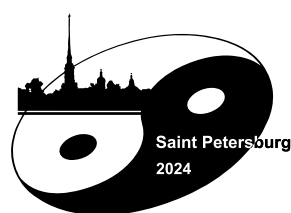

SAINT PETERSBURG STATE UNIVERSITY
NANJING UNIVERSITY

ISSUES OF FAR EASTERN LITERATURES



Materials
of the 11th International scientific conference,
dedicated to the 450th anniversary of outstanding
Chinese man of letters Feng Menglong (1574–1646)

June 27–29, 2024



St. Petersburg University Press
2024

УДК 821.5
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“ISSUES OF FAR EASTERN LITERATURES”
dedicated to the 450th anniversary of outstanding
Chinese man of letters Feng Menglong (1574–1646)
 (St.Petersburg, June 27–29, 2024)

TIME-TABLE

June 26, 2024 (Wednesday)
Arrival to St.Petersburg, accommodation at Pribaltiyaskaya Hotel (Korablestroiteley Str., 14)
June 27, 2024 (Thursday)
<p>09.30 Bus transfer from Pribaltiyaskaya Hotel to the conference venue</p> <p>09.30–10.30 – Registration (Birzhevaya Line, 6)</p> <p>10.30–12.30 – Opening ceremony & plenary session (University Banquet Hall)</p> <p>Chairman: STOROZHUK ALEXANDER (SPbSU)</p> <p>Greetings:</p> <ul style="list-style-type: none"> • PIOTROVSKY MICHAIL. Dean, FAAS SPbSU; General Director of the Hermitage Museum • XU XINGWU. Director of Institute for Advanced Humanitarian Studies, Nanjing University • MUDRAK MARGARITA. President, St.Petersburg Association for International Cooperation <p>Key-note speeches:</p> <ul style="list-style-type: none"> • WANG BINBIN (Nanjing University). Plain Description Art in Feng Menglong’s Novels • BEREZKIN ROSTISLAV (Fudan University). On the Description of Religious Storytelling in Feng Menglong’s Recension of Pacification of the Demons’ Revolt (online). • ZHANG BING (Peking University, Guangdong University of Foreign Studies). Models of Chinese Literature Transmission in Russia: a Case of Feng Menglong <p>Language: Russian, Chinese (with simultaneous translation)</p>
12.30–13.30 – Lunch Break (University Canteen, 1st floor)

13.30–15.30 – Panel 1 (FAAS, 2d floor, 217, Chinese Cabinet), Panel 4 (1st floor, Ho Chi Minh Cabinet), Panel 5 (2d floor, 223, Japanese Cabinet)		
Panel 1	Panel 4	Panel 5
“Feng Menglong and his Contribution to Chinese Literature”	“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”	“Literatures of Far East & South East Asia: Past and Present”
Session N 1 Chair: DONG XIAO (Nanjing University) Language: Russian	Session N 1 Chair: ZAVIDOVSKAYA EKATERINA (ICCA RAS, Bryansk State University) Language: Chinese	Session N 1 Chair: KHRONOPULO LIALA (SPbSU) Language: Russian
STOROZHUK ALEXANDER (SPbSU). The Three Sui Quash the Demon's Revolt and Liao Zhai: Two Ways of Fantastic Discourse	YAN GUODONG (Nankai University). Basic Issues in the Study of the History of Russian Sinology	FEDIANINA VLADLENA (Moscow City University). BOLOTSKAYA KSENIA (Moscow City University). Buddhist Tradition and Japanese Poetry from the Perspective of “Songs of Joy” (Based on “One Hundred Verses about the Seasons” by Jien)
TSANKOVA ANTONIA (Sofia University), TEODOSIEVA HRISTINA (Sofia University). Characteristics of Development of the Written Form of baihua in Stories from the Collection “The Immortal Word, Awakening the World” by Feng Menglong	GAO YUHAI (Zhejiang Normal University). Research on the History of Chinese Fiction in Early 21st Century Russia: A Focus on the Three-volume “A Comprehensive History of Chinese Fiction” by Alimov	SINITSYN ALEXANDER (Kunstkamera), GABITOVA ARINA (SPbSU). Traditional Japanese Sword as a Carrier of Literary Narrative
SHAPIRO ROMAN (Moscow Institute of Physics and Technology). Scholar Ma Zhou in Feng Menglong's Story and in Chinese Historical Annals	LIU ZAO (Zhongnan University of Economics and Law). Translation and Dissemination of the Book of Songs in Russia	TOROPYGINA MARIA (IOS RAS). Types of Literary and Semi-literary Associations in Japan at the End of the 19th – Beginning of the 20th Centuries (Based on the Memoir ‘Thirty Years in Tokyo’ by Tayama Katai)

VOROPAEV NIKOLAI (Institute of Linguistics RAS). I. E. Tsiperovich and V. A. Velgus — Outstanding Masters of Translating into Russian Novels of Feng Menglong	WEN JIAN, ZHENG QINGNAN (Nanchang University). A Study on the Translation of Ai Qing's Poems in Russia	KHOVANCHUK OLGA (Far Eastern Federal University). The Color Context of Classical Medieval Literature Using the Example of "The Tale of Genji" by Murasaki Shikibu <i>Online</i>
15.30–16.00 – Coffee Break (2d floor, area near 191)		
16.00–18.30 – Panel 1 (2d floor, 217, Chinese Cabinet), Panel 4 (1st floor, Ho Chi Minh Cabinet), Panel 5 (2d floor, 223, Japanese Cabinet)		
Panel 1	Panel 4	Panel 5
"Feng Menglong and his Contribution to Chinese Literature"	"Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference"	"Literatures of Far East & South East Asia: Past and Present"
Session N 2 Chair: MAIATSKII DMITRII (SPbSU) Language: Chinese	Session N 2 Chair: MITKINA YEVGENIYA (SPbSU) Language: Chinese	Session N 2 Chair: TOROPYGINA MARIA (IOS RAS) Language: Russian
XU XINGWU (Nanjing University). The Think Tank of History and Fiction -The Worldly Ideas of Feng Menglong's "The Wisdom"	GUAN XIUJUAN (Heilongjiang University). Characteristics and Values of Russian and Soviet Literature Translation into Chinese during the War of Resistance against Japanese Aggression	STRIZHAK ULIANA (HSE University). "Crime and Punishment" of F. Dostoevsky in Japan: Lexical and Grammatical Transformations
LIU YONGQIANG (Peking University). Feng Menglong's Awareness of Classic Novels and the Artistic Characters of "San Yan"	GUO JINGHONG (Beijing Foreign Studies University). New Translating and Publishing Trends of Chinese Literature in Russia	KHRONOPULO LIALA (SPbSU). Allusions to Classical Japanese Literature in the Collection of Poems in Prose by Richard G. Brautigam "June 30th, June 30th"
MIAO HUAIMING (Nanjing University). The Image of Upright Officials Depicted by Feng Menglong	GU JUN (Beijing Foreign Studies University). Lu Xun and Gogol's The Dead Souls	BORKINA ANASTASIA (HSE St. Petersburg) The Tragedy of the Country or the Personal Drama: Historical Memory and Trauma in Yu Miri's Novel "Tokyo Ueno Station"

<p>CHENG GUOFU (Jinan University). On "Three Words" by Feng Menglong of Late Ming — Early Qing</p>	<p>YUAN LIN (Jiangsu University of Science and Technology). Perception of Bi Feiyu in Russia</p>	<p>SELIMOV MAZAY (IWL RAS). Neo-Confucian Scholar Kaibara Ekiken and his "Precepts for Raising Children the Japanese Way"</p>
<p>SHEN JIACHENG (Gomel State University named after F. Scoryna). About the Magical Actions Accompanying Spells in the Novel "Dispelled Enchantments" <i>Online</i></p>	<p>GUO MENGMENG (Nanjing University). The Discovery of "The Singular Person" — the Russian Literary Resources in Zhou Zuoren's Humanitarian Perspective</p>	<p>TUSHINOV BAIR (Institute for Mongolian, Buddhist and Tibetan Studies SB RAS). A Great Biography of Je Tsongkhapa "The Source of all blessings" by Chahar Geshe Losang Tsultim (1740–1810) in the Funds of the Center of Oriental Manuscripts and Xylography of the Institute for Mongolian Buddhist and Tibetan Studies SB RAS <i>Online</i></p>
City bus tour 18:30–21:00		

June 28, 2024 (Friday)			
09.30 Bus transfer from Pribaltiyaskaya Hotel to the conference venue			
10.00–12.30 – Panel 1 (217, Chinese Cabinet), Panel 2 (167), Panel 3 (175, Korean Hall), Panel 4 (198, Turkish cabinet)			
Panel 1	Panel 2	Panel 3	Panel 4
“Feng Menglong and his Contribution to Chinese Literature”	“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”	“The Trends in Chinese Literature of XX and XXI Centuries”	“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”
Session N 3 Chair: SHAPIRO ROMAN (Moscow Institute of Physics and Technology) Language: Chinese	Session N 1 Chair: ZAKHAROVA NATALIA (IWL RAS) Language: Chinese	Session N 1 Chair: TSANKOVA ANTONIA (Sofia University) Language: English, Russian, Chinese	Session N 3 Chair: KOROBOVA ANASTASSIA (ICCA RAS) Language: Russian
FU YUANFENG (Nanjing University). Revelations of Feng Menglong’s “Three Words” to Contemporary Art	TONG LING (Nanjing University). Song of Prince Lanling in Battle and Its Environs: Music and Dance in the Medieval China and the East Asian World	MUKHERJI PRIYADARSI (Jawaharlal Nehru University). Tibetan Nostalgia in Chinese Verses: A Study of Culture-Specific Symbolisms in Alé’s Poetry and the Question of Transcultural Translation <i>online</i>	DONG XIAO (Nanjing University). The Meaning of Astafyev’s Creation

<p>YANG CHENBEI (SPbSU).</p> <p>Expression of Tragic Elements in Feng Menglong's «History of Love»</p>	<p>LI YIJIN (Tianjin Normal University).</p> <p>Voskresenski's Comparative Study of the Carnal Prayer Mat and Don Juan <i>online</i></p>	<p>MIKHAILOVA NATALIA (Laval University).</p> <p>Pema Tseden's Enticement as a Window to Modern Tibet <i>online</i></p>	<p>EFENDIEVA GALINA (Amur State University).</p> <p>Reception of Chinese Literature in the Works of V. Pereleshin</p>
<p>ZHANG XIAODAN (Tianjin University of Sport). XIAO YUHAN (Sehan University).</p> <p>The View of Love and Marriage in "Three Collections of Stories" from the Perspective of Communication</p>	<p>LIU LIMEI (SPbSU).</p> <p>The Literary Characteristics and Value of the Ancient Chinese Book in Russian Collection "Law Fu about the Old Summer Palace"</p>	<p>WAN FANG (Yanshan University).</p> <p>Time Travel and Industrial Production: Rewriting Industrial Narratives in the 21st-century China</p>	<p>IKONNIKOVA ELENA (Sakhalin State University).</p> <p>The Far Eastern Manifestation in the Poetry of Igor Severyanin</p>
<p>WANG CHAO (SPbSU).</p> <p>Theatrical Elements in Feng Menglong's Literary Works <i>Online</i></p>	<p>LUO SHUHUA (Fudan University).</p> <p>Research on The Dream of the Red Chamber in St. Petersburg for Sixty Years</p>	<p>COLANGELO LARA (The 'Gabriele d'Annunzio' University)</p> <p>The Symbolic Meanings of Food in Contemporary Chinese Literature: Focus on Oil and Fats <i>online</i></p>	<p>FILIMONOV ALEXEY (The Union of Writers of Russia).</p> <p>The Influence of the Book "Tao Te Ching" on the Artistic World of Vladimir Nabokov</p>

<p>XU JIAWEN (SPbSU). A Brief Analysis of the Elements of Love, Sexuality and Death in the Female Characters in Feng Menglong's Book "San yan" <i>Online</i></p>	<p>LV HUI (Hainan University). A Study of Su Shi's Philosophical Thought in the Works of the Russian Sinologist Martinov</p>	<p>DREYZIS YULIA (IAAS MSU). A Case Study of Non-Translation in Contemporary Hong Kong Yue Poetry <i>Online</i></p>	<p>LIN GUANQIONG (Shenzhen MSU-BIT University). A. P. Hejdok's Collection of Short Stories "The Stars of Manchuria" in the Interpretation of Far Eastern Culture</p>
		<p>GONCHAR-KHANJYAN NATALIA (Yerevan State University, Russian-Armenian University), SIMONYAN ERNEST (Russian-Armenian University) Pandemic Phenomenon in Literary Discourse and the Circumstances of Covid-19 in Fang Fang's Book "Wuhan Diary. Notes from the Quarantined City" <i>Online</i></p>	
<p>12.30–13.30 – Lunch Break (University Canteen at FAAS Building)</p>			

13.30–16.00 – Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (198, Turkish Cabinet)		
Panel 2	Panel 3	Panel 4
“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”	“The Trends in Chinese Literature of XX and XXI Centuries”	“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”
Session N 2 Chair: VINOGRADOVA TATIANA (Russian Academy of Sciences Library). Language: Russian, Chinese	Session N 2 Chair: RODIONOV ALEXEY (SPbSU) Language: Russian	Session N 4 Chair: IKONNIKOVA ELENA (Sakhalin State University). Language: Russian
ZAVIDOVSKAYA EKATERINA (ICCA RAS, Bryansk State University). Drama and Storytelling Genres of Early XX Century Shanghai and Suzhou on Popular Prints Collected by Russian Sinologist V. M. Alekseev (1881–1951).	ZAKHAROVA NATALYA (IWL RAS). Literary Association “Yusi” and the Reception of English Essays	ZABIYAKO ANNA, FANG YISHAN (Amur State University), The Image of the Motherland in Russian and Chinese Literature of the Far Eastern Frontier of the 20–40s of the XX Century: Parallels and Intersections <i>Online</i>
XU CHENLEI (Tianjin University), TANG NA (Tianjin University). Classical Literature on Chinese New Year Pictures, Collected in Russia	NIKOLSKAYA SVETLANA (MSU). Staging and Screenplay as Chinese Literary Genres in XX-XXI Centuries	BATYGIN KIRILL (MandarinPro Translation Association). “Light of My Life!” VS “Oh Heavens!” or the Mikhail Zoshchenko in Chinese. <i>Online</i>

<p>MAIATSKII DMITRII (SPbSU).</p> <p>Manuscript "Tie ye zhi" from the Collection of St.Petersburg University: Its Features and Meaning in Chinese Culture</p>	<p>KURAKO IULIIA (Far Eastern Federal University).</p> <p>Narrative in Hu Shi's "Autobiography at Forty": "I" in the Mirror of Others</p>	<p>TSMYKAL OLGA (Amur State University).</p> <p>Reception of the Cult of "xiao" in the Legend "Temple of Devotion" by P.V. Shkurkin</p>
<p>BRYLEVA NATALIA (Krasnoyarsk State Agrarian University).</p> <p>"Dream of the Red Chamber": Features of the Theatrical Repertoire in the Novel</p>	<p>KUZNETSOVA MARIA (Far Eastern Federal University).</p> <p>From Early Stories to «Autobiography»: Some Aspects of the Evolution of Shen Congwen's Autobiographical Narrative</p>	<p>ZEMLYANSKAYA KSENIYA (Amur State University).</p> <p>The Image of a Chinese Teacher in Venedikt Mart's Story "The Man with a Balloon" and the Tradition in the Depiction of Teachers in Chinese Literature of the 1920s–1930s</p>
<p>WANG TING (Novosibirsk State University).</p> <p>Analysis of Typical Buddhist Images and Legends in Harbin Jile Temple</p> <p><i>Online</i></p>	<p>PHELINTSEVA KIRENA (SPbSU).</p> <p>Features of the Depiction of the Japanese Resistance War in the Novel "Banzai to Brave" by Zhang Henshui</p>	<p>LEBEDZEVA MARINA (Belarusian State University).</p> <p>Media Discourse and Reception of Modern Chinese and Russian Novels about Childhood (Zhang Xuedong "Bygone days of Children and Dogs", Yuri Polyakov "Sovdetstvo")</p>
<p>KHARITONOVA ANNA (SPbSU).</p> <p>Geographic Maps in the Collection of P.S. Popov in the Academic Library of St. Petersburg State University</p>	<p>DUGAROVA IRINA (Buryat State University).</p> <p>The Image of Hong Kong in the Story "Marvels of a Floating City" by Hong Kong Writer Xi–Xi</p>	<p>FEDOTOVA NATALLIA (Belarusian State University).</p> <p>Belarusian-Chinese Literary Projects in the Activities of the Zvyazda Publishing House</p>
<p>16.30–18.00 – Guided tour to the Hermitage Museum (for guests from other cities and countries)</p>		

June 29, 2024 (Saturday)			
09.30 Bus transfer from Pribaltiyaskaya Hotel to the conference venue			
10.00–12.30– Panel 2 (217, Chinese Cabinet), Panel 3 (Ho Chi Minh Cabinet), Panel 4 (229), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 3	Panel 4	Panel 5
“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”	“The Trends in Chinese Literature of XX and XXI Centuries”	“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”	“Literatures of Far East & South East Asia: Past and Present”
Session N 3 Chair: STOROZHUK ALEXANDER (SPbSU) Language: Russian	Session N 3 Chair: NIKOLSKAYA SVETLANA (MSU) Language: Russian	Session N 5 Chair: TEREKHOV ANTHONY (IOM RAS). Language: Russian	Session N 3 Chair: PETROVA MARIA (SPbSU). Language: Russian
ULYANOV MARK (IWL RAS). Literary Aspects in Narratives of the Chunqiu Zuozhuan (“Zuo’s Commentary on “Springs and Autumns”)	KOROBOVA ANASTASIA (ICCA RAS). Allusions in Contemporary Chinese Detective Novels: “Goodbye, Island of Peace!” by Wang Jiajun	VINOGRADOVA TATIANA (Russian Academy of Sciences Library). V. M. Alekseev’s Struggle with the Exotic in the Writings about China. Part One: Vladimir Rudman	FROLOVA MARINA (IAAS MSU). Internet-lore, the Book, the Film: Indonesian Folk-Horror “KKN in Dancer’s Village” (KKN di Desa Penari, 2022)
BONCH-OSMOLOVSKAYA OLGA (IOM RAS). Genre Theory in China: Problems of Definition and Principles of Classification	RODIONOVA OXANA (SPbSU). Image of Sun Wukong in Contemporary Chinese Prose	GRIGORYAN NAIRA (Russian-Armenian University), BALOYAN MARIANNA (Yerevan Haybusak University). “My Age, My Beast” — From Mandestam TO Wang Jiaxin. The Problem of Literary Translation <i>Online/offline</i>	BAKLANOVA EKATERINA (Lomonosov Moscow State University). Cebuano Prose of the 20th Century as an Example of the Development of the Philippine Regional Literature

<p>OSOKIN ALEXANDER (IOS RAS).</p> <p>The “Four Books [for] Women” (“Nü sishu” 女四書) is a Vivid Example of Confucian Didactic Literature Addressed to Women</p>	<p>MITKINA YEVGENIYA (SPbSU).</p> <p>The Evolution of Chinese Spy Fiction in XX–XXI cent.</p>	<p>URYVSKAYA TATIANA (MGIMO University).</p> <p>On Methods of Expressing Speech Contamination in Fictional Prose Translations into the Chinese Language</p>	<p>KNOROZOVA EKATERINA (Library of the Academy of Sciences).</p> <p>Literary Works in the «Complete Collection of Historical Notes of Daiviet»</p>
<p>SMIRNOVA NATALIA (Petrozavodsk State University).</p> <p>Literary Evidence about the Origins of Footbinding in China</p>	<p>SIDORENKO ANDREI (SPbSU).</p> <p>Political Satire in “The Four Books” by Yan Lianke</p>	<p>VELMA DENIS (HSE University), UNGURYAN SOFIA (HSE University).</p> <p>Translation Gaps: A Comparative Analysis of Two Translations of Sanmao’s Key Collection of Stories “Stories of the Sahara” (1976)</p>	<p>SOKOLOV ANATOLY (IOS RAS).</p> <p>Writer Nguyen Thanh Viet: War, Memory, Vietnam</p>
<p>KLEMENTEVA TATIANA (IOM RAS).</p> <p>Structure of Encyclopedic Chapters of the Treatise “Feng su tong yi”</p>	<p>DVORTSOVA ALEKSANDRA (Lugansk State Pedagogical University).</p> <p>Dong Qing’s Collection “Readers” as a Form of Coexistence between Television and Literature</p>	<p>BULGUTOVA IRINA (Banzarov Buryat State University).</p> <p>The Image of China in the Works of D. Batozhabay <i>Online</i></p>	<p>SAENGNATESWANG VERA (IWL RAS).</p> <p>“Bot Atsatyan” (“Miraculous Strophes”): Experience in Translating Taboo Meanings in the Form of Euphemistic Metaphors in Classical Poems of Siam</p>
	<p>DYSHENOV ALEXANDER (Banzarov Buryat State University).</p> <p>Lin Yutang and Christianity: Metaposition and “Tangle of Contradictions”</p>		<p>MIRGORODOVA ANASTASIIA (IWL RAS).</p> <p>The Opposition of Literature Types in Thailand in the Middle of 20th Century <i>Online</i></p>
<p>12.30–13.30 – Lunch Break (University Canteen at FAAS Building)</p>			

13.30–16.00 - Panel 2 (217, Chinese Cabinet), Panel 3 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)		
Panel 2	Panel 3	Panel 5
“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”	“The Trends in Chinese Literature of XX and XXI Centuries”	“Literatures of Far East & South East Asia: Past and Present”
Session N 4 Chair: ULYANOV Mark (IWL RAS). Language: Russian	Session N 4 Chair: RODIONOVA OXANA (SPbSU) Language: Russian	Session N 4 Chair: KNOROZOVA EKATERINA (Library of the Academy of Sciences). Language: Russian
VOYTISHEK ELENA (Novosibirsk State University, IOS RAS). Entertainment in Literary Circles: Chinese “Treasure Bookshelves” in East Asian Culture <i>Online</i>	DONDOKOVA MAKSARA (MGIMO University). Han Dong: the Poet about Poets and Poetry	GURYEVA ANASTASIA (SPbSU). Image of Poet in Korean Poetical Tradition
VINOGRODSKAYA VERONIKA (ICCA RAS). Book Lists, Epithets, and Revision of Literary Classics from Tu Long 屠隆 (1543–1605) to Zhang Chao 張潮 (1650–1709?)	LESHCHANKA KSENIYA (Belarusian State University). Poetry of the Song Era and Chinese Modern Song Culture: Continuity of Tradition	CHESNOKOVA NATALIYA (HSE University). The Mysterious “Invisible General” in Fairy-tales Recorded by N.G. Garin-Mikhailovsky <i>Online</i>
TEREKHOV ANTHONY (IOM RAS). Biography of Li He in the Manuscript “Biographies of Immortals” (“Lexianzhuan”) from the Collection of the IOM RAS	ALEKSEEV IVAN (Beijing Normal University). Contexts of Contemporary Chinese Poetry: Making a Personal Catalogue	TSOY INNA (SPbSU). Forms of Narration in Postmodern Stories by a South Korean Writer Jang Jeong-il (b. 1962) (I-narrative, You-narrative, He-narrative)

<p>ORLOVA ELENA (SPbSU).</p> <p>On Wang Wei's Cycle: Having Fallen Sick With Layman Hu, I Sent These Poems To Him and Also Showed Them to Some Fellow Students (Two Parts)</p>	<p>TSYBIKOVA VALENTINA (Banzarov Buryat State University).</p> <p>Text of Western European Culture in Haizi's Works</p>	<p>LOGINOVSKII EGOR (Zvezda Shipbuilding Complex), MUSINOVA IRINA (Ural Federal University).</p> <p>"There Are Not So Many Girls Who Make Machines:" Current Trends in Describing Relationships Between People Working in Various Industries in the DPRK</p>
<p>STROGANOVA NINA (Peking University).</p> <p>Song Gao 崧高 (Greater Odes of the Kingdom 大雅, The Book of Songs 诗经) as a Prototype of Literary Message Zeng 赠 <i>Online</i></p>	<p>STARODUBTSEVA NATALIA (Amur State University).</p> <p>On the Issue of the Theme of Comparisons in Mo Yan's Novel "Frogs"</p>	<p>PETROVA MARIIA (SPbSU).</p> <p>Historical Dilogy by G. Ayurzana</p>
<p>YAO SONG (Novosibirsk State University).</p> <p>The Influence of Buddhist Literature and Translation on the Development of Classical Chinese Poetry <i>Online</i></p>	<p>KULIKOVA ANASTASIIA (SPbSU).</p> <p>Chinese Female Writer Yan Ge and Fictional Features of Her Novel "Annals of Pingle County"</p>	<p>BALDANMAKSAROVA ELIZAVETA (IWL RAS).</p> <p>The Problem of Self-Realization of a Creative Personality in a Novel "White, Black, Red" by the Modern Mongolian Writer G. Ayurzana</p>
16.00–16.30 – Coffee Break (Banquet Hall)		
<p>16.30–17.30 – Presentation of New Books and Translations (Banquet Hall)</p> <ul style="list-style-type: none"> • RODIONOV ALEXEY (SPbSU) & WEN JIAN (Nanchang University) • STOROZHUK ALEXANDER (SPbSU) & MAIATSKII DMITRII (SPbSU) • MITKINA EVGENIA (SPbSU) & RODIONOV ALEXEY (SPbSU) 		
<p>17.30–18.00 – Closing Ceremony (Banquet Hall)</p> <ul style="list-style-type: none"> • LIU RUOMEI, Consul of the PRC for Education • DONG XIAO (Nanjing University) • RODIONOV ALEXEY (SPbSU) 		
18.30 - 21.00 Farewell Banquet (Tangren Chinese Restaurant, Kurlyandskaya Str., 48)		

USEFUL INFORMATION:

Conference mode

The conference will be held mainly offline, but online connection (ZOOM) will be also provided on request. ZOOM links will be sent to all participants one day before the conference, please, do not disclose it in the social media.

