

**T. V. Bugaychuk**

### **“Soft power” policy and the formation of civil identity: common grounds**

**Abstract.** The article considers the possibilities of using “soft power” in politics to form and develop the Russian citizens' civil identity. The focus of attention is not on the traditional use of “soft power” as a tool of the state foreign policy to create an image attractive to foreign partners, but on its use as a resource for the successful home policy of the state, aimed at keeping up and strengthening traditional Russian spiritual and moral values. The author insists that “soft power” should be aimed at creating a positive image of the state for its own citizens in order to promote Russia's state policy and form the civil identity as a basis for the social stability and national security of the country. It is not without reason that the relatively recent political concept of “all-Russian civil identity” is widely discussed and used both in Russian and foreign political circles. The author emphasizes that the more diverse political tools, resources and opportunities the state and society create and use for forming civil identity, the more dynamic and systemic it is being formed as a guarantee of socio-political stability and unity. The current period of world historical development requires strengthening the “soft power” policy to create a positive image of a multi-ethnic and multi-confessional Russia, especially in the minds of the younger generation, by forming the personal value system on the common historical and cultural basis, traditional Russian spiritual and moral values, common language and education, common ideas about the family and its role in social development.

**Keywords:** civil identity; “soft power”; young generation; traditional values; Russia; mass media; state national policy

**S. L. Talanov**

### **Russia's state policy on the prevention of interethnic, interconfessional and intercultural conflicts**

**Abstract.** The author of the article makes an attempt to study how often foreign students from Kazakhstan, Uzbekistan, Tajikistan, China face different kinds of conflicts (interethnic, intercultural, interreligious). The study reveals that citizens of CIS countries face aggression from representatives of other nationalities to a greater extent than Chinese people. It has been found that international students whose parents have higher education are better at conflict management. The more advanced the level of the Russian language is, the less stressful is the impact of the new culture on the person. Migrant girls are more susceptible to “cultural fatigue” than migrant boys. The study shows that the lower a foreign citizen's level of education is, the greater is the dislike, prejudice and hostility towards the citizens of the RF. The author has found that foreign students in their senior years of studying at university feel less prejudice and hostility, but the lower the year of studying, the more frequent are the conflicts caused by language barriers and misunderstanding. The majority of Russian 1st year students have clearly established stereotypes in relation to members of other nationalities (foreign citizens), which leads to conflicts in certain situations. The nationality of a foreign citizen influences the communication process: Russian students' attitude to Chinese citizens is better than to citizens of Tajikistan and Uzbekistan. The author proves that the more experience of intercultural communication Russian students have with foreign citizens, the fewer stereotypes there are about the values and norms specific to foreign students, which results in fewer conflicts.

**Keywords:** interethnic conflicts; intercultural conflicts; “culture shock”; identity; intercultural communication; students; foreign citizens

**Wang Liancen, Wang Min**

### **China's image self-formation (based on the Russian translation of the Work Report)**

**Abstract.** National image is the principal manifestation of a country's integrated strength, which includes both its general identification by the population and the perception of various aspects of the country by the international community. In recent years, as China's position in the international arena has been strengthening, its image is more often in the center of foreign media's attention. In China's image formation, one can distinguish image self-formation and image formation by other instances. This article examines the self-formation of the Chinese government's image, which is an integral part of China's image. The Report on the Work of the PRC Government 2002-2022 and its translation into Russian are taken as the research corpus; the Address to the Federal Assembly of the RF is taken as the comparative corpus. Based on the three-dimensional discourse analysis model and using the corpus research method, this paper describes the linguistic features of the Russian translation of the Work Report by calculating high-frequency words and thematic words in the

Russian translation. The authors explain the role of the translation in discursive practice, attempting to explain the main factors of the discourse process through the social practice analysis. The results of the study show that using high-frequency and thematic words in the Russian translation of the Report succeed in creating an image of the Chinese state as authoritative and strict, people-oriented, realistic, comprehensive, trustworthy and consistent in achieving goals. The result of analyzing the social practice of the text discursive process, show that the discursive process of the Russian translation is influenced by such social practice factors as social development and political ones. The practical significance of this study is to explain the process of forming the national image through social discursive practice in the translation of the Report, which can help provide the basis for the national image formation in the political discourse translation.

