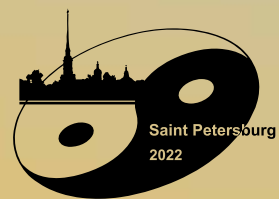




Санкт-Петербургский
государственный
университет

Issues of Far Eastern
Literatures



ПРОБЛЕМЫ ЛИТЕРАТУР ДАЛЬНЕГО ВОСТОКА

X Международная научная конференция

30 июня — 2 июля 2022 г.

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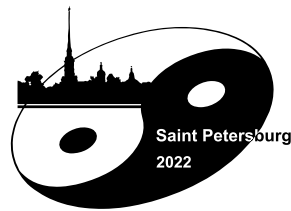
ISSUES OF FAR EASTERN LITERATURES

The 10th International Conference

June 30 — July 2, 2022

SAINT PETERSBURG STATE UNIVERSITY
NANJING UNIVERSITY

ISSUES OF FAR EASTERN LITERATURES



Materials
of the 10th International scientific conference,
dedicated to the 1250th anniversary of outstanding
Chinese man of letters Bo Juyi (772–846)

June 30 — July 2, 2022



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“ISSUES OF FAR EASTERN LITERATURES”
Dedicated to the 1250th anniversary of Bo Juyi
(St.Petersburg, June 30 — July 2, 2022)

CONFERENCE PROGRAMME

June 29, 2022 (Wednesday)
Arrival to St.Petersburg, accommodation at Stasov Hotel (V.O., 1 st Line, 16)
June 30, 2022 (Thursday)
10.00-10.30 — Registration (Universitetskaya emb., 11) 10.30-12.30 — Opening ceremony & plenary session (2d floor, 175, Korean Hall) Chairman: RODIONOV ALEXEY (SPbSU) <u>Greetings:</u> <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• WANG WENLI. Consul General of the PRC in St.Petersburg (TBC)• Key-note speeches:• STOROZHUK ALEXANDER. Bo Juyi and the Origin of New Yuefu (SPbSU)• LIU CHONGXI. Human Geography and Literary Classics: a Preliminary Study on the Stone Inscriptions of Bai Juyi's Poetry and Prose (Nanjing University)• TEODOSIEVA HRISTINA, TSANKOVA ANTONIA. Reception of Bai Juyi's Prose in Bulgaria: How do Foreign Audiences Perceive his Works after 1250 Years? (Sofia University “St. Kliment Ohridski”) <p><i>Language:</i> Russian, Chinese, English (with simultaneous translation)</p>
12.30-13.30 — Lunch Break

June 30, 2022 (Thursday)		
13.30-15.30 — 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
<p>“Bo Juyi and his Contribution to Chinese Literature”</p> <p>Session N 1 Chair: STOROZHUK ALEXANDER (SPbSU) Language: Chinese</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 1 Chair: SAMOYLOV NIKOLAY (SPbSU) Language: Russian</p>	<p>“Literatures of Far East & South East Asia: Past and Present”</p> <p>Session N 1 Chair: STRIZHAK ULIANA (HSE) Language: Russian</p>
<p>XU XINGWU (Nanjing University) The Significance of Bai Juyi in the Transition of Confucianism in Middle Tang Dynasty</p>	<p>VRADIY SERGEY (Institute of History, Archeology and Ethnology of Far-Eastern People) Dating the “Map of Russia” and “Records of the Lands Located on the Left Bank of the River”</p>	<p>DYAKONOVA ELENA (IWL RAS; HSE). Fragment in Japanese Medieval Culture. On the Example of Renga Poetry (“Strung Stanzas”) XIV–XVII Centuries</p>
<p>MIAO HUAIMING (Nanjing University) From History to Stage — a Study of Bai Juyi as a Literary Image</p>	<p>MAIATSKII DMITRII (SPbSU), ZAVIDOVSKAYA EKATERINA (IOS RAS, Bryansk State University) Prefaces to the “Mirror of the Orthodox Confession” in the Chinese translation by Hieromonk Daniel (Sivillov)</p>	<p>BRESLAVETS Tatiana (FEFU) Love Stanzas in Sogi's Poem</p>
<p>NIU QIAN (Tianjin University) Compilation and Review of Research Materials on Bai Juyi and His Works by Chinese and East Asian Scholars in Recent Years</p>	<p>IKONNIKOVA ELENA (Sakhalin State University) Orthodox Churches of Harbin in the Books of Natalia Ilyina</p>	<p>MOTROKHOV ALEXANDER (Independent researcher) Yamanoue-no Okura’s Religious Attitudes to the Human Life through Some Works of Poetry Anthology “Man’yōshū”</p>

June 30, 2022 (Thursday)		
13.30-15.30 — 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
WEN YANRONG (China University of Mining and Technology) Some New Proofs of Bai Juyi's Poetry and Prose in Bai's Corpus Printed by Nawa Douen in Japan	KHARITONOVA ANNA (SPbSU) Peter Zhou Bourgeois and his Translation of "The Holy Dream Song"	FEDIANINA VLADLENA (Moscow City University) Buddhist Poetry of the Japanese Monk Jien
WANG LIANG (BLCU) A Study of Bai Juyi's Leisure Poems		
15.30-16.00 — Coffee Break		

16.00-18.00 — 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
"Bo Juyi and his Contribution to Chinese Literature" Session N 2 Chair: MAIATSKII DMITRII (SPbSU) Language: Chinese, Russian	"Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference" Session N 2 Chair: GUAN XIUJUAN (Heilongjiang University) Language: Russian	"Literatures of Far East & South East Asia: Past and Present" Session N 2 Chair: BRESLAVETS TATIANA (FEFU) Language: Russian
ZHAO JIANMEI (Capital University of Economics and Business) On the Heroic Spirit of Bai Juyi's Poetry	ZABIYAKO ANNA (Amur State University) Images of the Literary Ethnography of literature of the Far Eastern Frontier in the First Half of the 20-th Century	MALASHEVSKAYA MARIA (SPbSU) "My Western Regions Travel Notes" by Inoue Yasushi: Text, Context and Intellectual Perspective of Eurasia

June 30, 2022 (Thursday)		
16.00-18.00 — 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
HO CHI-CHU Z (R.O.C. Military Academy) The Living Style of "Walking with Illness" In Bai Juyi's Pulmonary Diseases Writings	KIRILLOVA ELENA (FEFU) Realization of the Oriental Theme in Far Eastern Artistic Ethnography and Literature of Russian Abroad	LIU LIMEI (SPbSU) The Projection of the National Integration and Colonial History: The Implied Meaning of the Image of "Mountain men" in "The Legends of Tōno"
ZHU MENGWEN (Southern University of Science and Technology) An Exile of Thousand Years: The Afterlife of Bai Juyi's Migrant Goose	ZEMLYANSKAYA KSENIYA (Amur State University) Life and Traditions of "River People" in the Artistic Ethnography of Venedikt Mart	BORKINA ANASTASIA (HSE St. Petersburg) Understanding Yourself and the Other: Metamorphosis as a Tool to Regain Lost Identity in Kawakami Hiromi's Fiction
IGNATENKO ALEXANDER (People's Friendship University of Russia). A Few Words about the Historical Context and Prototypes in the Poem "The Song of Everlasting Sorrow" (806) by Bai Juyi	KONTALEVA EUGENIA (Amur State University) Syncretic Foundations of the Works by N.A. Baikov (on the Example of his Literary and Ethnographic Texts)	KORNEVA OKSANA (HSE St. Petersburg) "Human Lost": the Problem of Representation of Female Characters in the Story of Osamu Dazai
City bus tour 18:00-21:00		

July 1, 2022 (Friday)			
10.00-12.30 — Panel 1 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 1	Panel 4	Panel 3	Panel 5
<p>“Bo Juyi and his Contribution to Chinese Literature”</p> <p>Session N 3 Chair: MITKINA EVGENIA (SPbSU)</p> <p>Language: Chinese, English</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 3 Chair: ZHANG BING (Peking University)</p> <p>Language: Russian</p>	<p>“The Trends in Chinese Literature of XX and XXI Centuries”</p> <p>Session N 1 Chair: ZAVIDOVSKAYA EKATERINA (IOS RAS, Bryansk State University)</p> <p>Language: Chinese, Russian</p>	<p>“Literatures of Far East & South East Asia: Past and Present”</p> <p>Session N 3 Chair: DYAKONOVA ELENA (IWL RAS; HSE).</p> <p>Language: Russian</p>
<p>LI YIJIN (Tianjin Normal University)</p> <p>The Gains and Losses of N. A. Orlova's Translation and Annotation of Bai Juyi's Quatrains</p>	<p>MILIANCHUK NATALIA (FEFU)</p> <p>The Image of White Horses in B. Yulsky's Story "The Return of Mrs. Tsai": Chinese Ethnocultural Concept on the Way to the Russian Reader</p>	<p>WANG BINBIN (Nanjing University)</p> <p>On Lu Xun's Complex Feelings for Chinese Medicine</p>	<p>STRIZHAK ULIANA (HSE)</p> <p>Japanese Image of Dostoevsky</p>
<p>GAO YUHAI (Zhejiang Normal University)</p> <p>Translation and Study of Bai Juyi's Poems and Buddhist Thoughts in Russia</p>	<p>YE YANGYANG (Amur State University)</p> <p>The Image of Ginseng as an Integrator of Artistic Systems: From Chinese Folklore to Russian Artistic Ethnography</p>	<p>SAREK KATARZYNA (Jagiellonian University in Krakow)</p> <p>Multiplicity, Uncertainty, and Desire in Ge Fei's Early Works</p>	<p>KHRONOPULO LIALA (SPbSU)</p> <p>The Influence of Fredric W. Brown's and Henry Slesar's Micro Fiction on Japanese Science Fiction</p>

July 1, 2022 (Friday)			
10.00-12.30 — Panel 1 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 1	Panel 4	Panel 3	Panel 5
ZHANG SHUJUAN (Shandong University (Weihai)) Translation of Bo Juyi' Poems in Russia under the View of "Liberty Rate"	EFENDIEVA GALINA (Amur State University) China and the Perception of Russian Harbin	COLANGELO LARA (The 'Gabriele d'Annunzio' University) Chinese Literature of the '90s: Linguistic Features and Narrative Techniques in Li Er's Short Stories	PETROVA MARIA (SPbSU) Traditions of Studying and Teaching Modern Mongolian Literature at St.-Petersburg State University
HAO JI (College of the Holy Cross) Arthur Waley's Recreation of Bai Juyi	KHARITONOVA ANNA (SPbSU) A.O. Ivanovsky's Translations of Chinese Writings on the Ethnic Groups of Southwest China	KARMASZ JOANNA (Warsaw University) Giving Children a Driving Force and Sense of Belonging — the Analysis of Selected Xiong Liang's Works.	BALDANMAKSAROVA ELIZABETH (IWL RAS) Medieval Mongolo-Chinese Literary Relationships
ZHANG MENGYUN (Shihezi University) A Research on Bo Juyi's Poetry Creation from the Perspective of Children's Literature	TSMYKAL OLGA (Amur State University) Valery Pereleshin's Translations of Chinese Classical Poetry	GIUFFRÈ SALVATORE (University of Malta) Symbolism and Decadence in the Modernist Poetry of Wang Duqing	TUSHINOV BAIR (Institute for Mongolian, Buddhist and Tibetan studies of the Siberian branch of the RAS) About the Glossary of the Buryat Scientist R. Nomtoev "Droplets of Nectar"
12.30-13.30 — Lunch Break			

