

Jiang Yi, Wen Longjie

**Shanghai Cooperation Organization:  
building regionalism through consensus (part 2)**

*Abstract.* The article is devoted to the theoretical analysis of regional construction based on the example of the Shanghai Cooperation Organization whose regionalism has both similarities with other similar regional organizations (such as the OAS, the OAU, the Arab League, ASEAN, and the EU) and its unique distinctive characteristics. The article examines the regionalist attributes and the SCO regional consensus, discusses the basis for building the organization and the reasons for its success, and analyzes the relationship between the collective “consensus” and the “interests” of the SCO member states. The authors examine the challenges facing regional construction and cooperation in various fields, outline the peculiarities of building the SCO regionalism and strategies for its future development. The specificity of the SCO regionalism is considered with regard to several indicators of the direct manifestation of the country's pervasive power, the size of its influence on other countries, and its ability to shape the regional order. The article pays particular attention to the relationship between regionalism and state nationalism as an inevitable problem in the SCO organizational development, analyses the competition among major countries within the scope of the SCO, and examines various political games associated with the SCO functioning. The article concludes that the SCO's function is to find a common ground in reaching consensus, to strengthen interdependence in promoting cooperation, to minimize internal conflicts, and to further deepen regional administration and building regional order. The overall continuous progress of regional member states, regional mechanisms (SCO) and regional construction (cooperation in various fields) will contribute to further strengthening the influence of the SCO, and will serve as a platform for new global management.

*Key words:* Shanghai Cooperation Organization; regionalism; regional order; regional cooperation; political games; “One Belt, One Road”; zero sum game

Li Xiaotao, Luo Weiyi

**The image of China in the USSR and RF world history school textbooks**

*Abstract.* History textbooks are an important means of shaping historical memory and implementing national identity education when a certain country's historical events are presented alongside the history of other countries. World history textbook descriptions play an important role in shaping the image of one's own country as well as that of other countries. Nowadays, Russia is China's important neighbor and strategic partner. Both the former Soviet Union and today's Russia are inseparably linked to China. Studying the changing image of China in Soviet and Russian textbooks on world history will help us understand how China is perceived as a partner and how the two countries' relations are positioned. The article examines school textbooks on world history for 5-10 grades in the USSR and the RF, published by Prosveshchenie, as the material for studying the dynamics of China's image. The authors indicate that to a large extent the Soviet students' view of China was formed on the basis of the Communist Party's ideological guidelines and the state of diplomatic relations between the USSR and the PRC, and the textbooks designed in the RF focus more on forming a positive image of China based on the description of the ancient powerful civilization and the significant success of the new China's economic and state development. China's image as presented in school textbooks on general history in the Soviet Union and modern Russia is closely linked to events in Chinese life during a particular historical period, and is also influenced by many factors, such as Chinese-Soviet and Chinese-Russian relations at various periods, changes in the objectives of Soviet and Russian education, changes in the concepts of history education in the USSR and the RF, changes in China's international status, etc.

*Key words:* image of China; Chinese history; Soviet world history textbooks; Russian world history textbooks; China; the USSR; the RF

**F. Y. Kushnarev**

### **The brand of the country, region and city as a factor of Russia's "soft power"**

**Abstract.** The author attempts to analyze how the brand of the country, the brand (image) of the region and the city of Yaroslavl, affect foreign applicants' choice of a particular university in the Yaroslavl region. The author analyzes how the authorities of the country and the Yaroslavl region improve its reputation and promote the image through the branding of the territory and how successful they are in attracting foreign applicants to regional universities. It has been found that for the majority of foreign applicants, choosing a university, the image of the country as a whole is more important than the image of the region or the city where the university is located. It appears that the richer the applicant's family is, the more important for them are such factors as the country's GDP, GNP, prestigious ratings of universities in the country, a well-developed infrastructure of the city. Foreign students form an image of a particular country in the course of everyday life, visiting stores in their own country and buying certain foreign goods. As a rule, for studying, foreign applicants choose a city that has a large number of museums and an educational institution with a rich history and developed traditions. In addition, the material well-being of the family of a foreign applicant (student, master) determines his attitude to the level and quality of life in a particular city where the university is located, its history, traditions, the number of famous people working in it. The main thing is the price of living in the city where the university is located, benefits, scholarships and security. Based on the results of the study, measures are proposed to improve the effectiveness of territory branding (improving the reputation of the region and the cities of Yaroslavl and Rybinsk).

**Key words:** soft power; brand; branding; universities; network image; university rating

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## **PHILOLOGY**

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**O. A. Kazmina**

### **Representing the iconic plot of St. George and the dragon in M. A. Bulgakov's play Flight**

**Abstract.** The article is an attempt to analyze the role of the Orthodox icon "St. George and the Dragon" in M. A. Bulgakov's play "Flight". Incorporating the icon into the space of the literary work addresses the problem of correlation between the word and the image and helps to expand the text boundaries. The icon depicted at the railway station in the headquarters of the White Army general Roman Khludov is closely related to the theme of Christian faith and its future persecution, as well as to the theme, going back in time, of the lost tsarist Russia.

