

O. F. Lobazova

Authorities and society in Russia: national idea and civil identity

Abstract. The study is based on the thesis of the independence and uniqueness of the Russian civilization both in the historical retrospective and in the modern situation. It offers the answers to the following questions: which factors influenced the formation of the Russian civil identity; what is the degree of Russian Orthodox influence on the relations between the authorities and the society; in what forms of local administration did different social groups participate to solve the state building problems; what is the role of the zemstvo (district council) in relations between the authorities and the society; why can the national idea of the civil integration be expressed in several ways? The conclusions suggested in the article are obtained by applying the comparative-historical method based on the principles of objectivity, comprehensiveness, historicism and searching for contradictions. In the course of the analysis, the following inferences are made: firstly, about laminarity as a key feature of self-consciousness of the people who constitute the main active part of the people forming the Russian state; secondly, about the dominant ideological influence of Russian Orthodoxy, which shaped the worldview of both those who ruled and those who were ruled; and, thirdly, the special sacral image of supreme power representatives that exists in the Russian mind and changes over time, but never completely disappears. The main point of the article is that the national idea of Russian society is being formed in modern conditions on the grounds of secularism and optimistic conservatism, and both the authorities through their representatives and society through the institutions realizing various forms of civil initiative take part in its formation.

Key words: all-Russian civil identity; traditional Russian spiritual and moral values; local government; zemstvo; national character; national idea; communalism; conservatism

The article is a part of the state assignment of the Russian Federation Ministry of Science and Higher Education entitled “Zemsky Ukhlad: towards strengthening the Russian civic identity” (FSZZ-2024-0012), No. 1024071600015-7-5.4.1;5.5.1;5.6.2;5.9.1;6.3.1

P. Yu. Kushnarev

Education as an element of “soft power” in Russia's foreign policy in the context of dynamic political changes

Abstract. The article analyzes the specifics of the “soft power” policy in the RF foreign policy under the circumstances of the Ukrainian crisis. The article studies the difficulties faced by citizens from the PRC once the “culture of abolition” of everything related to Russia began. The author examines the feelings of ordinary Chinese citizens in the new geopolitical environment and the strategies they choose for themselves and their children. Despite the fact that after the beginning of the Ukrainian crisis many European countries started the “culture of abolition” for everything Russian, the number of students and postgraduates from China studying in Russian universities has not decreased significantly, and the number of those wishing to study in the RF among Chinese citizens has even increased. This is due to many factors, the key one being the effective policy of Russian university rectors who are working actively to attract foreign applicants. The author has found that a significant number of Chinese students and Master students studying in Russian universities do not support the so-called “culture of abolition” for everything Russian. Most PRC citizens studying in the RF consider the “culture of abolition” policy to be stupid. In addition, the majority of undergraduate and Master students share Russia's position on resolving the conflict in Ukraine. The study shows that a large number of the respondents, regardless of gender characteristics, do not feel uneasy about the constant sanction pressure on the Russian Federation. The results of the study lead to suggested measures for enhancing the Russian “soft power” policy.

Key words: “soft power”; state image; universities; hidden resources; social mobility; university reputation; Russian Federation; China

Zhang Zeming

Scientific paradigms and trends in studying international organizations

Abstract. The article examines theoretical paradigms and tendencies in studying international organizations. It focuses on their role in global administration and emphasizes the importance of such international organizations as the UN, WTO, and IMF in addressing global challenges, which include climate change, terrorism, and poverty. These organizations not only promote international cooperation but also play a key role in maintaining peace and security. The article points out that international organizations have become more diverse and specialized. They cover a wide range of fields, including politics, economy, social development and human rights protection. Besides, the growing influence of international non-governmental organizations, currently playing a significant role in international affairs, is also discussed. One of the key topics is the legitimacy and autonomy of international organizations. The author argues that their independence ensures their important role in global governance, while their professionalism and expertise contribute to their growing influence. The article also addresses the issue of great states' rivalry, which affects the international organizations' efficiency and legitimacy. This article also examines the theoretical paradigm of studying international organizations in terms of the shift from the traditional concept of 'international organization as an independent variable' to 'international organization as a dependent variable', and studies such issues as strategic competition between the great states, the autonomy of international organizations as well as the fading interest in theory building and the disciplinary anxiety. The conclusion highlights that the development of international organizations is related to the changes in the international political and economic environment and that continuing their studies is important for understanding global trends and improving the system of administration.

Key words: international organizations; theoretical analysis; global governance; regional country studies; principal-agent theory; United Nations Organization; Shanghai Cooperation Organization; World Trade Organization; International Monetary Fund

Article has been supported by a special project for postgraduate students at the Center for Russian Studies, Beijing Pedagogical University.