July 1, 2022 (Friday)			
13.30-15.30 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
<p>“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”</p> <p>Session N 1 Chair: VINOGRADOVA TATIANA (Russian Academy of Sciences Library) Language: Russian</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 4 Chair: RODIONOV ALEKSEI (SPbSU) Language: Chinese, Russian</p>	<p>“The Trends in Chinese Literature of XX and XXI Centuries”</p> <p>Session N 2 Chair: KOROBOVA ANASTASSIA (IFES RAS) Language: Russian</p>	<p>“Literatures of Far East & South East Asia: Past and Present”</p> <p>Session N 4 Chair: PETROVA MARIA (SPbSU) Language: Russian</p>
<p>KRAVTSOVA MARINA (Independent researcher) On "Zhao hun" and "Da zhao" Poems</p>	<p>DONG XIAO (Nanjing University) System of Stanislavsky in China</p>	<p>NIKOLSKAYA SVETLANA (MSU) On the Question of «Sanwen»’s Genre Forms Diversity</p>	<p>CHESNOKOVA NATALIYA (HSE) The "Jeong Gam nok" Writings: Waiting for the Savior</p>
<p>FILONOV SERGEY (Amur State University) "The Inner Story of Emperor Wu of the Han" (Han Wu-di nei zhuan) in Groundbreaking Research by Professor Lee Fong-mao</p>	<p>WANG ZONGHU (Capital Normal University) Dissemination and Acceptance of Mayakovsky in China</p>	<p>ZAKHAROVA NATALYA (IWL RAS) Style of Chinese Essays-sanwen of the 20s. of XX Century</p>	<p>GURYEVA ANASTASIA (SPbSU) Literary Tradition in Contemporary Context: “Peach Blossom Spring” and “Dream Journey” in South Korean Literature</p>

July 1, 2022 (Friday)			
13.30-15.30 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
<p>TEREKHOV ANTHONY (IOM RAS)</p> <p>Legitimization of Wang Mang's Rule in Yang Xiong's "Ju Qin mei Xin" 劇秦美新 (Denigrating Qin and praising Xin)</p>	<p>ZHU HONGQIONG (Zhongnan University of Economics and Law)</p> <p>Reception of Turgenev's Prose Poems in China — from the Perspective of Evaluation and Research in the Past Century</p>	<p>KHUZIYATOVA NADEZHDA (FEFU)</p> <p>Stylistic Characteristics of Shen Congwen's Prose: between Classic and Modern, National and International</p>	<p>TSOY INNA (SPbSU)</p> <p>Pak Kyong-ni's Creative Workshop (1926-2008): a Look at Life and Literature</p>
<p>STROGANOVA NINA (MSU)</p> <p>The History of Life and Literary Work of Qin Jia and Xu Shu (2nd Century AD), the First Spouses-poets in the History of Chinese Literature, in the Reflection of «Poem for My Wife» by Qin Jia</p>	<p>LIU ZAO (Zhongnan University of Economics and Law)</p> <p>On the Translation and Influence of The Book of Changes in Russia</p>	<p>KUZNETSOVA MARIA (FEFU)</p> <p>Autobiographical Motifs in Shen Congwen's Prose of the 1920's — 1930's</p>	<p>LOGINOVSKII EGOR ("Zvezda" Shipbuilding Complex), MUSINOVA IRINA (Ural Institute of Humanities)</p> <p>Two Modern Versions of the Novel The Year 1932 by North Korean Writer Kwon Jong Ung</p>
		<p>STARODUBTSEVA NATALIA (Amur State University) The World of Things in the Works of Chinese Writers as a Means of Creating the Image of a Character</p>	
15.30-16.00 — Coffee Break			

July 1, 2022 (Friday)			
16.00-17.40 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
<p>“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”</p> <p>Session N 2 Chair: VOYTISHEK ELENA (NSU) Language: Russian, English</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 5 Chair: KHUZIYATOVA NADEZHDA (FEFU) Language: Russian</p>	<p>“The Trends in Chinese Literature of XX and XXI Centuries”</p> <p>Session N 3 Chair: ZAKHAROVA NATALYA (IWL RAS) Language: Russian</p>	<p>“Literatures of Far East & South East Asia: Past and Present”</p> <p>Session N 5 Chair: FROLOVA MARINA (MSU) Language: Russian</p>
<p>SONG GANG (University of Hong Kong) A Song in Three Keys: The Nestorian Hymn of the Angels in Mid-Tang China</p>	<p>FEDOTOVA NATALLIA (Belarusian State University). Popularization of Chinese Literature in Belarus</p>	<p>MITKINA EVGENIA (SPbSU) The First Translations of Edgar Allan Poe's Detective Prose in China in the First Half of the XX Century</p>	<p>KNOROZOVA EKATERINA (Library of the RAS) On the Study of Vietnamese Literature by Russian Researchers</p>
<p>BONCH-OSMOLOVSKAYA OLGA (IOM RAS) The Rise of Historical Criticism in China: Historian's Task and Historiographical Genres in Liu Zhiji's Shitong (Generalities on History)</p>	<p>LEBEDZEVA MARINA (Belarusian State University) Chinese Literature in Social Media: Content of Russian-language Blogs, Publics, Communities</p>	<p>KURAKO JULIA (FEFU) Guo Moruo's “My Childhood” and Hu Shi's “Self-Narration at Forty”: Common and Special Features in Representation of New Man of the New Era</p>	<p>SOKOLOV ANATOLY (IOS RAS) The Vietnamese Detective Novel of the First Half of the Twentieth Century: Birth of the Genre</p>

July 1, 2022 (Friday)			
16.00-17.40 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
<p>ORLOVA ELENA (SPbSU)</p> <p>On the influence of the Vimalakirti Nirdesa Sutra on Wang Wei's Poetry</p>	<p>FILIMONOV ALEXEY (Union of Writers of Russia)</p> <p>Three Views on Modern Chinese Poetry in Russian Translations.</p>	<p>MOSHCHENKO IRINA (IWL RAS)</p> <p>Images of Women in Shanghai Literature of the 1940s</p>	<p>ZORIN ARSENIY (SPbSU)</p> <p>Shilu Historiographic Works in Pre-modern Vietnam</p>
<p>SKRYPNIK EKATERINA (IOS RAS)</p> <p>The Image of Wu Ze-tian (624-705) in the "Collected Records from Court and Country" by Zhang Zhuo (660-740)</p>	<p>POLYAKOVA DARIA (Independent scholar).</p> <p>Promotion of Chinese Literature Abroad by the PRC Government from 2000 to 2010</p>	<p>KULIKOVA ANASTASIA (SPbSU)</p> <p>Contemporary Chinese Female Literature: the Problem of Female Consciousness</p>	<p>KUZNETSOVA-FETISOVA MARINA (IOS RAS)</p> <p>Where is the Starting Point of East Asian Literature</p>
Guided tour to the Hermitage Museum (18:00-19:30)			

July 2, 2022 (Saturday)			
10.00-12.30 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
<p>“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”</p> <p>Session N 3 Chair: KRAVTSOVA MARINA (Independent researcher) Language: Russian</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 6 Chair: SHAPIRO ROMAN (Masaryk University) Language: Chinese, Russian</p>	<p>“The Trends in Chinese Literature of XX and XXI Centuries”</p> <p>Session N 4 Chair: NIKOLSKAYA SVETLANA (MSU) Language: Russian</p>	<p>“Literatures of Far East & South East Asia: Past and Present”</p> <p>Session N 6 Chair: SOKOLOV ANATOLY (IOS RAS) Language: Russian, English</p>
<p>BEREZKIN ROSTISLAV (Fudan University) The Story of White-Robed Guanyin and Buddhist Proselytizing in Baojuan (Precious Scrolls) in the Nineteenth — Early Twentieth Centuries</p>	<p>GUAN XIUJUAN (Heilongjiang University) On Effectiveness of the Translation Norm of Soviet Literature during the Anti-Japanese War</p>	<p>KOROBOVA ANASTASIA (Institute of Far Eastern Studies RAS) Feng Jicai`s Novel “The Three-Inch Golden Lotus” (1987) as Literary Representation of Trauma</p>	<p>FROLOVA MARINA (MSU) The Ghost Story in the Indonesian Novel “Atheist” by Achdiat Karta Mihardja (1949)</p>
<p>VOYTISHEK ELENA (Novosibirsk State University) Contribution of Writer Li Yu to the Development of Incense Culture in 17th Century China (Based on his Essay 闲情偶寄 Xianqing ouqi)</p>	<p>LIU YADING (Sichuan University) Typology as a Method of Literary Research — A Case Study of Yuan Mei and Derzhavin’s Nature Poems</p>	<p>DASHKIN GENNADII (Kazan Federal University) The Symbolism of Cruelty in the Novel of Mo Yan “Red Sorghum”</p>	<p>LUNEVA ALEXANDRA (MSU) Image of the Goddess of the Southern Sea in the Works of Modern Indonesian Writers: Ayu Utami and Intan Paramaditha</p>

July 2, 2022 (Saturday)			
10.00-12.30 — Panel 2 (217, Chinese Cabinet), Panel 3 (175, Korean Hall), Panel 4 (Ho Chi Minh Cabinet), Panel 5 (223, Japanese Cabinet)			
Panel 2	Panel 4	Panel 3	Panel 5
VINOGRADOVA TATIANA (Russian Academy of Sciences Library) “Depend on Heaven for food”: a Well- known Proverb in Literature, Illustrations and Comments	WEN JIAN (Nanchang University) A Study on Name Compensation Strategies of the Russian Translation of the Names in Hong Lou Meng	RODIONOVA OXANA (SPbSU) Mysticism and Folklore in Liu Zhenyun's Novel "Laughter and Tears"	BANIT SVETLANA (SPbSU) Collection of Poems "Rain in June" as a Reflection of Works by Sapardi Djoko Damono
RUD POLINA (Kunstkamera) Chinese Graphic Poems in the collection of the MAE RAS	LIU YINKUI (Capital Normal University) Translation and Interpretation of Chinese Philosophical Term "Wu-Xing" in Russian Sinology	SIDORENKO ANDREI (SPbSU) Charismatic Personality in Chinese Political Narrative	DRESSLER MR. JAN R. (University of Hamburg) Nineteenth Century Siamese Literature at the Dawn of Westernization
CHEREVKO MARINA (SPBSU) Bamboo Branch Poems in Miao Albums	SHE XIAOLING (Sun Yat-sen University) Russia in the Women's Travel Writing in the Late Qing Dynasty — Based on Shan Shili's " Guimao Travelogue	DONDOKOVA MAKSARA (MGIMO University) Innovation of Using Traditional Symbols in Han Dong's Poetry	
BERWERS ELENA (Volksuniversiteit) Wu Meicun as a Follower of Women's Themes Raised in the Poems of Bo Juyi	LI XINMEI (Fudan University) Literary Communication between China and Russia in the 21st Century.	TSYBIKOVA VALENTINA (Banzarov Buryat State University) Wandering Motif in Haizi's poetry (1964- 1989)	
12.30-13.30 — Lunch Break			