**Keywords:** national image; national identity; image construction; the Report on the Work of the PRC Government; the Address to the Federal Assembly of the RF; political discourse; national identity; translation; three-dimensional discourse analysis

**B. V. Sokolov**

### **Baron Ungern's image in Alexander Fadeyev's novel The Rout**

**Abstract.** The article studies the image of an officer in a black felt cloak in A. A. Fadeyev's novel *The Rout*, and proves that one of the leaders of the counter-revolution in the Far East, Baron R. F. Ungern, is not only the prototype of this character, seen only through the eyes of the Reds, but actually acts in the novel as Baron Ungern, unrecognized by the Red partisans. The author also notes the polemical nature of the scene where the officer in a felt cloak interrogates the partisan Metelitsa in relation to the scene of Pierre Bezukhov's interrogation by Marshal Davout in Leo Tolstoy's novel *War and Peace*. Unlike Tolstoy, Fadeyev did not allow the possibility of humane relations between enemies, so Metelitsa tries to kill the interrogating officer. The article also analyzes how the officer in a felt cloak is shown in two Soviet film adaptations of *The Rout* – in the silent film *The Rout* (1931) and in the film *The Youth of Our Fathers* (1958). In the film *The Youth of Our Fathers*, the image of the officer in a felt cloak is developed and brought closer to that of Ungern, and the romantic song on Blok's poem “The wind brought from afar...” acts as a factor humanizing the enemy and shows a possibility of establishing humane relations between the adversaries, whereas in the novel this role is played by Metelitsa's question about smallpox, which is omitted from the film. A general conclusion is made that Fadeyev's idea lies in the fact that Ungern as an officer in a felt cloak could be recognized by the readers. The novel “*The Rout*” presents a rare situation when a historical figure is both a prototype of a character and a hidden (unrecognized) character in his historical hypostasis in the image of this character.

**Keywords:** A. A. Fadeyev; R. F. Ungern; *The Rout*; Russian Civil War; L. N. Tolstoy; *War and Peace*; prototype; screen adaptation; A. A. Blok; “The wind brought from afar...”; the Far East

**A. A. Zabiyako, Liu Shi**

### **Lyrical self-perception images of the Russian emigration in China in the 20-40s of the XX century**

**Abstract.** Investigating the image of self-perception in the poetry of the Far Eastern emigration, the authors address the ethnic component of the concept “emigrant” as conceptually significant for the Russian linguistic culture and determining socio-political meanings. The Far Eastern borderland is the intersection of historical and political destinies of Russia and China, of Russian and Chinese ethno-cultural and ethno-religious traditions, of the most complex ethno-social processes etc.; this space is the basis for the specificity of Far Eastern refugees' self-perception. China became only a temporary halfway station on the road of Russian dissipation and on the path of Russian emigrants' self-discovery. Analyzing the poems by N. Alla and M. Spurgot, the authors study conceptual foundations and typological features of self-perception in older and younger emigrant lyric poets. Notably, only half of the older poets turned to the theme of self-perception as the memories of suffering, losses and disappointments did not stimulate the desire for self-reflection. The image of a “Russian refugee”, “vagabond”, “pilgrim/ wanderer”, banished by his native Motherland, dominates the self-perception of the older poets. This image is ambivalent, having the features of a “living dead man”, a werewolf, a “ghost”, a “shadow”. Everything is in the past, and the surrounding realities of Manchuria are just an excuse for a mnemonic aberration. The theme of self-perception becomes even less popular in the poetry of the younger generation as young people are seeking social stability and their future in a rapidly changing reality, and their “fathers” ideals are just a myth for them. The “refugee” and “outcast” are replaced by the image of a “Russian artist”, “not devoid of foreign features”. Their time continuum is devoid both of memory about their motherland's past and of thoughts about the future. Despite the “orphanhood” and “longing”, this

artist finds a “tender stepmother” – China. The bipatriotism of the mind does not contradict the artist's willingness to spread Russian culture, the Russian language, and Russian literature in the world.

