

T. V. Bugaichuk

**The political aspect of forming civic identity and characteristics  
of socio-cultural transformation in modern Russia**

**Abstract.** The article presents an important area of research into the formation of civic identity in the younger generation, where the focus is put on the personality and features of forming and developing civil consciousness in a situation of socio-economic and political instability caused by transformation processes in all spheres of life in modern Russia. The article aims at a political scientific analysis of the socio-cultural factors in the formation of the civil identity of the young Russians during the period of social and cultural transformation in modern Russia. The article emphasizes the role of state power in the development of civil consciousness of the Russians (educational and youth policy), presents a study to identify factors that influence the formation of civic identity, according to teachers of educational establishments and university lecturers. The issue of the Internet influence on the developing personality is outlined, as the features of the online social communications era are the displacement of the traditional value scale and fundamental social structures of personal development, constant “experimentation” of the younger generation's own identity, the predominance of the subjective component of identity in the overall structure of the younger generation's self-consciousness. Therefore, family, education, youth policy of the state, and public institutions are the space of systemic formation of the youth civic identity, aimed at the preservation of historical memory, culture, and traditions of the state. The author proves that only systemic integration of all subjects in the country's civil society development, while in the long period of transformation, as well as the interaction of all participants of the process in the integral national system of forming the civic identity of the young Russians, will allow to have a developed, active and stable civil society.

**Keywords:** civic identity; young generation; socio-cultural transformation; formation of civic identity; modern Russia

S. A. Koloda

**Soviet policy of “indigenization”  
and its influence on the language situation in Belarus**

**Abstract.** The state and functioning of languages in the state is influenced by the language policy, which is an integral part of the national policy in multinational states. The experience of language building in Belarus demonstrates a situation that is unique for the post-Soviet countries, when two state languages, Belarusian and Russian, are used in conditions of diglossia. However, this specific linguistic situation is the result of a fairly long period of the Belarusian language development and the fact that modern Belarusian territories were part of different states: the Grand Duchy of Lithuania, Polish-Lithuanian Commonwealth and the USSR. The author analyzes the specific language situation in the Republic of Belarus and focuses on the historical analysis of the previous experience of language policy during the USSR period. The approaches and results of Belarusianization in the field of language policy are described in the article. The author considers the national and cultural policy in the BSSR as part of the Soviet policy of “indigenization”, but with goals and conditions specific to the Slavic peoples. This policy and its further transformation significantly influenced the functioning of Belarusian not only for all subsequent Soviet years, but also has a considerable impact today. In fact, the existence of two spelling norms of the modern Belarusian language and a mixed version of the Belarusian-Russian language, hinders the active development of the national language of Belarus. Despite the fact that both languages, Belarusian and Russian, have equal rights in the Republic of Belarus under the Constitution, both in official and in everyday communication, citizens of the country prefer Russian. At the same time, the Belarusian folk dialects and the variability of the Belarusian literary language have a negative impact on the further development and status of the national language.

**Keywords:** Belarusian language; Russian language; languages of national minorities; national cultural policy; language policy; language situation; URSS; Belarusian Soviet Socialist Republic; Republic of Belarus

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Zhao Yang

### Translations and studies of V. Rasputin and Russian rural prose in China

**Abstract.** The article presents an analytical review of translations and researches of V. Rasputin's works and Russian rural prose in China. The author notes that Russian "rural prose" and the work of the major writer of this genre, Rasputin, have outstanding artistic characteristics and have an important influence on Chinese modern and contemporary literature. This article discusses in detail the main stages of studying Rasputin's work and "rural prose" in Chinese literary criticism, as well as outlines and comments on the various scientific points of view of Chinese scholars. The article identifies three stages in studying this phenomenon of Russian literature: the first stage - 1980s-1990s, when Chinese literary scholars focused on ethical issues and issues of national character, seeing in the rural prose an attempt at spiritual salvation and the revival of national consciousness. The second stage is from the 1990s to the first decade of XXI century, in the period of "reform and opening up" in China when contradictions between urban and rural areas were intensified, and many modern Chinese writers expressed in their works a call to protect national culture, which caused their natural interest in V. Rasputin's works, depicting the fierce clash of national culture and Western civilization in the period of social transformations. Finally, the third stage is the beginning of the 21st century, when Chinese studies of Russian rural prose gain many new directions and perspectives (comparativist and narratological studies).

