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### **Perceiving and promoting Russia's image by international students**

**Abstract.** The article focuses on perception and promotion of Russia's image by foreign students studying in the Russian Federation. At present, when Russia is going through a difficult period in foreign affairs, it is very important to form a positive international image. This article argues that in order to build a positive image of the state, it is important to rely on those individuals who can improve the image of the state in the global community by correcting the virtual media-based perceptions. Through their own real life experiences, they receive authentic and reliable first-hand information, building a potential audience for positive perceptions of the country's image via their own interpersonal and group communication. Foreign students studying in Russia are representatives of intercultural communication. Their personal insights and Russian experiences help them adjust their media-based virtual perception of Russia and become objective communicators, thereby increasing global recognition of Russia's image with the help of the international students as mediators. Thus, through the mediation of this group of foreign students, Russia can shape a more positive international image of the country and increase its international recognition. To achieve this goal, Russia should use its advantages to improve its image in the international community and correct stereotypes about Russia with the help of foreign students; raise the sense of social responsibility in its citizens, encourage them to consciously present Russia's image, to create a positive cognitive environment; and enhance their in-depth knowledge of Russia through multiple educational and socially focused channels.

**Key words:** image of Russia; international image of the state; imagemaking; soft power; foreign students; promoting the country's image; intercultural communication

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**T. V. Ivashchenko**

### **Forms and factors of youth participation in the political system of the PRC**

**Abstract.** In recent years, there has been a trend towards growing scientific interest in various aspects of political life in the PRC, which is connected, among other things, with the increase in governmental and social contacts between the People's Republic of China and the Russian Federation. Educating Chinese students in Russian universities and, in general, communication between Russian and Chinese youth are an important area of cooperation. To make these processes effective, and to forecast the development of the PRC, it is necessary to understand the values, attitudes and behavioral models of Chinese youth, particularly in the political sphere, and the extent to which they are influenced by digital technologies and globalization. This research focuses on young people's participation in politics on contemporary platforms, and assesses different forms of Chinese youth's involvement in the country's political life. The research material includes statistical data and documents published by the Chinese academic community. The author uses the relevant scientific works, analytical materials of Chinese research centers and secondary analysis of the surveys to determine the factors of political participation by Chinese urban and rural youth and young business people. The analysis revealed that urban young people are more politically active than rural ones. At the same time, businesspeople are the most active group among urban youth, and unmarried women are most active among rural youth. The author notes the increase in youth participation channels and their activism through new digital platforms for opinion polling. The ideas developed on these platforms are considered both by the platform users themselves and by the government organizations, thus providing an opportunity to actually influence the policies and make the ultimate decision

**Key words:** youth; political participation; policy; factors of political participation; forms of political participation; social media; Internet; China

**V. V. Bryuno**

### **The “cancel culture” policy towards Russia as perceived by Russian and foreign students**

**Abstract.** The author attempts to analyze the attitude of Russian and foreign students from Armenia, Azerbaijan, China, Tajikistan and Uzbekistan to the “cancel culture” policy towards Russia, as well as to examine the main mechanisms that can confront this policy. To this end, a survey was conducted in 2023 of international students from RF leading universities and from the leading universities in the Yaroslavl region. Besides, the author carried out a series of in-depth interviews with Russian and foreign students, the results of which showed that there are national-specific features in implementing the policy of “cancel culture” in relation to everything Russian. Foreign citizens whose parents at some point received higher education in the RF have a negative attitude to the “cancel culture” policy. Foreign students whose parents have never studied in Russia (USSR) tend to be neutral towards the “cancel culture” policy. The study reveals that representatives of different ethnic groups have different perceptions of the "cancel culture" policy towards Russia and its citizens, and that for the majority of foreign students and postgraduates, the “cancel culture” policy does not affect the quality of their relationships with Russian citizens. Most Russian students have never faced the “cancel culture” policy. Young men are more aware than girls of what such a concept as “cancel culture” entails. This is due to their systematic monitoring the news related to politics. The results of the study lead to suggestions for raising the effectiveness of resisting the “cancel culture” policy.

