

D. E. Palatnikov

Evolution of the migrant worker image in russian public opinion in 2014-2024

Abstract. The article focuses on the results of the public opinion survey of mass media messages mentioning migrant workers in the Yaroslavl region in 2014-2024; the research was carried out using the content analysis method. The purpose of the study was to identify the main trends in the formation of public opinion regarding migrant workers. The relevance of the issue is due to significant changes in Russia's migration policy over this period, in the country's status in the global context and the subsequent changes in the national structure of migrant workers. The author analyzes the frequency and context of using the word combination "migrant worker", the main newsbreaks, types of information sources, genres of published materials, as well as the key newsmakers. In addition, the lexeme "gastarbeiter" as an alternative term for "migrant worker" is considered. According to the results of the study, the topic of migrant workers is very rarely mentioned in the regional media. Media materials are mainly devoted to covering official events involving the authorities, criminal incidents with migrants, and publishing statistics. The dominant character of information is neutral, and there is a significant share of negative publications. Despite the recorded decrease in the use of the lexeme "gastarbeiter", its use in media publications does not contribute to forming a positive image of migrant workers in public opinion. Analytical materials are presented in small numbers, insufficient to achieve a positive influence on public opinion. The image of a migrant worker is formed with the media audience spontaneously, on the basis of stereotypes existing in society.

Key words: migrant worker; public opinion; mass media; content analysis; newsmakers; newsbreaks; migration policy; authorities

N. A. Lichak, L. D. Rudenko

Modern tendencies for introducing African students to russian political culture

Abstract. In the modern context of globalization, the university, apart from its classical functions of teaching students and training professional staff for the national economy, attracts not only Russian but also foreign students to educational and scientific research work. Through participation in university social events, foreign students are introduced to and become familiar with Russian political culture. In many cases, this is a vivid example of academic diplomacy, of which Yaroslavl state technical university plays an active role.

Based on the official speeches, scientific research and post releases of international summits, the article forms an idea of the specific strategic cooperation between Russia and African countries in modern conditions, even within the framework of one university. The article analyzes the specifics of how foreign students understand Russian political culture and considers some possible directions of their political socialization. In this regard, an attempt is made to study the academic space of Yaroslavl State Technical University as a promoter of Russian political culture abroad.

The authors conclude that a university realizing educational, research and social projects is actively involved in public diplomacy. The leading social status of the university, its international activity and prominent scientific achievements enable it to make a significant contribution to the Russian-African cooperation. By engaging students from the African continent, the university attracts the society of another country to its cultural heritage, which is the main goal of public diplomacy.

Key words: political culture; Russia; Africa; education; students; cultural cooperation; mutual understanding; events

Mu Azhen

Aesthetics of the female body in the armenian heroic epic "David of Sasun"

Abstract. The Armenian heroic epic "David of Sasun" enjoys great popularity all over the world as a remarkable literary monument, where the freedom-loving spirit and heroism of the Armenian people are expressed with exceptional power and intensity. Until now, there have been many studies devoted to this epic, but the topic of women in this work has hardly been studied. In fact, "David of Sasun" is skillful in portraying a number of female characters with expressive and unique character traits, which is a very rare case even in the history of epic around the world. This article discusses studying the aesthetics and functions of the female body in "David of Sasun". The epic created attractive women with extraordinarily beautiful appearance, strength and courage, and reflected the ideas of the passing matrilineal society and the feminine aesthetics inherent in the Armenian people of the time. These beautiful women however could not be considered independent personalities, as the epic refers to their bodies as trophies, mothers' wombs and tools for keeping power and continuing the lineage. Behind this heroic image of women, that could be formed by superficial reading of the work, lie tragic fates and oppression by a patriarchal society. But it should be noted that these women accepted voluntarily the "identity of others" assigned to them by men and sought to fulfill male expectations regarding this identity. The results of the study show that the denial of women's identity as independent characters in the text and the acceptance of the "identity of others" assigned to them

by men is the collective unconscious, which gives an even more tragic connotation to women's fate. In general, this article is an important addition to studying female characters in the Armenian epic.