July 2, 2022 (Saturday)		
13.30-16.00 — Panel 2-1 (217, Chinese Cabinet), Panel 4 (Ho Chi Minh Cabinet), Panel 2-2 (223, Japanese Cabinet)		
Panel 2-1	Panel 4	Panel 2-2
<p>“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”</p> <p>Session N 4 Chair: BEREZKIN ROSTISLAV (Fudan University) Language: Russian</p>	<p>“Far Eastern Literatures in Russia & Russian Literature in the Far Eastern & South-East Asian Countries: Translation, Perception and Interference”</p> <p>Session N 3 Chair: RODIONOVA OXANA (SPbSU) Language: Russian, Chinese</p>	<p>“New Tasks in the Study of Classical Chinese Literature in the Age of Globalization and Informatization”</p> <p>Session N 5 Chair: TEREKHOV ANTHONY (IOM RAS) Language: Russian</p>
<p>ZHANG BING (Peking University) B. L. Riftin, in the Eyes of Chinese Scholars</p>	<p>SHAPIRO ROMAN (Masaryk University) Feng Menglong's Three Words: the Stories Untranslated into Russian</p>	<p>BULAVKINA YULIYA (SPbSU) Chinese Novel "Flowers in a Boat" and its Versions in the World's Collections</p>
<p>WONG WAI-HO (Shanghai Jiao Tong University) Mistranslation and Misinterpretation: British and American Sinologists' Translation on Classical Chinese Literary Works in the Nineteenth- and Twentieth-Century</p>	<p>LIU ZHIQIANG (Jiangsu University of Science and Technology) "Poems about a Beautiful Lady and about One Master": the Creativity of L. E. Cherkassky</p>	<p>BRYLEVA NATALIA (Inner Mongolia Normal University) Chinese xiqu Theater on the Pages of "Dream of the Red Chamber": the Phenomenon of "Home Theater" in the Qing Period</p>
<p>TONG LING (Nanjing University) The Manuscript Culture of Confucianism and Buddhism in the Wei, Jin, North and South Dynasties, Sui and T'ang China</p>	<p>BULGUTOVA IRINA Banzarov Buryat State University) Li Bai's Poetry in Buryat Language: Poetics and Stylistics of Translations by D. Ulzytuev</p>	<p>OSOKIN ALEXANDER (Inner Mongolia Normal University) On the influence of "Jin, Ping, Mei" on " Dream of the Red Chamber" by Cao Xue-qin</p>

July 2, 2022 (Saturday)		
13.30-16.00 — Panel 2-1 (217, Chinese Cabinet), Panel 4 (Ho Chi Minh Cabinet), Panel 2-2 (223, Japanese Cabinet)		
Panel 2-1	Panel 4	Panel 2-2
<p>HO JU-YU (Taipei National University of the Arts)</p> <p>Thought from the Perspective of Liu Yu-Xi's Experience within his Zhuangzi Thought: Taking Cheng Xuanying's Commentary and Annotations to Zhuangzi as a Frame of Reference</p>	<p>SENINA EKATERINA (MGIMO University)</p> <p>The Life and Works of Hu Yepin. Novella "To Moscow"</p>	<p>RUDENKO NIKOLAI (IOS RAS)</p> <p>Names of Li Zhi: Literature as a Source of Identity</p>
	<p>RODIONOV ALEXEY (SPbSU)</p> <p>Feng Jicai in Russia — to 80th Anniversary of Outstanding Chinese Writer</p>	<p>KLEMENTEVA TATIANA (SPbSU)</p> <p>Ying Shao's "Feng su tong yi" as the herald of zhiguai xiaoshuo Literary Genre</p>
16.00-16.30 — Coffee Break		

16.30–17.30 — Presentation of New Books and Translations (175, Korean Hall)
<p>17.30-18.00 — Closing Ceremony (175, Korean Hall)</p> <ul style="list-style-type: none"> • DONG XIAO (Nanjing University) • RODIONOV ALEXEY (SPbSU)
18.30 — 21.00 Farewell Banquet (Haochi Chinese Restaurant, Angliysky Ave., 48)

USEFUL INFORMATION:

Mode

The conference will be held both offline and online (ZOOM). ZOOM links will be sent to all participants one day before the conference, please, do not disclose it in the social media.

Venue

The conference will be held on the premises of the Faculty of Asian and African Studies of St.Petersburg University, which is located at Universitetskaya emb., 11.

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.

Rules

If you attend online, please, log in with your real name in Latin script, for example, Maria Ivanova. It is recommended to mute microphone when not speaking. We expect that the speakers keep their cameras on, all other participants turn the cameras off.

Facilities

All conference rooms are equipped with projectors, screens, notebooks with Windows operation system and internet access. It is highly recommended to use the computers, provided by the organizers, and to bring your presentation, saved in different formats.

Access to meals:

Breakfast — against room card (participants, who stay at Stasov hotel)

Lunch — against conference badge (all registered participants and volunteers)

Farewell banquet - against conference badge (all registered participants and volunteers)

Access to Internet:

There is an open Wi-Fi network at the university campus. Please, select spbu.edu, no password is needed.

Contacts:

Email: fareastlit@gmail.com

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

Emergency phone / WhatsApp +7-921-7425148



“ISSUES OF FAR EASTERN LITERATURES”
Dedicated to the 1250th anniversary of Bo Juyi
(St.Petersburg, June 30 — July 2, 2022)

ABSTRACTS

BO JUYI AND HIS CONTRIBUTION TO CHINESE LITERATURE (POETRY AND ESSAYS, LITERARY TIES, TRANSLATION INTO FOREIGN LANGUAGES)

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Translation and Study of Bai Juyi's Poems and Buddhist Thoughts in Russia

In Russia, the selected translation of Bai Juyi's poems started in the early 20th century, was followed by L.Eidlin's study of Bai Juyi's poems as the topic of his doctoral thesis, G.Dagdanov's research on Bai Juyi's Buddhist thoughts, and N.Orlova's re-translation of Bai Juyi's poems in recent years. Bai Juyi's translation and research in Russia have been uninterrupted, reflecting the process from selected poetry translation to systematic discussion of literature, from literary works to philosophical thoughts.

Keywords: Bai Juyi poetry, translation, Song of Everlasting sorrow, Buddhist thought.

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Arthur Waley's Recreation of Bai Juyi

As one of the most renowned English translators of East Asian literature during the twentieth century, Arthur Waley (1889–1966) has been frequently praised for his superb translation, especially his

English translation of classical Chinese poetry. Throughout his entire career, Arthur Waley translated a large number of Chinese poems and introduced many well-known Chinese poets to the English-speaking world. Among all these poets, Bai Juyi received particular attention from Waley. In his *Chinese Poems* (first published 1946) Waley translated “ten times more poems in Po Chü-I than by any other writer” and regarded Bai Juyi as “by far the most translatable of the major Chinese poets.” Three year later, Waley published a book exclusively devoted to Bai Juyi’s life and poetry. Why did Waley show strong interest in Bai Juyi and his poetry? What specific aspects of Bai Juyi’s poetry made it the most translatable in the eyes of Waley? How did Waley reconstruct Bai Juyi in a different language and how did such construction speak to the transmission and reception of classical Chinese poetry in a cross-cultural context? This paper seeks to answer these questions through careful examination of Waley’s decades-long engagement with Bai Juyi and his poetry.

Keywords: Arthur Waley, Bai Juyi, translation, poetry.

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The Living Style of “Walking with Illness” In Bai Juyi’s Pulmonary Diseases Writings

Pulmonary Disease has become a hot topic since Covid-19 attacked in 2019. Back to Tang Dynasty, Pulmonary Diseases were common in literati field. Poets used characteristics of the “lungs” that manage the energy (氣) and store spirit (魄) to reveal their true feelings. On the other hand, the lungs are “delicate” and “the only inner organ that is connecting to the outside by the nostril”, which gets infected by the virus the easiest. It reflected literati’s ups and downs in their careers, so as to express their sorrows and painful sentiments. Therefore, Pulmonary Diseases has become a “literati disease” to convey poets’ original emotions and expressed their unfinished achievements. Pulmonary Disease was one of the diseases that Bai Juyi was suffered for. During expatriation to Jiangzhou (江州), Pulmonary Disease became the illness root due to the unfavorable climate and the invasion of cold pathogens. Later, traveling to Suzhou (蘇州) and Hangzhou (杭州) also aggravated the disease. For Bai Juyi, Pulmonary Disease is not only a state of life, also a writing object that expressed specific emotions. Through the symptoms of “Cough” and “Thirst” from Pulmonary Disease, he revealed the hunger and cold disorders, also the deprivation of life when he was banished from the court. Also, he presented calm and adapting manner when he was suffering for the disease, which shaped his writing features with full of self-disposition. These features were transformed from the energy (氣) and store spirit (魄) in lungs. Furthermore, Bai Juyi showed his relaxing manner and leisure mind even he had the “Thirst” of “Desire of Alcohol” (肺渴大飲) which healed the mental emotions but hurt the physical lungs. Bai Juyi was entangled with Pulmonary Disease for half of his life, but he lived until seventy-five years old. To show the world about his living style of “walking with the illness” and “prolonging life with the disease”, his writings exuded peaceful and elegant with spontaneity.

Keywords: Bo Juyi, Pulmonary Disease, Cough, Thirst, Walking with the illness.

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A Few Words about the Historical Context and Prototypes in the Poem “The Song of Everlasting Sorrow” (806) by Bai Juyi

The article offers an analysis of some structural features of the poetic semantics of the poem “The Song of Everlasting Sorrow” by Bai Juyi (白居易《长恨歌》, 806) in biographical, historical and cultural con-

texts, and also draws a parallel with possible prototypes. In this regard, the main purpose of the article is to consider some semantic and structural connections related to the chronotope, archetypes and prototypes on the material of the “The Song”. During the work on the study, it was found out that the narrative model of “avoiding facts” (“避实就虚”) was used in the plot of the poem, superimposed on the well-known biographical facts of the emperors Han Wudi (汉武帝) and Tang Xuanzong (唐玄宗).

Keywords: Chinese literature, Tang poetry, Bai Juyi, “The Song of Everlasting Sorrow”.

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The Gains and Losses of N. A. Orlova’s Translation and Annotation of Bai Juyi’s Quatrains

In 2017, N. A. Orlova, a female Sinologist at the Institute of Oriental Studies of the Russian Academy of Sciences, published 《BAI Juyi: a hundred Quatrains》. On one hand, according to the requirements of modern translation science, the book, based on the original text, combined with the historical and cultural background of ancient China and philosophical and religious concepts, refined the translation words and corrected some mistakes of her predecessors; on the other hand, it suits the mainstream tradition of Russian poetry and greatly improves the artistry of translation. However, there are some flaws in Orlova’s translation, such as over interpretation and improper interpretation, which need the joint efforts of Chinese and Russian literary translators to further improve.

Keywords: N. A. Orlova, Bai Juyi, quatrains, translation and annotation, gain and loss.

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Human Geography and Literary Classics: a Preliminary Study on the Stone Inscriptions of Bai Juyi’s Poetry and Prose

Stone inscription of poetry and prose is a special type of documentation in the reception history of Bai Juyi, which possesses a unique “text” value. Those poems and proses “carved in stone” show the transmitting power and influence of Bai Juyi’s literary works in later generations, especially their human geographical characteristics. Moreover, the aesthetics of poetry and prose, the materiality of stone tablets and the artistry of calligraphy jointly promoted the formation of Bai Juyi’s literary classics such as The Pond (Chí Shàng Piān).

Keywords: Bai Juyi; stone inscription; human geography; literary classics.

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From History to Stage — a Study of Bai Juyi as a Literary Image

From the song and Yuan Dynasties to the Ming and Qing Dynasties, there were nearly 30 kinds of operas based on the life stories of Bai Juyi, which is a very interesting phenomenon of literary creation. Through the continuous polishing of modern composers, Bai Juyi stepped onto the opera stage from history and became a new character image different from the historical records. Various variations have taken place

between historical facts and literature, which contains people's cognition and reconstruction of Bai Juyi, which is a special way of acceptance.

Keywords: Bai Juyi; literary image; history; stage; traditional opera.