Timing

The time slot allocated for each paper is 25–30 minutes, where 15–20 minutes are for presentation and 10–15 minutes for questions and discussion. Taking in account the diversity of topics, the conference organizers encourage the chairpersons to arrange the discussions right after each presentation.

Contacts:

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Conference web-site: www.ifel.spbu.ru

Emergency phone / WhatsApp +7-921-7425148



“ISSUES OF FAR EASTERN LITERATURES”
dedicated to the 450th anniversary of outstanding
Chinese man of letters Feng Menglong (1574–1646)
(St.Petersburg, June 27–29, 2024)

ABSTRACTS

FENG MENGLONG AND HIS CONTRIBUTION TO CHINESE LITERATURE (prose, poetry and drama, influence on contemporary culture, translation and perception abroad)

Berezkin Rostislav

(Fudan University),

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On the Description of Religious Storytelling in Feng Menglong's Recension of *Pacification of the Demons' Revolt*

The late Ming-dynasty novel *Pacification of the Demons' Revolt* in its version edited by the famous literatus Feng Menglong (1574–1646) contains a unique description of Buddhist storytelling. *Pacification of the Demons' Revolt* is a significant piece of Ming-dynasty fiction, with the complete title of *The Three Sui of the Northern Song Quash the Demons' Revolt*; it takes as its subject historical events of the millenarian rebellion led by Wang Ze, who proclaimed the arrival of the era of Buddha Maitreya and took the city of Beizhou in modern Hebei province for a short time (1047–1048); these are presented in a fantastical way. The original version of the *Pacification of the Demons' Revolt*, in twenty chapters, was ascribed to Luo Guanzhong (ca. 1330–ca. 1400), though this authorship is spurious. Feng Menglong edited it around 1620 and expanded it into forty chapters. In the eleventh chapter of Feng Menglong's recension, "The Egg-monk Obtains the Secret Charms and Finds His Teacher; Holy Auntie Receives the Celestial Book and Meets Her Brother", there is a detailed description of the recitation of religious narratives by the old nun Holy Auntie (Sheng gugu), who is in fact a transformed fox. *Pacification of the Demons' Revolt* (Feng Menglong's recension) was translated into Russian, but this scene was slightly abbreviated in Russian translation. Few scholars in China and abroad so far have paid attention to this description, though it is a precious piece of evidence concerning the public performance of narratives dealing with Princess Miaoshan (manifestation of Bodhisattva Guanyin) and Luobo (monk Mulian), which also constituted the subjects of two precious scrolls (baojuan) of this period. The present essay is my endeavor to explain the significance of this passage in the *Pacification of the Demons' Revolt* for the history of religious storytelling in China.

Keywords: Popular storytelling, Feng Menglong, traditional novel, Buddhist subjects in Chinese literature.

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A Study on Feng Menglong's Selected Works of Sanyan in the Late Ming and Early Qing Dynasties

The so-called selection work refers to the text formed by selecting according to certain selection criteria and rearranging the order of the original work, appearing in the form of a collection of works. Selected work is a unique form of criticism that has had a significant impact on literary creation at that time and later. The Sanyan compiled by Feng Menglong had a wide and profound impact after the end of the Ming Dynasty, with various selected editions appearing. Among them, the most influential one was Jinguqiguan. This article mainly studies the selected versions of the Sanyan in the late Ming and early Qing dynasties. Firstly, count the number of selected editions of Sanyan during this period. According to statistics, it was found that during this period, there were selected editions such as Jinguqiguan, Jueshiyayan, Jinguchuanqi, and Jingshixuanyan. This article studies the compilation and publication of these selected books. Secondly, combining the social reality, cultural background, and literary concepts, analyze the reasons for the emergence of multiple selected works of Sanyan in the late Ming and early Qing dynasties. Thirdly, summarize the overall characteristics presented by the selected works, explain the textual differences between the selected works and the original works, and explore the evolution of novel concepts and cultural trends in the late Ming and early Qing dynasties through the selected works. Finally, analyze the impact of the selection works of the Sanyan.

Keywords: Feng Menglong, sanyan, Chinese literature, Ming-Qing literature.

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Revelations of Feng Menglong's "Three Words" to Contemporary Art

The aesthetics embodied in Feng Menglong's literary world can be summarized as "daily life aesthetics". Ma Lanhua's film "The Fourth Song" (adapted from the novel of the same name in "Three Words" edited by Feng Menglong) was screened at the First Youth Film Festival in 2019. It is a noteworthy visual event about ruins and daily life. The processing of visual images in Ma Lanhua's films is a process of "imitation" of the ruins of the contemporary soul, and it is also a pioneering action in expressing daily life. The background of the ruins of "Scrooge" is a huge cooling tower. At the end of the film, this tower distorts the image of collapse, symbolizing the empty fruit of all wealth grabs. The thief Fourth Song provided the power to dismantle the materialistic era of wealth. In terms of aesthetics, the film can see the essence of the aesthetics of Feng Menglong's novels, which is the ennui of losing social ambition and moral attention. As one of the important elements of urban aesthetics in Feng Menglong's novels, burnout aesthetics provides good inspiration for the development of contemporary literature and art. Song Si is the spiritual medium of Ma Lanhua's image. With him, the daily life experiences of the two eras are effectively communicated. The obvious hesitation towards "progress" of Ma Lanhua, Mérioux, Parajanov and Tarkovsky, who loves ruins, echoes Feng Menglong's aesthetics of fatigue in history, forming a meaningful artistic language community.

Keywords: Feng Menglong, contemporary art, Ma Lanhua.

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Feng Menglong's Awareness of Classic Novels and the Artistic Characters of "San Yan"

The Ming versions of "Yu Shi Ming Yan", "Jing Shi Tong Yan" and "Xing Shi Heng Yan" (《喻世明言》《警世通言》《醒世恒言》), collectively known as "San Yan" (San Yan) each have a preface that demonstrates the coherence and logic of Feng Meng-long's awareness of classic novels. Meanwhile, Feng Meng-long's compilation reflects and implements his awareness of classic novels, which is demonstrated in various aspects, including a clear understanding and conscientious grasp of the stylistic features of "Huaben" ("话本小说"), the revelation of the "vernacular" element of "Huaben" in the evolution of novel history, the endeavor to achieve and preserve a balance between mainstream ideology and worldly views, as well as the maximization of the pursuit of the art of novel writing for general public, and so forth. The classic value of "San Yan" may even surpass the novelists' understanding at the time and have extensive interpretive space and contemporaneity.

Keywords: Feng Menglong San Yan Classic "Huaben" ("话本小说") vernacular.

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The Image of Upright Officials Depicted by Feng Menglong

Detective novels are important works of "San Yan" novels, many of which depict the image of officials. However, Feng Menglong's portrayal of officials is different from that of the Song and Yuan dynasties. He portrays the richness and complexity of officials, shifting from previous worship to reflection. Therefore, his portrayal of officials is both innovative and profound.

Keywords: Feng Menglong, San Yan, novel.

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Scholar Ma Zhou in Feng Menglong's Story and in Chinese Historical Annals

Ma Zhou (馬周) is the protagonist of Feng Menglong's story "Penniless Ma Zhou Meets His Opportunity through a Woman Selling Pancakes" (《窮馬周遭際賣餛飩》) from the collection "Stories to Enlighten the World" (《喻世明言》), which is part of the "Three Words" (《三言》, 1620–1627). Ma Zhou (601–648 CE, courtesy name Bin-wang 賓王) was a real person who lived during the Sui and Tang eras. The circumstances of his biography are known to us from the classics 《舊唐書》, 《新唐書》 и 《資治通鑒》. In general, Feng Menglong follows the biography of the historical Ma Zhou: the latter was born in poverty, orphaned early, served as a tutor, his superior reprimanded him for drunkenness, Ma Zhou left his post, drank a huge amount of wine at an inn in Xinfeng, which amazed his host, then found himself in Chang'an as a "guest" of a general, for whom he wrote a report to the throne; the emperor liked the report, Ma Zhou was elevated and had a brilliant career. However, Feng Menglong stops his story shortly after the elevation of Ma Zhou, who, as we know from the annals, successfully continued his service, wrote another outstanding report to the throne, carried out important reforms, and when he was dying of a "thirst disease" (diabetes), the sovereign

himself and the heir to the throne both attended to his bedside. The storyline of Ma Zhou's marriage to a pancake vendor is absent from the sources, but is vividly represented in Feng Menglong's story, as well as the meeting of the elevated Ma Zhou with his former boss, who once scolded him. In addition, the writer adorns his story with colourful details in the folklore spirit: the chronicles briefly report that the Emperor sent for Ma Zhou four times, whereas Feng Menglong explains that he could not come at once because he was dead drunk, and was brought to his senses personally by the general; the fictional Ma Zhou makes his career much more rapidly than than the historical one, etc.

Keywords: Feng Menglong, vernacular story, Tang dynasty, historical characters in fiction.

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About the Magical Actions Accompanying Spells in the Novel "Dispelled Enchantments"

The content of various magical actions accompanying the spells used by the characters of the fantasy novel "The Spell Dispelled", edited by Feng Menglong, is considered. The heroes of this work — the magician Feng Jingyan, the sorcerer Zhang Luan, the wandering monk Egg, the sorceress Holy Aunt, the lame fox Zuo Chuer — do not actually pronounce spell texts, but in the novel verbs are named that indicate the nature of the spells: read, cast, pronounce, mutter. At the same time, the magical actions accompanying spells are significantly diverse and depend on specific circumstances and objects of influence. Typically, the casting of a spell in a novel is the "starting point" of witchcraft magic. Compare: The old woman was the first to read the spell, sneezed on a stone, ran her hand over it, and the stone turned into a sparkling golden slide; Meanwhile, Zhang Luan recited a spell, waved his fan, and hail and an icy wind fell on the imperial army. The ritual of black magic performed by Feng Jingyan involves casting a spell at the intermediate stage of a number of complex manipulations aimed at killing a person: Feng Jingyan had amazing abilities. If he needed to bewitch a person, he built a sacrificial altar in a secret place, drew a large circle in front of it, placed a porcelain jug inside it, wrote the name of the victim and his horoscope on a piece of paper and, lowering the piece of paper into the jug, cast a spell. And on the third, fifth or seventh day the soul of the victim appeared in the form of a tiny little man. As soon as she crossed the line of the enchanted circle, Feng Jingyan commanded her with an imperious tablet to enter the jug, sealed it tightly, and the bewitched one died at the same moment. The report analyzes in detail the semantics and structure of magical actions presented in the text of the novel "The Dispelled Spell."

Keywords: The novel "Dispelled enchantments", spells, magical actions, witchcraft, ritual.

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Preliminary Exploration on Buddhist Ideology in The Clear Words to Illustrate the World Written by Feng Menglong

After Buddhism had been introduced to China from India, it began the path of its "Chinese localization". Since the Song Dynasty, feudal rulers have taken a protective attitude towards Buddhism. In the Ming Dynasty, except for Emperor Mingshizong Zhu Hou'en, who believed in Taoism and opposed Buddhism, other emperors were in favor of Buddhism. Under the advocacy of the feudal rulers, the folk people also held Buddhism in high esteem. The Clear Words to Illustrate the World (also known as the Ancient and Modern Novels, was completed during the Taichang Tianqi Period), is a collection of scripts and Mimetic scripts for story-telling for people of the lower strata of the society. The scripts for story-telling is the base

for storytellers singing & telling stories. A small part of Mimetic scripts for story-telling were written by Feng Menglong himself, and a majority of them were collected or adapted from folklore stories by him, which were meant to satisfy the spiritual needs for people of the lower strata of the society. Therefore, the book also focuses on the concept of secular Buddhism in the Song, Yuan and Ming Dynasties, especially in the Ming Dynasty. To this end, the paper takes what mentioned above as the theme to explore. Firstly, the paper elaborates the image of Buddhist monks and nun characters in the Clear Words to Illustrate the World. And then, through a deep analysis of the stories in the novel, the paper analyzes the Buddhist ideology which implies in the stories, hoping provide certain inspiration and reflection for further research in this field.

Keywords: Feng Menglong; The Clear Words to Illustrate the World; Buddhist Ideology; Buddhist Monks and Nuns Characters; The Song, Yuan and Ming Dynasties.

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The Three Sui Quash the Demon's Revolt and Liao Zhai: Two Ways of Fantastic Discourse

Fantastic worlds of Feng Menlong and of Pu Songling have a great deal of common features and literary methods. Both were describing turnskins and wizards, both were constructing the literary universes of their owns. Hence the very attitude towards the literary fabric make works by Feng Menglong and Pu Songling quite different and incongruent. Magic artifacts and literary characters may be quite similar, but the general comprehension of the story itself is going to be quite opposite in all the ways. The paper covers the main aspects of this literary phenomenon and gives its own explanation of the creative methods of both writers.

Keywords: Feng Menglong, Pu Songling, Liao Zhai, prose, China.

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Characteristics of Development of the Written Form of Baihua in Stories from the Collection "The Immortal Word, Awakening the World" by Feng Menglong

The paper presents a textual study of stories from the collection "Stories to Awaken the World" 《醒世恒言》: the third part of the series collections "Three Sayings" 《三言》, compiled and edited by Feng Menglong (冯梦龙, 1574–1646). Each of the three parts of "The Three Sayings" includes 40 stories in the genre of medieval stories "huaben" (话本), some of which are collected and edited ancient stories, while others were written by Feng Menglong himself. The dominant hypothesis claims that the works of the third collection are entirely his own story works. The purpose of this study is to observe, through linguistic analysis, as to what extent there are old and decreasing linguistic phenomena in the collection, mostly typical for the early Middle Chinese language, and vice versa, to what extent there are developing grammatical forms that signal the diachronic changes in the written form of baihua by the period of the 16th–17th centuries. By examining 12 grammatical criteria from these two categories in the representative material excerpted from the collection, as well as from previous research, the authors make comparative analyzes and draw

conclusions about the observed differences in the use of different types of grammatical forms. Based on research in the field of historical Chinese grammar, the selected criteria can be considered as a basis for tracing the processes of the gradual disappearing of old linguistic phenomena and the development of new grammatical forms during the period of Middle Chinese and the formation of the modern Chinese language. On this basis, we can also draw conclusions about the language, style, inclusion of archaic elements and colloquial forms of baihua in Feng Menglong's works.

Keywords: Feng Menglong, “Three Sayings”, historical grammar, Middle Chinese language, Chinese “huaben” stories.

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I. E. Tsiperovich and V. A. Velgus — Outstanding Masters of Translating into Russian Novels of Feng Menglong

Many people in our country have read stories of Feng Menglong and Ling Mengchu translated by Izolda Emiliievna Tsiperovich (1918–2000) and Victor Andreevich Velgus (1922–1980) and have forever fallen in love with the marvelous style of those fascinating stories when translated into Russian. I. E. Tsiperovich and V. A. Velgus treated their work very responsibly and made superior translations. They were experts of a unique kind. For example, when preparing the “Pearl Shirt” compilation (1999), Izolda Emiliievna checked some early translations against the Chinese originals to exclude any inaccuracies. As L. I. Men-shikov recalls, “Viktor Andreyevich was exacting in his attitude to work to the extreme extent. For him, the Chinese text was alive and resounding (which is not always the case for many translators...), and he made sure that the sound of the Russian translation produced the same impression upon the Russians as the original sound upon the Chinese”. We believe that the translation decisions and techniques of I. E. Tsiperovich and V. A. Velgus, found in their translations of those novels, deserve in-depth analysis and research. We compiled a small study guide with parallel texts. For this presentation, we analyzed the source texts and the translation of two novels by Feng Menglong “Jiang Xingge Sees the Pearl Shirt Again” translated by I. E. Tsiperovich and “The Oil Seller Conquers the Queen of Flowers” translated by V. A. Velgus. As known, V. M. Alekseev defined the language of such novels as “an intermediate variant between spoken and written Chinese”. When reading the originals, a scholar of Chinese with insufficient training may occasionally find himself at a loss missing the meaning in some instances. And, indeed, it is clear how difficult it was to translate such difficult passages in those times when dictionaries and reference resources were in a very short supply.

Keywords: Feng Menglong, I. E. Tsiperovich, V. A. Velgus, translators, Pearl Shirt.

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Plain Description Art in Feng Menglong’s Novels

Feng Menglong was born in the second year of the Wanli period of the Ming Dynasty (1574) and passed away in the third year of the Shunzhi period of the Qing Dynasty (1646). His compilation “The San-yen (Stories Old and New)” holds a dazzling position in the history of ancient Chinese novels. The San-yen consists of 120 short stories, some of which are rewrites based on existing old copies, while others are original works written by Feng Menglong. It is not an easy task to accurately distinguish between the rewrites and the original works. Here, I will not make such a distinction, but take all of Feng Menglong’s works

as the object of study from the perspective of “the art of plain description (a writing technique)”. In his “Brief History of Chinese Fiction”, Lu Xun mentions that in some of Feng Menglong’s narrative writings, there is “no embellishment, but the emotions are depicted just as artistic as paintings,” and he cites several paragraphs from “The Faithful Love Tale of Chen Duoshou and his wife” as an example. The so-called “no embellishment” is the “plain description” skill writing technique that Lu Xun highly praises. In many of his works, Feng Menglong excels in using the “plain description”, and thus, in his narrative writings, he achieves a state where “emotions are depicted just like paintings”. Subsequent researchers have mostly approached Feng Menglong’s novels from the perspective of depicting emotions and desires, or from the angle of satire and moral exhortation, paying seemingly insufficient attention to the language art and plain descriptive technique in Feng Menglong’s works. Feng’s linguistic artistry and plain writing style are one among the sources of the Qing Dynasty novels “The Scholars” and “A Dream of Red Mansions”, as well as of the narrative art for modern writers such as Lu Xun and Eileen Chang.

Keywords: the art of plain description; linguistic artistry; Qing Dynasty novels; Lu Xun; Eileen Chang.

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Theatrical Elements in Feng Menglong’s Literary Works

The late Ming Dynasty was one of the turning points in Chinese social history. Popular literature such as folk songs, operas and jokes, which catered to the aesthetic tastes of the common people, developed rapidly. Feng Menglong was an outstanding scholar, writer and publisher in the late Ming Dynasty. His works have long been included in the history of literature and thought, showing his high artistic level and profound thought value. Although there is no systematic theoretical exposition of his artistic and aesthetic views, they shine with the light of thought and have a profound influence on future generations. In Feng Menglong’s literary works, human nature or human “feelings” cover almost all of his works. Not only that, but his works are also dramatic in their portrayal of the relationship between death or religion or nature. Through these familiar and enjoyable images of ordinary people, he not only shows the colourfulness of people’s lives, but also expresses their emotional demands. Among them are popular folk tales as well as market square life scenes with different contents and styles. In terms of literary style, novels, operas and other accessible forms of expression were the mainstream of Ming literature.

Keywords: Literature, theatre, characters, Feng Menglong, religion.

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The Think Tank of History and Fiction — The Worldly Ideas of Feng Menglong’s “Wisdom”

Feng Menglong’s “Wisdom” is one of the several types of books he compiled. The compilation of Wisdom Trove took place at a time of political darkness in the late Ming Dynasty, and Feng Menglong often commented and annotated the book with the historical events of the Ming Dynasty, reflecting Feng Menglong’s sense of concern for the current affairs and his thought of drawing on the history of the world. In addition to “Wisdom”, Feng Menglong compiled a variety of books, such as “Ancient and Modern Tans”, “History of Love”, “Wide Laughing Mansion” and so on, but the content can be attributed to novels, this form of focus on the daily life and open the people’s wisdom, play a positive role, and the Ming Dynasty,

the spirit of the people of the people's way of life and the Ming Dynasty folk publishing is closely related to the prosperity of the prosperity of the folk.

Keywords: Feng Menglong, "Wisdom".

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A Brief Analysis of the Elements of Love, Sexuality and Death in the Female Characters in Feng Menglong's Book "San Yan"

"San yan" is a collection of three short stories written by Feng Menglong in the Ming Dynasty, including "Metaphors of the World," "A Warning to the World," and "Waking Up to the World". Out of the 120 stories in total, 114 of them mention death, and after Feng Menglong's skillful interpretation of these numerous deaths, they are transformed into wonderful death narratives. Among them, the theme of love occupies half of the territory, and the death narratives under this theme are also rich in types, ranging from the shackles imposed on human nature by rituals, ethics, and even laws, to the choice of the self in the face of emotions, lust, and other issues, which also shows the author's dialectical attitude towards "love" and "reason". "San yan" utilizes the personalities of the male and female protagonists in the stories to present the tension between the collective subconsciousness of the inner mind and the moral and cultural consciousness of the personality masks, through which the instincts of love and death are strongly expressed, and the cultural mindset of the contemporary people who are in search of curiosity is emphasized, highlighting the importance of the value of life of the lust in the late Ming Dynasty. The rulers of the Ming Dynasty in China highly respected Cheng's concepts such as "the rule of heaven, the destruction of human desires" and "the three principles and five rules", which severely restricted people's thinking, suppressed the freedom of human nature, and stifled people's innate emotions. With the economic development of the Ming Dynasty, the citizen class and its intellectuals were eager to draw the nutrients they needed from ancient culture, thus promoting the prosperity of citizen literature.

Keywords: Female Characters, Feng Menglong, sexuality, death, literature.

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Expression of Tragic Elements in Feng Menglong's «History of Love»

"History of Love" compiled by Feng Menglong is a collection of literary novels about the "love" culture in ancient China, as well as a history of the love and marriage life of men and women in the ancient Chinese society, which contains 902 stories of marriage and love in the ancient society, vividly and comprehensively demonstrating the style of the traditional Chinese concepts of love and the principles of marriage and love. Secondly, the «History of Love» is a symbol of the end of the Ming Dynasty (XVI to XVII centuries) under this particular social culture, which not only serves as a basis for interpreting Feng Menglong and the development of his thought, but also objectively facilitates the research on the social and cultural trends of the end of the Ming Dynasty and the beginning of the Qing Dynasty. It is worth paying attention to the fact that «History of Love» has high literary and ideological value from the selection and preparation of stories; at the same time, «History of Love» is also an important source of material for modern Chinese novels, operas and other literary creations, and only the "Three Words": «Stories Old and New» (喻世明言); «Stories to Caution the World» (警世通言); «Stories to Awaken the World» (醒世恒言) has more than

70 materials from this book. Therefore, this paper attempts to analyze the textual structure and story types of the «History of Love» and to combine them with Feng Menglong's ideas on the subject of love, which include his views on secular marriage and love, on unnatural marital relationships, and on women; also, taking into account the social background at the end of the Ming Dynasty, the author's life and his literary works, it lists the presentation of the tragic elements in this book and summarizes their value as a means of interpreting Feng Menglong's literary thought and status as well as the literary trends at the end of the Ming Dynasty and the beginning of the Qing Dynasty in a more thorough manner.

Keywords: Feng Menglong, History of love, tragic elements, marriage, love.

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The View of Love and Marriage in "Three Collections of Stories" from the Perspective of Communication

“Three collections of stories” contains a large number of works about love and marriage, such as “The Jade Kuanyin”, “The Flower Lover and the Fairies”, “Lady Du Angrily Sinks her Treasure-Chest” which explains the profound changes of social views on marriage and love in the late Ming Dynasty in the form of popular literature. The depiction of love between men and women in “Three collections of stories” encompasses profound social implications. On one hand, it portrays a rational desire to challenge the constraints of etiquette deeply ingrained in societal norms and customs, while simultaneously upholding the unyielding nature of these traditions. On the other hand, it delves into the complexities of love, expressing aspirations and ideals surrounding marriage. This study will explore various aspects such as messengers, communication content, communication purposes and demands to conduct an in-depth analysis on conflicts arising from the female protagonist's identity and personal pursuits, clashes between “emotional education” and “Feudal ethics”, as well as tensions between traditional marriage customs emphasizing male dominance versus a marital order centered around righteousness and equality. Ultimately, this research aims to illustrate how “Three collections of stories” reflects evolving perspectives on marriage and love during the late Ming Dynasty by highlighting self-awareness within relationships, promoting respect for women's rights, and pursuing genuine emotional connections that align with societal needs.

Keywords: love and marriage, “Three collections of stories”, the perspective of communication, disseminate, writings.

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Feng Menglong in Russia

Feng Menglong's works are the earliest Chinese literary works that were translated and disseminated into Russia through Europe. This article mainly explores the translation and dissemination of Feng Menglong's works in Russia, as well as its development history, revealing the enormous value of Feng Menglong's literary creation, its important significance in the history of Sino Russian literary communication and exchange, and the issue of the community of world literature.

Keywords: Feng Menglong; Russian translation; Literary communication; World literature.