Key words: “David of Sasun”; Armenia; heroic epic; aesthetics; female character; female body; attractiveness of women; women's tragic fate; matrilineal society

L. V. Dubakov, Li Yuting

The Republic of the Southern Cross by Valery Bryusov and Cat Country by Lao She: moral zoomorphization in oligarchic dystopias

Abstract. The article presents a comparative analysis of V. Ya. Bryusov's story *The Republic of the Southern Cross* and Lao She's novel *Cat Country* from the point of view of their dystopian genre and style. The relevance of the study is due to the growing interest of literary criticism in the genre of dystopia, in the specifics of its development in the literature of both the past and the present. Russian and Chinese scholars pay special attention to the parallels between the national literatures. The novelty of the study is determined by the lack of works devoted to establishing figurative, motive and ideological parallels between V. Ya. Bryusov's and Lao She's works. The authors describe the genre-forming and style-forming features of dystopia in *The Republic of the Southern Cross* and *Cat Country*, and compare the specific features of the main characters and the inhabitants of the states as a whole, their inner world, their social and political structure, the chronotope and so on. It is stated that the type of dystopia in both works can be characterized as oligarchic dystopia, the main motive of its existence being to keep power and make profit. With different cultural attitudes and different historical backgrounds of *The Republic of the Southern Cross* and *Cat Country*, there is a clear basic similarity between them: as a result of the state system actions and the inhabitants' drifting away from the spiritual and mental norm, their moral zoomorphization takes place.

Key words: V. Ya. Bryusov; Lao She; oligarchic dystopia; genre-forming and style-forming features; figurative and motive parallels; moral zoomorphization

N. V. Lukyanchikova

Realization of the family upbringing motif in A. Ya. Panayeva's story *The Talnikov Family*

Abstract. The article attempts at analyzing an important aspect of A. Ya. Panayeva's autobiographical story *The Talnikov Family* connected with realizing the motif of family and family upbringing in Russian literature. Traditionally, the works of the XIX century Russian classics about childhood and family upbringing depict the idyllic atmosphere in the family forming the child's personality. The analysis of A. Ya. Panayeva's work helps to understand how and why the writer actualizes painful childhood memories within the literary text, to outline the specifics of depicting the oppressive family atmosphere in the story *The Talnikov Family*. This work presents the idea of childhood in an aspect that is unconventional for Russian autobiographical prose of the 19th century: here childhood is shown as a time of cruelty and violence, when the child is completely dependent on the despotic parents. The focus of A. Ya. Panayeva's attention is the tragedy of a growing up person who has become a victim of soulless and selfish adults, a person whose family home becomes a prison. The author of the article examines the differences in the approach to portraying the family, parents and upbringing of children in the memoir “*Memories*” and the autobiographical novel. It seems important that the story *The Talnikov Family* transforms the image of the triad “parents – nanny (uncle) – teacher (governess)” traditional for the Russian autobiographical story. In A. Ya. Panayeva's autobiographical story, there is no adult who could be a support, a mentor, a good example for a young person and whose influence on the child should be the most significant.

Key words: autobiographical story; autobiographism; A. Ya. Panayeva's work; motive structure; motive of family; motive of upbringing; memoirs; prototypism

T. D. Popkova, Cheng Yan

Spatial concepts of “right – left”, “East – West” in the linguistic culture of China and Russia

Abstract. The evolution of international contacts confirms the constant relevance of establishing productive interaction between people from different countries of the world in order to develop sustainable ties in the spheres of business, politics, and culture. The basis of intercultural communication is the dialog of cultures, whose functional purpose is to express spiritual values and ideas in a variety of ways through language. The article analyzes cultural backgrounds, folk superstitions and ways of representing the concept of “spatial direction” in Chinese and Russian languages. The conceptual understanding of space is represented in many linguistic aspects, but existing cultural differences create barriers to direct intercultural communication. The aim of the article is to find out similarities and differences between linguistic connotations of space concepts “right” and “left”, “West” and “East” in Chinese and Russian cultures. While analyzing national linguistic meanings, the authors identify representations of the concepts

under study in linguistic units. The article specifies semantic correlates of linguistic consciousness, established in Chinese and Russian cultural traditions and reflected in their specific perceptions of the world. The authors conclude that in communication it is important to take into account the discursive aspect of space concept translation, which has a direct impact on the quality of the conceptual content. Knowing the stylistic specificity and diversity of the space concepts in Chinese and Russian languages will have a positive impact on the cultural integration, contributing to better mutual understanding and eliminating obstacles in cross-cultural communication.