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Compilation and Review of Research Materials on Bai Juyi and His Works by Chinese and East Asian Scholars in Recent Years

From ancient times to the present, the research on Bai Juyi and his works has always been a classic topic of enduring prosperity, which has been highly concerned by scholars at home and abroad. This paper summarizes the main topics in the three research fields of writer research, work research and external communication, and selects the abstracts of some representative research achievements of scholars in China and East Asia (North Korea, South Korea and Japan) in recent years to sort out and compile, in order to outline the current research situation at home and abroad. At the same time, it explains the future development trend, that is, with the development of Archaeology and Tang history research, there is still room for in-depth development of Bai Juyi's traditional research theme. At the same time, it is necessary to broaden ideas across fields, change perspectives and find more new topics.

Keywords: Compilation and review, research materials, Bai Juyi and his works, Chinese and East Asian scholars, recent years.

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Bo Juyi and the Origin of New Yuefu

The first poetic cycle of 50 "New Yuefu" was written by Bo Juyi (白居易, 772–846) in 809 after the works of by his friend Li Shen (李紳, 772–846). Bo Juyi wrote it simultaneously with another great poet Yuan Zhen (元稹, 779–831), and the new literary style has been known for centuries as Yuan-Bo (元白). Both of the poets shared the same attitude towards the role of letters in the society and aspired to implement their credo at the official posts they held. The origin of "New Yuefu" philosophy dates back at least to 806, when he together with Yuan Zhen created the illustrious political composition known as Celin (策林), where the bulk of their sociopolitical concepts were pronounced and stated. Most of these notions, inspired by Fugu movement, seem quite predictable and naive: the belief in an omni harmonizing role of ancient ritual, claim of necessity to promote worthy and knowledgeable, appeal to stop war and cut taxes. With all that this was a declaration of primary of benevolence over quasi orderliness, and this idea fully revealed later in "New Yuefu" poetry. Surely enough, "New Yuefu" have not been limited to the 50 poems, inspired by Li Shen. The new poetic experience gave birth to a whole literary trend, covering the most burning, up-to-date issues of contemporaneousness as well as the nearest past, picturing typical characters of different strata, pointing out social diseases and perils. The absolute trust in uppermost ritual role of a text has been embodied in "Song of Eternal Grief" (長恨歌), where the infamous story of Emperor Xuan-zong (玄宗, 685–762) and his favorite concubine Yang Gui-fei (楊貴妃, 719–756) found a new interpretation, that later would have become mainstream. Thus, the main conclusions are: 1. New Yuefu had a philosophic basement, carried out long before the first poem of the new style appeared. 2. Its main goal was to revive the actual social role of poetry. 3. It had a great impact on the later Chinese poetry and social thought.

Keywords: Bo Juyi, New Yuefu, Classical Chinese poetry, Tang social philosophy, Fugu movement.

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Reception of Bai Juyi's Prose in Bulgaria: How do Foreign Audiences Perceive his Works after 1250 Years?

The poet from the time of Tang dynasty Bai Juyi left a lasting mark on the history of Chinese literature. His poems are significant for the period, and nowadays are available in translations into a number of foreign languages. One of the specific features of his poetry is the simplicity and accessibility of the language. This approach is in contrast to the norms of the time. His innovation in literature and free spirit, which does not obey external requirements, are evident not only in his poetry, but also in his prosaic texts. Nowadays his prose is relatively less well known than his poetry. The paper presents a research on the reception of his work "A Script for the Thatched Cottage in Mount Lu" in Bulgaria. It was conducted through surveys among Bulgarian students, who study Chinese, and students from other majors. By comparing their answers, the importance of background knowledge for the perception of this work is studied. A translation of this text has been presented in Bulgarian for the first time. The article will also include an analysis of "A Script for the Thatched Cottage in Mount Lu", both based on students' answers and through independent interpretation.

Keywords: Bai Juyi, literature, reception, essays, translation.

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A Study of Bai Juyi's Leisure Poems

Bai Juyi is known as the "Poetry King" in the Chinese poetry circle, which is different from Li Bai, a Fairy poet who "proclaims himself to be a fairy in wine", and the poet-sage Du Fu, who "will kill himself when it's needed" "The article is written for the occasion, and the poem is written for the event", his poems are mainly composed of allegorical poems and leisurely poems. Leisure poetry writing runs through Bai Juyi's life. From his early years of "quietly reading ancient books, and leisurely fishing in the Qing Weibin" to the casually interesting it's snowing in the evening, would you drink wine with me?", Bai Juyi, who is outside the political circle, retains his self-consistent aesthetics for life, showing that Some scholars believe that the rational element in Bai Juyi's leisurely poetry should be one of the important reasons for the Song people to accept Bai Juyi. In contemporary China, the emphasis on Chinese excellent traditional works is increasing day by day. When young people read Tang poetry, in addition to tracing the cultural bloodline, they also want "the heart has a kindred spirit" and Bai Juyi is like an ancient blogger, a self-media People, in addition to writing allegorical poems required by work duties, often casually record life moments, from being satisfied with their salary, to worrying about the world's unkindness, to exhorting poor girls to respect themselves, everything is written in his poetry, which give us a great opportunity to know the Tang dynasty and a warm poet The research on Bai Juyi's leisurely poetry and its overseas research is a meaningful work.

Keywords: Leisure poem, Bai Juyi.

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Some New Proofs of Bai Juyi's Poetry and Prose in Bai's Corpus Printed by Nawa Douen in Japan

Japan has preserved many editions of Bai's Corpus printed by Nawa Douen, which were proofread by ancient manuscripts in the early days of Edo, including the proofread editions by Hayasi Razan in

the Tokyo National Museum, by Tenkai in the Sonkeikaku bunko, by Housa bunko, and the editions of Waseda University, of Imperial Palace, and of Daito Bunka University . The proofreading of these ancient manuscripts can supplement and correct the friendship relationship between Bai Juyi and Han Yu, Yuan Zhen, Liu Sheng and Li Weijian. It can reproduce the original connotation of Bai Juyi's poetry and prose, which has important reference value for the study of the stylistic evolution of the Tang Dynasty. It can also confirm the conjectures of later revisers, by way of correcting the wrong articles in Bai Juyi's works, and help to understand some self-annotations that were not passed down from the past. .

Keywords: Japan, Bai's Corpus printed by Nawa Douen, Poetry and prose, New proofs.

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The Significance of Bai Juyi in the Transition of Confucianism in Middle Tang Dynasty

In the middle Tang Dynasty, the political and cultural crisis intensified. In order to strengthen the social and cultural functions of The Central government and Confucianism, Confucianism underwent an important turning point in the middle Tang Dynasty. In the early Tang Dynasty, Confucian classics, which was officially established, was transformed into Confucian thoughts closely related to real politics and social life in the middle Tang Dynasty. Therefore, this transition is rich and colorful, including both the reform of Confucian classics itself and the practice of literature movement. Bai Juyi's poetic creation reflects his consciousness of political and cultural crisis and thus becomes a typical turning point of Confucianism in the middle Tang Dynasty. It is mainly reflected in the following aspects: First, he emphasized the Confucian classics concept led by the Book of Songs(shi jing) in the original Confucianism, changed the authoritative order led by the Book of Changes (yi jing)in the official Confucian classics of the Tang Dynasty, highlighted the cultural value of poetry, and laid a foundation for the innovation of poetry and Confucianism. Second, he changed the traditional "poetry expresses aspiration", "from emotion to propriety" in the Book of Songs (shi jing)into the common human nature and axiology of "based on emotion, in the form of language, ornamented with rhythy, take thought as content", which provided the basis for the life and secularization of Confucianism in tang Poetry. Third, he inherited du Fu's poetic creation spirit of paying attention to reality, but paid more attention to current affairs. By innovating yuefu poetry, he combined the thought of "the hungry sing their food, the laboring sing their affairs" (Gong Yang Chunqiu) with his creation of dissuasion poems(feng yu shi), which set a model for the cultural practice of Confucianism. He realized the transformation of Confucianism into reality, life and personalization through his po.

Keywords: turning of Confucianism, literature movement, The Book of Songs, common human nature, new yuefu poetry.

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Translation of Bo Juyi's Poems in Russia under the View of "Liberty Rate"

This article systematically examines the Russian translation of Bo Juyi's poems by Russian sinologists in different periods and quantifies the evaluation of poetry translation by using the "measure of liberty" and "measure of accuracy" of Russian literary theorist M. L.Gasparov, through which we analyze the degree of relativity between different translations and the original works. The Soviet period was the period when Bo

Juyi's poems were most translated, and there were translations by Ju. K. Shucki, B. A. Vasiliev, L. Z. Edlin, and V. F. Pereleshin. In the new era, Russian Sinology inherited the tradition initiated by V. A. Alekseev, S. A. Toroptsev and N. A. Orlova continued to translate Bo Juyi's poetry with frequent excellent works. The article points out that Russian sinologists attach importance to the reproduction of these factors of prosody, such as rhymes, rhythms, and verse in translating Bo Juyi's poems.

Keywords: Russian translations of Bo Juyi's poetry; The liberty rate in translation; Prosody; Rhyme; rhythm.

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A Research on Bo Juyi's Poetry Creation from the Perspective of Children's Literature

In the long river of Chinese classical poetry, Bo Juyi's poems have both popular meaning and aesthetic value, and been selected into China's national language textbooks. In the textbooks, Bo's poems have as many as 14 articles, ranking second only to the Tang Dynasty poet Li Bo. His poetry creation not only have a profound theoretical level, but also are accepted and praised by readers of different ages. The reason is mainly because his poetry creation has the characteristics of simplicity and sublime poetry, which can naturally integrate popularity and aesthetics, reflect the real life of the people in thought, and has a high level of poetry theory at the same time. This article intends to cut in from the perspective of children's literature, according to the analysis of the writer's specific works, to make an in-depth discussion of the characteristics of his creative art. 1. Pay attention to and attach importance to children's perspective. Compared with other writers, Bo's writing content is closer to the scenes of children's daily life. He can see the world from the microscopic perspective of children. In his writing, he takes individual life as the main object of concern. 2. The writing content has realistic meaning, and the poetic thoughts are open-minded and positive. (1) Realistic meaning: In terms of writing content, it is close to the real life at that time. In the way of description, it shows obvious characteristics of realism; (2) Poetry thoughts: the thoughts conveyed in the poems are open-minded and positive, with CoConfucianism With the thought of helping the world and the free and easy style of Buddhism, and the pattern is larger. 3, it has a strong aesthetic. His poetry makes good use of reduplicated words, splices, onomatopoeia, etc. in the use of words, which has the beauty of phonology and reading ;in poetry content and imagery, it is unique and rich. In terms of expression methods, it is simple and easy to understand, description vivid.

Keywords: Bo Juyi, children's literature, poetry features, popularity, aesthetic.

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On the Heroic Spirit of Bai Juyi's Poetry

Bai Juyi's poems are not just gentle and weak, as many people have criticized. In his poems, there is courage, straightness, pain when exposing the shortcomings of the times, pleading for the people, the heroic spirit when praising the achievements made for the country and people's livelihood, the solemn and awe inspiring spirit when observing pine, bamboo, sword and other objects, and the strong spirit of stubbornness and unyielding when he is in a place of exile, There is a strong and broad spirit when writing about the landscape. This heroic spirit is not only reflected in Bai Juyi's allegorical poems, but also in his leisure and sentimental poems. These poems are full of emotion. Poet is good at selecting magnificent and vigorous images and words that convey power and breadth, and often use vigorous objects as metaphors or symbols. The heroic spirit in Bai Juyi's poetry is not only influenced by Du Fu,

a poet of the prosperous Tang Dynasty, and Liu Yuxi, a poet of the same era, but also closely related to the overall atmosphere of advocating heroism in the poetry circle of the middle Tang Dynasty; The Confucian spirit hidden in his heart and the heroic spirit in his temperament are the internal root of the heroic spirit in Bai Juyi's poetry.

Keywords: Bai Juyi; Poetry; The heroic spirit.