**Keywords:** artistic image of self-perception; Far Eastern emigration; borderland; Russia; China; ethnicity; bipatriotism; poetry

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**A. A. Fedotova**

### **“A form of resistance to the system”’: the image of crucifixion in I. A. Brodsky's work of the 1960–1970s**

**Abstract.** The article focuses on I. A. Brodsky's reception of one of the key subjects for Christianity – the crucifixion of Jesus Christ. It is the first attempt at a systematic and comprehensive analysis of Brodsky's 1960s – 1970s works that include allusions to the relevant Gospel narrative: Isaac and Abraham (1963), Speech over Spilled Milk (1967), Still Life (1971), Candlemas (1972), Developing Plato (1976). Brodsky's works examined in this article were mostly written before his forced emigration in 1972. The propaganda of atheism inherent in Soviet society did not prevent the poet from writing on religious themes, but, on the contrary, encouraged him to turn to Christian motifs and images again and again. The article presents the main forms of actualizing the pre-text, as well as a set of persistent motifs (suffering, loneliness, light) characterizing the image of the crucifixion in Brodsky's work. The author offers a new interpretation of the poet's texts on the basis of the analyzed allusions. The comparison of Christ and the lyrical hero is a comparison of two suffering individuals rejected by the society (in Speech over Spilled Milk and Developing Plato) or coming face to face with death (Still Life). In this respect, it is quite typical that evangelical allusions are actualized by Brodsky in those text fragments that claim to be emotional climaxes. The lack of unambiguity in interpreting the image of the Christ being crucified (most clearly manifested in “Still Life” and “Candlemas”, written virtually one after the other) demonstrates Brodsky's constant religious search, his search for God both within the limits of earthly reality and beyond its boundaries. This search gives the poet's works a special metaphysical poignancy, taking them beyond the limits of the Soviet reality, limited from the religious point of view.

**Keywords:** I. A. Brodsky; Gospel; reception; intertextuality; symbol; motif; image

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**A. V. Svyatoslavsky, Nguyen Thi Thu Ngan**

### **Genesis and history of conceptualizing the phenomenon of national character as an aesthetic category in the XIX century Russian culture**

**Abstract.** The article analyzes the origin and transformation of the concept “national character”, which seemed clear at first sight, but found its way into the reflections and discussions in the XIX century Russian literature among writers, scholars and critics, from N. M. Karamzin to the first decades of the XXI century. At different times, national character was understood either in an ideological aspect, as a certain ideologeme, or, on the contrary, as an aesthetic category, referring to the form and content of a work of art. Having entered Russian aesthetics under the influence of I. Herder's works, in some periods of Russian cultural history, the category of national character was presented, on the one hand, as a key concept that allows one to view any work of art in value terms. On the other hand, the post-Soviet period saw the spread of the opinion that this category was irrelevant and could be considered only in terms of the history of aesthetic thought. In order to resolve this issue, it is necessary to analyze the meanings attributed to the term “national character” in the Russian language in different periods of cultural history within the framework of different aesthetic trends, social thought and cultural paradigms. The authors of the article turn to the origin and evolution of the phenomenon as an aesthetic category during the XIX century with regard to Russian culture in the mirror of the general historical and cultural process. The article considers the opinions on the matter of nationality as a literary category expressed at different times by N. M. Karamzin, V. G. Belinsky, N. A. Dobrolyubov, Ap. Grigoriev, F. I. Buslaev, A. N. Pypin, as well as the views of the XX century critics on the genesis of this concept in the XIX century Russian culture.

