

T. V. Bugaichuk, O. A. Koryakovtseva

**The basic conditions for the formation of civic identity
in the people's republic of China**

Abstract. The authors of the article present a theoretical analysis of the way to form Chinese national identity at the present stage of world development in the context of global value transformations and changes. The article notes that the People's Republic of China shows scientific and practical interest in the problem indicated by the authors and focuses on the formation of national identity, which is much broader than the civic identity. The authors consider and analyze seven basic conditions for the formation of Chinese national identity. Certain factors are highlighted, such as historical memory and unconditional acceptance of the past, the country's unique cultural heritage and the national mentality, educational and youth policy of the state aimed at civil consolidation of the society. Moreover, the authors define the role of religion in China, namely Confucianism, and present the influence of the symbolic state policy on the development of the Chinese identity; emphasize the systemic and methodical process of introducing the national identity idea over the past forty years and note the important role of centralized state management in forming and developing the identity of the citizens in the People's Republic of China. As a result, the conclusion is made that the regularities of forming the citizens' civic identity are not determined by the nation or the country, but are related to the specifics of the development of civic consciousness and the formation of a personality in general. Consequently, the importance of studying the experience of a particular country in developing and forming civic consciousness in general, and civic identity in particular, is high, but it is certainly necessary to take into account national, religious, cultural, historical, linguistic and state specifics.

Keywords: civic identity; national identity; political concept; conditions of formation; the People's Republic of China; personality

Zhang Zeming

Regional governance in East Asia under the “new ritual order”(新礼治秩序). Part 2

Abstract. The second part of the research continues the discussion of new perspectives on regional governance in East Asia on the basis of the “new ritual order”. The article describes the main aspects of the new regional governance order in the context of regional cultural policy and identifies the core components in the regional cultural governance: “nuclear countries” which are dominant states in the cultural sphere of a particular region, not only having a cultural model capable of attracting other countries to active study and imitation, but also promoting their own culture to the periphery, and “hub countries” which are groups of countries in a cultural region, attracted and inspired by the cultural prestige of a nuclear country and consciously learn and follow its cultural patterns. The detailed characteristics of these countries and their functions in regional cultural governance are described in the article. Particular attention is paid to characterizing the concept of 礼尚往来 (lǐshàngwǎnglái, literal translation “courtesy should be replied with courtesy”, “reciprocity is valued in politeness (etiquette)”) which defines as precisely as possible the essence of the new regional governance, the spirit and meaning of “reciprocal etiquette” – the principle of a fair and reasonable balance in giving and receiving, requiring equality in interaction and declaring mutual respect between the two parties, which ultimately points to an idealized social order that is universal, durable and harmonious. The author concludes that the Chinese concept of “lǐshàngwǎnglái” is the traditional Chinese idea of international regional governance with Chinese specificity as well as an important ideological basis for building a community of human destiny, since it contributes to establishing a new type of international relations.

Keywords: regional governance; new ritual order; cultural governance; East Asia; Asian-Pacific region; nuclear countries; hub countries

S. L. Talanov

A personal brand of a lecturer as a “soft power” tool in Russian foreign policy

Abstract. The author has made an attempt to analyze how many lecturers at universities teaching Chinese students are consistently working on their brands, what difficulties they experience in creating a personal brand, and the impact of teachers' personal brands on the prestige of the university. It has been found that the less experienced a lecturer is, the lower their position and the younger they are, the more they feel the need for a personal brand. It has also been found that assistant lecturers and senior lecturers believe that a personal brand enables them to influence the monetization of their knowledge and skills (to receive a higher income) and to gain some independence in their actions (people prefer not to disturb public figures). Another finding is that the less experienced a lecturer is, the lower their position and the younger they are, the more actively they present themselves in social networks. Analyzing the websites of university departments and faculties with the most Chinese students (master and postgraduate students) from September 2022 to May 2023 indicates that absolutely all these departments update the information regularly, and delete the outdated information. Unfortunately, despite the fact that the information on most university websites is constantly added and updated, it is normally presented in the form of text, photos, pictures and diagrams. An effective tool for attracting foreign applicants is university lecturers' personal brands. The impact on the applicant's choice of university through the “soft power” in the form of personal brands is much higher than advertising universities in the Internet.