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An Exile of Thousand Years: The Afterlife of Bai Juyi's Migrant Goose

In the tenth year of the Yuanhe Era (815), Bai Juyi, the newly deposed Prefect of Jiangzhou, wrote a poem in the style of heptasyllabic ballad. With his iconically unadorned tone, Bai recounted an extraordinary tale of a captured migrant goose being rescued and set free by a passerby, a “fellow” migrant in his own plight. After over a thousand years, this poem, alongside Bai Juyi's some sixty other poems, was first introduced to the English speaking world through Arthur Waley's translation (1918). Another century after Waley, both migrants, man and goose, found their way into poet May Wong's rendition with a pronounced contemporary undertone. This paper starts with a close reading of Bai Juyi's original poem, before it moves onto an extensively focused examination of both Waley's and Wong's translations. Juxtaposing the two renditions of a hundred years apart, and also taking into account other versions in between including a poetic message addressed to Bai Juyi by the late U. S. poet W. S. Merwin, this paper explores the poetic afterlife of Bai Juyi's migrant goose, kept “captivatingly” alive even after a millennium and in a foreign tongue. Through textual analyses, this research attempts an in-depth probe into the translation and cultural appropriation of Bai Juyi in modern English. It especially looks at how Bai's unique poetic style, rooted in the ninth-century Tang China and manifested in his choices of subject matter and language, is transplanted and transformed in the English speaking world of the past century, through varied approaches ranging from Waley's early endeavor in “literal translation” to Wong's largely avant-garde contemporary touch. In addition, the over and again recasts by modern renditions of the dual heroes in this poem, the man and the goose, whose images dramatically overlap, invite further discussion on how Bai Juyi's poetic voice might potentially taps into, and finds echoes through, the issues and concerns in our contemporary society.

Keywords: Bai Juyi, migrant goose, Arthur Waley, May Wong, poetic translation.

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

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The Story of White-Robed Guanyin and Buddhist Proselytizing in Baojuan (Precious Scrolls) in the Nineteenth — Early Twentieth Centuries

The Precious Scroll of Miaoying (Miaoying Baojuan 妙英寶卷) is still often used in several traditions of ritualized storytelling in southern Jiangsu. This text represents a rare narrative of female self-cultivation, which is related to the worship of the so-called White-Robed Guanyin, a popular form of this Buddhist deity in late imperial China. The earliest extant recension of this text dates back to the beginning of the nineteenth century, but its subject can be traced to the written vernacular stories of the fifteenth-seventeenth centuries. This demonstrates the importance of Buddhist topics in the storytelling of the Yangzi Valley region as well as close connections between baojuan and traditional novel. Despite the prominent place of the Precious Scroll of Miaoying in modern storytelling traditions using texts of precious scrolls (scroll recitation), there are no detailed studies of this text thus far. This is an attempt to outline the basic history of this text with the use of its major manuscript and printed variants, as well as to demonstrate its cultural significance in the performative context of precious scrolls in Southern Jiangsu in the nineteenth — early twentieth centuries. The author has used written sources and materials obtained during fieldwork in Suzhou and adjacent areas.

Keywords: precious scrolls, vernacular literature, Bodhisattva Guanyin, Buddhist narrative, Chinese folklore.

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Wu Meicun as a Follower of Women's Themes Raised in the Poems of Bo Juyi

Wu Meicun (吴梅村) (1609–1671) (real name Wu Weiye) is often compared to Bo Juyi. Thus, in the “Collection of Books in Four Sections” it is said that in terms of the art of versification he “is close to the four celebrities of the Tang dynasty, but his sense of rhyme is deeper, in the skill of narration he is close to Xiangshan (Bo Juyi), but surpasses him in the beauty of style”. Wu himself, of course, considered Bo Juyi his teacher and often used quotes from his works in poetry. One of the most significant works of Wu Meicun is the poem “The Palace of Eternal Harmony” (永和宫), dedicated to the theme of love between the emperor and the mistress, traditional in Chinese literature. The plot is based on the events of the present: the tragic fate of the favorite of Ming's Sizong (1610–1644) — Tian Guifei. Her life in the palace is shown in chronological order — from the moment of her first appearance to the tragic end. Unlike Bo Juyi's poem “Eternal Sorrow” (长恨歌), there is no depiction of romantic feelings, love dates, but there is a description of palace life, relationships between the inhabitants of the palace, behind-the-scenes intrigues. In the final lines — the poet's thoughts about history, about the cruelty of court customs, the victims of which are most often defenseless women. The introductory part of Wu Meicun's poem “I listen to the qin of the Taoist nun Bian Yujing” is similar to the preface to Bo Juyi's poem “Pipa”: also in the night, sad sounds of music are heard from afar and asking “who is playing?” the hero hears the woman's story. Thinking, the hero of the poem recalls a number of women whose lives were broken by wars, rebellions, cruelty and injustice of rulers. According to researchers, Wu Meicun wrote a true “poetic history” of his difficult time, using the entire arsenal of the richest poetic tradition, adding new images, new parallels and comparisons to it, simultaneously creating a new form — a narrative poem.

Keywords: Wu Meicun, poems, history, women.

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The Rise of Historical Criticism in China: Historian's Task and Historiographical Genres in Liu Zhiji's Shitong (Generalities on History)

The Tang time historian Liu Zhiji (661–721) is well known as the author of the Shitong (Generalities on History), a treatise basically started the formation of historical criticism into an independent discipline in the intellectual history of China. This paper focuses on the analysis of two questions: how did Liu Zhiji understand the mission of the historian and how did he systematize already existing historiographical genres into a logical system? The importance of the historian's role and the mission was always well acknowledged in Chinese traditional intellectual history, however not until Liu Zhiji's treatise was it systematically analysed and explicated. Liu Zhiji described an “ideal” historian and his qualities while showing on numerous examples of the past what was done well or what was missing in the works of his predecessors. Apart from speculations about historian's mission, Liu Zhiji carefully elaborated on how main historiographical genres were developed and what are their functions and characteristics. My paper investigates this material and traces how Chinese historical criticism was stimulated to move to the next level. I shall demonstrate the criteria which Liu Zhiji used to study the historiographical genres. I argue that since Liu Zhiji rethought the relationship between historiography and Confucian exegesis, his understanding of the historiographical genre system also was different from the exegetical one, which shows us yet another side of Chinese genre theory. Additionally, I shall demonstrate how Liu Zhiji elaborated on the methodology of historical knowledge and what conditions, according to Shitong made this knowledge possible or, on the contrary, impossible.

Keywords: Shitong, Liu Zhiji, historiography, Confucianism, exegesis, commentary, genre theory.

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Chinese Xiqu Theater on the Pages of “Dream of the Red Chamber”: the Phenomenon of “Home Theater” in the Qing Period

The “Dream of the Red Chamber” by Cao Xueqin, being the pinnacle of Chinese classical literature, has been studied and commented on for several centuries. Being a recognized encyclopedia of old Chinese life, this novel provides the reader with numerous information about various aspects of the life of the aristocracy of Qing China. The theme of the theatre is one of the most interesting aspects of traditional culture, reflected in the pages of “Hongloumen”. The novel provides information about the peculiarities of the social status of actors, the composition of theatre troupes and their varieties, repertoire, popular plays, the ways of organization of performances, the management system of troupes, etc. In addition, the novel provides rich material for the reconstruction of the existence of home theatre troupes in the homes of officials and wealthy merchants. As a rule, rich families had home theatre troupes. Evidence of the unprecedented popularity of opera among the aristocrats can be found in the architecture of the landscapes of parks and estates, where the opera stage was invariably present. The popularity of the musical drama was strongly supported by the imperial family, which in turn stimulated local officials, aristocrats and wealthy merchants to organize their private “pear gardens” and patronize local actors in every possible way. The actors served both for entertainment and to show status, and could serve as a source of income for the owner, or be given as a gift. There are not so many “opera scenes” in the “Dream of the Red Chamber”, but they cover a wide range of the existence of musical drama. Based on this information, it is possible to identify the specifics of “house troupes” in the Qing period, to consider the role, functions and influence of opera productions on the characters of the novel, to trace the fate of the actors. The novel “The Dream of the Red Chamber” is an inexhaustible source of knowledge about the traditions and cultural features o.

Keywords: “Dream of the Red Chamber”, Cao Xueqin, xiqu, house troupe, theatrical repertoire.

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Chinese Novel “Flowers in a Boat” and Its Versions in the World’s Collections

The report is devoted to the study of the Chinese classic erotic novel of the Ming era “Flowers in a Boat” (Chinese: Zai Hua Chuan 載花船), created by “The Lunatic of Xiling” 西泠狂者. The main problems associated with the novel are discussed — authorship (dating) and the preservation of its texts. Four known versions of the novel are compared. According to the Chinese scholar Sun Kaidi 孙楷第, the original novel could have consisted of 12 chapters (xylograph of 1659, 3 stories in 4 chapters each) or 16 chapters (hypothetically — 4 stories in 4 chapters each). Now there are only 10 chapters in the world, representing 3 stories, 2 of which have been completely preserved and contain 4 chapters each. One story is presented only in 2 chapters. All 10 chapters are collectively presented in 4 versions of the novel: 1). Woodcut 1659, consists of 4 books (8 chapters). Stored in the library of the Institute of East Asian Culture of the University of Tokyo 东洋文化研究所, the book code: “倉石文庫 (Kuroishi Library): 41866”. In the collection of Professor Kuroishi Takeshiro 倉石武四郎 (1897–1975). Contains chapters 3–4 of the first juan, chapters 5–8 of the second juan, and chapters 9–10 of the third juan. Contains critical remarks, interline notes, at the end of chapter 8 — a brief summarizing commentary. 2) Woodcut of 2 books (8 chapters), in the Peking University Library, collection of Ma Lian 马廉 (1893–1935), code: MSB/813.352/1354. The chapters correspond to the second and third juan from the Kuroishi’s book. The text contains the names of the author (The Crazy of Xiling 西泠狂者笔) and the commentator (Taoist Suxing 素星道人评). At the end of each story, a general assessment of 总评 is given, and in the main text there are interline comments 行间批. 3).

Manuscript of the National Library of Great Britain. Consists of 4 chapters, corresponds to the third juan of Kuroishi's book. 4). Manuscript of the Academic Library of St. Petersburg State University, in the collection of Academician V. P. Vasiliev, code: VY164.

Keywords: Ming literature, Chinese erotic novel, Zai Hua Chuan, Xiling Kuangzhe, manuscripts, woodcuts.

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Bamboo Branch Poems in Miao Albums

The present thesis focuses on the poetic fragments in the Miao albums, a primarily visual genre that emerged in 18th-century imperial China during the Qing Dynasty (1636–1911). We examine the Miao album housed in the Oriental Department of the Scientific library of St. Petersburg State University (Xyl. F-25a), that contains 73 hand-painted illustrations coupled with handwritten classical Chinese poetry and depicts distinct ethnic minority groups of Guizhou. Among the ethnographic writings of the southwest areas, a genre of poems recording and commenting on non-Han customs, so-called zhuzhici 竹枝詞 (Bamboo branch poems), were extremely popular. As well as images and textual annotation, poems were included in some Miao albums such as our album, which are very helpful for understanding the conventions behind images. Bamboo branch poems provides basis for analyzing and understanding main characteristics of ethnicity, the official ethnographic representation of the non-chinese people by officials. These poems originated from the poem of Liu Yuxi. Liu's imitation of the folksong eventually established zhuzhici as a unique poetic genre, setting an excellent model for later poets to follow and develop extensively. In the Qing period thousands of zhuzhici poems appeared with specific toponyms or themes added to their titles to highlight their geographical and thematic uniqueness. In the Miao album it represents like a form of classical poetry — jueju with 4 sentences and 7 words a line with rhyme, syllabic tone patterns, and semantic parallelism. We attempt to raise significant questions about the connections between illustrations, depicting non-poetic abstracts and Bamboo branch poems as well to outline the importance of this genre. Zhuzhici was a popular and highly adaptable poetic form, and relatively accessible to general readers, their curious contents shall be intelligible to the average reader, that was helpful to its circulation in the society of that time. The writing

Keywords: Miao albums, bamboo branch poems, jueju, ethnography, classical chinese poetry.

