

Large-scale forums in Tianjin as a “soft power” to promote China's interests internationally

Abstract. This paper presents the author's understanding of the role of Tianjin city in shaping the meanings of world development on the urban sites of large-scale and global forums. Despite the fact that in promoting China's venues for important meetings of world leaders and large companies in the mainland of the country, such cities as Beijing and Shanghai still prevail, a number of other cities, such as Tianjin, Harbin or Boao, organize equally important forums on their territories. At the beginning of the 2020s, during the COVID-2019 pandemic holding these events was hampered by quarantine restrictions, and later by growing “cancel culture” processes against a significant number of countries, including the Russian Federation. Nevertheless, similar events continued to be held on the territory of the PRC, providing opportunities for representatives of all countries in the world to participate in them. In late August-early September 2025, the city of Tianjin hosted a large-scale international forum, which was an extended SCO meeting. To date, very few works have been devoted to analyzing various aspects of the impact such forums have on the reputation of China's regions. This fact explains the relevance of the research. The study aims to analyze the process in retrospect and the current state, and prospects for the growing recognition of the city of Tianjin as a center of discussion and political and economic decision-making on a global scale. The author concludes that after hosting the SCO meeting in August 2025, the city of Tianjin will become one of the most recognizable venues in the world for hosting large-scale international forums in China.

Key words: international forums; Summer Davos; World Economic Forum; geopolitics; “soft power”; Russian-Chinese cooperation; Tianjin; China

The research was supported by the China Scholarship Council (CSC)

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Mechanisms of involving young people in the political process: project technologies potential

Abstract. The modern Russian reality shows the growing interest of the state in the youth involvement in political processes as a strategy for the country's sustainable development. In the circumstances of insufficient trust in the institutions of power as well as the political absenteeism among young citizens, it is particularly important to form the electoral culture and political subjectivity in high school students. In this context, project technology, which has proved to be a powerful pedagogical tool, offers new opportunities for shaping the electoral behavior in this age group.

The article considers theoretical and applied aspects of youth political socialization through the prism of project technologies as an effective tool for developing civic involvement. The research is based on the provisions of the “Strategy for implementing youth policy in the Russian Federation up to 2030” and modern concepts of political involvement. The authors analyze the mechanisms for shaping electoral attitudes and identify the key factors influencing the political behavior of young people: value orientations, social environment, information environment and the level of political literacy. The article presents a model of forming high school students' electoral behavior through the use of project technologies, which contributes to increasing the level of political awareness, responsibility and readiness to participate in elections. The model emphasizes the creation of conditions for independent information search, for political programs analysis, for designing and presenting their own projects, which contributes to the development of critical thinking, responsibility and civic initiative. The research results confirm the effectiveness of integrating pedagogical and politological approaches for building youth's active social position as subjects of the political context.

Key words: youth; electoral behavior; political socialization; political culture; civic responsibility; project technologies; youth policy; political involvement; electoral culture; absenteeism

A. A. Sukhova

Students' political socialization in the context of a digital and educational environment

Abstract. In the course of studying at universities, students go through an important stage of political socialization, when political values and behavioral attitudes are formed. Alongside this process, there is a complex of institutional and non-institutional factors that have various impacts depending on students' individual features, as well as on the specific educational environment. The study focuses on the subjective assessment of the political socialization factors influencing technical university students. Institutional factors affecting students' political socialization are related to the work of its agents, whose role in this study is played by the family, the Internet, social networks, peers and teachers. The article provides a theoretical basis for artificial intelligence technologies and political events as non-institutional factors of students' political socialization. Using the methods of statistical analysis, the author attempts to study the influence of political socialization factors depending on such indicators as gender, age and specialty. In addition, the author examines whether there is a correlation between the abovementioned factors and the level of political trust, the level of political activity and the desire for professional development in the areas related to political decision-making. The tested research hypotheses confirm statistically significant differences as to the intensity of influence of some political socialization factors, and also reveal correlations with particular political involvement parameters.