**Key words:** soft power; cancel culture; exclusion culture; culture war; challenge culture; ostracism

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## **PHILOLOGY**

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**V. N. Babayan**

### **On the role of the explicit silent bystander in Russian tertiary dialogue discourse in literature**

**Abstract.** The article uses the texts of literary dialogues involving the silent bystander (SB) to analyze the role of the latter in the communication act; SB influences the content and form of dialogic discourse and affects (non)speech behavior of communicators. This role of SB gives the dialogue some specific features. The process of forming a triad dialogue with SB is described on the examples of tertiary speech dialogues. The author uses dialogues from A. P. Chekhov's short stories, and highlights some fragments from the utterances of the active triad members (ATM), as well as the author's remarks indicating the presence of SB. These linguistic means constitute the specifics of tertiary speech, and the factors influencing the dialogue. With the appearance of SBs in the dialogue of ATM, the conversation topic may change or the communication may stop. This is an indicator of the SB present during the conversation, and the impact he has on tertiary speech. SB influences the entire communicative situation. Thus, SB forms a special type of tertiary speech dialogue, the triad dialogue, which can be defined as an independent communicative and psychological phenomenon. Such a dialogue is characterized by a special status in interpersonal communication, by specific unique content. The analysis of tertiary speech dialogues with SBs present leads to the conclusion that the triad models differ in their internal character. In triads, each side of the dialogue acts as an independent side of the communication act. Triads sometimes form an alliance of two participants against the third one. The alliance can include both the ATMs themselves and one communicator with the SB. The linguistic markers of the alliance are identified, as well as the role of the SB.

**Key words:** silent bystander; interlocutors; a triad dialogue; tertiary speech; literary dialogical discourse; utterance; communicative situation

**E. E. Khazimullina**

### **Russian language in the light of youth renglish**

**Abstract.** With the growing number of economic, political and cultural contacts and under the influence of the trend towards globalization of the world, the impact of the English language on many other languages including Russian is also increasing. Modern Russian schoolchildren's speech, in particular slang, jargon and colloquial speech, is filled with a large number of anglicisms; a Russian-English pidgin, Renglish, is being formed. Anglicisms used by schoolchildren enter the Russian language, form derivative words in it, develop grammatical forms, add new lexical meanings. At the same time, young people's speech not only reflects current trends, it contributes to loosening the norms and sets new linguistic tastes. Excessive use of anglicisms in Russian speech litters it and can affect the condition and development of the language. It should be noted that

many schoolchildren do not see the connection between the wide use of anglicisms and the changes in the contacting languages. The penetration of anglicisms into the speech of Russian schoolchildren becomes more intensive as they grow older, due to studying English, as well as close international contacts via the Internet, computer games, and social networks. Among specific reasons for the impact of English on other languages, and Russian in particular, scientists name the US world leadership in many spheres of modern life, the trend of young people in Russia towards Western culture, lifestyle, fashion, and propaganda. Thus, the English language plays the role of "soft power" in the world globalization, reduces Russia's national security and the viability of the Russian language.

**Key words:** the Russian language; Runglish; borrowings; youth jargon; pidgin; speech culture; extra-, intralinguistic factors, motivation

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**M. Y. Egorov**

### **The transgressive nature of E. Limonov's novel *It's Me, Eddie***

**Abstract.** The article focuses on examining the specifics of E. Limonov's novel *It's Me, Eddie*, which can be described as transgressive. The novel creates a certain transgressive image of emigration. The emigrants as portrayed by E. Limonov are, if not marginalized types, then the types of losers. Eddie himself feels useless in both America and the USSR. One gets the feeling that the protagonist of the novel *It's Me, Eddie* builds his behavior in such a way that it looks transgressive, violating the accepted norms. Throughout almost the entire narrative, Eddie is drunk, which often results in strange behavior. The extremes in the hero's character are manifested in the erotic episodes of the novel, which made the novel infamous immediately after its publication. E. Limonov's attitude to eroticism is far from being reverent, and his descriptions of love acts are not at all sacralized. Eddie acts as a scrupulous recorder of sexual processes. The transgressiveness of the novel *It's Me, Eddie* is highlighted by the juxtaposition of erotic fragments with those dealing with politics. The hero's radicalism and the extremism of his political views are beyond doubt. The language of the novel oversteps the permissible boundaries of the linguistic norm. The wording of the novel is characterized primarily by the abundance of obscene language in a variety of forms and used in a variety of situations. E. Limonov breaks the boundaries in one more sense – he "crosses" the conventional framework of the narrative. The meta-narrative devices used in *It's Me, Eddie* create a conventional situation that doubts the boundaries of text and reality.