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“The Inner Story of Emperor Wu of the Han” (Han Wu-di nei zhuan) in Groundbreaking Research by Professor Lee Fong-mao

“The Inner Story of Emperor Wu of the Han” (Han Wu-di nei zhuan 漢武帝內傳) is a very interesting object of research. On the one hand, “The Inner Story” is usually included in the cluster of Chinese prose fiction belonging to the genre of zhiguai xiaoshuo 志怪小說 (tales of the miraculous), and it's rendered as a text with undoubted literary qualities. On the other hand, “The Inner Story” has obvious connotation with the Taoist religious tradition and its “inner” texts, which were distributed only among a narrow circle of those initiated into the secrets of the Supreme Purity Taoist lineage (Shangqing jingpai 上清經派). However, quite often researchers consider the history of Chinese literature and the history of Chinese religion as separate, independent fields of investigation. This approach seems to have led to the fact that many issues related to the interpretation of “The Inner Story” are still the subject of discussion in many academic works both in Western and Oriental languages. This methodological problem was brilliantly overcome by

Kristofer Schipper, presenting a new analysis and translation of “The Inner Story” (1965). Later, Professor Lee Fong-mao 李豐楙 used a complex interdisciplinary analysis of “The Inner Story” (1982, 1996) and laid the foundation for a new conceptual approach, which can be conventionally described as “literature vs religion”. This approach allowed Prof. Lee to solve both particular problems of the history of “The Inner Story” (determine the time and motives for the formation of the narrative, the name of its probable creator, as well as reconstruct the internal semantics of the text) and lay the foundation for an advanced interdisciplinary methodology for studying interrelated levels of the Chinese spiritual civilization. The groundbreaking research works by Prof. Lee Fong-mao are of great practical application for the study of both the classical Chinese literature and the scriptures and hagiography of the Supreme Purity Taoism.

Keywords: Han Wu-di nei zhuan, Supreme Purity Taoist texts, Lee Fong-mao 李豐楙, Hsieh Tsung-hui 謝聰輝, Chang Chao-jan 張超然.

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Thought from the Perspective of Liu Yu-Xi's Experience within his Zhuangzi Thought: Taking Cheng Xuanying's Commentary and Annotations to Zhuangzi as a Frame of Reference

Liu Yu-Xi was deeply inspired by Zhuangzi (莊子). According to textual research of contemporary scholars, during period of forty years, from Zhen Yuan (貞元) Era to Kai Cheng (開成) Era, there are 85 poems which quoted from original text of “Zhuangzi” or commentary and annotations of “Zhuangzi” in his complete works. A great quantity of works with Zhuangzi's concepts or writing style, which were appearing his receptional experience and practice process of Zhuangzi in his life history. It is noteworthy that Liu Yu-Xi and Bo Ju-Yi (白居易) discussed with “Xiao Yao” (逍遙) and “Qi Wu” (齊物) in Zhuangzi by their works during period of their later years. In the paper, we try to research Liu Yu-Xi's Zhuangzi Thought and his practice experience toward “Tao”. In order to observe his thought within the Zhuangzi Genealogy during the Tang dynasty (唐代), we try to take Cheng Xuanying's (成玄英) Commentary and Annotations to Zhuangzi (莊子疏) as a Frame of Reference. By the research method, we may discuss the theory of Liu Yu-Xi's Zhuangzi Thought.

Keywords: Zhuangzi thought, “Xiao Yao” (逍遙), “Qi Wu” (齊物), Cheng Xuanying's commentary and annotations to Zhuangzi (成玄英《南華真經注疏》).

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Ying Shao's “Feng su tong yi” as the Herald of Zhiguai Xiaoshuo Literary Genre

This report deals with the problem of the genesis of the literary genre zhiguai xiaoshuo 志怪小說 (“Records of anomalies”) on the material of the treatise “Feng su tong yi” 風俗通義 (“Penetration into the meaning of traditions and customs”), compiled by the Eastern Han statesman 東漢 (25–220 AD) Ying Shao 應劭 (140–202). At present, there is only one major study by M. Nylan devoted to this treatise, which is focused on Ying Shao's attitude to the legislative, ritual spheres and omens. However, this manuscript worth studying also in view of the information it contains about folk customs and popular superstitions of the Eastern Han. In particular, the chapter “Guai shen” 怪神 (“Monsters and deities”) and a number of

other fragments contain stories about a man's collision with otherworldly phenomena: mountain and fox spirits, prophetic dreams, omens, the appearance of the dead, etc. Some of them later became part of "Sou shen ji" 搜神記 ("In Search of the Supernatural") by Gan Bao 干寶 and "Le yi zhuan" 列異傳 ("Arrayed Marvels") by Cao Pi 曹丕. These stories from "Feng su tong yi", on the one hand, have a number of features of the zhiguai xiaoshuo genre: besides subject similarities, these are small but complete narratives, in some of which you can even see characters' individual features. In addition, a few heroes are not mentioned anywhere except for "Feng su tong yi", which indicates their possible fictional nature. On the other hand, there are peculiarities that do not allow classifying them as zhiguai xiaoshuo: the author's attempts to rationally comprehend most of the stories as well as their auxiliary role in the text as a way to convey to the ruler and officials the importance of debunking harmful cults. In this report I will carry out a comparative analysis of the stories from "Feng su tong yi" and the aforementioned collections of xiaoshuo and will also show the role of the treatise in the development of the zhiguai xiaoshuo genre.

Keywords: Ying Shao, popular beliefs, local cults, zhiguai xiaoshuo, Eastern Han.

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On "Zhao hun" and "Da zhao" Poems

Zhao hun 招魂 (The Summons of the Soul, The Summoning of the Soul, 266–280 lines) and Da zhao 大招 (The Great Summons, The Great Summoning, 220 lines) are part of a set of ancient Chinese poetic works known as chuci 楚辭 (verses of Chu). Among the modern scholars they have been steadily taken as examples of religious poetry of a folkloric and ethnic nature, dating back to shamanic practices. Such an interpretation of them is based primarily on poetic scenes of the wandering of the "soul" (hun 魂) in a certain phantasmagorical and full of dangers for it world. However, in both poems, these passages occupy less than a quarter of its volume: 70 lines and 37 lines in Zhao hun and in Da zhao, respectively. The true semantic dominant of the works is the glorification of the luxury of court life, including stories about royal halls, feasts, harem beauties. A thorough analysis of the texts taking into account the various commentaries (starting from the II century AD) and research points of view allow us to draw the general conclusion that both poems are full-fledged literary pieces, marked by a developed author's artistic individuality, which have a masterfully constructed composition and vary mainly socio-political motives. The "wandering of the soul" plot relies, more likely, not on ancient thanatological beliefs, but on animistic ideas connected with natural philosophical and macrobiotic concepts. A partial stylization in the poems of the text of ancient healing practices seems to be more, or less probable. However, due to the lack of its authentic samples, it is impossible to accurately establish in the descriptions of the "wandering of the soul" scenes the degree of correlation between hypothetical prayer prototypes and the author's artistic fiction.

Keywords: Ancient Chinese poetry, verses of Chu, The Summoning of the Soul, The Great Summoning, ancient Chinese beliefs and practices.

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Typology as a Method of Literary Research — A Case Study of Yuan Mei and Derzhavin's Nature Poems

The application of typology to linguistic research has obtained abundance production in China, Britain and the United States, but there are no examples of its application in Chinese and English literature studies, except for some cases of comparative literature studies in the Soviet Union. This paper compares the nature

poems of Chinese poet Yuan Mei and Russian poet Derzhavin in the 18th century from three levels: concept, imagery and texture. From the conceptual level, Yuan Mei (the subjectivity) keeps close contact with nature (the objectivity) without the help of God as an intermediary, while Derzhavin creates the trinity of man, god and nature. From the level of imagery, Yuan Mei is fonder of static description, and Derzhavin is more interested in tracking the dynamic process of nature. From the textural level, the third person description of the objective “speaker” in Yuan Mei’s poems is more frequent, while the “speaker’s” participation in Derzhavin’s poems is more noticeable. This paper also describes a method of making a mesoscopic and macroscopic comparative study of different countries’ literature by means of typology.

Keywords: Typology, Yuan Mei, Derzhavin, nature poems, comparative study.

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On the Influence of the Vimalakirti Nirveda Sutra on Wang Wei’s Poetry

Wang Wei (699–759), an outstanding poet of the Tang period, was brought up in a Buddhist environment from a young age and remained a follower of Buddhist teachings throughout his life. Being a layman who chose the civil service career, he was acquainted and communicated with monks of different schools of Buddhism. He knew well canonical Mahayana scriptures that, clearly, had a certain impact on the poet’s worldview and works, and in many ways became his source of inspiration. One of these scriptures was undoubtedly the Vimalakirti Nirveda Sutra (Weimojie suo shuo jing). The sutra was translated into Chinese several times. The most famous translation was made by Kumarajiva in the 4th century AD. In the sutra, the concepts of the Pure Land of Buddha, impermanence, emptiness, nonduality, inconceivable liberation, right contemplation, and the like are addressed. In addition, the main character in the sutra is Vimalakirti, a layman who became a bodhisattva and surpassed the other disciples of Buddha and bodhisattvas in the realization of enlightened wisdom. Due to its philosophical depths, high artistic value and originality of the image of a worldly bodhisattva who was eliminating the contradictions between monasticism and secular religiosity, the Vimalakirti Nirveda Sutra played an important role in the development of Chinese Buddhism — along with the Prajnaparamita scriptures — in particular, in the formation of the Chan School, and as a result was reflected in Chinese art. The most obvious evidence of the possible connection of this sutra with Wang Wei’s poetry is his courtesy name (zi), Mojie, which was chosen in honor of Vimalakirti (in Chinese: Weimojie). Moreover, in his works themselves, we can find many allusions that are traced back to the text of the Vimalakirti Sutra. And, finally, the influence of the conceptual part of the sutra on the poet’s worldview (that is conveyed in the themes and interpretations of his poems) is also important.

Keywords: Wang Wei; Vimalakirti Nirveda Sutra; Tang period; Chinese poetry; Buddhism.

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On the Influence of “Jin, Ping, Mei” on “Dream of the Red Chamber” by Cao Xue-qin

The novels “Jin, Ping, Mei” and “Dream in the Red Chamber”, being recognized masterpieces of Chinese prose and vivid examples of the so-called shiqing xiaoshuo 世情小说 — “narrations about the manners of the century”, invariably attract the attention of scientists (and not only sinologists) around the world. These two old Chinese novels give their connoisseurs an excellent opportunity to get in touch with the culture of medieval China in its significant diversity. In China, the influence of these novels was so great that it led to the forma-

tion of two “pillars” of Chinese philological science: jin-xue, i.e. “academic field devoted to the study of “Jin, Ping, Mei””, and hong-xue — “Redology”, or “Hongloulou studies”. This report is devoted to the problem in which these two disciplines intersect, namely the question of the influence of the novel “Jin, Ping, Mei” on the work of Cao Xue-qin. It is generally recognized that the plays of the outstanding playwrights Wang Shifu (1260–1336) and Tang Xianzu (1550–1616) had the greatest influence on the creation of the “Dream in the Red Chamber”. However, Cao Xueqin’s novel was also influenced by “Jin, Ping, Mei”. This influence seemed at times so significant that it led Chinese scholars such as Kan Do (1875–1934) to argue that the “Dream of the Red Chamber” was entirely derived from “Jin, Ping, Mei”. The influence of “Jin, Ping, Mei” on “Hongloulou” will be analyzed from the point of view of the plot and composition of both texts, all kinds of borrowings, the system of images, the linguistic features of the text, etc. In Russian Sinology, some preliminary considerations about the influence of “Jin, Ping, Mei” on the “Dream of the Red Chamber” was expressed by Pang Ying in his article “Some Influences of the Literary Tradition on the “Hongloulou” (1979). However, in Russian sinological literary criticism, this problem has not yet been specifically considered.