Key words: university students; political socialization; factors of political socialization; agents of political socialization; political trust; political activity; political decisions

A. A. Krasnoiarova, B. V. Kondakov

Prototypical reality and character typification in S. Tretiakov's novel "Deng Shi-Hua"

Abstract. The article shows the specifics of using "life" and 'literary' facts in the novel "Deng Shi-hua" by the futurist writer S. Tretiakov. On the basis of Russian and Chinese sources the authors establish possible prototypes of the main characters of the novel (Deng Shi-hua, Ting Ying-ping), their biography facts, as well as historical events and localities connected with them. It is concluded that the "prototypical reality" in the novel was necessary to the writer not only due to its "factographic side", but also as a special method of artistic expression, adequate to the trends of the time. In the writer's creative mind, "fact" was interpreted not as a particular event from the past, not as a particular person, but as a set of pragmatic aspects of social activity, illustrating the basic laws of society's development, as well as the existing relations between people, which reveal the process of global reorganization. The attitude to "authenticity" and the appeal to "fact" became the most important principles of literary generalization and character typification, the way of connecting the text with contemporary reality, as well as interaction with the reader. The transformation of life facts into "literary facts" contributed to creating new expressive forms and at the same time increased the symbolic value of characters and strengthened their predictive function. In its turn, the use of literary facts and "prototypical reality" in the novel expanded the cultural contexts correlated with the literary work and contributed to realizing the writer's main goal – to reflect the country's transition to socialism and the significance of revolutionary transformations, which, according to Tretiakov, should lay the foundations for China's future life.

Key words: S. Tretiakov; "biointerview"; "Deng Shi-hua"; prototype; prototypical reality; literary fact; typification

M. Yu. Egorov

Metatextuality as a form of diasporic self-consciousness: the third emigration wave literature

Abstract. The article analyzes metatextuality as a form of expressing diasporic identity in the works of third wave emigrant writers. The study examines the phenomenon of meta-narrative, which hasn't been studied enough, in the context of the emigrant's unique existential situation of facing a cultural gap between their native country and the new homeland. The study aims to demonstrate how the metatextual techniques used by third wave authors express a specific diasporic consciousness. The author shows that metanarrative functions not only as a literary reflection technique, but also as an expression of the subject's being in the ambivalent and culturally alienated space. The situation of third wave emigrants implies the awareness of the split between the two cultures, the two languages and the two value systems, which inevitably results in the need for constant reflection on the discourse context. The author pays special attention to polyphony in the structure of the works, to the concepts of the situation in between the two cultures during the intercultural dialogue, and to the mechanisms of discourse decolonization. The analysis is given of the prose by V. Aksenov, V. Voynovich, S. Dovlatov, E. Limonov, A. Sinyavsky, S. Sokolov. This study demonstrates that metanarrative in the works of third-wave emigrant writers is an organic way to express the ambivalence structuring the mind of a person deprived of the complete belonging to a single cultural system. Therefore, the literary technique in question functions as a form of expression that recognizes and demonstrates its own conventionality, while at the same time reclaiming the right to speak in the context of disconnected cultures.

Key words: metanarrative; metatextuality; third wave of emigration; V. Aksyonov; V. Voinovich; S. Dovlatov; E. Limonov; A. Sinyavsky; S. Sokolov

A. A. Bochkarev

Philosophical understanding of the image of home in I. Heifitz's and L. Kulidzhanov's "thaw" films

Abstract. The image of home as a universal cultural constant holds a special place in the history of classical cinema. The artistic search for spiritual and moral meanings in this image is inherent in the history of Soviet cinema as a humanistic art form. Today, however, the objective study of these meanings is hampered by ideological bias towards everything "Soviet" and by relying on Western methodological schemes. The anthropocentric Soviet cinema, inheriting traditional Russian cultural primacy of the common over the individual, fills the image of home with the senses of "community", "communion", "understanding" and "unanimity". This includes a close association between the images of home and family (primarily spiritual rather than biological), the attribution of value-laden dimensions to the notion of home, attention to its role in preserving and transmitting traditions, and the perception of losing one's home as a human tragedy.