NEW TASKS IN THE STUDY OF CLASSICAL CHINESE LITERATURE IN THE AGE OF GLOBALIZATION AND INFORMATIZATION

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Genre Theory in China: Problems of Definition and Principles of Classification

As M. M. Bakhtin wrote, “a work is real only in the form of a certain genre” — there are no “extra-genre” works. Genres are not only a combination of formal techniques, but also “a form of seeing and comprehending certain aspects of the world”. The theory of genre has been developed in some detail on the material of European literature. However, when it comes to Chinese literature and the genre system, the situation becomes more complicated. How was genre understood in Chinese literary theory? Was it subject to historical changes? In this paper, we build on the idea that genre is a “classifier” and a condition for adequately understanding the meaning of literary phenomena. The belonging of a work to a certain genre indicates traditional, historically stable aspects of its meaning. Genre theory in China: problems of defining concepts and principles of classification Speaking of Confucian genres, as such, let us propose the author's position in relation to the authoritative tradition. That is, the way the author of a Confucian commentary positioned himself in relation to: a) the tradition; b) the works of his predecessors. For genres of literature, however, the distinction between structural-functional “genre” and expressive “style” (ti 體裁 vs wenti 文體) must be considered. Depending on the context, ti 體 can indicate 1) a formal-structural characteristic, 2) the function of the work, and 3) the style of the text. Chinese authors did not strive for a uniform character of classification and works could be categorized into one or another genre on the basis of thematic characteristic (landscape poems), formal characteristic (poems of address and answers of zenda), genetic characteristic (yuefu poems), etc. Accordingly, it is necessary to construct a historical typology of genres, through which the patterns of development of China's literary process and intellectual history will be clarified. This will make it possible to understand the reasons for applying the same marker.

Keywords: Chinese literature, literary criticism, genre theory, commentary, wenti, ticai.

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«Dream of the Red Chamber»: Features of the Theatrical Repertoire in the Novel

The materials on the theatre presented in Cao Xueqin's novel «Dream of the Red Chamber» are impressive. In the text we find a description of the home theatre troupe and its functioning, the social status of the actors and the plays they perform, the design of the stage and the venue of the performances. The theatrical performances, games, and enjoyment of life and art of the inhabitants of the Jia family reflect the entertainments characteristic of the rich and powerful families of the middle Qing dynasty. The novel was written in the middle of the eighteenth century, and the time of its writing roughly coincides with the period of the highest development of opera art. This period was marked by the rivalry of several directions in musical drama: «elegant drama» (ya bu 雅部), which is more known as Kunshan musical drama (kunqu 崑曲) and «flowery drama» (hua bu 花部), which consists of a number of regional dramas. A similar picture can be seen in the novel, where they are shown as the most frequently performed and popular musical dramas. Turning to the theatrical repertoire, the author examines a wide panorama of the plays described in the novel. After all, what was obvious to an educated person in Cao Xueqin's time and did not need to be clarified now requires extensive comments, since they are hardly understandable to the current reader. And «Dream of the Red Chamber» abounds in a large number of allusions and reminiscences to classical literary works, plays and poems. Theatrical performances and classical plays are mentioned in this or that form in more than 40 chapters of the novel. All these musical dramas and plays, plot twists and characters of the novel are closely related to each other. It enables the reader to look at Cao Xueqin's masterpiece from a completely different position — as a source of information about the cultural characteristics of that epoch. The performances and repertoire presented in the novel help to better understand the nature of the characters.

Keywords: «Dream of the Red Chamber», Cao Xueqin, theatrical repertoire, musical drama, classical literature.

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Structure of Encyclopedic Chapters of the Treatise “Feng su tong yi” 風俗通義 (“Penetrating into the Meaning of Traditions and Customs”, 2nd cent. CE)

“Feng su tong yi” 風俗通義 (“Penetrating into the meaning of traditions and customs”, late 2nd century CE) is a treatise written by the Eastern Han 東漢 (25–220) thinker and statesman Ying Shao 應劭 (d. before 204). The received text consists of 10 surviving chapters and a significant number of fragments relating to 21 lost chapters. The surviving ten chapters, in terms of composition and content, could be divided into critical and encyclopedic. In the critical chapters, the author aimed at demonstrating common mistakes made by historical characters or contemporaries regarding their behavior during the service, within the family or when encountering supernatural phenomena, and showed his way of correcting them. As for encyclopedic chapters, the author did not try examine individual actions here, but collected and summarized the most important information about the whole area of knowledge, such as geography, political history, ritual and music, which were significant for governing the state. In my report I am going to examine what structural features do encyclopedic chapters have, and how their content is composed within each section. Based on the analysis, it will be shown that in number of features, such as the breadth of material covered, the presence of glosses for the key terms, as well as

often quotations from classical texts for the terms given, encyclopedic chapters are similar with texts in the genre of leishu 類書 (“classified books”), which actively developed during the era of Liuchao 六朝 (“Six Dynasties”, 220–589). The similarities and differences between the encyclopedic chapters and the material of the early representatives of leishu — “Bei tang shu chao” 北堂書鈔 (“Scribed Texts from the Northern Hall”) and “Yi wen lei ju” 藝文類聚 (“A Categorized Collection of Literary Writing”) will be also described in general.

Keywords: Feng su tong yi, Ying Shao, early Chinese encyclopaedia, lei shu, Bei tang shu chao, Yi wen lei ju.

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Voskresenski’s Comparative Study of the Carnal Prayer Mat and Don Juan

Russian Sinologist Dimitry Voskresenski wrote a long essay for his translation of the Carnal Prayer Mat, titled as The Fate of Don Juan in China: Notes on Li Yu’s Novel “the Carnal Prayer Mat” and its protagonists. In this article he compared Wei Yang Sheng, the protagonist of Chinese erotic novel, with Don Juan, the famous prodigal in Western literature, proposing some valuable opinions. But there were also some problems, such as atypical objects, too high evaluation and not in line with reality. It shows that Chinese and Russian literary workers and translators should cooperate closely to prevent misinformation in overseas translation of Chinese literature and help the world understand China correctly.

Keywords: Voskresenski, the Carnal Prayer Mat, Don Juan, compare.

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The Literary Characteristics and Value of the Ancient Chinese Book in Russian Collection “Law Fu about the Old Summer Palace”

At the rare Chinese ancient book exhibition held during President Xi Jinping's visit to the St. Petersburg University on the June 6, 2019, there was a rare ancient book “Law Fu about the Old Summer Palace” with a wooden letter set and decorated with dragon patterns and gold inlay. The book is currently only collected as a complete set of two volumes in the Oriental Library of St. Petersburg State University. In the ninth year of Qianlong dynasty (1744), the construction of the Forty Scenes of the Old Summer Palace was basically completed. Emperor Qianlong composed forty poems about the Forty Scenes of the Old Summer Palace, and published it in the second year, with the name “Imperial Poems about Forty Scenes of the Old Summer Palace”. In the 23rd year of Qianlong dynasty (1758), while serving as the education director of the Yongning County, Ren Guo composed the “Law Fu about the Old Summer Palace” which was the responsorial to the “Imperial Poems about Forty Scenes of the Old Summer Palace”. Ren Guo presented this book to Qianlong when the emperor made an inspection tour in Jiangnan for the fourth time. The book vividly and meticulously describes the natural landscape and cultural connotation of the Forty Scenes of the Old Summer Palace, expresses Emperor Qianlong's life pursuits and ideals of governing the country. This article analyses how this book gained attention overseas, its history of writing and presentation, and discuss the literary characteristics and value of the work.

Keywords: Qianlong, Ren Guo, Forty Scenes of the Old Summer Palace, Law Fu, responsorial.

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A Study of Su Shi's Philosophical Thought in the Works of the Russian Sinologist Martinov

The Russian sinologist Martinov examines the philosophical ideas of “Buddha, Lao and Confucius”, as expressed in Su Shi’s literary works, in the context of life journey of the poet, who was endowed with great talent but was not able to utilise it to full extent. The main value of this scholarly study is that it incorporates the “imperial theory” perspective. The scholar uses the concept of “empire” to analyze the essential departure of Su Shi's philosophical thought from the ideology of the medieval Chinese empire, and discusses the relationship between the thought and practice of Confucianism and imperial governance. In a unique and new research perspective, the author answers the question why Su Shi’s philosophical thought was not accepted by his contemporaries. The methodological approach used by the Russian sinologist, his fresh approach to the problem and interesting conclusions cannot but interest literary scholars and researchers of Su Shi’s works in the domestic academic community.

Keywords: Martinov; Su Shi; philosophical thought; empire.

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Manuscript “Tie ye zhi” from the Collection of St.Petersburg University: Its Features and Meaning in Chinese Culture

The reported study was funded by the RFBR and CASS, project number 21–59–93001 “Collections of Chinese Manuscripts and Early Printed Books in Scientific Institutions of St. Petersburg: Attribution, Research and Systematization” The report is devoted to the consideration of a copy of the “Treatise on the Melting of Iron” (鐵冶志), created by the Ming metallurgist Fu Jun (傅浚), who from 1513 was in charge of the Zunhua 遵化 (now Hebei) state ironworks. The copy is stored in the fund of Chinese rare books at the Library of St. Petersburg University. The original Manuscript is considered to be lost in China. The significance of the treatise in the history of Chinese metallurgy is discussed. The codicological characteristics of the St. Petersburg's copy are given. The dating of this copy (the second half of the 17th century), the previous ownership of the copy by the grandfather of the famous writer Cao Xueqin (曹雪芹) — Cao Yin (曹寅) — and the Russian diplomat M. D. Khrapovitsky (1816–1860) are discussed. At the same time the SPbSU collection of Khrapovitsky’s Chinese books is also observed.

Keywords: History of Chinese metallurgy, Ming era, M. D. Khrapovitsky (1816–1860), St. Petersburg State University library, Chinese Manuscripts.

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On Wang Wei’s Cycle: Having Fallen Sick With Layman Hu, I Sent These Poems To Him And Also Showed Them To Some Fellow Students (Two Parts)

Among the Wang Wei’s (699–759) — the outstanding poet of the Tang period — works related to Buddhism, the poems dedicated to Layman Hu deserve special attention, in particular the two-part cycle Having Fallen

Sick With Layman Hu, I Sent These Poems To Him And Also Showed Them To Some Fellow Students (與胡居士皆病寄此詩兼示學人二首). In it, Wang Wei raises the themes of illness and poverty arising from the illusory nature of being, which is expressed in the five skandhas and eighteen dhatu, the distorted perception of yourself and the world giving rise to the so-called kleshas (affects or impurities of the mind) and leading one to suffering. The specific characteristics of the cycle include a deep philosophical meaning, an abundance of Buddhist terminology, a large number of references and allusions to sacred Buddhist texts such as Vimalakirti Nirveda Sutra (維摩詰經), Avatamsaka Sutra (華嚴經), Bodhisattvabhumi Sutra (菩薩瓔珞經), Lankavatara Sutra (楞伽經), Nirvana Sutra (涅槃經) along with allusions to Zhuangzi, Han Feizi and even Han Shu. Addressing the relevant categories of Buddhist philosophy and the primary sources, which the poet refers to, is, in our opinion, a necessary condition for a correct understanding, interpretation and adequate translation of the poems.

Keywords: Wang Wei, Tang era, Chinese poetry, Buddhism, literary analysis.

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The “Four Books [for] Women” (“Nü sishu” 女四書) is a Vivid Example of Confucian Didactic Literature Addressed to Women

The “Four Books [for] Women” (“Nü sishu” 女四書) is a vivid example of Confucian didactic literature addressed to women. In fact, the book is composed of four different texts written at different times. The earliest of them, “Nü jie” 女誡 (“Lessons [for] Women”), was written in the Eastern Han era (Dong Han 東漢, 25–220). And the most recent work “Nüfan jielu” 女範捷錄 (“Short Records of Models for Women”) dates back to the Ming period (1368 — 1644). In-depth study of these texts has not only historical and cultural significance. The importance of their research is based on the processes taking place in Chinese society at the present time, and in particular, the increasing popularity of traditional sciences and arts. In modern China, texts of this category have received a second wind. For example, a special concept of nüzi guoxue 女子國學 (“classical education for women”) appeared. In many regions, so-called “training courses of classical education for women” (nüzi guoxue peixunban 女子國學培訓班), as well as “institutes of classical education for women” (nüzi guoxue yuan 女子國學院), designed to give girls and young women the basics of classical Chinese education, including, in addition to mastering traditional arts, understanding of texts such as “Nü sishu”, “Nü xiao jing” 女孝經 (“Canon of filial piety for women”), “Nü er jing” 女兒經 (“Canon for girls”), etc. For a long time, the Beijing Classical Women’s Education Research Studio (“Beijing Nüzi Guoxue Yanjiu Gongzuoshi” 北京女子國學研究工作室) functioned in Beijing. Considerable publishing work has been done on its basis. Also was compiled an original text in modern Chinese baihua called “Xin nü jie” 女誡 (“New Lessons for Women”). The report analyzes the features of the structure of the “Four Books for women”, gives characteristic of the content of each of its constituent works, and also considers its value among other texts of this genre. Special attention will be paid to traditional commentaries of Wang Xiang 王相 (XVI–XVII).

Keywords: The Four Books for Women, Nü sishu, goxue, women, Wang Xiang.

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Literary Evidence about the Origins of Footbinding in China

The origins of footbinding in China, Li Yü (961–976), Su Tungpo (1037–1101) Many works give theories regarding the origins of footbinding in China. Scientist place it anywhere from the Chou to the

Six Dynasties period. For example, Dutch scientist R. H. van Gulik states that “all literary evidence points to the custom began in the time between the Tang and Song dynasties”. Scholars rely largely on classical poetic or prose references, but fail to resolve the problem as to whether the references are to bound or merely small feet. Small feet had been esteemed in China since antiquity, but prior to the tenth century there was no verifiable proof that feet were bound. Chang Pangchi, a commentator who lived in the early twelfth century, cited a reference that footbinding had begun during the Southern Tang dynastic rule of sovereign-poet Li Yü (961–976), a ruler who controlled one region of a divided China prior to reunification by the Song. During the Song dynasty, footbinding came to be regarded as a device for the suppression of women. Chu Hsi (1130–1200) believed that the custom offered “a means of spreading Chinese culture and teaching of separation men and women”. Su Tungpo (1037–1101) wrote one of the earliest verses in praise of footbinding: Anointed with fragrance, she takes lotus steps; Though often sad, she steps with swift lightness... During the Yüan dynasty, footbinding gradually transmitted from the north to the center and south of China. In songs, poems, and plays of the period, there were frequent references to three-inch golden lotuses. The tiny foot came to be considered a mark of gentility. In conclusion, a custom of footbinding proved to be a significant and lasting development in a nation whose outlook on feminine morality became increasingly stringent.

Keywords: The origins of footbinding in China, Li Yü (961–976), Su Tungpo (1037–1101).

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Song Gao 崧高 (Greater Odes of the Kingdom 大雅, The Book of Songs 诗经) as a Prototype of Literary Message Zeng 赠

The prototype of literary message or epistle 赠 zeng (literal translation — “gift”, “to give a gift”) can be found already in the Book of Songs (诗经 Shijing) (XI–V centuries BC), the cradle of almost all the genres of the classical Chinese poetry. This prototype is Song Gao (崧高), contained in the Greater Odes of the Kingdom (大雅 Daya). Song Gao, although still associated with the poetics of folklore, is already a sample of individual poetry; its creator is Ji-fu, one of the first authors in the history of Chinese poetry. Song Gao, being, first of all, a piece of court poetry (and the origins of individual, author's poetry should be sought precisely in court poetry), is intended to glorify the chief of Shen; in this regard the last, eighth, stanza is particularly noteworthy: its final four lines — the last quatrain of the ode — represent a small message, in which, nevertheless, all the main signs of the literary message 赠 are already present, namely the addressee, the word of the lyrical subject addressed to the interlocutor, i. e. addressee, the communicative situation, and even the poetic motive of a gift. Our analysis of the last stanza confirms the initial assumption: literary message as a genre has its roots in Shijing, where the foundations were laid for the further formation and development of the genre along the following line: gift — address(ing) — message. Although message zeng in the form in which it appears in Shijing is still a part of a literary work of a completely different genre (ode), it will not be long before it becomes a separate genre form.

Keywords: Shijing, The Book of Songs, Literary Message, Ji-fu 吉甫, Zeng 赠.

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The Absent Father — In Pu Songling's Poems of Sending Home

Later generations of researchers tend to focus on the artistic accomplishments of Liaozhai Zhiyi and its associated studies, while paying relatively less attention to Pu Songling's poetry. Despite the existence

of overviews and monographs on Pu Songling's poetry, there are still limited remnants in terms of the quantity, subject matter, and content of his poems that have been passed down to posterity. The author discovers that in addition to singing and harmony poems, discipline and disaster poems, memory poems, local poetry, love poems, and ancient poems, Pu Songling also possesses a distinct style of poetry known as family letter poems. This particular form of poetic creation has endured for an extensive period of time, boasts a considerable quantity, showcases a prominent personality, and exhibits content closely intertwined with the writer's real-life experiences. The correspondence can be categorized into three sections: letters addressed to his wife, Liu; letters written for his son; and a broader theme of concern for the family's welfare, emphasis on the education of offspring, and personal reflections. These poems reflect not only Pu Songling's life experience and family condition, but also his creation background of "Taking wintersweet as his wife and crane as his son, and turning his home into a postal booth for a long time". Based on Pu Songling's life experiences, this paper analyzes the aforementioned poems and interprets the poet's genuine sufferings, joys, thoughts, emotions, and family relations during his absence from domestic life. Through the portrayal of an "absent" father figure, a more comprehensive understanding of Pu Songling can be achieved, facilitating further creative research and textual interpretation of his masterpiece Liaozhai from a fresh perspective.

Keywords: Pu Songling, sent home poems, family, absence; Liaozhai.

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Biography of Li He in the Manuscript "Biographies of Immortals" ("Lexianzhuan") from the Collection of the Institute of Oriental Manuscripts, RAS

In the collection of the IOM RAS there is a manuscript "Biographies of Immortals" ("Lexianzhuan"), created in the second half of the 19th century. It contains more than two hundred biographies of legendary and historical characters. Among the latter there are not only Taoist adepts, but also other people — artists, poets, healers, etc. One of these characters is Li He, the famous poet of the second half of the Tang era. Fantastic elements appear already in the "Brief Biography of Li He" ("Li He xiaozhuan"), compiled by another famous poet, Li Shangyin. There it is said, among other things, that before his death, Li He saw a messenger in dark red robes who arrived to take him to heaven, where the poet was supposed to write about the Tower of White Jade recently built by the Heavenly Emperor. Later, this plot migrated to the collection of biographies of immortals entitled "Comprehensive Mirror of Immortals Who Embodied the Way Through The Ages" ("Lishi zhenxian tidao tongjian"), compiled by Zhao Daoyi in the 13th century. The biography of Li He in "Lexianzhuan" from the collection of the Institute of Oriental Manuscripts is divided into three parts: the first one tells the story (appearing already in a 13th-century collection) about Li He, then just a child, being visited by famous writers Han Yu and Huangfu Zhi, the second closely follows the story of the messenger in dark red robes from the "Brief Biography", and the third, which has no analogues in other texts, tells about Li He's journey to heaven, where he sees various wonderful buildings and, in particular, the very Tower of White Jade, which he is destined to glorify. Thus, the biography of Li He in "Biographies of Immortals" from the collection of the IOM RAS is not just a compilation of information from earlier sources — it also includes original material not known from other texts, which allows the biography to end not with the death of the main character, but with his posthumous fate as divine being.

Keywords: Li He, immortals, "Biographies of Immortals", "Lexianzhuan", manuscript.

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Song of Prince Lanling in Battle and Its Environs: Music and Dance in the Medieval China and the East Asian World

This paper begins with a discussion of the relationship between the qualities of the Tang empire and its music, and the extensive cultural exchanges between the East and the West during the Tang dynasty are worth noting, which will lead to the topic of “the cosmopolitanism of medieval China and the cosmopolitanism of medieval culture”. Mr. Chen Yinke’s “Draft Discussion on the Origins of Sui-Tang Institution” says: “Tang’s hu music was mostly due to Sui, and Sui’s hu music was mostly passed on from the Northern Qi Dynasty.” This was a very accurate deduction. Although the Sui and Tang Dynasties inherited the Northern Zhou Dynasty in terms of the rightful succession of power, the genealogy of music should be “Northern Qi — Sui — Tang” as a kind of main line. This paper takes “Song of Prince Lanling in Battle” as an example. The song was lost in China after the Five dynasties and the Northern Song Dynasty, but it was still inherited in Japan. By the end of the Qing Dynasty, this song returned to Chinese people’s vision. The Japanese version of “Song of Prince Lanling in Battle” was first recorded in the Tang Dynasty by Fo Zhe, a monk who studied in the Linyi Kingdom of Annam, and then brought to Japan by the diplomats to the Tang Dynasty. The song later became an important piece of Japanese gagaku and had a profound influence on Japan. This paper examines the history and cultural significance of the introduction of the song to Japan, introduces the music, instruments, dances, and costumes of the performances of the song that have been preserved in Japan, and discusses the influence of this music and dance on Japanese culture and the historical process of East Asia during the Tang Dynasty, using a rich variety of literary and artistic works as examples.

Keywords: Tang dynasty, Japanese culture, Song of Prince Lanling in Battle, Music East Asian World.

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Literary Aspects in Narratives of the *Chunqiu Zuozhuan* (“Zuo’s Commentary on “Springs and Autumns”)

Chunqiu Zuozhuan (Zuo’s Commentary on “Spring and Autumn” [chronicle]), *Guoyu* (Speech of the Kingdoms) and *Zhanguo* (Plans of the Warring Kingdoms), the historiographic pieces of the ancient Chinese literature, which describe the periods of *Chunqiu* (771–453) and *Zhanguo* (453–221), are important for studies of the history of Chinese literature as they contain a large number of narrative texts. The report presents the results of literary analysis of the narratives from *Chunqiu Zuozhuan*. Our task is to single out and describe elements of literary style found in those narratives. It is noted that a narrative may be either of a short or a long form. The former contains a short story telling about a historical event, often with a monologue (direct or indirect). The latter consists of three components: — an exposition, — a dialogue, — a didactic conclusion. Such narratives may be attributed to a certain event or they may be extended over a period of time. A key feature of literary style applied to such texts lies in mentioning an emotion (often negative: anger, resentment, etc.), increased focus on everyday life (hair washing), and in presence of recurring motifs: a mother’s dislike for her eldest son, a monarch’s dream, etc. In narrative texts one may find temporal shifts — an appeal to a beginning of the described event; retardation — slow down of an action winding up (for example, false hope for resolution of a conflict). It seems that introduction of elements of literary style to historiographical texts is a natural process; it is a result of desire to move from fixing facts and naming actions of heroes to a more vivid story about them. However, although the literary function of such narratives in *Zuozhuan* has already fully emerged, at this stage of development of literature it not only coexists with the pragmatic function, both historiographical and commentary at the same time, of the entire text, but also is largely subordinate to them.

Keywords: *Chunqiu Zuozhuan*, narratives, literariness, historiographical texts, literary aspects, motifs.

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Book Lists, Epithets, and Revision of Literary Classics from Tu Long 屠隆 (1543–1605) to Zhang Chao 張潮 (1650–1709?)

The literati of the late Ming (1368–1644) and early Qing (1644–1911) period were actively engaged in developing their own literary canon, which included works of contemporary popular literature (novels and drama in baihua, leisure prose, and poetry in wenyān). This resulted in discussions of new textual unities (such as what is now considered as “four great famous works” 四大名著); in publishing practices (the publication of thematic anthologies of contemporary authors or positioning books in the market, for example, “The first surprising book Jin, Ping, Mei 第一奇書金瓶梅”); in the reevaluation and search for precise definitions of beloved works (“surprising book” 奇書, “pleasant book” 快書, “book of anger” 怒書, “book of stabilizing nature” 定性書, etc.); and in creating book lists compiled by new principles, with the most notable example being the list of the “Books of six talents” 六才子書 by Jin Shengtān 金聖歎 (1608–1661), anticipating the now thriving format of the author’s book recommendation list. Within the outlined period, the specific body of the new classics had not yet solidified and varied from author to author and from edition to edition; however, common evaluation principles and particular terms were established. A distinct conceptual framework also emerged, where popular genres (drama 曲, novels 小說) were considered on par with classical ones, as seen in sayings and “critical remarks” 評點 from the aphoristic collection *Indistinct Dream Shadows* 幽夢影 by Zhang Chao 張潮 (1650–1709?), or in his humorous pharmacological catalog *Roots and Herbs of Books* 書本草.

Keywords: literary classics, genres, book lists, Zhang Chao.