B. V. Sokolov

M. A. Bulgakov's novel *The Master and Margarita* and the play *Batum*: mutual influence, textual parallels and common sources

Abstract. The article studies textual parallels between two works by M. A. Bulgakov - the novel *The Master and Margarita* and the play *Batum*. By the time the writer started working on the play about Stalin, he had virtually completed his work on the "sunset" novel. The author proves that a number of episodes from the novel are reflected in the play, including the episode with Likhodeev's telegrams from Yalta and the episode with the "alleged money" at the black magic session in the Variety Theater. The article also considers the role of newspapers in *The Master and Margarita* and *Batum* and shows that Ivan Bezdomny's poems in the May Day "Literaturnaya Gazeta", which Ivan himself later calls "monstrous", have their prototype in the "Evil Epigrams" of Bezdomny's main prototype - the poet A. I. Bezymensky, published in a special issue of the Leningrad "Literaturnaya Gazeta" of May 2, 1929. The author proves that the textual parallels between *The Master and Margarita* and *Batum* are not systemic, and there is no stable parallelism between such characters of the novel as Yeshua Ha-Notzri, Woland, Joseph Kaifa and Stalin and other characters of the play. The main reason for banning *Batum* was the lack of infernal traits in the main character of the play, which was not true to reality, but the only female character in the play, Natasha, whose prototype,

N. I. Kirtadze (Kirtava)-Sikharulidze, had a dramatic breakup with Stalin, which Bulgakov could not have known about while working on Batum. The conclusion is also made about the relatively low artistic level of “Batum”, which was caused by strict censorship restrictions on portraying the main character of the play - Stalin.

Key words: M. A. Bulgakov; I. V. Stalin; The Master and Margarita; Batum; “Batumi demonstration”; prototype; A. I. Bezymensky; L. L. Averbakh; N. I. Kirtadze (Kirtava)-Sikharulidze; Nicholas II; newspaper “Iskra”; “Literaturnaya gazeta”

E. V. Kriklivets

Sublimation of psychological analysis in A. Avrutin's poetry about the Great Patriotic war

Abstract. The article focuses on identifying and systematizing the techniques of psychological analysis in Anatoly Avrutin's poetry about the Great Patriotic War. Anatoly Yurievich Avrutin is a contemporary Russian-speaking poet of Belarus. His work has gained wide popularity both in his homeland and far beyond its borders. A. Avrutin's artistic heritage demonstrates both the continuity of Soviet literary traditions and individual cognitive and stylistic approaches to understanding and portraying the military past. The historical truth about the Great Patriotic War is represented in the author's lyrics in a multifaceted and multi-aspect manner: A. Avrutin comprehends the war as both a social and an existential phenomenon, depicts the fate of an individual in the context of the historical path of a nation and a people. At the same time, social patterns are correlated with popular eschatological ideas about the natural cycles of dying and rebirth, when the very fact of death becomes a guarantee of the revival of life, its continuation. A. Avrutin's war poetry has a psychological depth determined by the specific spatial-temporal continuum of the works, the specific organization of the lyrical plot, biblical and mythological citations, folkloric stylization. The poet explores the spiritual spectrum of war participants and eyewitnesses from dehumanization to moral fortitude and strength of spirit; he touches upon previously taboo topics, reconstructing the psychological logic of betrayal. The intertextual basis for a number of poems implies a national cultural code, indicating that the historical memory of the war is transformed into genetic memory, determining the current axiological orientation of the Russian and Belarusian peoples to preserve the ideals of goodness, justice, faith, and love.

Key words: contemporary literature; Belarusian literary process; poetry; Great Patriotic War; psychologism; intertextuality; mythology citation

Liu Miao

Mastery and true to the original: analyzing the translation of F. M. Dostoevsky's novel The Brothers Karamazov by Zang Zhonglong