**Keywords:** Russian literature of the 20th century; "rural prose"; V. Rasputin; national character; national culture; national identity; Chinese literary criticism; comparative analysis

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Pei Jiang

### Artistic originality of the first translation and publication of I. Krylov's plays in China

**Abstract.** The article is devoted to the first translation of I. A. Krylov's plays in China, published in 2020. The translator is Li Chunyu, a lecturer at the Faculty of foreign languages of Xiamen University. This is the first book to introduce Chinese readers to Krylov as a playwright. As a fable writer he has long been well known in China, but his plays were translated for the first time by Li Chunyu, and he translated all 13 of Krylov's plays, including three unfinished ones. The article discusses some features of these translations, primarily the specifics of the title transformations, when the comic opera "The Coffee Lady" is translated as "The Soothsayer", the comedy "Naughty Men" as "Chickens Fly and Dogs Jump", the comedy "Pie" as "Chicken Cutlet", and the most famous Krylov comedy "Lesson to Daughters" as "French Marquis" (the entire book is also called that). The article explains that the names of Krylov's plays were not changed accidentally, that the choice made by the translator is justified both by the peculiarities of the literary text perception by Chinese readers, and in terms of the history of Russian literature, when the title of Krylov's play "The French Marquis" (instead of "The lesson for daughters"), according to the translator, corresponds to the name of the famous comedy by N. V. Gogol "The Inspector General". The article pays special attention to the analysis of the Golden Russia series of books, whose publication was launched in 2014 by the People's Publishing House (Zhenmin Chubanshe) of Sichuan province, edited by Wang Jianzhao, professor of the Institute of Foreign Literature at Beijing University of Foreign Languages, aimed at studying and publishing the best works of Russian culture for Chinese readers.

**Keywords:** I. A. Krylov; book series "Golden Russia"; Krylov's plays; translator Li Chunyu; Gogol's comedy "The Inspector General"

**Interpretation of the story about Yuzuf and Zuleikha  
in the novel "Zuleikha opens her eyes" by G. Yakhina**

**Abstract.** The article analyzes the peculiarities of presenting the folklore religious plot about Yuzuf and Zuleikha in G. Yakhina's novel "Zuleikha opens her eyes". This plot is widely spread in Eastern literature, as it goes back to religion and the folklore heritage, it is included in both the Bible and the Koran, which causes its popularity. The authors of the article consider the origins of the religious plot and the variants of its interpretation in the Eastern literature. The writers' appeal to such types of plots is justified, first of all, by the fact that the culture of the described ethnic group is associated with a certain religion and, therefore, inherits its traditions. In her novel, G. Yakhina uses the plot written by poet A. Jami in the poem "Yuzuf and Zuleikha". The female characters of these texts turn out to be similar in a number of ways: religiosity, fate, tempers. The differences are connected with the image of Yusuf and, consequently, his relationship with the women: Zuleikha in the novel written by the modern author is a mother, Zuleikha from the poem is in love with a beautiful young man. The male characters also have common traits in their temper – they are sincere, pure, eager to explore the world; they have the same life mission – supporting others and giving them hope. They are different because Yuzuf lacks religiosity in the novel and he leaves his mother, whereas Yuzuf and Zuleikha in the poem do not part after their reunion. The authors of the article believe that G. Yakhina resorts to this plot to show how true love can manifest itself: the love of a parent to their child is as pure and sincere as the love of the heroes of Jami's poem to God.