Keywords: soft power; personal brand; branding; universities; image; reputation management

PHILOLOGY

Hu Guming, Yuan Rongze

Russian translation of political vocabulary with Chinese specificity: functional equivalence theory (based on the book Xi Jinping: The Governance of China (III))

Abstract. China is the world's largest developing country, attracting more and more attention with its rapid economic development and political strategy. The book “Xi Jinping: The Governance of China” focuses on recent advances in the sinicization of Marxism and is an authoritative work that comprehensively and systematically reflects Xi Jinping's thought on socialism with Chinese specificity in the new era. The book contains a large variety of Chinese-specific vocabulary reflecting both political phenomena and traditional Chinese culture. Following the theory of functional equivalence, the authors of this article consider translation trends, translation principles, and methods of translating political vocabulary with Chinese specificity in political literature by analyzing relevant examples from the third volume of “Xi Jinping: The Governance of China”, translated by top translators from China's Central bureau for studying literature and China's Bureau of foreign languages. The authors classify the political vocabulary in Xi Jinping's book, discuss the methods of translating the Chinese-specific political vocabulary into Russian in terms of the theory of functional equivalence: methods of translating political terms (literal translation, literal translation with addition), methods of translating numerical political vocabulary such as “third front”, “two concerns”, “three guarantees”, “three austerities and three realities”, “fivefold construction” (translation with commentary, explanatory translation, etc.), as well as methods used for translating cultural political vocabulary containing such metaphorical constructs as “black swan”, “gray rhinoceros”, “Red Boat spirit”, “tigers”, “flies”, “Fengqiao village experience”, etc.

Keywords: translation theory; functional equivalence theory; Xi Jinping; The Governance of China; Chinese-specific political vocabulary; Russian translation; numerical political vocabulary; political terms; political metaphors

A. A. Zabiako, Feng Yishan

The image of Motherland as a constant of the Russian ethnic worldview (historical and literary context)

Abstract. The article presents a lexical-semantic, historical, philosophical and literary analysis of the history of forming ideas about the motherland in the Russian ethnic worldview. The authors explore the origins of ideas about the motherland in the Russian mind, its connection with the idea of abundance, fertility, chaste mother giving birth, ancestral land (fatherland), native land, Russian land, opposing to foreign space. The argumentation of cultural and historical researches is based on linguistic data, folklore, ancient Russian literature and XVIII-XX

centuries literature. The image of the Motherland in the lyrical consciousness reflects in the most condensed form people's hopes and aspirations in a particular socio-cultural period of development. The authors turn to the works of V. Trediakovsky, G. Derzhavin, E. Baratynsky, M. Lermontov, F. Tyutchev and the poets of the Silver Age (A. Blok, A. Bely, A. Akhmatova). The Russian lyrical context of the XVIII-XX centuries suggests that the archetypal foundations of the idea about motherland are most intensely manifested in the situation "away from the motherland", the loss of the native land or external danger to Russia. The "case" of Anna Akhmatova is paradoxical – her sense of motherland helped the poet withstood all the trials and reflected the deep foundations of people's beliefs about Motherland, native land, about homeland and foreign land. Religious connotations in Akhmatova's ideas about Motherland are embodied in her early lyrics in the images of Kitezhanca (Woman of Kitez), Boyarynya Morozova, and klikusha (the hysteric). The thirties of the XX century intensified the tragic motifs in the poetess's work, with her lyrical heroine avoiding the temptation of a "consolation call" from a foreign land. The wartime years strengthened Akhmatova's stoic sense of the motherland in her lyrical self – reflecting the nationwide patriotic impulse.

Keywords: image of the Motherland; homeland; foreign land; Russian ethnic picture of the world; folklore; lyrical connotations; patriotism

D. D. Yakusheva

The role of italics in a literary text: L.N. Andreev's story "Thought"

Abstract. The author of the article addresses an insufficiently studied area of textual graphic representativeness and expressiveness as a communicative medium and a medium forming artistic imagery in a literary text. The focus of the analysis is italics, defined by the standard as a right-slanting typographic font. The role of italics in texts of various kinds acquires specificity and depends largely on the overall stylistics of the text. Literary text makes a special case. In literary space, italics acquire special functions, both communicative and aesthetic. The text of the story "Thought" by the Russian writer L. N. Andreev (1871-1991) has been chosen as the material for research. The reason for this choice is that in the text of the story the method of italicizing is closely connected with that of highlighting the so-called "alien word" (M. Bakhtin's term), belonging to a special field of literary text stylistic analysis and connected with subjectifying the author's narrative. Being a graphic tool, italics a priori contains a highlighting function, the purpose of which is to attract the reader's attention, while in a literary text the final marked phrase has an "internal stress". The author of the text can resort to such a means in order to duplicate a previously said thought, so that the reader can see some subtext in it. Besides, in this way someone else's intonation, "someone else's word" can be emphasized, and in such a case it is necessary to analyze the construction of the entire statement and connect it with the ideological line of the text. Methodologically, the work is based on the concept of the universal dialogicity of the text, developed by M. M. Bakhtin.

Keywords: Leonid Andreev; Michail Bakhtin; italics; paragraphemic; literary text analysis; "alien" word; monologue; dialogue; dialogicity; narrative subjectification

CULTURAL SCIENCE

N. N. Ivanov

Reception of culturologemes of the West and the East in Russian literature at the turn of XIX – early XX centuries

Abstract. The work deals with the actual scientific historical, literary and cultural problems: reflection and reception of culturologemes, mythemes of the West and the East in the artistic mind of Russian poets and writers at the turn of XIX – early XX centuries: partly in Symbolism and predominantly in Neorealism, in its attitudes, aesthetics, and poetics at the levels of motifs, archetypes, and micro-imagery.