Keywords: Chinese classical literature, “Jin, Ping, Mei”, “Dream of the Red Chamber”, Ming dynasty, Qing dynasty.

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Chinese Graphic Poems in the Collection of the MAE RAS

The report is devoted to the study of rare scrolls with graphic poems stored in the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) RAS. The items belong to the collection of the outstanding scientist and collector baron P. L. Schilling von Kanstadt (1786–1837). Graphic poems combine images of Chinese folk culture and poetic art. Eight scrolls are engraved with twenty-four graphic riddles with encrypted verses, some of which are palindrome verses. The study of such a large collection of graphic poems allows us to determine the basic principles, techniques and patterns of composing poetic stanzas. The sources for checking the verses written as a result of guessing these poetic charades were the xylographs of the Qing period identified by us with samples of graphic verses.

Keywords: museum collections, graphic poems, palindromes.

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Names of Li Zhi: Literature as a Source of Identity

My presentation will point out and explain the names of the famous Neo-Confucian philosopher Li Zhi 李贄 (1527–1602), namely, Zai-zhi 載贄, Zhuo-wu 卓吾, Hong-fu 宏甫/宏父, Bai-quan Ju-shi 百泉居士, Wen-ling Ju-shi 溫陵居士 and Si-zhai 思齋. The study showed that almost all of these names are in different ways connected with the written art and prominent works of artistic and philosophical literature. Moreover, most of them are presented in a fictionalized form of an autobiographical essay “Outline of Judgments About Zhuo-wu” (“Zhuo-wu lun-lüe” 卓吾論略) from the fictional character Kong Ruo-gu 空若谷, whose name is also a complex reference. During the analysis, allusions to classical philosophical texts will be demonstrated, including “Discussed Speeches” (“Lun-yu” 論語), “Canon of Way and Grace” (“Dao-de jing” 道德經), “Treatise of Master Meng” (“Meng -zi” 孟子) and others, and also shows the role of literature in the construction of Li’s identity.

Keywords: Li Zhi, name, identity, allusions, autobiography.

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The Image of Wu Ze-tian (624–705) in the “Collected Records from Court and Country” by Zhang Zhuo (660–740)

Empress Wu Zhao 武曩 (624–705), better known in historiography as Wu Ze-tian 武則天, is one of the most striking and controversial characters in Chinese history. She became the first and only woman to hold the male title of Emperor (Huangdi 皇帝) and founded a new state, the Great Zhou (Da Zhou 大周, 690–705). The main sources on the reign of Wu Ze-tian are traditionally considered to be the “Old Book of Tang” (Jiu Tang shu 舊唐書, completed in 945) and the “New Book of Tang” (Xin Tang shu 新唐書, completed in 1060). These works are among the so-called “twenty-four histories” (er shi si shi 二十四史), which include historical writings that describe the reign of one or (rarely) several dynasties. It should be noted that the normative chronicles were written centuries after the end of the reign of Wu Ze-tian; the Confucian scholars who created these texts obviously had no sympathy for the female emperor. Thus, the works that became the basis for the formation of the image of Wu Ze-tian do not always reflect the true situation. That’s why it is interesting to consider other sources, for example, a collection of historical anecdotes about the Sui 隋 and Tang 唐 eras called “Collected Records from Court and Country” (Chao Ye Qian Zai 朝野僉載) created by Wu Ze-tian’s contemporary Zhang Zhuo 張鷟 (660–740). This collection contains witty sketches describing such vivid episodes of Wu Ze-tian’s reign as Buddhist ceremonies and the fire in the “Bright Hall” (Mingtang 明堂), the creation of new forms of hieroglyphs by the empress, the Taoist activities of Wu Zetian, etc. On the other hand, by analyzing the plots chosen by the author of the collection, one can draw conclusions about Zhang Zhuo’s attitude towards the empress and her state administration achievements. Thus, “Collected Records from Court and Country” are not only an important source on the reign of Wu Ze-tian, but also a clear evidence of the perception of this period by the contemporaries.

Keywords: Wu Ze-tian, Wu Zhao, Zhang Zhuo, Chao ye qian zai, the Great Zhou.

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A Song in Three Keys: The Nestorian Hymn of the Angels in Mid-Tang China

Over the past decades, there has been abundant research on the Nestorian Church in Tang China. The key sources, including the Xi’an stele inscription and several Nestorian texts from the Mogao Caves in Dunhuang, are considered evidence of how Nestorian Christianity, a foreign religion from the kingdom of Daqin 大秦, could establish a foothold in China and become part of Tang cosmopolitan culture. While most scholars studied the Nestorian texts from a historical or a religious angle, few attempts have been made to look at the literary features embedded in some of these texts. Centered on Sanwei meng du zan 三威蒙度讚, a Chinese translation of the Syriac hymn of the angels, this paper aims to unfold the hidden connections between Chinese literature, Buddhist literature, and Christian literature at the heyday of the Tang dynasty. On the one hand, the hymn should not be narrowly read with its adoption of terms and concepts from Buddhist scriptures, rather it took shape through an imitation of Buddhist chants of the time. Interestingly, the chants resulted from a synthesis of Sanskrit chanting from India and classical poetry and vernacular songs in China. On the other hand, as a translated poetic piece originating from the Greater Doxology in Greek, the hymn carried distinct foreign components only to be found in the Bible and the Christian belief, regardless of being misrepresented as a variant of beiye fanyin 貝葉梵音 (Buddhist music and song). Therefore, the Chinese version of the hymn testified a complex process of amalgamation featuring multi-layered adaptations and re-creations. When Buddhist chanting developed into a popular literary genre in the mid-Tang era, even exerting influence on such renowned poets as Wang Wei and Bo Juyi, the Nestorian hymn of angels tacitly

attached to a familiar Buddhist form and introduced to the Chinese a new song about the Christian salvation of Aluohe 阿羅訶 (alāhā, the Father), Mishihē 彌施訶 (M'šihā, the Son), and Jingfeng 淨風 (ruhā, the Spirit).

Keywords: Nestorian Christianity, Sanwei meng du zan, Greater doxology, Buddhist chants, Tang literature.

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The history of Life and Literary Work of Qin Jia and Xu Shu (2nd century AD), the First Spouses-poets in the History of Chinese Literature, in the Reflection of “Poem for My Wife” by Qin Jia

Qin Jia 秦嘉 and Xu Shu 徐淑 (2nd century AD) went down in the history of Chinese literature as the first spouses-poets. They passionately loved each other, but were forced to live apart. In addition to historical chronicles, literary treatises and literary anthologies that have preserved information about their life and literary works (the results of the relevant translations and analytical work will be presented in our report), their correspondence, both in poetry and prose, not only bears the stamp of the era, but also, being autobiographical, sheds light on the circumstances of their lives. “Poem for My Wife” is one of the first zeng-epistles, first love epistles, first author’s four-syllable lyric poems in the history of Chinese literature. Both literary works of the spouses in general, and “Poem for My Wife” in particular have not previously become the subject of special study. Qin Jia was an official; one day, before he departed to the capital, Xu Shu had returned to her parents’ house, therefore they could not bid farewell to each other. Later, they entered into correspondence, began to bestow each other with poems full of longing (“Poem for My Wife” is one of them). These epistles are the earliest examples of penetration into poetry of such a private sphere of human life as intimate feelings and family relationships. “Poem for My Wife” is an eight-part parallel construction connected by four semantic knots — emotions of sadness, separation, emptiness and loneliness; integrity is achieved through semantic and structural links between two pairs of couplets in each of the four cases; the meanings of all the motives are concentrated within the same semantic field, which ensures the unity of tonality; the theme — longing for wife — permeates the entire poem. Even though it is one of the first (surviving) love letters, it is already a mature example of poetic lyrical autobiographical epistolography.

Keywords: Ancient Chinese lyric poetry, poetic correspondence, love epistles, spouses-poets, Qin Jia, Xu Shu, zeng-epistles 贈答詩.

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Legitimization of Wang Mang’s Rule in Yang Xiong’s “Ju Qin mei Xin” 劇秦美新 (Denigrating Qin and Praising Xin)

Yang Xiong 揚雄 (53 BC — 18 AD) was one of the most prominent intellectuals of the Han 漢 period (206/202 BC — 220 AD). Known primarily for his philosophical and philological works, he is also famous as a talented writer. His most controversial work is the memorandum “Ju Qin mei Xin” 劇秦美新 (“Denigrating Qin and praising Xin”), included in Xiao Tong’s 蕭統 (501–531) collection *Wen Xuan* 文選 (Selections of refined literature). As its title implies, it glorifies Wang Mang’s 王莽 (45 BC — 23 AD) state of Xin 新 (9–23), which is extremely negatively assessed in traditional historiography. In his memorandum, Yang Xiong speaks of Xin from three main standpoints: contrasting it with Qin 秦 (221–207 BC), which is considered the embodiment of the unvirtuous rule, recounting auspicious omens that supposedly foreshadowed

its establishment, and also listing the achievements of its founder. Taking into account the fact that after the downfall of Xin, the overwhelming majority of eulogies for it were lost, Yang Xiong's memorandum turns out to be a unique source on the political ideology of this period. However, it is not the only monument of pro-Wang Mang propaganda that has survived to this day. The main source of information about Xin, Ban Gu's 班固 (32–92) *Han shu* 漢書 (Book of Han), contains a summary of Fu Ming 符命 (Confirmations [of Heavenly] Mandate), which was published at the behest of Wang Mang shortly after the founding of Xin and dedicated, like a significant part of Yang Xiong's memorandum, to the auspicious omens associated with the establishment of a new dynasty. This allows to compare official and “private” attempts to legitimize Xin. At the same time, the fact that this memorandum is rightfully considered one of the models of belles-lettres makes it possible to trace the role of literature in the political ideology of the Han period.

Keywords: Yang Xiong, Wang Mang, Xin, “Ju Qin mei Xin”, political ideology.

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The Manuscript Culture of Confucianism and Buddhism in the Wei, Jin, North and South Dynasties, Sui and Tang China

Medieval China was an age of manuscript culture. As the carrier of Confucian and Buddhist culture in the medieval period, manuscripts carried great importance. The Six Dynasties and Sui-Tang Dynasties documentary texts disappeared in China, but they have been preserved in Dunhuang collections in the West and in Japan in the East. Since the Wei and Jin Dynasties, Chinese Confucian classics were affected by Buddhism which was gradually flourishing. Furthermore, the method of explaining Buddhist scriptures was absorbed by the Confucian classics. Because of the particularity of Confucian interpretation, Confucianism and Buddhism were able to complement each other. Yishu study 義疏學 was very popular in the medieval period. Therefore, it was reasonable that the non-Buddhist texts used by Buddhism included a large number of texts from Yishu study.

Keywords: Medieval China, manuscript culture, indigenous classics, oversea classics.

