, on the other hand, he does not become a blind instrument of revenge. Following fate and fighting it, he defeats it, so in the end, despite the bloodshed, he is worthy of military honors and paradise. Claudius, on the contrary, trying to change his fate, commits crimes over and over again. The author of the article shows how three different images of fate are combined in key episodes. In particular, the scene of the duel between Hamlet and Laertes is analyzed in detail. This article is devoted to the question of how fate in W. Shakespeare's “Hamlet” leads the main criminal (fratricidal Claudius) from crime to punishment, and the main character - from meeting with a ghost to fulfilling the will of the murdered. We also consider the plot of vengeance-trial in the context of the framed plot of returning the land by young Fortinbras.

**Keywords:** Fortune, Fate, Providence, retribution, nobility, tragedy, W. Shakespeare, “Hamlet”

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## **CULTURAL SCIENCE**

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**N. N. Ivanov**

### **Mythologems of the East in M. Gorky's artistic consciousness**

**Abstract.** The aim of the work is an important scientific historical and literary problem: the role of the mythopoetic cultural code of the East in the artistic consciousness of M. Gorky, an outstanding representative of Russian neorealism. The objectives of the work are to clarify the definition of the cultural mythopoetic code of the East, to link the mythologems of the East and artistic consciousness, philosophy, aesthetics and imagery of Gorky's prose.

The influence of the mythologems of the East on Gorky is considered in terms of Russian neorealism evolution, its artistic, ontological and aesthetic searches. The author identifies a diverse embodiment of the mythologems of the East in the form of motifs, archetypes, images in Gorky's works.

The description is given of the historical-literary and personal-biographical motives of Gorky's fascination with the Eastern cultural myth; the artistic types of Gorky's works generated by this fascination are established; the latter are presented in the context of his creative evolution. The approaches to Gorky's artistic and journalistic heritage, his epistolary works have given rise to an original view of the writer's creativity and allowed us to broaden the existing

ideas about the type of Gorky's artistic thinking. The paper gives a new evaluation to a number of well-known works. Gorky's artistry is considered in the context of neo-mythologism relevant to Russian prose of the XX century. The author has enriched scientific understanding of the complex phenomena in Russian literature in the first third of the XX century.

The close and fruitful connections of Gorky's worldview and creative work with the myth of the East allowed us to see quite a different worldview and aesthetic guidelines of the writer, to understand his main aspiration, which is to answer the eternal questions of existence, the universe and the national character.

The work is addressed to philologists, literary critics, researchers of the XX century Russian literature and culture, to teachers and students.

**Keywords:** Russian neorealism, perception of the cultural code of the East in Russian literature, biography and creative work of M. Gorky, mythopoetics, motive, archetype

**Yulia V. Tkachuk, Aleksey S. Bokarev**

### **Lianozovo biographical myth in Vladimir Sorokin's novel "Blue Lard"**

**Abstract.** The article examines one of the key episodes of V. Sorokin's novel "Blue Lard" (1999) from the perspective of the biographical myth. In the novel, some prominent representatives of Soviet uncensored art appear as characters. They are members of the Lianozovo group Evgeny Kropivnitsky, Oskar Rabin, Igor Kholin, Genrikh Sapgir, and Vsevolod Nekrasov. It is argued that the Lianozovian "biographical legend" cultivated in the work is formed on the basis of three equal and interrelated semes: "marginality", "opposition to official art", and "claims of aesthetic superiority". The first seme "highlights" I. Holin's past as a prisoner and O. Rabin's complicated relationship with the law; the second emphasizes the opposition of underground art to any "permitted" forms of literature; the third absolutizes its artistic primacy and avant-garde character. The sources of the myth outlined in the novel are analyzed through the memoirs collected by V. Pivovarov in his album Holin and Sapgir jubilant, metapoetic texts by the Lianozovites featuring the literary life of the era (for example, V. Nekrasov's article "<They brought me to Lianozovo in autumn 59...>") and their literary works (poems and paintings). V. Sorokin's myth-making strategy involves, on the one hand, reducing biographical images to a few of their most expressive qualities (which makes them one-dimensional) and, on the other hand, replacing conventional codes with occasional ones or "doubling" them (bringing them to their semantic limit).

**Keywords:** avant-garde, Lianozovo group, E. Kropivnitsky, V. Nekrasov, O. Rabin, G. Sapgir, I. Holin, V. Sorokin, "Blue Lard", biographical myth

**He Xing**

### **Chinoiserie in Russian culture before XX century**

**Abstract.** The article deals with the content and meaning of the Chinoiserie art style, which appeared in Europe in the 17th century and is based on traditional Chinese culture. It has distinct Chinese features and reflects a lot of Chinese elements. Chinoiserie still has a great influence on world culture in various spheres of art. The main focus is on the formation and spread of chinoiserie in Russia, which was related to the beginning of the Enlightenment era, the development of Chinese-Russian trade, and the published works on sinology that appeared at that time. In addition, the geographical proximity of the two countries is also considered a major factor in the spread of chinoiserie in Russia. There are several stages in the existence and evolution of chinoiserie in Russia: the era of Emperor Peter the Great (18th century), when elements of Chinese architecture, sculpture, art, clothing, decor and ornaments, household items and utensils appeared. At the same time there also appeared imitations of Russian masters of Chinese decorative and applied arts. During this period of time, ordinary people are also introduced to Chinese items and products, such as cotton cloth, silk, porcelain, tea, rhubarb, etc., which are now an integral part of life in Russia. The next era of introducing Chinese culture is the 19th century. It is connected with the spread of international relations and political ties. But chinoiserie evolution at this time was no longer as rapid and multifaceted as it had been a century earlier. The author concludes that chinoiserie reached its peak in Russia in the XVIII century, gradually began to decline in the XIX century, but in the XX century and nowadays it is becoming popular again.

**Keywords:** Chinoiserie, Chinese style, China, Russian Empire, Russian culture, Chinese culture, Chinese influence

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