Special attention is paid to certain motifs related to the iconic plot of the play, including subtextual ones: the struggle between good and evil, dark and light, dragon-slaying, etc. The author concludes that the iconic image of St. George correlates with the image of the white general Khludov: they are mirror twins. St. George the Victorious is depicted with wings, while Khludov is a personified hope for salvation and has metaphorical wings to protect the characters of the play. The likeness of the pale iconic young man to the White Army general introduces the theme of the face and the mask into the play, which leads to the conclusion that General Khludov puts on a mask and becomes an actor performing the assigned roles: defender, general, hangman, etc. This analysis explains both the character of the white army general and some of his actions. The connection with the iconic plot of events in the play emphasizes their scale and catastrophic nature.

**Key words:** M. A. Bulgakov; "Flight"; "St. George and the Dragon"; St. George the Victorious; iconic; Khludov; mask; dragon-slaying; color semantics

This article was written as part of the work of Center for Studying Russian-Speaking Countries at Southwest University, the Ministry of Education of the PRC

**L. V. Dubakov, Guo Wenjing**

### **Cultural image of the were-fox in Elena Shvarts' poetry**

**Abstract.** The article analyzes one of the key, recurring images in the poetry of E.A. Shvarts – the image of the were-fox. She first turned to it in the mid-1980s, and the last poem with this character appears in the early 2000s. Shvarts' were-fox is a complex image that contains features of different cultures – Russian, Western, and above all Chinese, where it is called huli-jing. The genesis of the heroine in the cycle "Arno Tsart's Works" goes back to Pu Sunlin's foxes in particular. Like the Chinese huli-jing, Shvarts' heroine combines the

opposites: she is educated and intelligent, living off people's energy, but capable of love and friendship; she travels the world and chooses to live in remote places. Elena Shvarts' were-fox projects its inverting ability onto the other characters of the poems and the surrounding reality, as a result of which they also acquire the ability to transform. The poetess not only places the were-fox in a different cultural and geographical context, but also applies new meanings to its image. In Shvarts' poems, the were-fox is a symbol of both the poet and the muse: she writes poetry in the cycle "Arno Tsart's Works" and is also referred to as the muse in the epigraph to the poem "Brutal means cannot achieve bliss". In addition, there is a romantic and marital relationship between the author and the huli-jing. One can also recognize autobiographical traits in the were-fox of Elena Shvarts. Shvarts' huli-jing turns out to be a spiritual wanderer who finds the heavenly world through wisdom, suffering, loss and death.

**Key words:** were-fox; huli-jing; cultural image; recurring image; Elena Shvarts; shape-shifting; inversion; transformation

**Gao Shaoping**

### **Translation practice and translation training based on national translation competence**

**Abstract.** The article examines the views of Chinese experts in translation studies on the problem of defining the concept of national translation competence. National translation competence is an important part of national language competence, and the term has been proposed by Chinese scholars as an academic concept with Chinese specificity. This article presents a translation project funded by the Chinese National Social Science Foundation: the translation into Russian of the academic monograph "The History of Chinese translation studies". The key methodological works on translation studies by Chinese scholars emphasize the central position of the state in translation theory and practice, and national interests are the goal of translation. This integrated translation competence includes translation planning, translation management, and translation efficiency. National translation competence basically reflects the country's comprehensive and systematic ability to present and spread national ideas and culture abroad. This article analyzes the issues of the translation subject, translation activities, promotion of translation products in terms of national translation competence, and also deals with such problems in applied translation studies as training talented translators in rare foreign languages, raising ethical consciousness and awareness of the future translators' mission, introducing a standardized and rigorous testing and evaluation mechanism, as well as highlighting translators' cultural attitudes in the context of the project "Chinese Academic Translation into a Foreign Language" of the National Social Sciences Foundation.

**Key words:** national translation competence; Chinese specificity; Chinese academic translation project; History of Chinese translation studies; translation training; Beijing University of Foreign Languages; National Translation Competence Research Center.

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## **CULTURAL SCIENCE**

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**T. I. Erokhina**

### **The Japanese discourse of F. M. Dostoevsky's creativity: The Brothers Karamazov series**

**Abstract.** The article is devoted to understanding the works of F. M. Dostoevsky in modern Japanese culture. The author notes the actualization of the work of F. M. Dostoevsky in Japan, presented in numerous translations of the writer's works, as well as in the creation of serials, musicals, anime based on the novels of F. M. Dostoevsky. The subject of the study is the Japanese version of reading the novel "The Brothers Karamazov" in the aspect of modern mass culture. Noting the specifics of the existence of classics in popular culture, which tends to stereotype and simplify the literary text, the author refers to the peculiarities of the interpretation of the novel in the series. Appealing to the director's intention, the author analyzes the chronotope of the series, in which the time and space of action change. Modernization of time and the transfer of action to Japan contributes to the emergence of game elements of mastering the classics. Attention is focused on the transformation of the system of characters that have changed not only names, but also status and social roles.