**Key words:** E. Limonov; *It's Me, Eddie*; transgressiveness; transgressive literature; third wave of emigration; Russians abroad; hero; boundary

**N. V. Lukyanchikova, Natalia V. Kiseleva**

### **Artistic representation of the image of the father in the story of B. P. Ekimov "We assume to live"**

**Abstract.** The article presents a literary analysis of one of the most representative images in the works of Russian classical writers (D. I. Fonvizin, A. P. Chekhov, I. A. Bunin, M. Gorky, etc.) – the image of the father – in the story of one of the brightest representatives of modern literature Boris Petrovich Ekimov "We assume to live". The specified work of B.P. Ekimov has not been sufficiently studied by researchers. The authors compare the image of the father in the story with various types of fathers in Russian literature, revealing the typological similarity of Dr. Khabarov with the characters of the works of the XVIII – XX centuries.

Turning to the heroes of the works of A.P. Chekhov, A.I. Kuprin, etc., the authors analyze the traits of a selfless, noble, silverless character in the character of Khabarovsk, correlate the character with the traditional national character of the Russian righteous, revealing at the same time the specifics of the transformation of the image of the father. In the image of Dr. Khabarov, traits characteristic of the type of "weak" husbands and fathers of Russian literature (Prostakov, Andrey Prozorov, Sergey Zheleznov, etc.) manifest themselves: subordination to his wife, lack of concern for the material well-being of the family, avoiding solving family problems, shifting them onto the shoulders of his wife. At the same time, the authors of the article note, Dr. Khabarov remains a noble, compassionate and merciful person.

The article examines the connection of the father's image with historical time: a character like Khabarovsk looks especially alien in the 90s of the twentieth century, which required the appearance of a completely different

type of hero. The authors pay special attention to the fact that the father appears on the pages of the story “We Assume to live” exclusively as the hero of the memories of family, patients, acquaintances.

**Key words:** Boris Ekimov; village prose; traditions of Russian classical literature; the image of the father; the image of the mother

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## CULTURAL SCIENCE

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O. N. Astafieva, A. Y. Smirnova

### Cultural tourism as a resource for Russian regional socio-economic development

**Abstract.** The article studies the present trend in regional policy towards the development of cultural tourism. Using an interdisciplinary approach, the authors describe cultural tourism as an inter-sectoral multifunctional complex, whose development is based on applying the resources of specialized and everyday culture, including historical and cultural heritage, the arts, creativity, everyday objects, intangible heritage, modern types of creative industries. Cultural tourism is Russia's competitive advantage, as it relies on unique natural and cultural resources, including not only monuments of universal value and authenticity, but also modern creative spaces that meet the goals of regional development and socio-economic needs. Developing tourism is viewed as a way to stimulate socio-economic activity in the region. The authors analyze the experience of implementing the projects for special touristic recreational economic zones and identify positive practices and negative consequences of ignoring the factors that influence the development of cultural tourism, promotion of territorial brands etc. Special attention is paid to the projects of setting up tourist and recreational clusters – “points of growth”, ensuring the quality of cultural environment and socio-economic involvement of cultural resources. Furthermore, the concept of a support frame is considered, which reveals the influence of recreational and geographical relationships on the socio-cultural space of the region. As a conclusion, it is necessary to further investigate the leading trends in the field of cultural tourism: intensifying the convergence of culture and tourism; efficient introduction of sociocultural design techniques into regional management practice; rational investment support of creative space projects and cultural-tourist clusters, promoting innovations and developing entrepreneurship in the sociocultural sphere while keeping up traditions; socio-economic demand for distributing digital products to ensure accessibility and quality (distance formats, online platforms, interactive personalized guides, etc.).

**Key words:** cultural tourism; socio-economic development; state cultural policy; regional cultural resources; cultural heritage; creative cluster

N. V. Mikhalenko

### The estate myth in literature and painting – V. V. Nabokov and S.A. Vinogradov

**Abstract.** The article provides an intermediate analysis of the images of the estate in the poetic work of V. V. Nabokov and the painting of S. A. Vinogradov. The subject of the study is due to the similarity of the motivic and figurative series, symbols characteristic of the depiction of life on the estate, in the interpretation of the poet and the artist. The comparison is due to the importance of the visual component for Nabokov's poetry, his interest in painting, his passion for entomology and the creation of hand-drawn anatomical catalogues of butterflies, the tradition of his gift inscriptions combining a small picture and a signature. The article shows that in some of Nabokov's poems of the late 1910s and 1920s, the lost manor life, which was preserved with extreme accuracy in his memoirs, is represented by a synthetic impressionistic painting: in a variety of colors, a polyphony of sounds and smells. The poet created an image of the beauty of fleeting happiness and harmony of life.