The problem is considered in terms of artistic, ontological, and aesthetic characteristics of Russian literature of the above mentioned period, as well as the literature of the 1920s-30s. Monographic and thematic approaches to the material help to overcome the artificial division of the writers' heritage into periods and to see their creative pursuits in the unity of their world outlook and aesthetic aspirations.

The most significant results of the study are as follows: personal biographical and typological historical-literary motifs of the Russian writers' attraction to the East and the West are systematized and the motive of overcoming mental contradictions between them is specified; the artistic types generated by this trend are

described and presented in the context of the writers' creative evolution. The methodology of the analysis, interpretation of literary works, journalism, epistolary works, determined an original view of the problem of creative writing, supplementing the existing ideas about the internal dynamics of the literary process. The author has revised scientific points of view on the continuity of different periods in Russian literature (the turn of the century, 1917, the 1920s-1930s) and given new assessments of many works, not only well-known, but also not presented to a broad circle of scientists and readers.

Close and fruitful connections of Russian writers' worldviews and their works with the mythemes of the West and the East reveal, unlike it used to be generally accepted, quite different literary landmarks in comprehending national traditions, intelligentsia's mental contradictions and the Russians' spiritual existence.

Keywords: Russian Neorealism; traditions in Russian literature, culture; the spiritual world of the Russians'; concepts of national existence in art; reception of culturologemes of the West and the East in Russian literature; poetics of prose; myth; motive; archetype

O. A. Kazmina

Cultural symbolism of chivalry in M. A. Bulgakov's play Flight

Abstract. The article presents a study of the cultural symbolism of knights and chivalry in M. A. Bulgakov's drama Flight. The play, created under contract with the Moscow Art Theatre for performing on stage, includes some unusual elements which are of interest to both literary critics and experts in culture and theater studies, whose scientific interests include studying the genre specificity of the drama. The focus in the article is made on analyzing the archetype of the knight in the play, which enables one to find the invisible links that connect Bulgakov's text with world literature and culture. The author investigates the connections of Flight with the works of the German Romantics, the Spanish writer Cervantes, the Russian classics A. S. Pushkin, F. M. Dostoevsky, N. V. Gogol, Symbolists, etc.

The analysis in the article has led to the conclusion that Flight presents several characters-knights, connected to certain extents with the protagonist Serafima Korzukhina. Such archetypal images are highlighted as "the poor knight", "the miserly knight", "Don Quixote", etc. The study shows that the archetype of the knight is a particularly rich and complex one, representing ideals of courage, honor, and selflessness that have been celebrated in literature and culture throughout the centuries. Analyzing the archetype of the knight in the text of the play, it is possible to see how M. A. Bulgakov relies on this tradition and interacts with it in his own unique style. This article can clarify the issues raised in M. A. Bulgakov's work, as well as its place in the broader literary and cultural context.

Keywords: M. A. Bulgakov; "Flight"; Moscow Art Theatre; cultural symbolism; knight; archetype; Beautiful Lady; extra-dramaturgical elements

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V. A. Letin, D. E. Krasnitsky

Curiosities of cultural identity at anniversary performances based on N. A. Nekrasov's works: national costume

Abstract. Modern theatrical costume is an important issue in creating the visual image of a modern performance. As a subject of postmodernist acting on the XXI century stage, national and historical costumes have undergone transformation and semantic recoding.

The article analyzes the experience of actualizing Russian folk costume in the performances dedicated to celebrating the 200th anniversary of N.A. Nekrasov: K.S. Serebrennikov's "Who is Happy in Russia" (Moscow, GoGoL-Center, 2015 – 2022); Honored Artist of the Kostroma Region A. A. Kirpichev's "Who is Happy in Russia" (artist E. Safonova, Kostroma Regional Drama Theatre n.a. A. N. Ostrovsky, 2021); P. V. Vasilyev's "Who is Happy in Russia..." (artist A. B. Torik; Yaroslavl State Puppet Theater, 2021) and People's Artist of the RF V.V. Kirillov's "From Nekrasov to Nekrasov" (costume designer S. Alekseeva, Russian Academic Theater n.a. F.G. Volkov with support of the historical and cultural complex "Vyatskoye", 2021).

The analysis of these performances reveals certain trends in the use of folk costume to create the stage image of a "folk" character. The article describes the principles of modern directors' and artists' work on "costuming" the performance, as well as identifies compositional, stylistic and semantic paradoxes and working with them in the performance.

The authors make a conclusion about modern theatrical practice of actualizing folk costume. In the 21st century stage practice the historical, social and cultural functions of costume fade into the background or disappear altogether. What is dominant is characters' psychological, gender and subcultural identities.

Keywords: N. A. Nekrasov; modern performance; anniversary performance; postmodern aesthetics; cultural identity; historical costume; theatrical costume; national costume