A special place in the philosophical interpretation of home belongs to I. Heifitz's "thaw" trilogy (A Big Family, The Rumyantsev Case, and My Dear One) and to L. Kulidzhanov's "home-coming" diology (Family Home and When the Trees Were Tall). These largely parallel artistic investigations overcame the stereotypically spatial understanding of home, expanded its semantic horizons, articulated the concepts of the "inner home" and "inner homelessness," and linked it to both the spiritual world of the individual and the spiritual characteristics of society. In his films, Heifitz examines in detail the semantic boundaries of the concept "home", builds a triune model of its key meanings ("community", "supramateriality", 'necessity'), and analyzes the ideal of a boundless "common home". Kulidzhanov's films offer an existential interpretation of the concept "home" which appears as a condition for overcoming the illusory nature of "dwelling" and for achieving a meaningful, genuine existence.

Key words: image of home; continuous history of Soviet cinema; continuity of traditions; anthropocentricity; polysemy; I. Heifitz; L. Kulidzhanov; dialectic of the collective and the personal

Greek tragedy in cinema: screen version, adaptation, transformation

Abstract. The paper aims to examine the reception of Greek tragedy in an intermedial context, i.e. different forms of reference to classical tragic plots in cinematography. The first stage of the work involves clarifying the typology: theatrical manner (e.g. Tyrone Guthrie's and Philip Saville's screen versions of Oedipus), realistic manner (films by Tsavelas and Kakoyannis), metaphorical manner ("actualizing manner" – Pasolini's Oedipus and Medea, Lars von Trier's Medea) and "metatragedy" (with a much longer list, for example, Dassin's Phaedra, Kavaleridze's Prometheus, "Liliana Cavani's Cannibals, etc.). Typologization is complicated because heterogeneous material is adapted to the heterogeneous form. The film adaptation is viewed as an "intersemiotic" translation, which helps to compare different "manners" of presenting tragedy in cinema with different types of translation (literal or free translation). The analysis of particular types of film adaptations shows that the way of actualizing and "modernizing" (whether in costumes, style, or problems) proves to be the most productive for cinematic discourse. The reception of antiquity in modern cinema is similar to the approach of modern literature to antique material: the main principle is deconstruction. At the same time, the chronological distribution of film adaptation strategies is opposite to literary translation strategies: the history of any text's translation usually starts with maximum adaptation to the national tradition, coming gradually to a literally accurate one, i.e. to reflecting the poetic uniqueness of the original. In cinema, it is the other way around – from being close to literary sources in the "theatrical" versions to changing the plot almost beyond recognition.

Key words: interpretation; film adaptation; plot; tragedy; theater; myth; prescription of antiquity

Chen Qi

Böcklin's ekphrasis in Russian literature: figurative and narrative structure

Abstract. This research focuses on analyzing the functions of ekphrasis in Arnold Böcklin's works, primarily the painting *Isle of the Dead*, in Russian literature of the first half of XX century. The aim of the article is to reveal how Böcklin's visual images are integrated into the narrative structure of fiction texts and what functions they perform in plot development, in psychological analysis of characters and in shaping narrative space. The author examines various stages of Böcklin's code reception in Russian culture: from early poetic responses by K. Fofanov and A. Fedorov in which the artist's images are full of dynamics and mythological symbolism, to prose works by M. Prishvin, V. Nabokov, I. Ilf and E. Petrov, V. Nekrasov. The analysis shows that Böcklin's ekphrasis is not reduced to a mere description: it becomes a tool for modeling the narrative, reflects the characters' psychological states, serves as a cultural marker and forms new semantic contexts. Particular attention is paid to transforming *Isle of the Dead*: from a mystical symbol of the Symbolist era – to the philosophical and landscape comprehension in Prishvin's work, where the image correlates with the motifs of northern nature and reflections on the boundaries of life and death, then to the ironic marker of cultural devaluation in Soviet satire of the 1920s, then to the existential image of exile in Nabokov's and war trauma in Nekrasov's work. Thus, Böcklin's images in Russian literature act not only as aesthetic objects, but also as narrative functional elements, confirming the intermedial nature of the interaction between painting and literature.

Key words: Böcklin; *Isle of the Dead*; ekphrasis; Russian literature; narrative structure; intermediality