The genre specifics of the series, the system of symbols and the musical component of the drama are analyzed. The film interpretation of the novel is presented in two ways: correlation with the text of F. M. Dostoevsky and correlation with the context of mass culture. The specificity of the Japanese translation of the text of the novel, which underlies the film adaptation and meets the criteria of modern mass culture, is noted. The Japanese discourse of F. M. Dostoevsky's work does not imply the creation of an authentic text of the novel of the series; moreover, the authors of the drama deliberately refuse to read the iconic cultural codes of Russian culture, such as religiosity, in *The Brothers Karamazov*. The presented interpretation of the novel by F. M. Dostoevsky testifies to the process of "appropriation" of the text of Russian classics by Japanese culture and building new levels of intercultural communication.

**Key words:** *The Brothers Karamazov*; F. M. Dostoevsky; Japanese culture; Russian cultural code; intercultural communication; interpretation; discourse

**E. M. Boldyreva, E. V. Asafieva**

### **Cultural symbolism of the wolf image in Russian poetry of XIX-XX centuries**

**Abstract** The article analyzes the symbolic potential of the wolf image in Russian poetry and examines the original artistic representation of this image in the works of XIX-XX century Russian poets. Describing the cultural symbolism of the wolf image, the authors highlight different models of its interpretation in terms of various poetic discourses, where the universal image of the wolf manifests various essential characteristics depending on both the author's literary teleology and the specifics of the cultural and historical situation of a particular epoch: the image of the wolf as a mirror of social and political cataclysms, when the images of the wolf and the wolfhound century prove to be artistically accurate symbols of a terrible era in the life of the country and the tragic fate of man, drawn into the destructive whirlpool of social and political upheaval (O. Mandelstam); the image of the wolf in military discourse, demonstrating the zoomorphic enemy archetype, traditional for the poster rhetoric of the time, or zoomorphic representations of the Nazism idea as the ultimate evil (M. Dzhailil, S. Narovchatov), heroic-romantic image of the wolf-fighter, as a personification of freedom, loneliness and unrestrained passions, who is ready to give his life for freedom, honor and a specific "animal" morality (Vysotsky, V. Solokhin); religious and mythological mode of "poetic wolves" in the works of A. Tolstoy and, finally, the wolf as a tropic figure in a poetic text, embodying ambivalent metaphorical meanings (N. Gumilev, V. Shalamov). In the course of analysis, the authors pay attention to the change in symbolic connotations of the image depending on the lyrical situation, on zoomorphic images accompanying the key symbol, and on historical and mythological realities, and the wolf image is seen as an ambivalent entity, combining opposite qualities and symbolic meanings.

**Key words:** cultural symbol; eternal image; mythology; cultural concept; wolf image; allegory; ambivalent essence; Russian lyrics; lyrical hero

This article was written as part of the work at the Center for studying Russian-speaking countries, Southwest University of the People's Republic of China, the PRC Ministry of Education

**N. N. Ivanov**

### **Cultural mythopoetic code of the East in M. Prishvin's work: the Russian root of life Ginseng**

**Abstract.** The aim of the work is relevant scientific historical literary and cultural issues: the role of mythopoetic cultural code of the East in the artistic mind of the outstanding Russian Neorealist representative M. Prishvin. Objectives of the work: clarifying the definition of cultural mythopoetic code of the East, to connect Eastern mythologemes with artistic mind, philosophy, aesthetics and Prishvin's imagery.

The influence of Eastern mythologemes on Prishvin is considered in the context of ontological and aesthetic characteristics of Russian neorealism, the literature of the 1920s-1930s. The author has found a wide use of Eastern mythologemes as motifs, archetypes, and images in Prishvin's works.

The most significant results of the work. The historical-literary and personal-biographic motives of Prishvin's attraction to the cultural code of the East are described; Prishvin's literary types generated by this attraction are established and presented in the context of his creative evolution. Such approaches to Prishvin's literary, journalistic and epistolary heritage, determine the original view of creative writing and allow to move beyond the prevailing ideas about Prishvin's artistic thinking. The work gives new opinions on a number of

well-known works. Prishvin's mastery is comprehended in terms of neo-mythologism relevant to the Russian prose of the 20th century. The author expands scientific knowledge of the complex phenomena in Russian literature of the first third of the XX century.

The article shows close and fruitful links of Prishvin's worldview and work with Oriental myth which allows to see quite different ideological and aesthetic guidelines of the writer, to understand his main aspiration: answering the eternal questions of existence, the universe and the national character.

**Key words:** Russian neorealism; cultural code of the East and its reception in Russian literature; relationship among Russian writers; M. Prishvin's biography and work; mythopoetics; motif; archetype; interpretation of literary text