**Keywords:** interpretation of a religious plot; religion and literature; religious literature; Oriental literature; Guzel Yakhina

K. E. Poltevsckaya

**From classical drama to "New Drama": plot poetics in the plays "Redemption" by I. N. Potapenko,  
"The Work of Life" by N. I. Timkovsky "The Question" by A. S. Suvorin  
and "The Cherry Orchard" by A. P. Chekhov**

**Abstract.** The Article is a part of a broad historical and literary problem of "Chekhov and his literary environment". The paper under discussion is devoted to a comparative study of dramaturgical methods used by playwrights of the turn of the XIX–XX centuries and the determination of the vector of the writers' artistic search. The research subject is the system of structural and typological features such an element of dramaturgical methods as plot in the plays "The Cherry Orchard" by A. P. Chekhov, "Redemption" by I. N. Potapenko, "The Work of Life" by N. I. Timkovsky and "The Question" by A. S. Suvorin, the methods affiliation with a certain type of dramaturgical system (classical and "new drama"). The aim of the investigation is analysis of the features of the structure of the plot in selected plays, comparing them with the principles of classical drama and "new drama", and comparing the findings among themselves. The main method used in the paper is the method of structural and typological comparison.

The ideological and thematic unity of the plays, the interconnection of some motives, plot elements are revealed. It is proved that of all the plays considered, only the plot of Suvorin's play "The Question" corresponds to the principles of classical drama, while elements of decentralization are already observed in it due to a certain independence of the secondary plot lines. The plot models of the plays "The Atonement" by Potapenko and "The Work of Life" by Timkovsky occupy an intermediate position between the classical and the "new drama". In both plays, an "inner plot" appears. Unlike the aforementioned playwrights, Chekhov's plot model is fundamentally different from classical drama. The main principle of the organization of the plot of "The Cherry Orchard" is the decentralization of plot lines. The most important is the internal plot: a person in the flow of time. In addition, all the plays are united by an invariant plot reflecting the Russian reality of that time, connected with the fate of the noble estate mortgaged for debts.

**Keywords:** A. P. Chekhov; I. N. Potapenko; N. I. Timkovsky; A. S. Suvorin; classical drama; "new drama"; motive

T. V. Yurieva

**Iconostases of Russian emigration: icon painter V. A. Tsevchinsky**

**Abstract.** The article is the first attempt to present the work of an artist of the Russian emigration, a member and secretary of the “Icon” society in Paris, and the creator of his own iconographic school, V. A. Tsevchinsky, who participated in the revival of Russian Orthodox culture in emigration through his icon-painting activities abroad. The study revealed a number of iconographic monuments that belonged to the iconographer's oeuvre. Despite the active creative, pedagogical and social activity, carried out by V. A. Tsevchinsky, his artistic heritage was little studied, which allowed the author of this article to partially fill this gap. The article discusses both the artist's iconostasis complexes and his individual icons, as well as the temple murals. These are the iconostasis and exterior icon of the Church of St. Nicholas the Wonderworker in Boulogne-Billancourt (Paris), the icon of St. Andrew the First Called from the iconostasis of St. Seraphim of Sarov (Paris), exterior paintings of the Church of the Archangel Michael in Cannes, and certain icons from private collections presented in publications and at exhibitions.

As a result of the analysis, the author concludes that the most integral surviving work of the artist is the iconostasis of the Church of Nicholas the Wonderworker in Boulogne-Billancourt, Paris. It is the most representative of the master's work, his particular artistic style, distinguished by brevity, rigor and consistency in following iconographic canons. The iconostasis program is also significant, reflecting the main trends in the development of Orthodox Church art in the Russian diaspora abroad. An important point is that the famous Russian writers B. K. Zaitsev and I.S. Shmelev were parishioners of the Church of St. Nicholas the Wonderworker in Boulogne-Billancourt. There is a possibility that their views on the new Russian religiosity in emigration influenced the iconostasis program of this temple.