Abstract. This article presents a comprehensive analysis of F. M. Dostoevsky's novel “The Brothers Karamazov” translated by the famous Chinese translator Zang Zhonglun. The study combines quantitative and qualitative approaches to comprehensively examine the specifics of the translation. The first part of the paper presents the translation macro-analysis using corpus-based translation methods. Zang Zhonglun's translation is compared with two other classical translations according to a number of linguistic parameters, including lexical diversity, word frequency, and syntactic characteristics. Particular attention is paid to quantitative analysis of using Chinese four-character idioms. The study revealed that Zang Zhonglun's translation is characterized by wide lexical diversity and skillful use of Chinese idioms, which indicates the translator's desire to preserve the richness of Dostoevsky's language while adapting the text to the norms of the Chinese language. The extensive paratextual apparatus, including 654 commentaries of about 36,000 characters, contributes to the deep understanding of the novel's cultural and ideological content by Chinese readers. The analysis also shows that Zang Zhonglun makes skillful use of linguistic units

specific to Chinese culture, such as elements of the addressing system and other lexical units reflecting Chinese cultural specificity, which enhances the effect of the text's domestication. The combination of macro- and micro-analysis makes it possible to identify Zang Zhonglun's unique translation style, demonstrating his skill as a translator and his ability to creatively reinterpret the original work. The study emphasizes the significance of Zang Zhonglun's work in the context of translating Russian literature into Chinese and his contribution to intercultural dialogue.

Key words: translator Zang Zhonglun; Chinese translation of The Brothers Karamazov; qualitative analysis; quantitative analysis; corpus translation studies; translation strategies; translation stylistic features; Russian-Chinese literary links

M. Y. Egorov

Meta-narrative technique in E. Limonov's novels of the 1970s-1980s

Candidate of philological sciences, associate professor, department of Russian literature, Yaroslavl state pedagogical university named after K. D. Ushinsky, Yaroslavl
michael_egorov@mail.ru, <https://orcid.org/0000-0003-0049-1535>

Abstract. The article examines the way meta-narrative manifests itself in the novels of the third emigration wave representative E. Limonov (*It's me, Eddie* (1979), *Diary of a Loser, or Secret Notebook* (1982), *His Butler's Story* (1984)). The very first sentences of the novel *It's me, Eddie* point to the active role of the recipient. The literary text is immersed in reality, and the reality of the text is in contact with the reality of life. The entire motive line in *His Butler's Story* revolving around the real reader, is connected to the discussion in one form or another of the novel *It's Me, Eddie*. The explicit narrator in the novels inevitably appears as a distorted image, since he does not exist outside the narrator's perception, but the narrator also appears incomplete without this "reader". In "His Butler's Story" and "Diary of a Loser", the narrator builds the same image of the ideal reader: an officer, a man of action, solving problems through violence. References to an explicit narrator in the text demonstrate the presence of a substitute, a substitute for the real reader. Communicating with explicit narrators implies a desire to find the listener. The narrator wishes to become the "reader", to take his position. Literature governs the life of the novel's main character. The hero describes his status as a poet, comments on literary works, and expresses attitudes toward writers and literary heroes. In E. Limonov's works, meta-narrative shows the artificially constructed text, but at the same time the narrator arranges the narrative in such a way that naturalism and confessionalism become the work's characteristics.

Key words: E. Limonov; "It's Me, Eddie"; "His Butler's Story"; "Diary of a Loser"; literature of the third wave of emigration; meta-narrative; Russians abroad.

T. G. Shemetova

Korney Chukovsky's automyth: lifetime and creative strategies

Abstract. The article analyzes the shaping of Korney Chukovsky's biographical myth in his diaries and memoirs. Chukovsky's inner strategy of always being "against everyone", despite his reputation as a conformist, soft and non-conflicting person, became the "generating model" of his biography. Chukovsky's biographical myth is built on the opposition of the benevolent "Grandpa Korney" and the ruthless "white wolf" who can "bite" his opponent badly. This is an automyth, along which the writer's life and work were built. This strategy manifested itself most fully in the "Diary", unpublished during his lifetime, where the author expresses an uncompromising position on many personal, socio-political and cultural issues. Taking three essays from the book of memoirs "Contemporaries" as an example, the author shows the principles of mythologization consistently used by Chukovsky in relation to people and events significant for him. The most important mythologemes are the images of Ilya Repin as a "spiritual father", A. Blok as a "living genius", V.

Mayakovsky as a “herald of revolution” and Kuokkala as the writer's “spiritual homeland”. In this system of coordinates, the mythologized images of the heroes in the memoirs play the role of important cultural reference points that influenced the writer's self-presentation in different ways. Chukovsky, as a “literary man”, was developing his own image in accordance with the “generating models” of authoritative cultural figures. The characters of the memoirs (Repin, Blok, Mayakovsky, etc.) help to understand the ways in which Chukovsky mythologized his own image.