In Vinogradov's painting of 1907-1917, the manor life was poetized: on many of his canvases, the Mammoth Golovinka estate of the Tula province is depicted in an invariably warm range of colors, harmony of composition. His works and memoirs, significant both biographically and artistically, reflected not only the flourishing of the manor culture, but also its death in the maelstrom of wars and revolutions.

The purpose of the article is a comparative comparison of works of literature and painting, memoirs of emigrant authors to identify the components of the manor myth, the lost idyllic topos. Similar features of the artistic method of interpreting manor life by means of literature and painting are shown, which creates a typologically similar image.

**Key words:** V.V. Nabokov; S. A. Vinogradov; poetry; painting; “estate” text in literature; image; intermedial analysis

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**E. M. Geronimus**

**Culture of dialogue and communicative culture:  
L. N. Tolstoy in correspondence with A. I. Herzen**

**Abstract.** The article comprehends the culture of the dialogue between L. N. Tolstoy and A. I. Herzen, analyzes communicative strategies and tactics used in the correspondence between the two writers. The introduction indicates the purpose of the work, its subject and object and explains the choice of the correspondent and the chronological framework of the letters selected for the analysis. The second part gives the definition of the concepts that the author of the article uses further on. The third, main part of the article analyzes Tolstoy's communicative tactics and strategies and shows that the opponents' high communicative dialogue culture was connected not only with their personal position, literacy, and level of development, but also with the necessity of solving certain socio-political problems in Russia understood by both of them. Unfortunately, Herzen's letters have not survived, but the author makes assumptions, based on Tolstoy's letters and the comments of their contemporaries, about Herzen's reaction to certain remarks of his opponent. Tolstoy's letters have been taken for study from the jubilee complete collection of the writer's works, and verified using archival sources from the Russian State Archive of Literature and Art. The author notes the unique phenomenon of Tolstoy's balancing on various rhetorical techniques, analyzes the reasons for such a narrative culture, describes the relations between the two correspondents, taking into account their ideological and socio-political views (opinions on the people's situation and the peasantry's fate in Russia), which in many respects determine the main semantic centers of the correspondence. The final part summarizes the results of the work where the author shows how Tolstoy balances between open objection, communicative conflict and defending his point of view in his letters using various stylistic and rhetorical devices. The article gives a clear picture of the relationship between the two political opponents.

**Key words:** L. N. Tolstoy; A. I. Herzen; correspondence; personality culture; dialogue culture; communication strategies; communication tactics; controversy; conflict

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**L. V. Dubakov, Tatyana G. Kuchina**

**Mytho-religious problematics, cultural and literary traditions of the  
West and the East in Evgeny Torchinov's novels**

**Abstract.** The article analyzes Evgeny Torchinov's novels from the point of view of their genre nature. The author himself defines them as fantasy and as detectives, referring to the postmodern genesis of his texts. The novels *The Mysterious Female*, *Apostles of the Dragon*, and *Chinese Rhapsody* can be categorized in the genre of fantasy detective, or detective fantasy, or mystic-mythological/mystic-philosophical fantasy. These books also show traits of other fantasy genre varieties – urban fantasy, heroic fantasy, sacral fantasy. In general, Torchinov used this genre as a way to express his philosophical ideas and religious insights, so in his heroic fantasy trilogy, in the system of its characters, one can find an archetypal Jungian model of the author's mind; in his urban contemporary fantasy novels, the topoi of two cultures – Russian and Chinese – and times – the present and the metaphysical – are overlapped, while the academic fantasy shows signs of a “transpersonal novel” similar to the “philological” novel. The writer places a conversation about ontological, teleological, and soteriological concepts correlating with each other in the Hindu-Buddhist and Judeo-Christian traditions inside the framework of entertaining literature – in mystical-mythological fantasy – tracing their fundamental divergence and striving to realize their synthesis. In addition, the article analyzes Evgeny Torchinov's novels in the aspect of authorial, occasional genre subtitles – transpersonal novel, alchemical novel, novel of wanderings and initiations. All these subtitles are united by the tendency to consider the life of the hero (and the author) as a path, both external and internal, that takes us beyond the limits of everyday reality. Thus, the collective occasional genre of the novels *The Mysterious Female*, *Apostles of the Dragon*, and *Chinese Rhapsody* can also be defined as “transpersonal travelogue”.

**Key words:** E. A. Torchinov; myth; religion; Buddhism; Judaism; transpersonalism; genre; fantasy; travelogue