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Entertainment in Literary Circles: Chinese “Treasure Bookshelves” in East Asian Culture

Chinese artistic thought in the Song era (X–XIII centuries) developed the aesthetic concept of a writer and a “person of culture” (文人 *wenren*), mastering various types of intellectual leisure — music, checkers and chess, calligraphy and painting, poetry (琴棋書畫 *qin-qi-shu-hua*), as well as having the ability to properly brew tea, burn incense, make flower arrangements, and wield a brush. The study rooms of the “noble man” were decorated with decorative characters and shelves with books, which were supposed to form personality traits and basic norms of behavior in society in accordance with Confucian ideas. On such shelves were displayed scrolls, vases and incense burners, brushes and ink boxes, musical instruments, chessboards and other items accompanying the writer’s environment. Gradually, a system of genres developed in Chinese art, including both the production of multi-level shelves, cabinets and screens, and their pictorial design. They were called “shelves with treasures”, “cabinets of ancient curiosities” (多寶閣 *dobaoge*, 百寶格 *baibaoge*) and were extremely valued in literary societies. Along with the revival of cultural and trade contacts in the countries of East Asia in the 18th–19th centuries, these genres received great development in the art of Korea and Japan. We are talking, first of all, about the Korean painting genre 冊架圖 *cheekkado* (“images of shelves with books”), or 冊巨里 *chaekkori* (“books and objects”), which was initially cultivated in the court environment, and then transferred classified as “folk painting” (民畫 *minhwa*). Outstanding examples of Korean art have been preserved both in paintings and on screens. Also of great interest is the Japanese painting genre 誰袖 *tagasode* (lit. “whose sleeves?”) s the image of shelves and frames with rich clothes hung on them and luxury items arranged. This type of genre painting was especially popular in the 16th–17th centuries, reflecting the main trends in the then fashion and serving as a demonstration of high social status.

Keywords: China, East Asia, literary works, “treasure shelves”, art.

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Analysis of Typical Buddhist Images and Legends in Harbin Jile Temple

This study takes the Chinese Jile Temple (极乐寺) in Harbin as an example to analyse the parables and legends, typical Buddhist temple images in the architecture and history of the temple. Through the study and analysis of Buddhist statues, buildings and cult objects in Jile Temple, typical Buddhist temple images (Shakyamuni Buddha, Bodhisattva Guanyin, Bodhisattva Manjushri, etc.) as well as their artistic features and symbolic meaning are revealed. At the same time, by investigating the role of Buddhist legends in temple culture, we explore the belief systems and cultural heritage of this local religious community. This study also focuses on cultural integration — exploring the mutual influence between Buddhist culture and local culture in Jile Temple, and how this integration shapes the artistic style and temple cultural meanings. An artistic synthesis of the literary texts is given against the background of a brief analysis of the impact of Buddhism on local communities, which as a result will provide some basis for further research on the cultural heritage of Chinese Buddhist temples.

Keywords: Harbin Jile Temple, Buddhist Images, parables and legends.

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The Influence of Buddhist Literature and Translation on the Development of Classical Chinese Poetry

Buddhist literature has slowly merged with Confucian and Taoist literature in China, which has had a profound impact on many fields such as Chinese philosophy, literature, politics, art, and ideology. Among them, the influence of Buddhism on ancient Chinese poetry can be described as having a long history. The form of Chinese poetry is a four-character poem represented by the Book of Poems. The second is the five-word poem. The seven-word poem originated from the folk songs and folk songs of the Qin and Han Dynasties. When the Buddhist classics were introduced to China, the development of seven-language poetry was greatly promoted, because the seven-language poetry was the most important literary form of Buddhism, and its introduction made the seven-language poetry stereotyped. The development of new themes and content of Chinese poetry has benefited from Buddhist literature. Before Buddhism was introduced to China, most of the poetry content was based on the themes of folk life, love, family and natural scenery. After Buddhism was introduced to China, most Chinese poems introduced descriptions and songs of Buddhist temples, stupas, and Buddhist thought. At the same time, some poems began to be integrated into Buddhist literary thought and extolled Buddhism. In summary, the influence of Buddhism on classical Chinese poetry is not only manifested in the fact that it has brought a new spirit, a new destiny, a new artistic conception, a new vocabulary, a new technique, and a new pursuit to classical Chinese poetry. It has also brought major changes in form and content. Of course, there are some negative effects. That is, some authors deliberately keep their works close to Buddhist thought, simply promote Buddhist theory, and ignore the artistry and literature of literary works. The influence of Buddhism on classical Chinese poetry has a position that cannot be ignored in the history of the development of traditional Chinese culture and has played a positive role.

Keywords: Buddhist literature, translation, classical Chinese poetry.

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Drama and Storytelling Genres of Early XX Century Shanghai and Suzhou on Popular Prints Collected by Russian Sinologist V. M. Alekseev (1881–1951).

During his travel in the Yangtze river region in January, 1909 Russian sinologist V. M. Alekseev acquired in Hankou, Suzhou and Shanghai approx. 200 sheets of popular prints with images of popular gods, beauties, scenes of drama, storytelling performances and street circus. They were produced by lithographic method and may be attributed to the early XX century Shanghai school of popular prints *xiaojiaochang* 小校場, which originated from Taohuawu 桃花塢 close to Suzhou. This scope of prints is now housed at the State Hermitage Museum (St.-Petersburg). Since a large portion of prints represent scenes of traditional drama and other kinds of performance they provide important visual material on popular culture of late imperial China. Close study of these prints allows delineating the most popular operas (The Three Kingdom Romance, Travel to the West, Tang Dynasty Tale, Yang Family Tale etc.), storytelling genres and pieces, circumstances of their performing, such as theaters, tea houses or private parlors. The prints shed light on local Wu language literary scenery and emergence of frivolous dialect novels about famous courtesans, also reflected on the Shanghai popular prints. For instance, there are prints showing famous Shanghai courtesans playing pipa in a pavilion surrounded by a boisterous crowd of visitors (JIT-5351). One of the local genres found on the prints is *danghuchuan* 蕩湖船 (swinging in a boat on the lake) popular in Jiangsu and Zhejiang provinces, which included dancing, singing and moves resembling the swinging of a boat. A popular genre of female tale singing *tanci* 彈詞 was rather common particularly in Suzhou and was performed both in secluded girl rooms as well as tea houses for male audience. Prints JIT-5344, JIT-5345 show figures of four musicians playing instruments with a commentary, some prints have slips of paper with an extended commentary written by Alekseev's Chinese mentors, all this providing a new rich data for this paper.

Keywords: late imperial China, Shanghai, popular print, drama, storytelling, tea house.

3.

THE TRENDS IN CHINESE LITERATURE OF XX AND XXI CENTURIES

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Contexts of Contemporary Chinese Poetry: Making a Personal Catalogue

Current paper attempts to summarize the first-hand observations on information environments that surround the poetry communities in the PRC. From geographical perspective, the main attention is paid to literary groups located in four regions: northern (Beijing), southwestern (Sichuan, Yunnan), eastern (Shanghai, Nanjing) and southern (Guangzhou, Shenzhen). The set of oppositions acts as a primary analytical tool, and contrasting features might be detected respectively in institutional (“official” / “unofficial”), media (print / digital) or stylistic (modernist / postmodernist; analytical / colloquial, etc.) spheres. The paper provides a basic “generational” and “professional” stratification of community members and problematizes the position of “independent poets”, as well as the “(im)permeability” of certain contexts for some specific poetics. In addition, there are several roles shaping the discourse to be mentioned: editor, publisher, critic, columnist, sponsor, translator, etc. The main purpose of the report is to reach for a more comprehensive, stereoscopic view of the present state of poetic practices in mainland China, as well as to point out the most crucial vertical and horizontal connections that take place inside them. In the future, such “cataloging” can contribute to a more balanced representation of authors (for example, as a part of the translating process into Russian), and allow “actors” to take into account not only the established “prescriptive canon”, but also the dynamic conditions of various literary fields.

Keywords: Contemporary Chinese poetry, sociology of literature, poetic media, canonization.

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The Symbolic Meanings of Food in Contemporary Chinese Literature: Focus on Oil and Fats

Food plays such an important role in Chinese life as to lead many to characterize the Chinese as having a food-centered culture” (Simoons 1999, 14). Reflections on food together with depictions of it have indeed always had a central position in Chinese artistic and literary production (Chang 1977). Numerous mentions of the dietary sphere and its influence on psycho-physical well-being can already be found in ancient documents (Parasecoli 2015, 15) such as traditional Chinese medicinal texts and recipe books; similarly, references to the culinary field continue to be abundant in modern and contemporary Chinese literature. From its earlier connotations of a philosophical and mainly Taoist nature (Paolillo 2015, 31–41), to the more recent socio-political implications, the representation of food — as well as that of the human body — is charged with multiple meanings. Being part of a wider research project exploring the role and literary representation of oil and fats in different civilizations, this paper aims to shed some light on the main symbolic significances attached to food and especially oil and fats in contemporary Chinese literature. More specifically, by analyzing a corpus of novels spanning from the 1980s to nowadays, it will be shown how food discourse in contemporary Chinese fiction is “more of an excuse to say something else” (Masi 2002, 20), that is to say, food and, particularly oil and fats, are never portrayed as a mere nutrient source, they are, on the contrary, invested with a strongly metaphorical meaning which has different ideological and existential facets.

Keywords: contemporary Chinese literature, Chinese food, food symbolism, oil, fats.

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Han Dong: the Poet about Poets and Poetry

The modern poet Han Dong, a member of the Chinese Writers’ Union, the author of the poetry collections “A Call from Dalian”. “Miracle” and widely recognized stories and novels “Miracle”, “Wolf trace” and others, began to establish and organize the poetry magazines “Old House” back in 1982”, “Lotus”, “The Age of Poetry”, etc. Han Dong was the editor-in-chief of magazine “They”. Today, Han Dong is the editor of Chongqing magazine. A critical approach to creativity, extensive experience in editorial work, active publications of poems, reviews and reviews allow Han Dong to reflect authoritatively on the creative process itself and, in general, on the poetic process in China. Han Dong received his first recognition with a bold statement that the language of poetry should be as close as possible to life phenomena and concepts 诗到语言为止 “poetry is first and foremost a living language.” Speaking out against clutter, against symbolic modes of expression and against the deliberate praise of pompous heroism. In the wake of scientific and technological progress, all changes in society, various transformations are taking place in modern Chinese poetry. Since the 1980s Han Dong follows trends in the literary process, reflecting his thoughts in poems, articles and various interviews. In his work, the poet touches on a number of topical issues: the language and form of modern verse, the question of the very nature of modern Chinese poetry and the ways of its development, the poet’s place in society, the creative process itself, and many others. It is interesting to trace the ideas of the Chinese poet, which are presented not as momentary thoughts, but as deep reflections that stretch and develop over many years, from article to article, from verse to verse, from image to image. Han Dong is a poet of the the “third generation,” which includes a number of authors. The situation then and now is very different; that why the thoughts of the poets of that generation are so interesting.

Keywords: Han Dong, Chinese modern poetry,.

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A Case Study of Non-Translation in Contemporary Hong Kong Yue Poetry

The presented research centers on the phenomenon of non-translation in the texts of bilingual poets who perform self-translation into the lect of a dominant, ‘larger’ tradition (Modern Standard Mandarin). Non-translation is set in motion in the conditions of enhanced linguistic reflection of its authors and serves as a marker of a special affective connection with a lect permanently associated with a weaker position. Paradoxically, the attempt to expand readership by translating into ‘larger’ lects relies on the strategy of non-translation. Non-translation captures the most content-laden elements of the poem, which in the original serve as a sign of the otherness of the cultural tradition correlated with the text. In this sense, non-translation is performative since its production emphasizes the critical difference and delimitation of linguistic and cultural traditions.

Keywords: bilingualism, self-translation, topolect, translatability, Yue.

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The Image of Hong Kong in the Story “Marvels of a Floating City” by Hong Kong Writer Xi Xi

Xi Xi is the pseudonym of Hong Kong writer Zhang Yan, who was born in Shanghai in 1937 and immigrated to Hong Kong at the age of 12. In her work, she describes the border life of Hong Kong, stuck between British and Chinese rule. In the story “Marvels of a Floating City”, Hong Kong appears as a lively city suspended in time and space. The story, written in 1986, after the signing of the declaration on the issue of Hong Kong, tells about the fears that gripped Hong Kong residents during that historical period. The image of Hong Kong created by Xi Xi is amazing and metaphorical. No one remembers how this floating city appeared, the grandparents' grandparents have passed away and it seems that the city has always been there. The author admires the resilience of Hong Kong residents, because “to live in a floating city required not only courage, but also willpower and faith.” “With their willpower and faith, the inhabitants of the floating city toiled to create a liveable home. Within a few dozen years their efforts made the city vibrant, prosperous and wealthy” (“Marvels of a Floating City”). Hong Kong has turned from a small village into a huge modern metropolis. In the story, Hong Kong is a miracle where houses can float in midair, highways and overpasses writhed in the air, children were provided with free education, there were unemployment benefits for jobless, pensions for the disabled and the elderly. The return of Hong Kong under Beijing's rule and the end of British colonial rule made many residents think about their future. The author is worried about whether something might change after returning to China, what will happen to Hong Kong. In many of her works, especially in the story “Marvels of a Floating City”, Xi Xi describes the spiritual and physical changes that have taken place in Hong Kong, raises the problem of self-identification, reinforced by the fact that the unique history of the city determines the ambiguous position of Hongkong residents.

Keywords: Chinese literature, Hongkong writer, Xi Xi, image of Hongkong, self-identification.

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Dong Qing's Collection "Readers" as a Form of Coexistence between Television and Literature

China still pays much attention to television as a means of shaping public opinion, which also affects book publishing. Novellisation is quite common in contemporary Chinese literature. The collection "Readers", published in Russian translated by A. A. Monastyrsky in 2021, is a textual adaptation of several episodes of the TV programme 《朗读者》, broadcasted on CCTV in 2017–2018, is also a textual work based on visual materials. If the purpose of the programme's creation, according to its host, Dong Qing, was to cultivate reading taste and increase respect for knowledge, national traditions and social achievements among the Chinese, the release of the Russian version of the collection is intended to elicit a similar response to Chinese literature and culture from the Russian readers. In this regard, the compilers deliberately did not include works of world literature mentioned in the show, and concentrated on texts of the 20th–21st centuries, excluding classical Chinese literature. Dong Qing's guests come from all walks of life, from a backwoods official to the first astronaut. The ratio of male to female guests interviewed in the collection (2:1) reflects the tendency for male opinion to be perceived as authoritative. The age of 2/3 of the guests (from 40 years old and above) creates an idea of the target audience of the project, which includes middle-aged and older people. Out of the 17 works, the predominant number is essays (7 pieces) and letters (5 pieces). Only 2 guests are professional writers (Mai Jia, Liu Zhengyun), but 6 guests read their own works in total. Thematically, the works can be divided into 5 groups: family; Motherland and the praise of its achievements and riches; mentoring and the role of the teacher; reflection on the experience of the Cultural Revolution; the problems of poaching. The collection "Readers" is a means of popularizing Chinese literature both in China and abroad, created from the symbiosis of television and book publishing.

Keywords: Dong Qing, TV programme, "Readers", modern Chinese literature, trends in Chinese literature,.

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Lin Yutang and Christianity: Meta-position and "Tangle of Contradictions"

This article will discuss the peculiarities of Lin Yutang's (1895–1976) understanding of Christianity, which he was "surrounded" by throughout his life: he was born in the province Fujian in a Christian family where his father served as a pastor, while studying at St. John's University in Shanghai, he abandoned Christian views in favor of "pagan-humanism", however while working at Tsinghua University, he still conducted Sunday Bible classes to students, he married a Christian, continued his education in the USA (Harvard) and Germany (Jena and Leipzig), and from 1936 he practically left mainland China and spent his life in regions of "Christian influence": until 1966 — in the USA, where he returned to the Church in 1959, and until 1976 — on Taiwan. His experience of leaving and returning to Christianity is perhaps the main source of resolving the "tangle of contradictions" of his personality and creativity — a problem that remains open to this day in Linxue (Lin Yutang studies). Lin Yutang's interpretation of the teachings of Christ has its own characteristics, so much so that it can give rise to doubts about the orthodoxy of his Christian views, with the rejection of the dogma of the "immaculate conception", the denial of hell, etc. However, his criticism of church methods of spreading Christianity in China, indeed, has serious arguments that are relevant to this day, influencing the quality of dialogue between Western countries and China; if we take into account his contribution to the "spread" of Chinese culture around the world, it becomes obvious that the significance of his personality and creativity has a special value, recognized at least in the unrelenting public attention to the book "Chinese. My country and my people," and such

features of his work as the desire for dialogue, humor and meta-position in the discussion reveal other facets of Christianity in interaction with “other” cultures and deserve the close attention of scientists fro.

Keywords: Lin Yutang, Chinese literature, Christianity, Christianity in China, linxue.

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Pandemic Phenomenon in Literary Discourse and the Circumstances of Covid-19 in Fang Fang’s book “Wuhan Diary. Notes from the quarantined city”

The Covid-19 pandemic forced people into quarantine, and as a result, more and more works that convey the feeling of being present "here and now" entered the epidemic literature. Interesting firsthand reports of the events, tinged with a foreboding sense of suspense and thriller aspects, are woven together with a summary of the ordinary people's daily lives. The conditions under which people were placed in quarantine are described; this forced isolation and loneliness have become a test for all of humanity. The aim of this article is to analyze a literary work that depicts the diary entries of the Chinese author Fang Fang, who was unexpectedly placed under quarantine in the middle of the global drama that was developing. The events of the biography which were intimate accounts of the author's own experiences, became well-known among the same individuals confined to their homes, who read "Notes from the Quarantined City" with great interest. Certainly, one of the most entertaining net-literary pieces of the pandemic period was heavily influenced by the terrible conditions of quarantine. The main events that occurred in Wuhan, the city that gave rise to the coronavirus, will be followed in this paper. We will also analyze the literary devices used by the author to represent the reality of a specific location as a reflection of the state of the world at that particular historical period.

Keywords: Wuhan, pandemics, epidemic net-literature, quarantine, coronavirus.

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Urban Metaphor in Wang Anyi’s Novel “The Song of Everlasting Sorrow” (1995)

The functional and stylistic function of metaphor in artistic discourse is considered on the example of Wang Anyi’s novel “The Song of Everlasting Sorrow” (1995), in which the narrative takes place in Shanghai. The novel is an attempt to convey the spirit of Shanghai for more than four decades, from the 40s to the 80s of the twentieth century. The focus is on the life story of Wang Qiyao, a former Miss Shanghai, who embodies values and represents a reflection of the entire era of China. The relevance of the chosen problem is determined by the fact that metaphor has a significant impact on the perception of a literary text. In cultural urbanization, the city is considered as a kind of way of organizing the space from which culture begins (a place where a person resides, a cultivated space, a space with a human face, etc.). The city is a systematic structure with a complex structure and functional organization. Not only from the point of view of metaphor, but it is an organism by definition. The city's existence is based on the process of unfolding the social essence of a person. Metaphor, being one of the favorite topics of modern philological research, is considered as a means of decorating speech, as a manifestation of dynamics in the field of lexical semantics and one of the ways of word formation, as a communicative phenomenon conditioned by the context and

intention of the author, as a means of emotional and expressive influence, as a mechanism for structuring, transforming and creating new knowledge, etc. In addition, metaphor, as a cognitive phenomenon, is used to display and create linguistic consciousness, which reflects the national-specific and universal features of thinking characteristic of a certain linguistic and cultural group. It is one of the ways to organize a person's cultural experience and an integral cultural paradigm for native speakers of any language.

Keywords: urban metaphor, Wang Anyi, "The Song of Everlasting Sorrow", Shanghai, Chinese literature.

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Xiaoxiaoshuo as a Genre of Chinese Prose

Current article is one of the first attempts to illuminate the events taking place in the literary life of the PRC in the 70–80s. During the years of "cultural revolution" and after it, micro-stories (in Chinese: 小小说) began to appear in press. The article reveals the reasons of appearance of such stories, their ideological orientation. Who were the authors of such micro stories? Why there were not any famous writer of that time among the authors? The author of the article is trying to answer these and other questions. The objectives of the article also include the identification of the linguistic features of micro stories. According to the view of researcher, the main feature of micro stories is the brevity, conciseness, and ideological orientation of micro stories. The presence of Wenyanisms and the widespread use of phraseological units gives the authors the opportunity to observe the main condition of micro-stories — brevity. To illustrate the linguistic features, Associate Professor A. Karimov makes a linguistic analysis of an passage from the micro-story "The Blissful Way", translated by his aspirant Sevara Allambergenova. Akram Karimov does not only analysis, but also shows how to translate certain words and combinations within the framework of this micro-story. It proves that the interpreter must pay an attention not only to the political situation of that time, but also know the base of the philosophy and culture of China.

Keywords: Chinese literature, microstory, brevity, conciseness, ideological, linguistic features, Wenyanism.

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Interpretation of the Image of Pan Jinlian in Modern Chinese Literature

Literary images, having a set of typical features that express part of the collective memory of the people, are capable of evoking a chain of specific associations and ideas in people's minds. One such image is that of Pan Jinlian (潘金莲), the main character of an anonymous 17th-century novel "Plum blossoms in a golden vase" (金瓶梅), whose name has become a household name in Chinese culture. Up to the 20th century, this image was associated with a dissolute and cruel woman, all of whose actions were condemned by traditional morality. Pan Jinlian becomes not only a character in the book, but also a symbol of vice and debauchery. In modern works, Pan Jinlian's behavior is often interpreted as forced; the image is transformed into "an example of the innovative ideological emancipation of women". A radical rethinking of the image of Pan Jinlian begins with the five-act drama "Pan Jinlian" (1928) by Ouyang Yuqian (欧阳予倩). Influenced by the tendencies of the May Fourth Movement, Pan Jinlian is portrayed in this play primarily as an "intelligent, quick-witted woman with a strong character". The writer treats Pan Jinlian with a degree of admiration, turning her from a "tormentor" into a "victim". The Sichuan absurd opera "Pan Jinlian" (1985, author Wei Minglun (魏明伦) also demonstrates a new interpretation of the image of Pan Jinlian, a woman who became a victim of a patriarchal society. Using the example of the novel "I am not Pan Jinlian" (我不是潘金莲, 2012) by a representative of the 4th generation of modern Chinese writers Liu Zhengyun (刘震云), one can see how deeply rooted the negative image of Pan Jinlian is among the people. The writer demonstrates that changes in people's conscious-

ness occur more slowly than socio-economic transformations. The reinterpretation of the image of Pan Jinlian is closely related to the changes in modern Chinese social and cultural thinking and is a mirror reflecting the trends of the times and the dynamics of gender concepts over the years.

Keywords: Chinese drama, literary image, modern Chinese literature, Pan Jinlian, The Plum in the Golden Vase.

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Allusions in Contemporary Chinese Detective Novels: “Goodbye, Island of Peace!” by Wang Jiajun

Any translator and researcher of classical Chinese literature faces the problem of allusion — Chinese authors have widely used references to texts of previous and existing culture in their works. The term “allusion” has long been used in literary studies and in stylistics, it comes from the French allusion — “hint”, which, in turn, originates from the Latin alludere — “hint”. According to the definition of the "Big Dictionary of Foreign Words" (2007), an allusion is "one of the stylistic figures: an allusion to a real political, historical or literary fact that is assumed to be well-known. With regard to Chinese literature, the huge number of allusions in ancient and medieval monuments, on the one hand, indicates that the author assumed their recognition by the recipient, albeit by a limited circle of recipients. On the other hand, the colossal commentarial tradition, a significant part of which “deciphers” these hints, testifies to allusive losses — both due to the historical factor (over time) and due to the limited knowledge of the potential recipient. In this regard, it is interesting to analyze the allusions in the detective genre, since it is aimed at the general reader, who is not necessarily an expert in literature and history. As an object of research, we chose Wang Jiajun’s 王稼骏 recent novel “Goodbye, the Island of Peace!” (再见，安息岛, 2022), a detective story set in 2016. The main character is a young chess player named Shen Kuo 沈括, who is trying to solve the mystery of the disappearance of a small island and the death of his parents. Of course, his name will not mean anything to the average Russian reader; meanwhile, a person who is somewhat familiar with the history of China will notice that his name coincides with the great encyclopedic scholar, the writer of the Northern Song Shen Kuo 沈括 (1032–1096). An extremely erudite man with extensive knowledge in mathematics, medicine, astronomy, geography, he left to succeeding generations a collection of “Brush conv.

Keywords: contemporary Chinese literature, detective novels, allusion, Wang Jiajun, Shen Kuo.

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Chinese Female Writer Yan Ge and Fictional Features of Her Novel “Annals of Pingle County”

Pingle, a small fictional town in Sichuan province, plays a key role in the fiction of Chinese female writer Yan Ge (颜歌 b. 1984), one of the most interesting and talented representative of the post-1980s generation in contemporary Chinese literature, who was born in Sichuan. At the moment her latest novel “Annals of Pingle County” (Pingle xianzhi, 2023) is the last one in series of four novels, the story of each one is set in Pingle. There are two significant features of Yan Ge’s work. Firstly, the use of the local dialect, its colorful idioms, which creates a special atmosphere of the small Sichuan town. Secondly, storyline in her novels is quite un-

sual, however, “Annals of Pingle” brings Yan Ge’s prose to a new level. Fictional features of this novel are based on smart postmodern parallels with classic Huaben novels, what can be seen in both, narrative and style.

Keywords: Contemporary Chinese literature, female prose, Yan Ge, urban prose, dialect.