**Keywords:** people; national character; ethnicity; Russian culture of the XIX century; cultural paradigm; Russian literary criticism; aesthetic category; literary process

**E. M. Boldyreva**

### **Mythologeme tsar-fish in V. Astafyev's story The Tsar-Fish and Fu Yuehui's story The Fish King**

**Abstract.** The article analyzes the mythologeme of the giant fish in V. Astafyev's *The Tsar Fish* and Fu Yuehui's *The Fish King*. The author analyzes the motives of crime and punishment, repentance and redemption connected with the heroes' sacrilegious encroachment on the "great fish"; examines the ontological status of the Tsar-fish, which is both an objective reality phenomenon, and a creation of human mind and a legendary and mythological image. The images of the Tsar-fish and the Fish King represent a universal complex of archetypal meanings relating to the mythologeme "fish", and symbolic meanings arising in the context of various literary traditions: in the aspect of environmental ethics in Russian and Chinese village prose, signifying the catastrophic consequences of barbaric, thoughtless human interference in the harmonious natural world; in the context of works based on the invariant narrative situation of the meeting or fighting of man/people with a giant fish interpreted as a symbol of majestic divine natural forces opposing man. In Astafyev's work, all the symbolic images of the Tsar-fish appear as a kaleidoscope in the mind of the hero who finds himself in mortal combat with it, and the symbolism of the Tsar-fish is related to the motives of individual moral responsibility for violating ethical laws. Fu Yuehui presents multiple narrative perspectives on the perception of the Fish King, a mystical entity pantheistically dissolved in the universe. The deeply hidden meaning of life, symbolized by the giant fish living in the depths, is revealed to Astafyev's hero in his catharsis of repentance and the appeal to the sin hidden in the depths of individual memory. However, it is lost forever by Fu Yuehui's characters, who are doomed to bodily and spiritual entropy as they erase the legendary Fish King as the immutable basis of life from their collective memory and for whom only a giant fish skeleton remains as a symbol of this lost divine purpose.

**Keywords:** mythologeme; symbol; fish image; mythology; allegory; natural philosophy; Russian culture; Chinese culture; V. Astafyev; Fu Yuehui

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**N. S. Basalova**

### **Principles of the statehood in Ptolemaic Egypt: sociocultural aspect**

**Abstract.** The article focuses on the foundations of statehood in Ptolemaic Egypt. The author explores the concept of statehood and the Lagids state from a sociocultural perspective. The author concludes that when characterizing Ptolemaic Egypt as a specific cultural formation of the ancient world, the concepts of statehood and state are equivalent. This equivalence is expressed in the various socio-cultural reforms by the new dynasty, aimed at shaping the image of Egypt as a mighty power, on the one hand, and at preserving the inner foundations of both Egyptians and Greeks, through both their parallel coexistence and syncretism, on the other. The author concludes that the ideological basis of the Lagids' monarchy was syncretism in all spheres of life. At the administrative level, the Ptolemies assigned a number of positions to Egyptians, although all the highest positions in the state were held by the officials of Greek origin. In the legal sphere, syncretism was manifested in the coexistence of Greek and Egyptian legal systems, as well as the emergence of the basic social legislation with regard to women and the citizens of Alexandria. In the religious sphere syncretism was expressed in the rise of the cult of Sarapis. The author claims that in addition to a clear division of administrative functions between Greeks and Egyptians, the economic basis of the Ptolemaic state was the introduction of a system of punishments and fines for economic offenses of various levels. The social basis of the Ptolemaic state was certain forms of social protection for various categories of the Egyptian population against harm caused to them by others. Some papyri contain guarantees for women with children and divorced women.

**Keywords:** sociocultural policy of the Lagids; sociocultural reforms; royal cult; Lagids; Sarapis; an official; syncretism; cult of queens; marriage; Alexandria; Ptolemaida