Key words: cross-cultural communication; concepts “right”, “left”; “East”; “West”; space; Chinese and Russian cultures

S. S. Raspopova

Media text as an artificial intelligence product: the main directions of interdisciplinary research

Abstract. Traditionally, media text is viewed by communication researchers, media linguists, and linguo-psychologists as part of mass information, possessing a certain textual modality, a special type of author, and a specific channel for spreading information addressed to general public. Due to the active use of artificial intelligence in producing information content, the range of media text research has expanded considerably, making it interdisciplinary: linguistics, psychology, philosophy, information technologies, ethics, and law. The problem of authorship is becoming a priority. Numerous studies have already been devoted to the issue of the author of a news-format media text created by an AI. They concern an automated algorithm that is used for prompt news coverage, collecting, storing and channeling information and approaches to generating texts on given topics. In the near future, the issue of the journalistic media texts' author will be on the agenda. In this regard, it is necessary to study possible ethical risks, since the author of an essay, report, interview, or a review may become not a human being as a producer of speech and its subject, but technologies that are not capable of creating original tropes and speech figures. Therefore, the artificial intelligence ethics is now one of the important areas of technoethics, linguoethics and journalist professional ethics. The work of artificial intelligence today has acquired a creative character, which historically was regarded only in relation to humans, and the new conditions of media texts functioning raise the question of copyright objects created by artificial intelligence, taking into account its practical application.

Key words: media text; artificial intelligence; author; information content; technoethics; journalist's professional ethics; copyright objects

A. N. Talanova

Artistic and philosophical transformation of the Volga image in the context of the “new visuality” idea

Abstract. Among great Russian rivers, the Volga occupies a central place in the national world view, despite the fact that it is only fifth in size. “Mother Volga”, ‘the source of the Russian soul’, ‘the queen of Russian rivers’, ‘the main street of Russia’ and ‘the Russian Nile’, ‘the hero river’ – this is how the Volga is called in people's minds at different times, depending on the historical context. It is interesting that such clichés as “the great Russian river”, “the largest and most majestic river in Russia”, “the Volga is the mother of all rivers”, “the Mother Volga is vast and mighty, the breadwinner and savior” are so firmly rooted in Russian consciousness that it seems as if they have always existed, and no one has ever said otherwise. For writers, poets, painters, composers, directors and sculptors, the “Mother Volga” has been a muse, a heroine of stories, a witness of big and small events. This image, slightly modified depending on the historical context, was one of the conceptual images in the arts until a certain time, and then, all of a sudden, it practically disappeared. What caused this change? Does it mean that the Volga has lost its significance to us as a “great Russian river”?

Based on the research, the author concludes that the image of the Volga in contemporary fine art has lost its immutable and recognizable character, splitting into simulacra or visual codes aimed at interpreting a certain authorial idea. In the Russian mind, the Volga is gradually losing its status as a “great Russian river” associated with the national idea. Artistic studies of the Volga become extremely personal, with themes of memory, loss, and trauma taking center stage. Moreover, the difficulty of visualizing what does not exist moves the study of the Volga image from spatial art forms to temporal ones. The proposed analysis of the Volga image features in terms of the idea of “new visualization” can be used in literary criticism and interdisciplinary studies.

Key words: image of the Volga; Volga text; new visuality; modern art; memory; fine art; transformation; simulacrum; culture

N. N. Andreichenko

Creative industries as a stimulus for social and economic development of towns

Abstract. The article attempts to determine the influence of cultural policy on the socio-economic development of a small town. The author examines the case of the single-industry town of Vyksa, Nizhny Novgorod region. Like in many single-industry towns in Russia, its backbone factor is metallurgical industry, which determined the specifics of its socio-cultural space. Creative spaces in the chamber environment of a small town inspire transformation activities and stimulate the development of the town's socio-cultural potential, which results in people's creativity. The author shows how changing the vector of cultural policy can affect the urban environment and the lifestyle of the youth through interaction of economy and culture. The key element of this interaction is the values which combine economic and cultural components in terms of cultural capital.

The concept of Vyksa's cultural policy is based on the idea of actualizing cultural heritage and creating public spaces. The opening of the Vyksa Art Residence is not an infrastructure project, but a “growth point” for modernizing all spheres of life: the creative space is filled with positive practices of creative industries, and entrepreneurs are encouraged to participate in the town's development. This experience proves how an outside positive impact on Vyksa's cultural capital activates socio-cultural work, which in turn benefits economic development of the territory. Opening the creative industries space promotes the positive image of the town, increases investment attractiveness, which leads to the improvement of the space and the quality of local residents' life.

The article presents an integrated approach to using all the cultural resources (educational, ideological, axiological, semiotic), acting as an innovative factor that influences the socio-economic development of a small town.

Key words: creative economy; creative industries; socio-cultural environment; cultural capital; social and economic development; small town; single-industry town; art residence; art space