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Narrative in Hu Shi’s “Autobiography at Forty”: “I” in the Mirror of Others

Hu Shi’s “Autobiography at Forty” is recognized by Chinese researchers as one of the most representative examples of the genre of literary autobiography. In addition to the general genre features, it is characterized by a remarkable narrative strategy — events are selected in such a way as to reflect the formation of a personality in close connection with others. Hu Shi strives to create the image of a man who, from childhood, had a special inclination towards science and stood out among other people. Most of the events are related to reading: Hu Shi demonstrates the influence of the authors of the books he read on the formation of his own, confirming it with the intertextual inserts. In constructing the image of “I”, Hu Shi also compares himself with others: mother, classmates, teachers. Hu Shi includes each of the characters for a specific purpose — to show what skill or character trait he influenced, what thoughts he helped to come to. For each of the personalities introduced in the autobiography, the author draws a conclusion. From these conclusions emerges the dynamics of the entire work — the narration is divided on two parts: the beginning of the formation of character and ideas, and the ways of realizing these ideas. Masterfully using the retrospective depiction of events, Hu Shi often changes time plans within one chapter for decades, at the same time making jumps between locations. The author connects all events with the present time, conducts continuous communication with the reader from the position of his current self. In the autobiography, despite some inconsistency in the narrative, there can be traced clear cause-and-effect relationships, while the events serve only as a background for the interaction of the protagonist with other characters. The inner “I” appears as a reflection of the external environment, which allows Hu Shi to take a more objective look at his personality, and also to emphasize his private life as an intrinsic value.

Keywords: Chinese literary autobiography, Hu Shi, narrative, self-image, otherness.

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From Early Stories to «Autobiography»: Some Aspects of the Evolution of Shen Congwen’s Autobiographical Narrative

Autobiographism is one of the most important features of the works of the modern Chinese writer Shen Congwen (1902–1988). In the early period of Shen’s creative writing (mid-1920s) the main constants of his autobiographical narrative were outlined, autobiographical characters, images and motives were woven into a fictional narrative, reappeared from work to work, created a network of intertextual intersections. However, not only Shen Congwen’s biography spread through his early short stories, but also many autobiographical elements found in early works were further used by Shen when creating his «Autobiography» (1932). In this landmark work the writer not only consolidates the basic constants of his autobiographical narrative that appeared in his early short stories, but also brings them to a new stage of reflection. The study of Shen Congwen’s «Autobiography» in the context of his early works made it possible to identify its multi-level connection with some of Shen’s short stories of the 1920s, to highlight the most important autobiographical

pretexts, to denote the concept that determined the selection of autobiographical material and to find out how this concept changed initial elements, shifted the semantic accents, and influenced the course of Shen Congwen's autobiographical narrative.

Keywords: Shen Congwen, autobiographism, autobiographical narrative, autobiographical motives, intertextual analysis.

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Poetry of the Song Era and Chinese Modern Song Culture: Continuity of Tradition

As researchers note (Morozkina E. A., Romanovskaya E. V., etc.), Chinese poetry is distinguished by intertextuality, i. e. the property of the text, expressed in the inclusion of “whole other texts with a different subject of speech” or “fragments of someone else's texts in the form of quotes, reminiscences and allusions”. In this context, Chinese philologists use the term *diangu* (典故) — “plots or figures of speech from ancient literature quoted in poetry or prose”. These techniques are widely used both in classical Chinese poetry and in modern poetry, including song poetry. We analyze this phenomenon using the example of the poem “To the tune of “Busuanzi”: Written While Lodging at Dinghuiyuan in Huangzhou” (卜算子·黄州定慧院寓居作) by Su Shi (苏轼). We should note that the intertext is also present in the original *ci*: e. g., the *diangu* ‘lonely goose’ (孤鸿) used by Su Shi is found in the same context in the 1st *shi* of the cycle “Songs of my Heart: 82 poems” (咏怀八十二首·其一) by Ruan Ji (阮籍), in the 4th *shi* (“A lonely goose from the sea flies.”, 孤鸿海上来) from the cycle “Thoughts: 12 Poems” (感遇十二首) by the Tang poet Zhang Jiuling (张九龄), etc. Modern song culture inherits the centuries-old tradition of quoting the classics. The poem was performed several times without making changes to the text: such a musical piece (music by Huang Zi 黄自) is in the repertoire of tenor Shen Yang (沈洋); in 2020, Su Shi's *ci* was performed by indie singer Wang Wu (王兀) in his own way. In the song “Youth” (少年, 2022; lyricist — Elgar 艾格) by rock musician Chen Yanjia (陈彦嘉), Su Shi's *ci* appears as a refrain, and in the song “Sobered up from wine in the middle of the night” (中宵酒醒, 2021) by folk singer under the pseudonym Longmensi Kuandu (龙猛寺宽度) — as a bridge. The images of a wild goose (鸿) and a lonely hermit (幽人独往) are reinterpreted by Weibo singer Zhijian Xiao (指尖笑) in the song “For You” (于你, 2021), etc. Thus, the modern song culture of China demonstrates continuity with classical Chinese poetry.

Keywords: *diangu*, intertextuality, modern song culture, Song poetry, Su Shi.

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Pema Tsenden's Enticement as a Window to Modern Tibet

Pema Tsenden (Tib. pad ma tshe brtan) who recently passed away in May 2023 can be named the leading Tibetan indie filmmaker as well as one of the most widely recognized modern Tibetan writers. Born in 1969 in the north-eastern part of the Tibetan Plateau (Qinghai Province, PRC), Pema Tsenden started writing his short stories during the early 1990s, while he was still an undergraduate student of the Northwest Minzu University majoring in Tibetan language and literature. Having later obtained his Master degree in Tibetan-Chinese translation, Pema Tsenden became known for publishing his stories in both Tibetan and Chinese. A large part of Pema Tsenden's stories was assembled within three major collections published in 2009, 2012, and 2018 and was translated into other languages such as English, French,

German, Japanese, etc. The present paper aims to discuss the literary legacy of Pema Tsenden based on the analysis of a volume published in 2018 under the title *Enticement: Stories of Tibet*. Being an example of modern Tibetan literary writing and a lens through which one is able to observe modern Tibet, this collection of 10 witty stories with a strong Tibetan flavor sets a reader down a road of reflection on the wondering minds of Tibetans and one's own inner world. Pema Tsenden explores the universal themes of friendship and love, birth and death, treachery and loyalty, modernization and globalization, religious beliefs and local superstitions. Given that, a peculiar twist of each story unwaveringly returns readers back to the Tibetan Plateau and traditional Tibetan imagery. While many stories tend to present rather realistic descriptions, in terms of literary styles one also encounters elements of traditional Tibetan folk tales (e. g., the frame of the so-called Golden Corpse Tales), magical realism, and even science fiction.

Keywords: Tibetan literature, modern Tibet, Tibetan imagery.

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Tibetan Nostalgia in Chinese Verses: A Study of Culture-Specific Symbolisms in Alé's Poetry and the Question of Transcultural Translation

Born in 1959, Alé (or Alai in Chinese) is a writer belonging to the Gyarong Tibetophony. He attained his literary fame by writing in Chinese. From the book— *Poems of Alé*, one can find examples of a concrete manifestation of Sino-Tibetan dialogue in terms of emotions and thoughts. Alé, known to the world for his novels, has had a profound attachment to poetry as poems were his first love as he explains that his literary journey began with verses. Though he has been writing about Tibet and the life of the Tibetans in his native Ngawa region, he prefers to write in Chinese but he often constructs his thoughts in Tibetan. He designs his ideas in Tibetan but later translates the ideas into Chinese and that is how his diction permeates with non-Chinese expressions— with a typical undertone of his cultural environs. Devoid of any political connotation, Alé's poems are unsophisticated and sensitive in terms of vision, revealing a perplexing history and realities of the Tibetan-inhabited regions with typically Tibetan cultural symbolisms. Alé makes use of Tibetan folk legends, local customs, and religious and historical figures but inclines to be realistic, diluting the elements of mysticism. His poems reflect Alé as a wanderer through the journey motif, as a critic through his subtlety in choice of words and reading the text between the lines, and as a narrator of his childhood memories that seem to be inevitably creeping towards oblivion. The recurrent theme in Alé's poems revolves around the problems of marginalization. The inherent contradiction between the centralized Chinese state and the marginalized Tibetans and their respective worldviews, with far-reaching consequences affecting the ecological balance— have found a powerful voice in Alé's poetry. Translating Alé's poems involves a multidimensional complexity in terms of rendering concepts and culture-specific symbolisms— the process of which is essentially transcultural requiring translingual poetic mastery.

Keywords: Culture-Specific symbolisms, Sino-Tibetan interface, challenges in transcultural translation.

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Staging and Screenplay as Chinese Literary Genres in XX–XXI Centuries

Staging is a play based on a literary work which initially was not a drama. In other words it is a novels, novellas and stories transformation for theatre performance. The author's task is to convey the initial intention of the work. But the need to adapt the material for stage performance determines the amendments

required by genres of drama. And so staging becomes an independent and original work. Modern Chinese playwrights go to the works of famous authors. There are several staging variants of Lu Xun's "The Cry" collection. The "Rickshaw" staging by Mei Qian was published in "Ju Ben" journal. The initial Lao She's intention is preserved, but the emphasis is made on the unfortunate personal life of the main character. The work was put on a play in 1981. "The family" by Cao Yu is a staging of eponymous Ba Jin's novel. Ba Jin was focusing on the conflict between different generations in a large family. But Cao Yu integrated tragic tone into the plot. The staging is interesting not only to viewers, but also to readers. On the one hand, screenplay is a complete work of art. But on the other hand, it is mostly interesting for those who will turn the authors ideas into films in accordance with the format. As a result, the viewers will associate the film with just its director's name, and the author of the prose work will take second place. As an example Zhan Yimou films can be given, especially non-matching the original name of the story. In general screenwriters are to create an original literature work, which is closely related to the cinema and has artistic value at the same time. A new trend in Chinese literature named cine-literature has appeared. And the main genre here is script. Best scripts can be published in literary editions. Staging and screenplay are autonomous genres in the modern Chinese literature. They have in common the fiction transformation into drama. The specificity and style of a new piece of work are determined by the theatre.

Keywords: staging, screenplay, authorial intent, cinematic literature.

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Features of the Depiction of the Japanese Resistance War in the Novel "Banzai to Brave" by Zhang Hengshui

A feature of the novel "Hurrah for the Brave" by Zhang Hengshui The specifics of the narrative in the novel The specifics of the characters, the nature of their relationship The relationship between the Kuomintang troops and the local population The author's attitude towards the characters The Japanese in the novel.

Keywords: The war of resistance, the image of the Kuomintang troops.

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Perception of Russia in "Ravens and Snow" by Chi Zijian

The novel "Ravens and Snow" (2010) by Heilongjiang writer Chi Zijian (b. 1954) was written for the 100th anniversary of the Manchurian plague and was intended to revive the memory of the tens of thousands of victims of the epidemic. The story is set in Harbin, and its characters include Chinese, Russian and Japanese. The novel is rich in details of life in Harbin and voluminously reproduces the special cultural atmosphere of the international metropolis, where there was a clash and mutual influence of the cultures of Russia, China and, to some extent, Japan. The image of Russia and Russian life is conveyed through the names of people and descriptions of their destinies, through the names of churches, factories, shops and the story of their coming to Manchuria. Although some of the Russian heroes of the novel are drawn by the author with sympathy, in general, Russia's actions in the development of Manchuria are described as colonialist and leading to the infringement of the rights and interests of the Chinese. "Ravens and Snow" is a valuable source of information about the attitude of modern Chinese towards Russians, the history of Russian-Chinese relations and the image of Russia in China.

Keywords: Chi Zijian, "Ravens and Snow", Perception, Russia.

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Image of Sun Wukong in Contemporary Chinese Prose

The hero of Wu Cheng'en's classic novel «Journey to the West», Sun Wukong, is one of the most popular precedent names in the space of modern Chinese literature. This article traces the embodiment of the image of Sun Wukong in the works of Mo Yan, Liu Zhenyun, Zhang Xuedong, Liang Xiaosheng, Yu Hua, Zhou Meisen and other authors. Analysis of modern texts allows us to trace the traditions and innovations in the creation of the image of Sun Wukong, identify its main features, and also identify the main functions in the text. The proposed study not only demonstrates the range and nature of the use of the image of Sun Wukong by modern writers, but also reveals the vitality of this character in modern Chinese literature.

Keywords: Sun Wukong, Contemporary Prose, Chinese Literature.

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Political Satire in “The Four Books” by Yan Lianke

For the first time in Russian Chinese studies, the report introduces Yan Lianke's novel “The Four Books” (四书, 2011) into scientific circulation. The ideological and artistic features of the novel, its structure and narrative specificity are considered. The novel is characterized in the context of the literary process of the People's Republic of China. The main focus of the report is aimed at highlighting the satirical component of the novel as the main factor in the semiosis of power through the prism of the author's understanding of the Chinese political system in the first decades after the formation of the PRC.

Keywords: Yan Lianke, Great Leap forward, Political satire, dystopia.

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On the Issue of the Theme of Comparisons in Mo Yan's Novel “Frogs”

One of the means of expressive speech of the Chinese writer Mo Yan, which defines his signature style, is comparison. This study aims to analyze the comparisons used by the author in the novel “Frogs”. The result of the analysis of comparisons selected by the continuous sampling method was their systematization and distribution into thematic groups and subgroups: 1) comparisons with nature: objects and natural phenomena (wind, clouds, smoke, ice, crow's nest, etc.); with representatives of the animal world (amphibians: frog; wild animals: bear, monkey; domestic animals: bull, dog, pig, cat; reptiles: snakes; birds: hawk; insects: flies, etc.); comparisons with plants and their fruits: pine, pear, beans, etc.; with the change of day and night; 2) with objects of the material world: with clothes and food; with materials (“the world is like glass,” “like a figure made of paper,” etc.); 3) comparisons with saints, cult servants, objects and objects of cult (“like a guardian of a deity,” “like a set of statues,” “like a copper bell”); 4) comparisons with persons carrying out activities (amateur geologists, artisan, commander-in-chief, lone hero, party worker, actor, student, etc.); with people in a certain state: “we listened as if spellbound”; “I saw the biggest fish that looked like a pregnant woman”, etc.); 5) comparisons based on Chinese specifics (“thin as a bamboo pole”, “dragon saliva and phoenix blood”, “chicken fighting with phoenix”, etc.). Comparisons help not only to “revive” the images, but also to “complete” the action (“pulled (the

child) like a radish”; “threw away like a snake”; “grabbed as if she had found a priceless treasure”; “threw like crazy”, etc.). d.); describe the state (“the whole body will tremble, like a snake with four legs that has swallowed nicotine tar”); convey the smell (“such an aroma that it made your head spin”); convey color (“with black like a raven’s wing”, “glitters like gold”, “with a face as yellow as gold foil”, etc.); convey.

Keywords: Mo Yan, novel “Frogs”, thematic groups of comparisons.

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Text of Western European Culture in Haizi’s Works

The article is devoted to the study of Western European text in the work of the Chinese poet Haizi (1964–1989). Western philosophical ideas that flooded China in the 1970s and 1980s were incorporated into his poetry and philosophy of life. These are poems dedicated to the German romantic poet Hölderlin, the French poet of the mid-19th century, whose work became the forerunner of symbolism, Baudelaire, the German philosopher of the late 19th century. Nietzsche, the German-language modernist writer Kafka, the artist Van Gogh, the Austrian composer Mozart. The choice of creative personalities not only denotes the range of interests of the poet Haizi, but also to some extent characterizes himself, i.e. when turning to poetry, there is a resonance with the work of the romantic and the “symbolist”, which is based on an idealistic concept; one should also note the close interest in the biography of artists, in particular, in the motive of madness. This testifies to the immersion of Haizi’s poetic consciousness in the deep spheres of creativity, the borderline states of the psyche. The significance of Haizi’s work in Chinese literature of the twentieth century consists in the organic assimilation of the spiritual and artistic experience of world culture. Haizi’s works embodied the very process of perceiving world classics, which can be called creative reception, since Haizi overcomes national boundaries and does not simply retell or translate original texts, he includes individual moments from them that are especially consonant with his personal experiences. A number of artists to whom he addresses in his poems characterize the poet himself.

Keywords: Western literature, Chinese contemporary poetry, Haizi, motive of madness, genius.

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Dialogue in the Poetry of Fu Tianlin

The work of Chinese poet Fu Tianlin (born 1949) is relevant in the general interest of scholarship in gender issues, which in China is influenced by the policy of reform and opening up, and thus illustrates the socio-economic and cultural transformations of Chinese society. Fu Tianlin favours the first component in the classical-innovation binomial, which, against the background of experimental and exploratory orientation of contemporary poetry, distinguishes it by its deep lyricism. The peculiarities of the poetess’s work are connected with her ability to create the aesthetics of habitual ordinariness. One of the characteristic features of her poetry is the attitude to dialogue. Explicit or implicit dialogue, addressed most often to the world of nature, the child, reveals the moral and aesthetic values of the poetess. Most often in the poems, not a full-length dialogue with lines and several communicating participants is implemented. However, there are always some signs of dialogue: address, second person pronoun, question. The image of the lyrical heroine, often autocommunicating, appears tender and strong at the same time, female energy and love are all-embracing, spreading from a specific addressee to the universe. Seeking to harmonise relations, the lyrical subject in his references to the plant world comes to harmony with nature, with Being. From the point of view of subject relations, the speech can be organised on behalf of the mother, such as in the

poems "Motherly Love" and "Sleepy Muttering". It is worth noting that the theme of mother has become the main theme in Fu Tianlin's works. Fu Tianlin's works are characterized by figurative and thematic types of dialogue: an appeal to a child, to images of nature, to a lyrical object. The study of the specifics of the disclosure of the dialogue beginning in Fu Tianlin's poems allows us to understand more deeply the motive component of her creative work, to determine the peculiarities of lyrical images.

Keywords: Chinese poetry, Fu Tianlin, dialogue, floronyms, mother's image.

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Time Travel and Industrial Production: Rewriting Industrial Narratives in the 21st-century China

In recent years, the paradigm of industrial narratives that waxed and waned in the 20th-century China has re-emerged in Chinese cyberspace. Those industrial-themed web novels combine industrial narratives with time travel. In Qi Cheng's *Daguo Zhonggong* (Heavy industry in a big country 大国重工), the protagonists travel back to the 1970s PRC. The protagonists in *Lingao Qiming* (Great Expectations 临高启明) travel back to the ancient China. Unlike typical time travel fiction whose protagonist travels back to ancient time and takes an adventure alone, both novels portray many characters travel to another time together and cooperate with each other to promote social progress by driving the development of manufacturing industry. In this essay, by analysing *Daguo Zhonggong* and *Lingao Qiming*, I explore how these novels, industry and time travel crossovers, have transformed the model of industrial narratives which was popular in Mao's China. This genre provides the Me-generation in China a platform on which they orient themselves in the labyrinth of post-socialist China, resist against neoliberal principles pervading in all aspects of their daily life, and pursue alternative visions of the world. When industrial narratives meet time travel, they create a space in which Chinese younger generation wrestle with the dilemma in their current life, that is, the ascent of both national grand narrative and competitive individualism.

Keywords: industrial narrative, time travel, Chinese internet literature, Me generation, postsocialist Chinese culture.

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Literary Association "Yusi" and the Reception of English Essays

"Yusi" is an association of Chinese writers and critics, the same name as the literary weekly magazine. The magazine was published since 1924 in Beijing, since 1927 — in Shanghai; editors: Sun Fuyuan (1894–1966) and Zhou Zuoren (1885–1967). Lu Xun, Zhou Zuoren, Liu Bannong, Lin Yutang, Qian Xuantong were members of the association and authors of the magazine. The society ceased to exist in March 1930, simultaneously with the closure of the magazine. The weekly magazine became a platform for the publication of essays, notes, reviews and essays. Members of the Yusi association, under the influence of English essays, formed their own special literary style, Yuxi Wenti, and preferred the genres of "Duan Wen" and "Suibi". The views of association participants varied. Lu Xun advocated the political orientation of the essay, Zhou Zuoren and Lin Yutang denied the ideological content of sanwen. They believed that short-form prose should express the author's emotions. In the 1920–1930s. essays by English prose writers made up a significant part of the translations of foreign literature. Not only works of literature of small form, but also journalistic articles on the history of

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the genre, biographies of famous essayists were translated into Chinese. Yu Dafu explained the popularity of English essays in China, firstly, by their similarity with the Chinese traditional genre of *suibi* and, secondly, by the fashion for knowledge of English among young writers. Educated Chinese could read the essay in the original. He believed that short-form English prose attracted Chinese writers because of the freedom to express their individuality. Zhou Zuoren warned against imitation and argued that one should give priority to one's own thoughts. The polemical essays of Lu Xun and the elegant sketches of Zhou Zuoren and Lin Yutang formed the two main genres of *sanwen* and influenced the development of modern Chinese literature. The research was made with the financial support of the Russian Science Foundation (project No. 23–28–00110).

Keywords: “Yusi” Association, English essays, short form prose, *sanwen*.

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Translation and Dissemination of Russian and Soviet Children's Literature Theory and Criticism in China from the 1920s to the 1960s

As we all know, in the development of Chinese children's literature in the 20th century, the translation and dissemination of Russian and Soviet children's literature, as well as the translation and dissemination of children's literary theories and literary criticism, played an irreplaceable and important role. According to historical evidence, the translation and dissemination of Russian and Soviet children's literature in China is not only a cross-cultural exchange of literary translation and acceptance, absorption and transformation, but also contains deep-seated cultural variation and literary local conversion phenomena such as literary interpretation variation and literary exoticisation. The article intends to select three different time stages in the 20th century to conduct a comprehensive statistical and qualitative analysis of the translation and dissemination of Russian and Soviet children's literature theoretical books and critical articles which translated and published in China. By analysing the scale of publication, characteristics of publication, and causes of publication pattern, to summarize the role of Russian and Soviet children's literature theories on the development of modern Chinese children's literature theory and children's literature creation, as well as their influence on the theoretical construction and development of contemporary children's literature in China.

Keywords: Russian-Soviet, children's literature, theory and criticism, translation and dissemination, publication, influence.

**FAR EASTERN LITERATURES
IN RUSSIA & RUSSIAN LITERATURE
IN THE FAR EASTERN & SOUTH-EAST ASIAN COUNTRIES:
TRANSLATION, PERCEPTION AND INTERFERENCE**

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“Light of My Life!” VS “Oh Heavens!” or the Mikhail Zoshchenko in Chinese. Reverse Translation and Analysis of the Chinese Edition of the Short Story “Poverty”

(1) Mikhail Zoshchenko published the short story “Electrification” in the “Red Raven” magazine (1924). The piece was later revised and renamed “Poverty” (1925). (2) “Communism is Soviet authority plus the electrification of the entire country,” noted Lenin right around that time. However, the short story forces us down the rabbit hole of Zoshchenko’s peculiar world, taking us from Soviet Russia all the way down to a communal apartment where the call for electrification leads to unpredictable results. (3) My presentation is centered around the analysis of the complete reverse translation of the Chinese edition of “Poverty” back into Russian. The author is a master of elegant wordplay. It would seem that such characterful phrases as “shining the brightest light possible” should ideally be retained. (4) The Chinese edition is a fine translation of the short story. Most of the piece is relayed quite faithfully. My Chinese colleagues (both fluent in Russian and unfamiliar with the language) noted that they found the text to be congenial, it sounds authentic and effortless to their ears. Some changes in meanings are understandable and provoke no further questions. (5) I would suggest that the Chinese edition appears to be more “clarified” and “artful” than the Russian original which seems to be more of a “stream of consciousness.” (6) The final section of the Chinese edition proves to be disappointing. It would appear that this is an example of censorship. The main body of the translation, loyally following Zoshchenko’s original, is supplemented with a wholly new text which transforms the short story into a communist parable with obvious critique of people who would prefer to remain in the

dark rather than face the light of progress. (7) The irony is intensified by the fact that Zoshchenko produced one more version of this narrative. In “The Blue Book” (1935), we discover the same story with a heavily altered resolution that.

Keywords: translation, Zoshchenko, story, interpretation, style.

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The Image of China in the Works of D. Batozhabay

The studying of problems of perception and mutual influence of the literatures of peoples living in close proximity for a long period involves the involvement of a broad cultural, historical and social context. The image of a neighboring country in a particular culture is formed on the basis of many factors. The perception of China in Buryat literature reflects the memory of wars that took place in the historical past. Thus, the wars of the period of the Manchu dynasty in China left a traumatic experience in the memory of the Buryat-Mongol tribes. In Buryat folklore and literature, in the light of these events, the legendary images of Balzhan-Khatan and Shelday zangi received tragic interpretation. The process of intercultural interaction between the two neighboring peoples of the East was complicated by the fact that the opposition “us/foe” was entrenched in the collective unconscious. In the work of the classic of Buryat literature D. O. Batozhabay (1921–1977), there is an expansion of spatial references; the action of his novel “Stolen Happiness” (1958–1965) takes place at the turn of the 19th–20th centuries throughout Eurasia, including the space of China. The hero of the novel, Alamzhi, in his wanderings ends up in Beijing, which becomes the personification of a foreign land. Among the political figures depicted in the novel is Prince Tuan, whose image can be called negative. D. Batozhabay’s focus in the novel is the relationship between countries and big politics. D. Batozhabay’s drama “Catastrophe”, written in 1977, is dedicated to understanding the cultural revolution in China. In his play, Batozhabay creates the image of a totalitarian state, a soulless and cruel government in the person of Mao Zedong and his wife Jiang Qing. In the drama “Catastrophe” the image of power appears unchanged and indestructible. Thus, the work of D. Batozhabay largely reflected the reception of China from a historical and political point of view.

Keywords: reception; image of China.