**Keywords:** icon; iconography of the twentieth century; Orthodox iconostasis; Church art; Russians abroad; Valentin Alexandrovich Tsevchinsky

V. A. Letin

**Historical discourse of Mikhailovsky castle's artistic universe: aspects of power**

**Abstract.** This article examines the historical discourse of Emperor Paul's representational program of power and personality in the context of the artistic universe of his St. Petersburg residence, the Mikhailovsky Castle. This large-scale project, Paul I embodied not only advanced building and decoration technologies of contemporary palace construction, but also the traditions of the sovereign's power and personality representation inherent in the palace discourse. The Mikhailovsky Castle of Emperor Paul I was both the most “expensive” object of palace construction and the most “conceptual”. His symbolic program absorbed the principles of power representation implemented in the residences of his predecessors. However, at the same time, it was formed personally by the royal customer. Examining the correspondence between the compositional axes of the building to the earthly (south-north) and spiritual (west-east) aspects of existence, the author of the publication reveals the symbolic, gender and historical principles in the composition of the grand enfilades of Paul I (southern and eastern parts of the palace) and Maria Feodorovna (northern and western parts of the palace). The researcher focuses on interpreting the history of Russia and the Sovereign's persona in the setting of the palace's exterior and interiors of the palace. The detailed semiotic analysis of the historical paintings created by J. Atkinson and G.I. Ugryumov on the initiative of Emperor Paul I for the Resurrection Hall of the Palace reveals the concept of power, based on the principles of masculinity, patriotism and sacredness. The gallery of hero rulers (the first of their kind), created by the artists, presented Paul I as one of the royal pioneers – the first ruler to unite not only secular and spiritual power, but also the Eastern and Western Christian churches. The dualism of secular and sacred principles is the leitmotif of the historical discourse of the palace decor, which, in turn, corresponds to the *idée fixe* of its sovereign master.

**Keywords:** representation of power; historical discourse; the Mikhailovsky Castle; Paul I; Russian history; historical painting; Grigory Ugryumov

### Russian directing school and dramaturgy in Vahe Shakhverdyan's theater

**Abstract.** The authors focus on the theater of the director Vahe Shakhverdyan, which is a phenomenon in the history and modern life of Armenian performing art. Emphasizing the relevance and significance of the theatrical and cultural description of this artistic phenomenon, the authors correlate it with the phenomenon of the independent theater.

The research is based on the principles of studying and analysing the director's theater developed by the Russian school of theater studies. The article is the first attempt of the theatrical analysis of Shakhverdyan's creative work as a stage director. The authors emphasize the decisive role of the Russian directing theater training in the formation and development of Shakhverdyan's theater. The artistic originality of Shakhverdyan's theater is revealed during the analysis of his performances based on Russian classical drama. The performances based on the plays by M. Y. Lermontov, A. N. Ostrovsky and A. P. Chekhov, staged by Shakhverdyan in Armenian and Russian theaters are analyzed in the article. The research is based on the analysis of video footage of the plays, descriptions of performances by critics, and on the material from conversations of one of the authors of the article with the director Shakhverdyan, as well as on other interviews given by the director.

The results of the study allow us to assert that Russian theater and Russian drama occupy one of the most important places in Shakhverdyan's theater. The productions of Russian plays demonstrate Shakhverdyan's original directing manner. It is distinguished by his bright theatrical metaphors, lack of gravitation toward immediate relevance, and an expressed desire for philosophical, humanistic performances. Shakhverdyan's individual theatrical style is based on the Russian directing education he received, on his comprehension of Russian stage performances by outstanding Soviet and Russian directors, and on the national character of Armenian people, their mentality, temperament, vivid imagery and tragic perception of the world.

**Keywords:** Armenian theater; O. Abelian Vanadzor Drama Theater; V. S. Shakhverdyan; performance; Russian drama; Russian directing school; author's theater