Key words: Korney Chukovsky; biographical myth; automyth; Ilya Repin; Vladimir Mayakovsky; Alexander Blok; Kuokkala

Ma Weihong

Regional cultural and aesthetic aspect in S. A. Yesenin's poetry

Abstract. The study of S. A. Yesenin's poetry from the point of view of regional culture focuses on the interaction between the regional environment and Yesenin's work, concentrating on studying the influence of the natural and humanistic environment on Esenin's work. The regional environment has an impact on many aspects of Esenin's work, such as the choice of themes, spiritual structure, aesthetic character, as well as on the cultural psychology and value orientations of the poet himself. The images of the Ryazan region's natural landscape in Yesenin's poems are an external manifestation of regionalism in his work; his concern for his native land and rural life is a reflection of his inner regional consciousness, whereas his nostalgia for the childhood and his native land is an important way to help him, to get spiritual support and to find his self-identification and cultural identity. In aesthetic terms, the significance of Yesenin's regionalism lies in the fact that it is not a mere facsimile of the geographical zone to which the poet belongs, nor a simple replication of the regional culture that he identifies himself with, but a poetic manifestation of the poet's worldview and moral values, as well as showing the Russian worldview and Russian national mentality through the effective integration of a particular territory and the mode of expression. The article demonstrates how studying Yesenin's poetry from the point of view of regional culture helps to investigate his poetry in the aspect of regional cultural-aesthetic effect and to determine the influence of “poetic geography” on the origins of the poet's creative ideas.

Key words: regionalism; regional culture; regional topography; regional mentality; cultural identity; cultural accumulation; S. A. Yesenin

N. N. Ivanov

The image world of Oriental mythology in the Russian literary and artistic tradition

Abstract. The historical, literary and cultural problematic investigated in the article is conditioned by modern humanitarian demands: the knowledge of national-cultural systems, attitudes and relations between them can be used to explain the present, to predict the future, to develop links, and to establish a dialog between people, nations and states. Mythology is the foundation on which any national state system is built, so, without its analysis, it is impossible to understand both the East and the Russian world. The aim and the objectives of the work are included in the following philological, historical and cultural context: to outline the mythopoetic, partly historical and humanitarian reasons for the long-standing attraction to the East inherent in the Russian national tradition; to conceptualize the images of Oriental mythology in relation to Russian folklore and literary traditions; to define the East not as an administrative and geographical space, but as a certain entity, synthesized from the context of culturologemes, philosophemes and mythemes, required by a person shaped in the sign-value field of the Russian language. The article reconsiders many established stereotypes, analyzes the place, significance and the role of iconic images and motifs of Oriental mythology for Russian folklore, for literature of the Middle Ages, for the intelligentsia's mentality at the turn of the XIX - early XX centuries. The author shows how

these motifs were not only accepted by Russian folklore, literature of the Middle Ages, by artistic minds of the Silver Age and by neorealism literature, but also acquired new qualities and gained a certain independence as subjects of the Russian national tradition. The article shows the role of the Oriental mythology figurative world for Russian art, for the spiritual world of the Russians and reinterprets a large number of certain artifacts and works. A special attention is paid to the role of N. Roerich's philosophemes in the context of understanding the role of Asia for Russia.

Key words: figurative world of Oriental mythology; Orientcentrism; Russian folklore; literature of the Middle Ages; neorealism; myth; motif; archetype

Lan Haofang, V. I. Annushkin

Russian school for Oriental studies and prominent sinologists on learning chinese literature and culture

Abstract. The present study analyzes the evolution of Russian Chinese studies, covering the period from the first half of the XIX century to the beginning of the XX century. The methodology of the study involves analyzing the works of three prominent sinologists: N. Ya. Bichurin, V.P. Vasiliev and V.M. Alekseev, as well as further analysis of scientific trends arising from their significant contribution to the development of Chinese culture, language and Chinese studies in Russia. From the XVIII century onwards, direct translations from the Chinese and Manchu languages have been actively used in Russia to analyze Chinese verbal and cultural texts. Systematic studies covered a wide range of aspects including but not limited to classical literature, popular culture, Confucianism, Taoism, and religious beliefs. This scholarly endeavor has resulted in a significant number of monographs covering a variety of research areas. However, despite the wide range of this activity, it should be noted that the formation of scientific schools for Chinese studies was only completed in the XX century. This period gave a new incentive to the development of a unique scientific direction in Russia, which was the formation of conceptual and methodological approaches to studying Chinese culture and language. In light of the efforts described above, Chinese studies in Russia appear as a complex historical dynamics where the prominent scholars' traditions play a key role in shaping the fundamental scientific principles. At the same time, the formation of Chinese studies is the result of a harmonious combination of research effort, methodological evolution and scientific heritage, which greatly influenced the Russian academic heritage.

Key words: Chinese studies; sinologists; literature; history of Chinese studies; Chinese culture; Russia; China