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The Meaning of Astafyev’s Creation

In his creations in the 60~90s of the 20th century, Astafyev's rendering of humanitarian ideas has become his most prominent contribution to contemporary Soviet literature and contemporary Russian literature. His writings about nature and his writings about war both reflect his deepening of his humanitarian sensibilities. This deepening is embodied in the pure expression of humanist thought. This purity of expression has become the most prominent characteristic of Astafyev's literary creation, and it is also the main cornerstone of Astafyev's foothold in contemporary Soviet and Russian literature. In terms of in-depth humanist writing, Astafyev surpassed most of his Soviet contemporaries and contributed to the deepening of humanist ideas in contemporary Soviet and Russian literature. This is exactly what Astafyev is all about. In this regard, we have not yet recognized the value of Astafyev enough, and the evaluation of him in the past has not been sufficient.

Keywords: Astafyev, humanitarianism, contemporary Soviet literature.

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Reception of Chinese Literature in the Works of V. Pereleshin

The report examines the reception of Chinese culture and literature in the work of one of the most prominent writers of the Russian emigration, Valery Pereleshin (1913–1992), which manifests itself at different levels — from direct statements about Chinese language, culture and literature in his essays and articles to the reception of Chinese subjects in artistic works and translation activities. The beginning of Pereleshin's mastering of Chinese culture fell on the Harbin period of his creative work (1935–1938) and was reflected first of all in his prose, stories on Chinese themes (“The Wind from Lake Si”, “The Love of Mr. Nan”). It was in these stories that Pereleshin first raised the theme of ethno-cultural interaction, the problem of the difference of characters, temperaments, and views of representatives of the Russian and Chinese ethnic groups. The Beijing period (1939–1943) — the most important stage in the poet's life in terms of the formation of emotional attachment to China — is represented primarily by poems on the Chinese theme. The years of life in Shanghai (1943–1950) — “the years of developing a worldview, absorbing mystical Christianity, as well as intensified study of the Chinese language, delving into Chinese poetry and philosophy” — are represented primarily by translations from Chinese. In the Brazilian period V. Pereleshin continues to read and translate Chinese authors, collect material, penetrating into the spiritual life, ritual culture and mysteries of the Chinese past. In these years he turns to journalism. In his articles and essays Pereleshin processes and comprehends various aspects of Chinese culture: poetic traditions and language, symbols, mythological images, religious customs and teachings, folk superstitions and mysticism, ethnic mentality. During this period of his life, Pereleshin's gaze on Chinese philosophy, culture, and literature becomes especially close and deep.

Keywords: Russian emigration, V. Pereleshin, Chinese culture, reception, literary translation.

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Belarusian-Chinese Literary Projects in the Activities of the Zvyazda Publishing House

The Zvyazda Publishing House has been consistently developing literary and media interaction between Belarus and China for 10 years. One of the areas of work is literary translations and publication of collections of Chinese poetry. Since 2014, Zvyazda Publishing House (with the support of the Ministry of Information of the Republic of Belarus and the participation of the Mastatskaya Literature Publishing House) has been implementing the project "Bright Signs: Poets of China." To work on the book series, an International Editorial Council was created with the participation of the famous translator Gao Man and Doctor of Philology Zhang Huiqin. To date, 12 collections of poets such as Wang Wei, Du Fu, Li Bo, Ai Ting, Li Qingzhao, Wang Gazhen, Meng Haoran, Xu Zhim, Wen Yido, Su Shi have been published. Some books were published in bilingual format in Belarusian and Chinese. Another significant area of work is the organization and implementation of initiatives that strengthen humanitarian cooperation between the two countries in the field of literature. With the assistance of the staff of the publishing house, Chinese writers and translators take part in international book exhibitions, Belarusian-Chinese writing forums, and the International Symposium of Writers “Writer and Time”. Since 2023, in order to educate the audience and popularize knowledge about Chinese culture, within the framework of the project “Books about China — the youth of Belarus,” libraries of Belarusian universities (BSPU, BSU) and schools have been donated sets of books. A new thematic vector was outlined in December 2023 with the presentation of the first volume of the book “Xi Jinping. On public administration” (in Belarusian). The book allows you to better understand socialism with Chinese characteristics and appreciate the “soft power” of culture as

a factor in wise government. Work on the next volumes of the book will continue, as an agreement has been concluded to publish the second and third.

Keywords: Zvyazda Publishing House, literature, projects, interaction, books.

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The Influence of the Book “Tao Te Ching” on the Artistic World of Vladimir Nabokov

The influence of the Eastern tradition on the work of the Russian-American writer Vladimir Nabokov (1899–1977) has been little studied. However, we have the right to talk about such an influence, considering the poetics of Vladimir Nabokov, his special contemplative style, the meditative state of the characters, the spiritualized material world and the connection of reality with the otherworldly. The first edition of the book “Tao Te Ching” edited by Leo Tolstoy appeared in Russia in 1894, at the same time the interest in the East in Russia coincided with the reader's interest of the young Nabokov, who had also read in English and French since childhood. As a connoisseur of poetry, Nabokov was well aware of the Oriental and Chinese poems by K. Balmont, V. Bryusov, N. Gumilev and other authors. In the nostalgic novel “The Gift”, the father of the hero of the novel, the poet Fyodor Godunov-Cherdyntsev, is a famous traveler-ethnographer, a guide of a young man into the world of culture. He makes his main trips to China, which is not only a scientific, but also a spiritual pilgrimage. Nabokov describes travels to the Celestial Empire so colorfully that it seems that he himself has made imaginary trips more than once. Alas, this was not to be. Many of Nabokov's characters, such as Luzhin from the novel “The Defense”, Cincinnatus from “Invitation to a Beheading”, Pnin from the novel of the same name seem excessively detached from reality, in fact their inner world is rich and multifaceted, they seem to get used to other people, objects, another space and time. In Nabokov's works, one can find many places illustrating the mental life of the hero on the verge of disappearing from matter and compare it with the chapters of the “Tao Te Ching”, previous and recent translations of this book. All this speaks not only about Nabokov's ability to adopt a different being, but also about his attempt to create an “oriental” text in his traditional “western” shell.

Keywords: Nabokov, Tao Te Ching, Taoism, otherworldliness, poetics.

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Research on the History of Chinese Fiction in Early 21st Century Russia: A Focus on the Three-volume “A Comprehensive History of Chinese Fiction” by Alimov.

The attention and research of Russian sinologists on classical Chinese fiction began in the late 19th century with Vasilyev's “Outline of Chinese Literature History.” Since then, systematic reviews of Chinese fiction have appeared in various works on world literature, oriental literature, and Chinese literature history. However, there has never been a dedicated monograph on the history of Chinese fiction published. Since the beginning of the new century, Alimov has been dedicated to the writing of his three-volume work “A Comprehensive History of Chinese Fiction,” which was published in 2014 as “Yiyuan: A Comprehensive History of Chinese Fiction from the 1st to the 6th Century”, in 2017 as “Xuangui Lu: A Comprehensive History of Chinese Fiction from the 7th to the 10th Century” and in 2021 as “Yunzhai Guanglu: A Comprehensive History of Chinese Supernatural Fiction from the 10th to the 13th Century”. This three-volume work systematically discusses the

development of classical Chinese fiction in ancient China before the Tang Dynasty, during the Tang Dynasty, and in the Song Dynasty. Through a large number of translations and analyses of fiction texts, it outlines the evolutionary trajectory of classical Chinese fiction before the Song Dynasty. Alimov's "A Comprehensive History of Chinese Fiction" fills the gap in the study of Chinese fiction history in the Russian sinological community and promotes the dissemination and influence of ancient Chinese fiction overseas.

Keywords: Alimov, historical fiction, history of the novel.

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"My Age, My Beast" — from Mandestam to Wang Jiaxin. The Problem of Literary Translation

In this article, we study some poems by Osip Mandelstam translated by the famous Chinese poet, translator Wang Jiaxin. The relevance of our research lies in the need to inform the Russian reader about the literary processes in modern China, and, consequently, to increase interest in Chinese literature of the 21st century. The purpose of the work is to investigate the translations of Mandelstam's poetry, performed by Wang Jiaxin, into Chinese, mainly poems dating from 1921–1925, to conduct a comparative analysis of the source text and translation, to identify the degree of adequacy of the translation, the method of aesthetic impact on the reader of both the source and translated texts. The purpose of this study is to show the poetic kinship of the Russian and Chinese poet, the common fate of the poet and the translator, to determine the role of the century in the destinies of both writers. The research is based on an empirical method: namely, the method of comparative analysis. Translations of Mandelstam's poems were included in the collection "我的世纪我的野兽" by Wang Jiaxin. It is no coincidence that the poet named the collection of translations of Mandelstam's poems, "My Century, my beast" — Mandelstam's poem was a kind of allusion that united the poets. Our comparative analysis showcases that Wang Jiaxin managed to convey the ideological and thematic content of the original, the system of images, the original, the idiolect of the Mandelstam text.

Keywords: literary translation, Mandelstam, method of comparison, Wang Jiaxin, poetry translation.

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Lu Xun and Gogol's *The Dead Souls*

A masterpiece of Russian writer Gogol, *The Dead Souls* is first translated into Chinese by Lu Xun. Lu Xun attaches great importance to Russian literature during his lifetime, and *The Dead Souls* is the most important translation in his later years. Lu Xun translated the first part of *The Dead Souls* between February and August 1935, and it came out in several issues of *World Literature*, before it was published in book form by Shanghai Culture and Life Publishing House in November of the same year. The second part of *The Dead Souls*, consisting of three chapters, was translated by Lu Xun from February to May 1936 and was carried in three issues of the *Translation* magazine, before it was later included in the revised book edition of *The Dead Souls* published by the same Shanghai publisher in 1938. Why did Lu Xun, in his later years, devote a large amount of time and energy to translate *The Dead Souls*? This event is noteworthy and gives rise to two questions. Firstly, throughout his literary career, Lu Xun more than once confessed that he

“never wanted to translate a masterpiece of world literature to achieve immortality” (“A Brief Introduction to Translations under the Wall”). Why did he deviate from the principle this time? Secondly, during the tumultuous left-wing literary movement, Lu Xun suspended his translation of Soviet literature and literary theories (of which he had previously translated many), and turned his attention to classical Russian literature of the 19th century. Isn't it an anachronism? This paper attempts to explain these two questions and further analyze Gogol's influence on Lu Xun in terms of literary purpose and satirical art. It is true that Lu Xun greatly appreciated Gogol's creative talent, he was not always positive in his evaluation. With his continuous studies of Russian literature and the progress of his translation work, Lu Xun's later understanding of Gogol deepened than in his Japan years when he first read *The Dead Souls*.

Keywords: Lu Xun; Gogol; *The Dead Souls*; translation; Russian literature.

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Characteristics and Values of Russian and Soviet Literature Translation into Chinese during the War of Resistance against Japanese Aggression

Russian and Soviet literature during the War of Resistance against Japanese Aggression, fitting into China's socio-cultural context, was extensively translated into Chinese, providing valuable spiritual nourishment to the Chinese people and strengthening their resolve to resist the invasion. During this period, a unique contextual adaptation mechanism for translating Russian and Soviet literature into Chinese emerged, including the flexible adaptation mechanism to cater to the cultural levels and special needs of the masses, the situational context reconstruction mechanism to accommodate the strong tension of the war's social background, and the cultural context compliance mechanism to meet the unique cultural demands of the resistance against Japanese aggression. The contextual adaptation mechanism of translating Russian and Soviet literature into Chinese during the War of Resistance against Japanese Aggression holds significant historical significance and contemporary value, serving as an invisible driving force for socio-cultural development. Historically, it facilitated the inheritance and development of translation ideology, the construction and growth of new Chinese literature, the cultivation and expansion of translators and writers, and the leadership and promotion of anti-Japanese aggression cultural activities. At present, it inspires translators to make translation choices oriented towards the new era, grasp the concept of seeking common ground while preserving differences in translation, and adopt various translation strategies with their respective focuses. By drawing lessons from history and understanding the characteristics of translating Russian and Soviet literature into Chinese during the War of Resistance against Japanese Aggression, it can provide reference for enhancing China's international communication capabilities and serve as a model for cultural exchanges among nations in the contemporary world.

Keywords: the War of Resistance against Japanese Aggression period; Russian and Soviet literature; translation into Chinese; characteristics; contextual adaptation mechanism; historical significance;

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New Translating and Publishing Trends of Chinese Literature in Russia

In recent years, with surging economy development and enhancing comprehensive national power, as well as the strategy of culture going out and “One Belt, One Road” initiative, China has concentrated more

attention of the word. Under the circumstance, Russian readers are eager to learn about contemporary China through Chinese literature, especially contemporary Chinese literature. New changes have emerged and then formed a new trend in the translating and publishing condition of Chinese literature in Russia.

Keywords: Chinese Literature, Russia, Translating, Publishing, Chinese Literature in Russia.

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The Discovery of “The Singular Person” — the Russian Literary Resources in Zhou Zuoren’s Humanitarian Perspective

From “civilian literature” to “the aristocratization of the common people,” Zhou Zuoren’s contemplation and practice of “the singular person” gave his humanitarian thought a unique temperament during the New Culture Movement. Compared to Chen Duxiu and others who examined the value of individuals at the societal and national levels, Zhou Zuoren focused more on the relationship between the individual and humanity as a whole. The humanitarian perspective of “you and I are the same” and the discovery of the “rag” in Russian literature became the core of Zhou Zuoren’s humanitarian thought as “the universal singular person” and “one of humanity.” On one hand, “the universal singular person” served as the theoretical foundation for his theories on gender equality and child-centeredness. On the other hand, the humanistic view of “one of humanity” provided an ethical logic of equality for marginalized women and children. Inspired by Russian literature’s compassion for the “insulted and damaged”, Zhou advocated for sympathy based on emotional resonance. The humanitarian perspective of “the universal singular person” also provided an emotional means to awaken the weak, as loving others is loving oneself, and the shared suffering of “you and I” as part of humanity contains the power of enlightenment.

Keywords: Zhou Zuoren; “the universal singular person”; Russian literature; humanitarian; literary concept.

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The Far Eastern Manifestation in the Poetry of Igor Severyanin

Severyanin’s poems “The Poetry of Extermination” (1914) is an allusion to the manifesto of the Russian futurists, which, as is known, spoke of the need to “abandon Pushkin, Dostoevsky, Tolstoy, etc. from the Steamer of modernity.” Paraphrasing a well-known expression from the manifesto, the poet applies it to the Burluik brothers. The lines from the “Poetry of Extermination” turned out to be partly prophetic: David Burluik (1882–1967) visited Vladivostok during one trip around the country in 1919. However, despite the poetic exclamation of the Northerner, Burluik did not visit Sakhalin. Just like Sakhalin, it turned out to be unattainable for a Northerner, who nevertheless lived with his father for several years in the Far East. The Northerner also has examples of referring to words of Chinese and Japanese origin: from the most archaic (for example, pearl 珍珠 is Chinese) to words that came to Russian literature later (for example, fanza 珍珠 is Chinese or rickshaw 人力車 is Japanese). Most likely, these words became active in the language of Igor Severyanin during the period when he and his father lived for a short time in Kwantung, Dalny, Port Arthur, and also visited Khabarovsk and Vladivostok since 1902. In Igor Severyanin’s poem “Where porcelain sings with a sigh of the breeze” (1905), the word “fanza” has an unusual emphasis on the last syllable. This variant of stress can be explained through a rhyming pair with a stressed vowel “e”: “fanze” — “dew”. By the way, a similar accentological case, but only with another word having a Chinese etymology, is recorded in

the poems of Kondrati Ryleev “Rogneda”, Mikhail Lermontov “Tamara” and other poets (this is written by Jiatong Weng in the article “The word pearl in Russian poetry and its Chinese roots”).

Keywords: Far East, manifestation, Igor Severyanin, Sinoisms, Japanisms.

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Geographic Maps in the Collection of P. S. Popov in the Academic Library of St. Petersburg State University

Acknowledgements: The reported study was funded by RFBR and CASS, project number 21–59–93001. The report is devoted to the analysis of geographical maps, which are stored in the Oriental Department of the Academic Library at St. Petersburg State University and represent part of the book collection of sinologist and diplomat Pavel Stepanovich Popov (1842–1913). He dedicated his professional career to China. He graduated from the Faculty of Oriental Languages (1870), served as a student at the diplomatic mission in Beijing (1870–1873), as a dragoman (1873–1886) and as Consul General of Russia in Beijing (1886–1890). After returning from Beijing he taught at the Faculty of Oriental Languages (1902–1913). He was involved in compiling Chinese dictionaries, translating the works of ancient Chinese philosophers, and published articles in the *Bulletin of Europe*. The book collection of the Academic Library contains Popov's translations. The collection of diplomat's maps consists of maps in Russian, English, German and Chinese, as well as maps included as illustrative material in books. The collection contains reporting and route maps of various expeditions: for example, “Report Map of the Gansu Expedition” or “Routing Map of the Expedition to Khingan by Colonel Putyata.” Of particular interest is a detailed map in Chinese, printed in the 31st year of the reign of Emperor Guangxu (1905) “Complete Map of the Qing Empire” (Daqing diguo quantu 大清帝国全图). In total, the publication contains 25 maps. The first one is a general map of the Qing empire; the other 24 images are maps of Chinese provinces. Each map in the book collection of P. S. Popov is provided with a personal signature about these books and maps were transferred on March 10, 1914 to the Imperial St. Petersburg University by Alexandra Konstantinovna Popova, who was the widow of P. S. Popov.

Keywords: P. S. Popov, geographic maps, Chinese studies, Chinese book collection.

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Media Discourse and Reception of Modern Chinese and Russian Novels about Childhood (Zhang Xuedong “Bygone days of Children and Dogs”, Yuri Polyakov “Sovdetstvo”)

The literary process of the 21st century takes place in conditions of intense mediatization. The existence in culture and perception of author's artistic concepts is influenced by their promotion in the media, readers' demand and reception. The world is changing rapidly due to digitalization; the duality of real and virtual communication space affects the individual's sense of self. Against this background, the individual's need to rely on experience is formed naturally; nostalgia for the past arises, which is visible in network discourse. The actualization of the novel genre, which means a distancing from the events and realities that fall into the focus of the author's artistic understanding, is also logical. The image of vanished everyday life is created through artistic recording of details. The social background, national history, civilizational structure and global picture of reality are reflected in the newest novels by Zhang Xuedong “Bygone days of Children

and Dogs” and Yuri Polyakov “Sovdetstvo” through the prism of childhood experience and the perception of the hero and the “all-seeing author.” The media discourse of Zhang Xuedong’s novel “Bygone days of Children and Dogs” was formed through publications in specialized media (for example, “Literaturnaya Gazeta”, 2021, № 27), in scientific periodicals, on book’s web services; Chinese online media covered presentations of the novel and workshops held in connection with its publication. “Sovdetstvo” by Yuri Polyakov is mediatized through all types of media and author’s presentations, through the author’s reading of fragments of the novel on the radio, through the author’s channels on social networks and instant messengers. Interactivity is also created by the writer’s address to the audience in the preface to the work; the author encourages readers to co-create, and any reader can contact the writer by email. The attitude towards feedback determines the actualization of readers’ activities.

Keywords: Media discourse, reception, novel about childhood, Chinese literature, Russian literature.

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A. P. Hejdok’s Collection of Short Stories “The Stars of Manchuria” in the Interpretation of Far Eastern Culture

Alfred Petrovich Hejdok (1892–1990) is one of the most widely read writers of the older generation of the Harbin diaspora. Travelled to many places and had his own interest, the writer got acquainted with different cultures, which he reflected in his most famous collection “The Stars of Manchuria” (1934), which includes 16 short stories written between 1929 and 1934. The collection combines the cultures of China, Russia, Mongolia, Egypt, Manchurian ethnic groups, etc. As E. G. Ivashchenko noted, Hejdok’s “The Stars of Manchuria” “synthesise the culture of the West and the East”¹. “The Stars of Manchuria” can be interpreted by Far Eastern culture: the culture of China (Buddhist concepts of karma, samsara, reincarnation, bardo and Buddhist predestination; hermitism in Taoism; the theme of “returning home after long wandering”; the funeral rites of Guizhou Province), Mongolia (Buddhist ritual of burning incense; strong emphasis on procreation) and Manchurian ethnic groups (the theme of procreation). Hejdok, in his own way, integrates elements of Far Eastern culture in the collection, which make the works expressive, engaging, and contribute to the development of the plot. In addition, the Far Eastern cultural phenomenon gives the short stories myth-making characteristics with “the presence of concrete and recognisable features of the historical reality”². By combining realistic description and this cultural phenomenon, Hejdok creates a distinctive prose similar to magic realism. References 1 Ivashchenko E. G. Crossing of Cultural Traditions in A. Hejdok’s Collection “The Stars of Manchuria” // Russian Harbin, Captured in Words. Vol. 2: Literary Rossica / Edited by A. A. Zabiako, G. V. Efendieva. Blagoveshchensk: Amur State University, 2008. P. 107. (In Russian) 2 Gugin A. A. Magic Realism // Literary Encyclopaedia of Terms and Concepts / Edited and compiled by A. N. Nikoliukin. Moscow: Intelvak, 2001. Stb. 491. (In Russian).

Keywords: Buddhism, Far Eastern culture, China, magic realism, Harbin diaspora.

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A Primitive Classification: On V. A. Rubin’ Study of Five Elements

Russian sinologist V. A. Rubin in his research works defined Five Elements as a primitive classified system. From the perspective of ideological sources, this conclusion is closely related to the researches of French anthropologists: Levi Strauss's research on the classified system of the American Hopi tribe had a direct impact on Rubin's research methods, and earlier, Emile Durkheim's discovery and induction of the Indian classified system was an early source of this research idea. Therefore, based on the ideas of the two

French anthropologists mentioned above, Rubin proposed highly inspiring views for the study of the Five Elements problem. This article reproduces the analysis of the primitive classified system by three scholars through tables comparison, and attempts to explain the inherent relationship between them.

Keywords: five elements; Primitive classification; Sinology; V. A. Rubin; Anthropology.

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Translation and Dissemination of the *Book of Songs* in Russia

As the first of the ancient Chinese poems and listed as one of “the Five Classics”, the Book of Songs occupies an important position in Chinese culture. It contains the deep philosophical connotation and unique literary expression of the Chinese nation. The study of the Book of Songs in Russian Sinology occupies an important place in the world study society of the Book of Songs. Russian studies of the Book of Songs can be traced back to the 19th century imperial Russian period. Compared with Chinese novels and plays, Chinese poetry was translated later, and at first mostly from Western languages. Since the twentieth century, Russian academics have been deepening their study of Chinese poetry, led by the Book of Songs, from mere translation of poems to exploration of the artistic characteristics of classical Chinese poetry. The research disciplines have also been expanded, and in addition to the main poetic studies, historical studies, religious studies, and philosophical studies have also appeared. In the 21st century, along with the increasingly close cultural exchanges between Russia and China, the Book of Songs has received the attention of more Russian people, and its translation and dissemination have begun to diverge from academia, and researchers are no longer confined to scholars, as it has gradually entered into the daily life of ordinary people. Based on the strategic background of “going out” of Chinese culture, this paper takes the translation and dissemination of the Book of Songs in Russia as the macro research object, and takes the Russian translation of the Book of Songs, related academic research results, and readers' groups as the specific research objects, and builds a complete picture of the translation, dissemination, and influence of the Book of Songs in Russia on this basis.

Keywords: Book of Songs; translation; Russia.

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“A Dream of Red Mansions” in 1995 Russia's Translation in Russia's Communication and Acceptance —The Perspective based on Paratexts

The paratext and the text participate in the construction and communication of the meaning of the translation. With the help of the concept of “paratexts” proposed by the French literary theorist, this paper effectively connects the translation sponsor, publisher, original author, original work, translator, translated works and reader, and studies the acceptance of the 1995 Russian version of “A Dream of Red Mansions” in Russian readers and its role in shaping the image of the work. This paper explores the research and communication of the Chinese classic literary “A Dream of Red Mansions” in today's Russian society, provides a new perspective for the research of translation products and social context, and considers the significance of translated paratexts for Chinese literature to go global.

Keywords: “A Dream of Red Mansions” in 1995 Russian translation, Paratexts, The image in the literary works, Cultural communication, Acceptance.

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“Crime and Punishment” of F. Dostoevsky in Japan: Lexical and Grammatical Transformations

This research is focused on the variability of Japanese translations of the novel “Crime and Punishment” of F. Dostoevsky. The quantitative analysis made it possible to identify statistically significant patterns in the distribution of semantic and syntactic roles in the description of images in the novel, considering the manifestation of the agentivity of the inanimate agent as an “external force” in Japanese and generally confirmed the data of the qualitative analysis of Japanese linguistic material. Based on the data analysis method, it becomes possible to search for the patterns extracted from large amounts of linguistic data, both in the lexical and grammatical semantics. The following methods of the digital analysis were used: vector models in distribution semantics which help to study the proximity and compatibility of units, n-gram analysis to identify uniqueness and occurrence, etc. It was discovered that even though such inanimate agents like fear, stuffiness, chills, cold, thoughts, melancholy, etc. despite their non-animacy are highly agentive syntactic units in Russian, the normative Japanese prefers to shift the attention focus to a human to be the main sentence actor. It helps to understand the argument-predicate structure of the Japanese original and translated sentence at the syntactic level, thereby checking the level of agentivity of the non-animate causative subject based on the methods of corpus and computational linguistics.

Keywords: Dostoevsky, Japan, translations, lexical and grammatical transformations.

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Reception of the Cult of “xiao” in the Legend “Temple of Devotion” by P. V. Shkurkin

In the legend “Temple of Devotion” P. Shkurkin reproduces the mythological story about the emergence of the “Temple of Widow Devotion”. The story of a widow's daughter-in-law's devotion to her elderly mother-in-law reveals the peculiarities of relationships within a Chinese family, in which the son's wife is obliged, first of all, to honor his parents, take care of them and obey them unquestioningly. 节孝 (*jiéxiào*) translates as “chastity (in relation to the memory of her husband) and respect (towards his parents; also means: a young widow maintaining widowhood)” The legend “Temple of Devotion”, retold and published by P. V. Shkurkin, is an excellent example of the significance of the cult of “xiao” in Chinese traditional culture, in which Confucian norms of ethics and morality are the basis of relationships between people. P. V. Shkurkin was able to demonstrate the full power of the influence of the cult of “xiao” on the consciousness of a Chinese woman brought up in the traditional cultural paradigm. Having an excellent knowledge of both the Chinese language and Chinese culture, including folklore, Shkurkin reveals to the reader the peculiarities of relationships in a Chinese family. In addition, the legend “Temple of Devotion” shows the deep respect of the Chinese for people who follow the commandments of filial piety, respect old age and observe the traditions dictated by the ancient customs of the “xiao” cult.

Keywords: Russian Harbin, literary ethnography, Xiao cult, chinese traditional culture.

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On Methods of Expressing Speech Contamination in Fictional Prose Translations into the Chinese Language

In the course of the research, the authors have studied methods of expressing speech contamination in fictional prose translations into the Chinese language. The authors concluded that contaminated speech can be expressed by means of the Chinese system of writing. However, as compared with alphabetic languages, its application in the Chinese language is quite limited. The analysis of a number of fictional prose translated into the Chinese language showed such methods as phonetic stylization; stylistically colored lexemes; graphic substitution of characters for incorrectly written characters (错别字) and violation of grammar and punctuation rules are used as means to express contaminated speech. In fictional prose contaminated speech serves as an element of the artistic language with special linguistic and pragmatic functions, allowing the reader to form the opinion about the linguistic personality of the character.

Keywords: contaminated speech, contamination, Chinese, Chinese characters, linguopragmatics.

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Translation Gaps: A Comparative Analysis of Two Translations of Sanmao's Key Collection of Stories "Stories of the Sahara" (1976)

The authors attempt a comparative analysis of two translations of the key collection "Stories of the Sahara" by Taiwanese writer Sanmao. The relevance of the study is based on the interest in the intercultural transmission of the literary text of Sanmao during the growing interest of the world readership in the work of this author. The study has significant novelty because it combines the comparative analysis of translations with the analysis of the artistic features of the source texts, thus revealing the relationship between the linguistic, stylistic, and cultural aspects of translation. The methodological approach of the study covers several key aspects: textual analysis to study the stylistic and semantic characteristics of both the original text and its translations, contextual analysis to include cultural and historical aspects influencing the translation process, comparative analysis of two translations with an emphasis on identifying gaps and changes in translations and critical analysis. The gaps in the translation of the first collection, released in 1976, are explored. The authors focus on identifying differences in conveying meaning, style, and cultural nuances in translations by Maria Ostasheva (Russian, 2022) and Mike Fu (English, 2020). The research aims to define the characteristics of each translation and assess their quality and uniqueness. The comparative approach helps highlight successful aspects of each translation and identify areas where the authors see potential improvements for a more accurate perception of the original. The authors also pay close attention to the history of the collection of stories itself, starting from its initial stories, the diversity of content depending on the translation, and the overall history of translations. The authors view translation as a form of intercultural communication, emphasizing its dichotomies: translation and national character, as well as literary translation and the context of time.

Keywords: Chinese literature; Taiwanese literature; works of Sanmao; literary translation; translation studies; comparative analysis.

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V. M. Alekseev's Struggle with the Exotic in the Writings about China. Part One: Vladimir Rudman

V. M. Alekseev was skeptical about using of Chinese realities in fiction. Now few people remember the works criticized by V. M. Alekseev for exoticism, and his claims are not always clear. Among Russian writers, Vladimir Rudman was criticized for the novella «The Substituent of the “Mortal Demon”» published in the 2nd issue of the Leningrad literary and artistic magazine “Zvezda” in 1936 (pp. 64–104). In his rejection of this work, V. M. Alekseev went as far as attempts at organizational influence on the author and publishers, appealing to Maxim Gorky. The story is an excerpt from the novel about the Taiping uprising, and the episode “Five lang of Silver” published a year earlier (“Zvezda”, 1935, No. 8. pp. 70–121), did not make any impression on V. M. Alekseev. The writer described in detail the cases from the early childhood of the future leader of the Taiping Hong Xiu-quan, so the novel was supposed to be huge. We can reconstruct the biography of Vladimir Rudman only according to his bibliography. He was born in 1901 and in his youth was active in Vladivostok and in Blagoveshchensk. At the end of the 30s, he published his first translations of the works of Lu Xin and Mao Dun (the novel “Before Dawn”, 1937), as well as an article about music in the Chinese theater. For the magazines “Zvezda” and “Siberian Lights” Vl. Rudman wrote reviews of various publications on Oriental subjects. In the early 1950-th he publishes articles on new Chinese literature in the Minsk magazine “Polymya” in Belarusian, so he is now considered as the founder of Belarusian Sinological literary studies. Obviously, Vl. Rudman did not deserve Alexeyev's accusations of unprofessionalism. V. M. Alekseev's violent reaction caused by Vl. Rudman's experiments with language, stylization under the spoken Chinese language. Reading his prose is not easy, it is simply impossible for a non-Sinologist, but initiated by V. M. Alekseev's public campaign of condemnation seems disproportionate to the offense.

Keywords: V. M. Alekseev (1881–1951), Vladimir Rudman (1901–?), «The Substituent of the “Mortal Demon”», “Zvezda” magazine, Maxim Gorky, Taiping uprising.

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A Study on the Translation of Ai Qing's Poems in Russia

Ai Qing is a representative figure of Chinese new poetry, among his representative works are “Dayan River — My Nanny”, “The Sun”, “Towards the Sun”, “Snow Falling on the Land of China”, “I Love This Land”, and so on. Ai Qing had two active periods in his creative career, first was from the 1930s to the 1950s. During this period, he experienced Anti Japanese War, Liberation War, and social construction in the early days of the founding of the People's Republic of China, and created a large number of patriotic poetry works with related topics. Secondly, from the late 1970s to 1980s, after 20 years of silence, Ai Qing returned to poetry world and actively participated in poetry creation in the new era. Scholars in China believe that “Ai Qing and Mu Dan are the two most noteworthy poets in the history of Chinese new poetry. Although their internal spiritual structures are inconsistent, their joint efforts constitute the height of modern poetry development.” This highlights Ai Qing's special position in the history of Chinese new poetry. Another reason why Ai Qing's works have attracted attention is their international nature, which is not only reflected in many foreign themed poems created by the poet, but also in the fact that his poems have been translated into multiple languages and valued by overseas research scholars, including those in Russia. Research on Ai Qing in domestic academic community is quite prosperous. In 2023, the number of journal articles related to Ai Qing's research has exceeded one thousand, but there is little attention paid to the dissemination of his works in Russia.

Keywords: Ai Qing, Translation, Russia, Sinology.

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Classical Literature on Chinese New Year Pictures, Collected in Russia

Chinese New Year Picture are a unique form of artistic expression in Chinese folklore, carrying a rich history, culture, and folk wisdom. Their deep historical heritage and artistic charm also attract scholars and collectors worldwide. Russia has the largest collection of Chinese New Year Picture geographically and was the first country to systematically study them. For more than a century, Russian scholars have used Chinese New Year Picture as a sample object to study Chinese culture and as an entry point to decipher the spiritual world of the Chinese people. As a country with a long history of cultural exchange with China, Russia has a rich collection of Chinese New Year Picture on classical literary themes. These paintings have been collected by several generations of Russian sinologists and are an important resource for studying classical Chinese literature. They also serve as a testament to the cultural exchanges between Russia and China, from Komarov's botanical scientific research to Alik's three visits to China and Riftin's inheritance of the academic tradition. The collections mainly feature plot fragments from classical literature, including Journey to the West, The Story of Stone, Strange Tales of a Lonely Studio, Legend of the White Snake, and Romance of the Three Kingdoms. The images and words complement each other to create a complete story. The fragment not only displays the features of Chinese New Year Picture that embody the fundamental style and values of Chinese culture, but also exemplifies the intermingling of major and minor cultures. This study aims to provide clues for Chinese people to study the historical and cultural imprints of their own country. Additionally, through the multidimensional disciplinary research vision of Sino-Russian cultural exchanges, this study aims to provide a unique research perspective for the comprehensive study of Chinese literature in various countries.

Keywords: 俄罗斯收藏; 中国年画; 古典文学.

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Basic Issues in the Study of the History of Russian Sinology

Russian sinologists have conducted long-term and extensive research on China, covering almost all fields of humanities and social sciences, thus making the study of the history of sinology equally interdisciplinary in character. In the face of such rich connotations and complex issues, every young researcher must seek for himself an entrance that best suits his interests and strengths before he can enter the field of research on the history of Russian Sinology and gradually expand and deepen it.

Keywords: Russian Sinology, Sinology, Translation, Sinology Issues, Translation Concepts.

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The Image of Chinese People in 20th Century Russian Literature — A Research on Description and Evaluation Based on the Russian National

Based on the theory of evaluation categories, this article summarizes and analyzes the language units used to describe and evaluate Chinese people in 20th century Russian literary works, such as vocabulary,

phrases, sentences, etc., where vocabulary includes different parts of speech such as nouns, adjectives, adverbs, etc. The author is based on the Russian national corpus and selects literary works of the 20th century as the research corpus. Through methods such as vocabulary interpretation, contextual analysis and statistical analysis, the author classifies and summarizes the language units that describe the image of Chinese people and express evaluative meanings. On this basis, the author attempts to summarize the image characteristics of Chinese people presented in 20th century Russian literary works, analyze the attitudes of different social members towards Chinese people in these works, and reveal how Russian literature during this period constructed the image cognition of Russians towards Chinese people and China.

Keywords: Chinese image; 20th century Russian literature; evaluation category; Russian national corpus; language unit.

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Perception of Bi Feiyu in Russia

In 2010, novelist Bi Feiyu's English-language version of *Three Sisters* won the fourth the Man Asian Literary Prize, and since then his works have received increasing attention from the international publishing community. In 2014, Bi Feiyu's work began to be published in Russia, and till now, seven novels and 4 short stories have been published in Russia, and the circulation of the works reaches more than 7,500 copies. In recent years, he has become one of the Chinese writers with the largest circulation in Russia. It can be said that although Bi Feiyu's translation in Russia is still young, it has already achieved remarkable results in dissemination. The translators of these works include famous Russian sinologists and young Chinese language scholars, most of whom come from the Department of Oriental Studies of St. Petersburg University, where Bi Feiyu's translations in Russia can be said to have originated. Most of the translations are one-way translations by Russian scholars, except for the work *Days of Love*, which is a joint translation by Chinese and Russian scholars. Thanks to the government's promotion and the initiative of literary enthusiasts, Russian translations of Bi Feiyu's works have come out one after another, and Russia has paid more and more attention to Bi Feiyu's works, including professional scholars who have studied the background of his creations, textual characteristics, and problems of Russian-Chinese translations, as well as ordinary readers of literature, who have mixed feelings about Bi Feiyu's works, partly due to cultural differences, but also because the Russian literary community is still not familiar enough with his works. Therefore, the translation of contemporary Chinese literature is still a long way to go, and we need to improve the quality of translation, change the idea of translation, break through the cultural barriers, and convey Chinese voices through more literary works.

Keywords: Bi Feiyu, perception, translation, cultural barriers, contemporary Chinese literature.

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The Image of the Motherland in Russian and Chinese Literature of the Far Eastern Frontier of the 20–40s of the XX Century: Parallels and Intersections

The Far Eastern frontier (spatial, temporal, ethno-cultural and ethno-religious borderlands) became in the first half of the XX century. Russian Russians and Chinese have that existential coordination, which caused typologically similar transformations of ethnic representations of Russians and Chinese about their homeland

and their attitude to it. Migrants from Central China and emigrants from the Russian Empire met on the territory of the Far Eastern frontier, forced to leave their native places, native people, ancestral graves and adapt (survive) in new conditions unusual for themselves. The meeting of two ethnic groups in typologically similar conditions of the borderlands and the typologically close status of people who lost their homeland at a certain point in time generates similar reflections of the image of the Motherland. Russian and Chinese writers of the Far Eastern frontier have typological similarities in the reflection of the image of the motherland due to the attitude rooted in Russian and Chinese consciousness towards the motherland as the land of ancestors, which has an attractive, healing power, which is sacred. In the works of Russian writers of Far Eastern emigration (A. Achair, M. Kolosova, A. Nesmelov, N. Shchegolev, V. Pereleshin, Yu. Kruzenshtern-Peterets), the image of the Motherland acquires a conservative character, and in the works of Chinese Northeastern writers (Xiao Hong, Xiao Jun, Duanmu Hunliang, etc.) — prognostic. At the same time, the mythological and neo-mythological nature of these attitudes allows us to judge the conceptually important image of a strong and integral Homeland for the Russian and Chinese consciousness — the land of the fathers and the native land.

Keywords: the image of the motherland, the Far Eastern frontier, ethnic consciousness, Chinese literature, Russian literature.

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The Image of a Chinese Teacher in Venedikt Mart's Story “The Man with a Balloon” and the Tradition in the Depiction of Teachers in Chinese Literature of the 1920s–1930s

In feudal China, a teacher is a respected person, a mentor, whom students should look up to, whose opinion they listen to. At the beginning of the twentieth century, there was a transformation of ideas about the teacher in Chinese culture. This happens under the influence of crisis historical events of the second half of the 19th — early 20th centuries. The crisis of the Qing monarchy and the subsequent overthrow of the Manchu Qing dynasty, mass revolutionary uprisings and movements, riots, the Xinhai Revolution and other factors influenced the revision of the traditional feudal foundations of the attitude towards the teacher. In literature, this process was reflected in the works of Chinese writers of the first half of the twentieth century — for example, in the story “Mr. Pan in Hard Times” (1924) and the story “The School Principal” (1924) by Ye Shengtao. Ye Shengtao's teacher is faced with the choice of individual survival and adaptation to the opinion of the majority or following the traditions of Chinese society in new, changed conditions. This is the image of a middle-class intellectual, looking only for the joys of life, trying to improve his life. The writer notes that in a new era for China, the teaching profession is chosen by people who are completely unprepared and have no calling for it. At the end of the 1920s, the Soviet writer Venedikt Mart, who has a reputation as an expert on the East in Soviet literature, wrote the story “The Man with the Ball,” where he depicts the image of the teacher Zhao-Ling, a book-reader and drug addict who tortures children at school, who at the end of the story becomes a traitor and punisher of his fellow villagers. In this story, the writer traces the trend of the impoverishment of the teacher's image. We do not know whether Venedikt Mart, who is fluent in Chinese and lived in Harbin for several years, read these works, but in his own Chinese story this tendency is clearly visible by the writer.

Keywords: Venedikt Mart, “Man with a Balloon”, Chinese literature of the 1920–1930s, the image of a teacher, Ye Shengtao

5.

LITERATURES OF FAR EAST & SOUTH EAST ASIA: PAST AND PRESENT

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Cebuano Prose of the 20th Century as an Example of the Development of the Philippine Regional Literature

Modern literature of the Philippine archipelago develops in the Tagalog language, English, as well as several major regional Philippine languages, incl. Cebuano. The impetus for the genesis of Philippine literature was Spanish influence (from the 16th century to the turn of the 20th century), and modern regional literatures began to take shape in the 1920s under the influence of American as well as Tagalog-language prose (Lumbera 2006). The impetus for the development of the local literatures was the increase number of periodicals in major regional languages, incl. in Cebuano. The report will highlight the contribution to the support of the local creative writing from Filipino-Chinese entrepreneurs and philanthropists: the publishing house of Ramon Roses in the 1st half of the XXth century and the Carlos Palanca Prize in the 2nd half of the XXth century. The report will present an analysis of the main stages in the development of prose in Cebuano, which largely follows the development of the Tagalog literature (Baklanova 2019), but with a lag of several decades. So, the 1st half of the 20th century was characterized by a long period of sentimental-didactic short stories (Vicente Sotto, Fernando Buiser and others) and novels (Vicente Rama and others), incl. prose on social themes (Sulpicio Osorio, Thomas Hermosisima), as well as the first attempts at a realistic reflection of life and author's reflection (Marcel Navarro, Gardeopatra Quijano). By the 2nd half of the 20th century under the influence of Western literature, the position of realism, the attention of authors to the form of the work and modern artistic techniques got strengthened (Lumbera 2006). Cebuano writers, like other regional authors, began to diversify the themes of their prose, to experiment more actively with form, style, and characters, which is well reflected in the novels by Lina Espina Moore, Godofredo Roperos, short stories by Tiburcio Baguio, G. Chan Reyes, Santiago Pepito and others.

Keywords: Philippine Literature, Cebuano, Tagalog, prose, Chinese patrons.

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The Problem of Self-Realization of a Creative Personality in a Novel “White, Black, Red” by the Modern Mongolian Writer G. Ayurzana

G. Ayurzana’s novel “White, Black, Red” (2014), dedicated to the theme of creative self-realization of the individual, is multidimensional and very complex. The problem of artistic analysis of the process of creative work, an attempt to comprehend the nature of inspiration, the secrets of creativity in Mongolian literature is quite new, and therefore relevant and of particular interest. This is one of the most difficult artistic problems, and perhaps it is dictated today by the time itself and the process of literary development. The main character of the novel is the artist Rencenra. The novel is based on the theme of the responsibility of a modern artist, his behavior in creativity and in everyday life. The multidimensionality of the connections “artist — time — society” is enhanced by the internal drama of Rencenra’s creative searches. The concept of time and space in the novel is capacious and large-scale. The hero’s thinking is free, his location is not local (he travels not only in Mongolia, but also in Europe, periodically lives and works in Switzerland, etc.), he embraces not only the Eastern world, but also the European one, without losing his paintings have characteristic traditional features characteristic of Mongolian art. The entire structure of the novel, despite the seemingly unhurried action (the hero’s reflections on the characteristic phenomena occurring in Mongolian society, on the impact of the epic “Dzhangar”, on various trends in art, etc.), is full of tension, drama, and therefore the plot of the novel is dynamic. Capturing the “spirit of the times”, the state of a creative person, society and putting forward new criteria for the artist to reflect changes and shifts in life is not an easy task, but necessary for understanding the aesthetic demands that time itself puts forward. Along with the philosophical beginning in the novel, we find a picturesque, figurative vision of the world, associated with the figurative and emotional expressiveness.

Keywords: Mongolian literature, novel, G. Ayurzana, creative self-realization of personality, color symbolism.

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The Tragedy of the Country or the Personal Drama: Historical Memory and Trauma in Yu Miri’s Novel “Tokyo Ueno Station”

Yu Miri (born 1968) is a prominent contemporary writer of Korean origins, writing in Japanese. She began her literature career in theatre, then from 1990-s started to create works of fiction. Her literary works have won a number of awards in Japan, including the prestigious Akutagawa and Noma prizes. Yu Miri’s novel “Tokyo Ueno station” was published in 2014. As she herself mentions, the idea came to her back in 2006, while she was collecting materials about the life of the homeless in Tokyo’s Ueno park. She actually began writing it after 2011, when she started her work in northeast Japan, affected severely due to the Tohoku earthquake, the tsunami and the Fukushima Daiichi nuclear disaster. In the middle of the novel’s plot stands the life path of a man called Kazu, born in Fukushima prefecture, who spent most of his life away from home — first working as a day laborer in the neighbouring northeast regions, then going to Tokyo to build the Olympic sites. He spends his last years in Tokyo as well, becoming a homeless person in Ueno park. “Tokyo Ueno station” is following the main principles of a postmodern novel. The narration is non-linear, the text’s structure resembles what is called a rhizome, where numerous streams and the polyphony of the characters’ voices follow different directions along the main line of Kazu’s life. One of the basic artistic techniques in the novel is the stream of consciousness — throughout the whole story a reader stays in the

head of the main character, who is lost between death and life and has a rather distorted vision of reality. As for the problematics, historical memory and trauma are the core of the novel. Furthermore, the country's tragedies are represented indirectly, in the form of more personal stories, mainly of Kazu and his family.

Keywords: Japanese literature, postmodern literature, historical memory, collective trauma, stream of consciousness.

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The Mysterious “Invisible General” in Fairy-tales Recorded by N. G. Garin-Mikhailovsky

In 1898, Nikolay G. Garin-Mikhailovsky (1852–1906) visited the Korean Peninsula with a research expedition led by Alexander I. Zvegintsev. The main task of the expedition was to study Mt Paektu for the possible development of shipping in the northern part of the peninsula. At the same time, Nikolay G. Garin-Mikhailovsky collected ethnographic material and described meetings and conversations with Koreans and Chinese. He was most interested in Korean fairy tales. My research focuses on the analysis of one of the tales he collected, namely the one that explained the origins of the confrontation between two clans: the ruling Yi clan and the Park clan, the clan of the head of the region. According to this tale, the ancestors of the current Yi and Park clans were previously invisible “heroes born of a woman and the ray of a sacred mountain.” They fought in the form of dragons, and the yellow dragon, Yi’s ancestor, won. Though Park’s ancestor promised that in five hundred years the Parks would be in power. We analyze this tale in the context of the concept of the coming of the “true man” Jeong Jin-in, the “savior of people.” Many uprisings of the 18th-19th centuries used the image of Jeong Jin-in to convince the peasants of the inevitability of the collapse of the Yi dynasty. A story that is similar to the tale mentioned above was told by one of the captured conspirators. Accordingly, I compare these stories and try to identify how the “true man” and the “invisible hero” are related to each other. To do this, I turn to the belief system characteristic of the northern part of the Korean Peninsula at the late Joseon period.

Keywords: Joseon, Korean shamanism, Jeong Jin-in, Jeong Gam nok.

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On the Subject of the Virtuous Courtesan in Siamese and Northern Thai Adaptations of the Apocryphal Jataka Lokaneyyappakaraṇa

Premodern Buddhist literature from the Southeast Asian mainland, including Thailand, has, for various reasons, only recently begun to receive due attention beyond the limited circles of philologists and Buddhologists. For historians of culture and society, for instance, religious literature from the region in its Pali and vernacular form remains a repository of information on historical experiences as well as changes in norms and values to be discovered and utilized. A substantial share of this literary heritage consists of apocryphal Jataka tales, which oftentimes imitate in form and purpose the canonical birth stories of the Pali Tipiṭaka and its commentary but also incorporate folklorist elements characteristic of the region of their creation. Probably composed in the 14th century in Chiang Mai by an unknown author, the apocryphal Jataka “Lokaneyyappakaraṇa” distinguishes itself by the wealth of didactic verses on worldly matters incorporated therein. In a particularly significant episode of the tale, the anonymous author describes how representatives of the different estates of a premodern polity ought to master the challenges posed by an imperfect and tempting world and to fulfill their respective duties in society. Extending his concern and sympathy beyond members

of the royal court and officialdom, the author does not only defend the community's courtesans against the hypocrisy of a supposedly respectable society but, moreover, acknowledges the potential of practitioners of this commonly marginalized and — prima facie — immoral profession to lead a virtuous life. Through translation and comparison of the relevant passages from two premodern vernacular adaptations of Lokaneyyappakaraṇa (Siamese and Northern Thai), this paper shall illustrate the reception history of the controversial content of this Jataka at different times and places and provide access to the source to a broader audience.

Keywords: premodern Siamese literature, Theravāda-Buddhist literature, apocryphal Jataka tales, Lokaneyyappakaraṇa, prostitution.

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Buddhist Tradition and Japanese Poetry from the Perspective of “Songs of Joy” (Based on “One Hundred Verses about the Seasons” by Jien)

The study discusses the relationship between Buddhism and poetry in early medieval Japan drawing on the cycle of poems “One Hundred Verses about the Seasons” (Shikidai hyakushu) dedicated to the shrine in Ise and written by the Tendai monk Jien (1155–1225). The study deals with discursive strategies and ritual practices based on the examples of the cycle “One Hundred Verses about the Seasons” by Jien, by which Buddhism in early medieval Japan consecrated a new ritual use of one of the genres of court literature, waka poetry. We briefly describe the process of incorporating the forms of Japanese waka poetry into Buddhist rites, traces the appearance of “songs of joy from following the teachings of (Buddha)” (ho:raku) in ritual practice, explains the meaning of the word ho:raku, describes a stage in the development of poetic theory formulated within the framework of Japanese esoteric Buddhism, characterizes the essence and meaning of “songs of joy” in the Buddhist tradition. The authors point to the contribution of Jien to the development of poetic theory and the relevance of new forms of waka, “songs of joy” created on the basis of this theory. The textual analysis of the “One Hundred Verses about the Seasons”, its structure and content allow identifying the features of the genre of spiritual poetry ho:raku. The results also display how secular themes (nature, love lyrics) are reinterpreted to convey the experience of learning the teachings of Buddha, shows the functioning of waka poetry as a means of preaching Buddhist teachings, as a way to comprehend the truth and achieve enlightenment.

Keywords: Japanese poetry, Buddhist poetry, waka, “songs of joy from the teachings of the Buddha” ho:raku, Buddhism in Japan, Tendai school.

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Internet-lore, the Book, the Film: Indonesian Folk-Horror “KKN in Dancer’s Village” (KKN di Desa Penari, 2022)

The interaction of Internet-lore, literature and Awi Suryadi's box-office film “KKN in Dancer’s Village” can be seen as a modern version of the “oral-written-theatrical continuum” (according to the term of V. I. Braginsky). In 2019, Indonesian Twitter user @SimpleMan posted about “real” events that allegedly happened at a student field-practice in 2009. Due to the echo chamber effect, the story went viral on the Internet. The hype around which made it possible to transfer Internet lore onto the rails of “print capitalism” (according to B. Anderson). The publication of the book led to the formalization of language and the transformation of identities — from locally Javanese to national. In the novel, Javanese remarks are given

with consecutive translation into Indonesian for the convenience of non-Javanese readers. However, the next stage, film adaptation, takes the focus away from the standards of the national language and returns the recipient to Javanese specifics. The characters speak Javanese among themselves, only occasionally switching to Indonesian, to give greater authenticity to the events and immerse the viewer in the ominous atmosphere of the Javanese hinterland. The “3D” narrative belongs to the folk horror subgenre, since the setting is in the countryside, and the plot is based on strange local cults and bloody sacrifices. A set of texts about the village of spirits appeal to the fear of an inconvenient past with its old beliefs, no more comprehensible rituals, the culture of “Javanese Islam.” In the “denigration” of Javanese cultural and ritual relics, there may also be an encrypted political subtext about the end of the era of Javacentrism.

Keywords: folk-horror, Indonesian horror, KKN di desa penari, Awi Suryadi.

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Image of Poet in Korean Poetical Tradition

The paper aims at tracing the main aspects of the perception towards a role of a poet and of writing poetry in Korean verse with a focus on modern and contemporary poetry and in relation with poetical tradition of Korea and East Asia. It aligns some representative cases demonstrating how poetic word and related activities have been reflected in Korean poetry throughout history and makes an attempt to explain and trace the roots of the analyzed the specifics found in the texts of the 20th century. For this purpose, we will start with generalizing main points on perceiving the role of a poet and poetical text in hansil and vernacular texts of the Unified Silla and Koryo as well as Chosŏn period. The main part will base on poetical texts by Lee Yuk-sa (Lee Wŏn-rok) (1904–1944), Pak Kyoung-ni (1926–2008), Chong Hyŏn-jong (born 1939) and some other. Some of the main aspects to be analyzed are as follows: -understanding of poetry writing as a ritual act and perceiving poetical text as an instrument of a positive influence on the world; -poetical text as a part of state and diplomatic activity; — poetical text as a part of political protest; — poetical inspiration and other aesthetics as a subject treated in poetry. Besides the textual analysis, the paper will include materials of research of Russian, European and South Korean scholars as well as references to interviews and opinions of some poets and literary men of the second half of the 20th century officially published or expressed in a discussion with the author. Limited to a conference presentation, the paper is going to specify the main points and outline the issues to be discussed in a future research on the subject.

Keywords: Image of poet, Korean pre-modern poetry, Modern and contemporary Korean poetry.

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The Color Context of Classical Medieval Literature Using the Example of “The Tale of Genji” by Murasaki Shikibu

Medieval Japanese prose and poetry are wellknown all around the world and have been translated into many languages. The authors of novels and diaries described court life with great accuracy, so the original Japanese texts are good sources for studying the life of the aristocracy and palace etiquette. Texts are provided with a lot of comments and explanations regarding the color of clothing, because without them it is difficult to understand the meaning in full. Color was considered as an integral part of the surrounding world order and not only as an external decoration. It was associated with the essence of the object and its place in space. The concept of color includes a wide context: the name, cost and origin of the source material, the method of obtaining the dye and cost, the method of dyeing, the symbolism of plants and much more. The

position of shades within the color hierarchy, their symbolism and use in life depended on this. Therefore, when considering coloristic characteristics in literature, it is necessary to use an integrated approach. A unique feature of the novel is that the color descriptions do not come from the author herself. Murasaki Shikibu looks at situations and colors through the eyes of the heroes, and through this there is a deeper understanding of both the feelings of the beholder and the image of the hero who is looked at. Not a single mention of color is accidental or simply decorative; behind all color names there is a deep, specific meaning and purpose. The report examines numerous scenes from *The Tale of Genji*, where the colors of clothing are described, and provides an analysis of the role of color terms in the context of each situation. Colors correspond to age, court rank, season, situation and social status. Of course, there was also a certain symbolism for each color, which was based on associations with flowering plants, technologies for producing dyes, allusions in language, etc.

Keywords: Japan color, color culture, Japanese costume, *Tale of Genji*.

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Allusions to Classical Japanese Literature in the Collection of Poems in Prose by Richard G. Brautigan “June 30th, June 30th”

Richard Gary Brautigan (1935–1984) was an American postmodern writer and poet popular in Japan, whose creative activity was greatly influenced by Japanese literature and culture. In May and June of 1976, during his first trip to Japan, Brautigan created a cycle of seventy-seven poems in prose dedicated to this journey — “June 30th, June 30th”. This paper examines the images of Japan that push the poet towards introspection and reflection and can be metaphorically understood as a travel inside one’s own self, as a way to self-awareness. Themes, ideas, artistic devices and literary techniques, allusions to classical Japanese poetry, as well as the influence of Zen Buddhism and haibun literary form on Brautigan’s poetic experiments are analyzed. The writer’s poems of the Japanese cycle are discussed with regard to the references in his work to Japanese medieval literature, the aesthetics of which he combines with postmodern tendencies. The postmodern image of the lyrical character, who acutely feels his loneliness, comes to the forefront; for him, Japan for the first time shifts from the realm of fantasy to the realm of actual experience, which pushes the poet towards introspection. Postmodernism in this collection of poetry is manifested in the fact that the personality of the protagonist is a reflective project, and the images of Japan are depicted as catalysts for this reflection. The collection is characterized by such techniques as intertextuality; fragmentation; removal of boundaries between reality and illusion; irony, allegory, symbolism of images, and use of hybrid genres. At the same time, allusions to classical Japanese literature are in the diary structure (a travel journal) of the poetry collection, partly reminiscent of haibun, partly — of *zuihitsu*; as well as in references to a number of traditional images from haiku by poets Bashō Matsuo and Kobayashi Issa (a frog, a crow, a dewdrop world), which sometimes acquire new interpretations from Brautigan.

Keywords: Allusions to Japanese literature, images of Japan, Zen aesthetics, postmodernism, poems in prose.

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Literary Works in the «Complete Collection of Historical Notes of Daiviet»

The translation of the «Complete Collection of Historical Notes of Daiviet» is one of the most important scientific achievements of Russian Vietnamese studies. Due to the huge amount of information, the monument

can be considered an encyclopedia of traditional Vietnam, in particular, it presents qualified academic translations of various genres of written literature. The chronicle provides an opportunity to get acquainted with examples of classical Vietnamese poetry of the Li-Chan era (1010–1400). One of the earliest monuments of Vietnamese literature is the farewell poetic message of Ngo Tian Lu (d. 1011) addressed to the ambassador of the Sun court. The famous poem by the military commander Lee Thuong Kiet (XI century), which appeared during the struggle against the Sung troops, was perceived as a political manifesto. The chronicle includes poems by Chan Kuang Khai, Pham Ngu Lao, Nguyen Chung Ngan, emperors Chan Zu-tong, Chan An-tong, Chan Min-tong, Chan Nge Tong, Le Thanh-tong, preface to poems (for example, written by Le Thanh-tong to his poem), poems by Chinese ambassadors (for example, Niu Lan's epitaph on the death of Emperor Chang Zu-tong). The «Complete collection of historical Notes of Daiviet» includes the texts of steles written by Truong Han Shieu, Le Ba Kuat. The genres of high literature included the genres of official use — imperial decrees, proclamations, manifestos, reports to the throne, also present in the chronicle, for example, the decrees of the emperors Le Thanh-tong, Le Thae-tong, Le Tian-tong, Le Huyen-tong. Famous literary works included in the «Complete Collection of Historical Notes of Daiviet» include: «Decree on the transfer of the capital», written by Emperor Li Thai-to in 1010.; «Appeal to the troops» of the leader of the struggle against the Mongols, Prince Chang Kuok Toan (1258); «Great appeal [on the occasion] of pacification [of the kingdom] U» The famous poet, military commander, and politician Nguyen Chai (1428).

Keywords: literature, history, poetry, genre, manifesto.

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The Birth of a Hero: Image of Genghis Khan in the Novel “The Blue Wolf” by Inoue Yasushi

Japanese poet, novelist, non-fiction writer, intellectual, public figure and traveler Inoue Yasushi in 1960 published a novel about Genghis Khan, named “The Blue Wolf”, this masterpiece acts as a part of series of his works devoted to Eurasian history (in the Japanese tradition, followed Chinese patterns, Eurasia called “Western Region”, or modern variant — the region of the Silk Road). In the background of the lack of opportunities to visit the regions of Inner and Central Asia in the post-war decades and under the dominance of European culture influence upon the Japanese literature, Inoue Yasushi presented the Japanese view towards the Asian history, he revealed the spiritual ties between Japan and peoples of Asia and Eurasia, created the Eurasian paradigm in the Japanese intellectual environment and constructed the image of Genghis Khan — the charismatic leader in history of the Great Steppe. The Genghis Khan pattern, constructed in the novel “The Blue Wolf”, became central in the intellectual tradition of Japan in the second half of the 20th century, representing (1). the result of a two-way process of cultural transfer: by adapting and reinterpreting the both — the history of the Great Steppe and rising of Genghis Khan as a great ruler — through Chinese historical monuments and broadcasting the Japanese interpretation of his path for internal and an external audience in the 1960s — 2000s through the film adaptations of “The Blue Wolf” and novel translation into Asian and European languages; (2). the synthesis of the heroic ideals of Japanese traditional political culture and the transfer to the image of a foreign hero. The paper is analyzing the parameters of the development of image of the central character, studying the conformity of his image and charisma to ideals within the Japanese political culture, identifying the “language” and means of expression which helped Inoue Yasushi to create the character of Genghis Khan, influential both in Japan and abroad.

Keywords: Japanese modern literature, Inoue Yasushi, charisma, cultural transfer, Genghis Khan.

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The Opposition of Literature Types in Thailand in the Middle of 20th Century

Nowadays, it is common among Thai literary scholars to base the periodization of Thai literature of the 20th century on the prevailing literary trends in the particular periods of time. The emergence of realistic works in the 1930s and 1940s marked the incipience of a new turn in the history of Thai literature, which continued throughout the beginning of the 1950s. “Progressivist” writers criticised classical Thai opuses and created works to reveal topical social problems. “Traditionalist” writers sought to show the importance of patriotism and traditional Thai values. In this way, their prose differed from the love stories that were popular and loved by Thai readers. In the following period of the late 1950s and early 1960s, social realist writers were forced to suspend their activities because of the government harassment. This time was marked by the flourishing of “art for art's sake” (*sinlapa phua sinlapa*) literature. Fiction was not aimed at fighting against social injustice, but was “fantasy-like” and adventurous. There was also the excess of commercial literature with simplified language and content, which could hold the interest of the mass reader. Some researchers believe that during this period “intellectual” literature practically disappeared, giving way to so-called “soap operas” with simple and vulgar plots. Thus, the history of Thai literature in the mid-20th century shows the opposition of several literary types: “progressive” literature aimed at demonstrating social problems, “traditionalist” elitist literature promoting Thai traditional values, literature based on the Thai classics, and “mass” literature designed to entertain readers. The research was made with the financial support of the Russian Science Foundation (project No. 23–28–00110).

Keywords: Thai literature, prose, realism, mass literature, “art for art's sake”.

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Historical Dilogy by G. Ayurzana

The creative range of the famous Mongolian writer G. Ayuurzana (born 1970) is quite wide. He entered literature as a poet, translator, and publicist, but later turned to the novel genre. G. Ayuurzana is the author of the postmodern trilogy “Mirage” (2003), “A Debt of Ten Dreams” (2005), “Born of Echoes” (2007), as well as realistic novels “The Legend of the Shaman” (2010), “Shugden” (2012), “White, Black, Red” (2014), “Ripple” (2015), “Formula of the Soul” (2019) and the fantasy novel “Their Shadow is Longer than Our Thoughts” (2021). In them, the author touches on important sociocultural problems of modern society. Historical duology, including the novels “Secrets of the Sacred Khangai” (2017) and “We’ll Meet Yesterday. Monologue of a Dead Man” (2020) stands out from the crowd. Here G. Ayuurzana, resorting to the method of magical realism, combines the everyday and everyday with the fantastic and magical, where the surrounding reality is determined by the mythopoetic consciousness of the characters. Magic, magical, mystery, mysterious are some of the key concepts of the dilogy. The author's source material is the life story of the last ruling prince (*zasagta*) named Purev gun of one of the *khoshuns* in the territory of the present Bayankhongor aimag in the central and southwestern part of Mongolia. Ayuurzana himself is a native of this aimag. It is known that the author's great-grandmother served with Purev gun, and his grandmother often listened to the unsurpassed playing of *zasagta* on the folk musical instrument *yatag*. The plots of the novels “Secrets of the Sacred Khangai” and “We’ll Meet Yesterday. Monologue of a Dead Man” unfolds at a turning point in Mongolian history — at the turn of the 19th and 20th centuries. The dilogy refracts tendencies of “storytelling” and subjectivization of history, and a massive amount of factual material is reconstructed through existence in the minds of the characters.

Keywords: G. Ayuurzana, history, Mongolia, historical novel, dilogy.

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“Bot Atsatyan” (“Miraculous Strophes”): Experience in Translating Taboo Meanings in the Form of Euphemistic Metaphors in Classical Poems of Siam

Until the mid-nineteenth century, highly stylized but relatively explicit depictions of eroticism were common in Siamese literature and art. In Thai poetics this phenomenon — in relation to classical literature — was called “bot atsatyan”. This term, literally translated into Russian as “udivitel'nye strofy” (“miraculous stanzas”) or “udivitel'nye sceny” (“miraculous scenes”), refers to parts of the poems in which the love relationships between the characters are described in the language of metaphors and euphemisms. The authors correlate bodily love with natural phenomena, replacing direct nominations with indirect ones. The activity of the masculinity and the passivity of the feminine are correlated with the pollination of flowers by insects, with heavy rain or lightning that comes after a storm, with the playfulness of fish swimming in a pond, etc. Such softening and masking of taboo information or its elements creates the problem of correct understanding of the content of the artistic work, the correct interpretation of its meaning and the translation of the text from Thai into a foreign language. The report presents translations of “miraculous stanzas” from the poems “Lilit Phra Lo”, “Sepha Khun Chang, Khun Phen”, “Phra Aphaimani”, “Inao”, “Raden Landai”, “Kaki Klun Suphap”, identifies the most frequently used symbols of nature, which Siamese authors most often used as euphemistic metaphors, and describes the difficulties that arose in transmitting the subtleties of the original text into Russian due to differences in the norms of Russian and Thai literary and cultural traditions as well as the taboo nature of the “bot atsatyan” topic.

Keywords: “bot atsatyan”, taboo meanings in literature, Thai (Siamese) literature, euphemistic metaphors, Thai poetry.

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Neo-Confucian Scholar Kaibara Ekiken and his “Precepts for Raising Children the Japanese Way”

The report is dedicated to the analysis of a Japanese source from the 18th century titled “Rules of Child Rearing in Japanese” (和俗童子訓, Wazoku Dōji Kun, 1710). This unique pedagogical treatise was written during the Tokugawa period (徳川時代, 1603–1968) by the Neo-Confucian scholar Kaibara Ekiken (貝原益軒, 1630–1714). The composition is a didactic tract in the genre of “kakun” (家訓, family instructions) and consists of five scrolls, the first four of which are dedicated to early education and the upbringing of boys, while the fifth scroll focuses on the education of girls. The research aims to present to the academic community a complete translation of this valuable monument, which was directed towards the moral education of individuals, profoundly influencing Japanese society by shaping and describing a set of values and behavioral norms. The text gained widespread popularity in Japan until 1945, and references to it can be found in the works of prominent Japanese writers of the 20th century. What set this treatise apart from preceding family chronicles was one significant detail — it was written in simple Japanese (with a minimal number of characters), making it accessible to a wide audience. This accessibility contributed to its fame, establishing it as a kind of first unified work of its kind in Japan. The treatise has not been subject to specific study and has not been translated into Western languages (the fifth scroll was translated and published in 2013 by A. S. Oskina). The research will attempt to define the “kakun” genre, introduce the presented source into scholarly discourse, highlight its fundamental value, as it has shaped the basic principles of child rearing in Japan for centuries.

Keywords: Neo-Confucian scholar Kaibara Ekiken, child-rearing in Japan, neo-Confucian sources, genre “kakun”.

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Traditional Japanese Sword as a Carrier of Literary Narrative

The Japanese sword (Nihonto) is generally regarded as an example of traditional weaponry, a piece of decorative art, an archaeological or historical artifact. However, quite often the sword acts as a specific carrier of various texts that differ in content and execution technique; some of such texts can be viewed as literary narratives in their own right. The most common sword inscriptions are fulfilled in the engraving technique on the blade tangs and are confined to the name of swordsmiths, place and date of manufacture of their blades. Such signatures are more likely of historical and epigraphic significance and, with rare exceptions, can hardly be specified as pure literary works. However, there are sword inscriptions of quite a different type. For example, some blades excavated in the 5th-6th c. burial mounds are decorated with long votive texts containing from a dozen up to a hundred or more characters inlaid in gold or silver. Such swords as “Seven Horns Sword”, “Sakitama-Inariyama Sword”, “Eta-Funayama Sword”, “Inaridai-ichi Sword” belong to this group. Another group of sword inscriptions are magic spells and mantras addressed to Buddhist guardian deities, sometimes in combination with the so-called “Buddhist characters” bonji (stylized letters of the Sanskrit alphabet symbolizing particular deities). One more group of sword inscriptions are short mottos or slogans, for example: “Ichi dan — issai dan” (“The first strike is the final strike”); “Yamato Damashi” — “The Spirit of Japan”; “Tenka fubu” — “Military power rules the Universe”; “Sonno: jo:i” — “Defend the Emperor, expel the barbarians”; “Ichigo-hitofuri” — “One [precious] sword for the whole life”, etc. Finally, there are blades whose main ornamental motives are poems by famous Japanese poets, both ancient and modern (10th — 20th cc.), such classic poetic masterpieces as “Poems by 6 Immortal Poets”, “Poems by 36 Immortal Poets” and “Poems by one hundred Poets” are in their number.

Keywords: Japanese sword, votive text, motto, poetry.

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Writer Nguyen Thanh Viet: War, Memory, Vietnam

Today, Nguyen Thanh Viet is the best-known Vietnamese-American writer and intellectual leader of his national diaspora. In 2016, he, a university professor and journalist, won the prestigious Pulitzer Prize in the category of Best Fiction for his debut novel *The Sympathizer* (2015). The work is a «multi-layered immigrant story» told by «a man of two minds and two countries: Vietnam and the United States». The author mixed memory, political criticism and history. The book presents a special perspective on the war — from the perspective of how political views clash with personal attachments. Nguyen Thanh Viet was born in Vietnam in 1971, and his family moved to the United States in 1975. He graduated from the University of California at Berkeley in 1992 and has been working at the University of Southern California since 1997. The writer also works in the genre of short prose and non-fiction. He is the author of the documentary novel *Nothing Ever Dies: Vietnam and the Memory of War* (2016), which tells about the events of the Vietnam War, a collection of short stories *The Refugees* (2017). His new novel *The Committed*, which develops the plot and themes of *The Sympathizer*, was released in 2021. In addition to teaching and writing, Nguyen Thanh Viet is a cultural critic for *Los Angeles Times* and has been honored with many awards and grants in the field of education.

Keywords: literature, emigration, diaspora, Nguyen Thanh Viet, USA, Vietnam.

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Types of Literary and Semi-literary Associations in Japan at the End of the 19th — Beginning of the 20th Centuries (Based on the Memoir 'Thirty Years in Tokyo' by Tayama Katai)

Tayama Katai (1871–1930) has published his memoir 'Thirty Years in Tokyo' in 1917 at Hakubunkan publishing house. The book consists of 62 chapters of varying length. In his book, Tayama Katai talks about himself and his work, about the events in which he took part or was an observer, about the changes of Tokyo city. One of the main themes of the book is the literary situation: publications, became milestones in literature, the characters of writers, and the behind-the-scenes of literary life. Literary life in Meiji era Tokyo was very intense, and young people who wanted to become writers poured into the capital. Tayama Katai writes that in the middle of the Meiji era, several main literary associations determined the literary situation. Each association had its own characteristics, and besides the main ones, there were many other literary and semi-literary groups. For analysis, I've taken literary communities, to which Tayama Katai was associated. — Keien school of poetry. The school dates back to the famous poet and intellectual Kagawa Kageki (1768–1843). Tayama Katai studied with a follower of this poetic school Matsuura Tatsuo (1844–1909). — The Ken'yūsha literary association, with Ozaki Kōyō (1867–1903) being the leader of the group. This association was the most powerful "writers' organization". Tayama Katai wanted to join the group, but did not become a full member. — The Ryūdokai Society, about which Tayama Katai talks quite a lot, being one of the key figures in this association. — The Ibsen Society, created by Yanagita Kunio (1875–1962) and his comrades (Tayama Katai is one of them) for the study of Western literature. These communities are being studied from the point of view of the ideological basis of their formation; the challenges they face; structures; ongoing events; relationships with other associations; access to the publication of works by community members; the presence or absence of its own cotery journals.

Keywords: Japanese literature, Meiji era, literary associations, literary situation, Tayama Katai.

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Forms of Narration in Postmodern Stories by a South Korean Writer Jang Jeong-il (b. 1962) (I-narrative, You-narrative, He-narrative)

South Korean writer Chang Jeong-il (b. 1962) is known in the literary community as an author of poetry, short and long prose, as a playwright, screenwriter and essayist. He is quite active and currently gives lectures at cultural events. Chang Jong-il's creative career began with poetic texts, in particular with the collection of poems "Meditation on a Burger" (1987), which was awarded a prestigious literary prize. Subsequently, the author switched to prose works and, starting with his debut story "Pelican" (1988), wrote such novels as "When Adam Opened His Eyes", "I Send Myself to You" (there is a film adaptation), "Do you believe in jazz?" etc. Thus, Chang Jeong-il declared himself as a writer of the postmodernist movement in literature, becoming one of the most recognizable writers in the 90s of the 20th century, and when it comes to Korean authors of this movement, there is always a reference to his literary work. It is interesting to analyze particular postmodern elements using the example of the composition and structure of specific literary texts. To date, some of Chang Jong-il's works have been translated into European languages, but there are no translations into Russian yet. The speech will focus on the narrative structure of Chang Jong-il's three stories, in particular, the "I-narrative", "You-narrative", "He-narrative" (in the third or first person), through which narrators achieve objectivity or on the contrary, the subjectivity of the narrative. It is expected to identify

what techniques the author uses to achieve a postmodern narrative effect, what the narrator's focuses are (for example, B. A. Uspensky wrote about this in his work "The Poetics of Composition"), who can be the narrator (in the selected three stories it is also a mosquito and a silk curtain), whether the narrator and the author are the same, whether narrators can change during the course of the plot. In other words, who can tell a story and thereby turn the story into a plot.

Keywords: modern Korean literature, postmodernism, Jang Jeong-il, forms of narration.

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A Great Biography of Je Tsongkhapa "The Source of all blessings" by Chahar Geshe Losang Tsultim (1740–1810) in the Funds of the Center of Oriental Manuscripts and Xylography of the Institute for Mongo

Je Tsongkhapa Losang Dakpa [rje tsong kha pa blo bzang grags pa'i dpal, 1357–1419] is best known in history as a reformer of Buddhist teachings. He made enormous contributions to the preservation and development of Mahayana Buddhism throughout Inner Asia. There has always been interest in the life story of the founder of the Geluk school, Je Tsongkhapa Losang Dakpa, however, in recent years it has been increasing in the global scientific community. His life is chronicled in numerous biographies written and compiled by both his contemporaries and more recent authors. In total, there are about 50 biographies dedicated to the life of Tsongkhapa. For Tibet, this is a colossal number of biographies dedicated to one person. It is said that in Tibet there is no other historical figure to whom so many biographies have been devoted. Most biographies of Tsongkhapa were written by Tibetans, but a few biographies were written by Mongolian authors. Of these, the largest is considered to be the work "The Source of All Goods" by Chahar Geshe Losang Tsultim (1740–1810), a famous Buddhist monk-writer from Inner Mongolia, written by him in Tibetan and Mongolian. This report is devoted to the analysis of these two treatises stored in the Tibetan and Mongolian Funds of the Central Research Center of the IMBT SB RAS. The choice of the great biography of Je Tsongkhapa by Chahar Geshe was determined by the following factors: 1) little knowledge of Mongolian-language sources on the biography of Tsongkhapa; 2) Chahar Geshe's work is one of the most detailed biographies of Je Tsongkhapa, due to which it is known as "Namtar chenmo" — "Great Life Story".

Keywords: Je Tsongkapa, Great Namtar, Chahar-Geshe, Losang Tsultim, Biography of Tsongkapa.

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