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“Depend on Heaven for Food”: a Well-known Proverb in Literature, Illustrations and Comments

“Depend on Heaven for food” 靠天吃飯 kao tian chi fan is a well-known Chinese proverb-chengyu 成語. The presumed author of this expression was Wen Kang 文康 (? — ?), a Manchu of an Eight Banner family and Chinese writer. His novel “Legend of Heroes and Heroines” 儿女英雄传 Ernü Yingxiong Zhuan first published in late 1860-th became very popular. The novel is a successful combination of an adventurous plot with a romantic story, chivalry fiction with scholar-beauty romance. The novel is based on Confucian orthodoxy: no one can do anything without the will of Heaven. The expression “Depend on Heaven for food” is from the 33rd chapter of the novel. Yet, the image under the title “Picture Depend on Heaven for food” 靠天吃飯圖 kao tian chi fan tu appeared earlier than novel: this is the famous stele of 1813 from the temple Tiegonsi, near Daminhu lake, Jinan, Shandong 山东济南大明湖铁公祠. In 1907 future academician Vasyli Alekseyev (1881–1951) bought in China an imprint from this stele. Chinese tutors of Alekseyev xiansheng 先生 commented the subject. Now some handwriting sheets with the marginalia of V. Alekseyev are stored in the Archive of the Russian Academy of Sciences, St. Petersburg branch (Stock 820, inventory 1,

№ 473). We also discover a picture with the copy of Kaotian as a fragment of other large composition in the Alexeev's collection of Chinese popular prints nianhua 年畫 in State Hermitage Museum. And finally we can compare xiansheng comments to 靠天吃飯圖 kao tian chi fan tu with the essay on the same subject by Lu Xun in his "Qie Jie Ting Essay Collection" Zawan ji 杂文集: 且介亭杂文二集, 1935. .

Keywords: idiom, V. M. Alexeev, archive, xiansheng, Lu Xun.

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Contribution of Writer Li Yu to the Development of Incense Culture in 17th century China (based on his Essay 闲情偶寄 Xianqing ouqi)

This report examines the life and work of famous Chinese writer Li Yu (李漁, 1611–1680), who made a great contribution not only to the development of literature, drama and painting, but also wrote entire essays about incense culture. Analysis of his activities and literary works gives reason to consider Li Yu as the most prominent representative of the wenren intellectual community and a great incense connoisseur. His aesthetic concept of using incense as an important tool for personal self-improvement and 'nurturing life' (養生 yangsheng) is studied, using his philosophical essay 'An Accidental Haven for Idle Thoughts' (闲情偶寄 Xianqing ouqi) devoted to various areas of everyday life. Li Yu's aesthetic views are further illustrated with essay excerpts presented in the translation by the author of this report. Publications of Li Yu's works continue to be widely published both in China and in the West. Essays devoted to his work, categorized as literature on psychology, philosophy and art are also very popular. All these factors give rise to the relevance of the study of the multifaceted creativity of Li Yu, as well as other representatives of Chinese intellectuals (文人 wenren) at the turn of the Ming (1368–1644) and Qing (1644–1911) eras, who by their activities, significantly developed various types of traditional culture, including literature, aesthetics, aromatherapy and arts and crafts.

Keywords: Chinese literature of the 17th century, Li Yu, wenren, essay Xianqing ouqi, fragrance.

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Mistranslation and Misinterpretation: British and American Sinologists' Translation on Classical Chinese Literary Works in the Nineteenth- and Twentieth-Century

As English is the lingua franca of the modern era, both British and American Sinologists have played a dominant role in depicting China's history and culture to either general readers or non-specialists in the western and even global setting, and much of the traditional Chinese literary canon has been translated into English. The result is that relevant translation works have been conceptualized as the representation of classical Chinese civilization. It is argued that translation is just a type of reproduction derived from the original Chinese text, given that its grammar, syntax, and rhetoric (parallelism, allusion, rhyme, and so forth) are not easily translated into English or a western cultural context. Not only do Sinologists thus find it challenging to translate the original Chinese text in an accurate manner, but also tend to deconstruct the source texts' framework and then reconstruct the target texts through the thematic-driven approach. In this regard, little attention has been paid to the problems or limitations of such English translation practice. Instead of identifying errors in these translations, it seems that scholars mainly focus on the difficulties of Chinese–English translation

and only compare different styles and versions of translated texts. Hence, this paper attempts to identify the mistranslation and misinterpretation embedded in the translation source texts in terms of classical Chinese literary works by British and American sinologists, drawing a review on relevant Sinological translation in the nineteenth- and twentieth- century, and suggesting the strategies that can achieve the notion of equivalence.

Keywords: Mistranslation, Misinterpretation, British and American Sinologists, Classical Chinese Literary Works, Nineteenth- and Twentieth-Century.

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B. L. Riftin in the Eyes of Chinese Scholars

B L. Riftin, the Russian Sinologist, has established a close connection with Chinese scholars, since the beginning of Sinology itself. This paper intends to unfold the image of Riftin from the viewpoint of Chinese scholars through the following aspects, namely, overviewing Riftin's unique academic approach, thematic studies on Riftin and his academic interviews. It is argued in this paper that, the Chinese scholar's attention on Riftin, with an international vision and a cross-cultural perspective, had presented an objective and nuanced interpretation of Riftin's Sinology, while enabling an in-depth development based on his research. This greatly enhanced the academic significance and value of both Russian Sinology and international Sinology. It also elaborated a fertile space in studying Riftin in the future.

Keywords: B. L. Riftin, Russian Sinology, cross-culture.

3.

THE TRENDS IN CHINESE LITERATURE OF XX AND XXI CENTURIES

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Chinese Literature of the '90s: Linguistic Features and Narrative Techniques in Li Er's Short Stories

Despite being one of the main exponents of the current of the '90s commonly referred to as *wanshengdai* 晚生代, “belated generation”, and one of the most representative writers of contemporary Chinese literature, Li Er 李洱 is still a relatively little studied author. His literary production shows quite characteristic features both in terms of contents and in terms of stylistic hallmark, however, few researches on this author have been conducted, especially with regard to his early writings. This paper, therefore, aims at analyzing Li Er's short novels of the '90s, with special attention to linguistic and rhetorical aspects. More specifically, we shall see that, even though Li Er shares some of the traits which are typical of the *wanshengdai* current, his language and narrative techniques reflect elements of originality and uniqueness that distinguish him from the other authors of this current. We will thus focus on some of the most relevant elements of this kind, such as: the external intertextuality, the central role of memories as a means to construct the narrative, the coexistence of different linguistic registers in the same novel, etc.

Keywords: Li Er 李洱, Chinese fiction of the '90s, *wanshengdai* 晚生代, intertextuality, contemporary Chinese literature.

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The Symbolism of Cruelty in the Work of Mo Yan “Red Sorghum”

The symbolism and symbolism of cruelty is found in Mo Yan in almost every work. This is especially evident in the work “Red Sorghum”. If we take the work “Red Sorghum”, then the symbolism of cruelty here should be divided into two main branches: “external symbolism of cruelty” and “internal symbolism of cruelty”. The external manifestations of cruelty, first of all, include phenomena as the environment, weather and the invasion of the Japanese army. Mo Yan, through the environment and weather conditions, seems to be trying to show that everything around is drying up and slowly dying off. The concept of “internal symbolism of cruelty” can include not only the cruelty of a person against a person or a man against a woman, but also the cruelty of some traditions of the Chinese people, which can strike even now. Cruelty here is manifested in the themes of fear, betrayal, deceit, hypocrisy and other human feelings that play an important role in the narrative process of the Chinese writer. In addition, it is worth noting the symbolism of the red color, which in one form or another appears throughout the novel. The very title of the book “Red Sorghum” automatically sets our minds to something combative, and perhaps even bloody and occasionally aggressive. It is also very important that with a complete reading of the work, the author’s style and narrative techniques are more correlated with red, and not with any other color. Details and images testify to this, for example: sorghum, sky, blood, struggle, suffering, aggression. In the end, all the symbols that have been listed can be combined into a triple concept: the cruelty of birth, the cruelty of life and the cruelty of death. All three concepts of birth, life path and the last minutes of life are interconnected by environmental factors or phenomena that both help and destroy a person as a person in a world where hope and cruelty replace each other in an endless existential kaleidoscope.

Keywords: Literature, Mo Yan, realism, symbolism, cruelty.

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Innovation of Using Traditional Symbols in Han Dong’s Poetry

The archetype of the “world tree” in the picture of the world of the modern poet is of fundamental importance, the idea of which the author develops, embodies in individual images. The creation of elements of innovation is influenced by the process of scientific and technological progress and active intercultural interaction. Creating a new image, the poet leaves the idea of the “world tree” as a means of vertical division of the world (the concept of N. Toporov), expanding the image to modern analogies. So, the Chinese poet shows the transformation of the archaic image of a tree into a modern version — a telegraph pole. The transformation of the archetype of the world tree into its modern equivalent is shown in the poems of a Chinese poet; in the work “Creativity”, Han Dong uses the image of a telegraph pole to indicate the connection of three-dimensional temporal and spatial spheres: “Someone is crawling along the telegraph pole / .. / like a sparrow frozen in the air.” The sparrow analogy reinforces the importance of the telegraph table as a mediator, which shows the writer’s skill in combining traditional ideas with innovative techniques, because the image of the “world tree” transformed into its modern equivalent — the telegraph pole retained its functions as a mediator. Han Dong is characterized by the fact that the author endows the image with additional meaning: the connection of the image of a tree and a telegraph pole with work, and specifically, with creative work. Such an analogy may be prompted by the connection with the man-made origin of the transformed image. The traditional symbol — a natural tree, has changed into a modern image — an artificial, man-made telegraph pole, which is an innovative element dictated by modern realities. In the work

“Creativity”, Han Dong draws a parallel between the work of an electrician on a telegraph pole and his own work, the work of a writer, where an electrician, in addition to the image, is compared to a sparrow.

Keywords: Chinese modern poetry, poetry of Han Dong, traditional symbols, innovation in Chinese poetry.

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Symbolism and Decadence in the Modernist Poetry of Wang Duqing

This paper explores Western, especially French, influences in the obscure poetry of Wang Duqing, young poet of China’s Republican Era. The innovation of Wang Duqing’s poetry lies in his awareness of modernity during a period when young intellectuals studied abroad and had the opportunity to gain first-hand experience with those new cultures that eventually shaped modern Chinese literature. Although his fame is not so widely spread, the poetry of Wang Duqing can be considered as another successful example of how young poets of the Republican Era integrated models from the West into their writings forming a modern and national literature for the people. French symbolists became for Wang Duqing a source of maximum inspiration. The Chinese intellectual attempts to alter the figure of the poet bestowing on him a social mandate. His writings transcend Chinese linguistic rules and renew the poetic form as a fluid and communicative means of expression. The dominant themes are sorrow, loneliness, nostalgia and isolation represented by gloomy and melancholic images: rain and mist, dusk, memories, dreams, ruined cities, broken hearts, etc. The details of urban life thus become the new protagonists of the new literature and even the most traditional themes are used in rather unconventional ways. Affinity with French symbolism and decadence becomes particularly evident when looking at the themes and mood of the Chinese poems: melancholy and nostalgia afflict the poetic subject who endures disillusionment, remains alienated and is left unable to withstand that ‘boredom’ typical of the European *mal du siècle*. Wang Duqing poetically depicts a world where memory serves as both the medium and the content of his own creation. This world, filled with blurred or distant images both in space and in time, exacerbate the ennui of the poetic subject and become lyrical material for fine examples of Modernist writings in Chinese literature of the Republican Era.

Keywords: Symbolism, decadence, modernism, Republican China, modern Chinese literature.

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Giving Children a Driving Force and Sense of Belonging — the Analysis of Selected Xiong Liang’s Works

Xiong Liang is a Chinese illustrator who is famous for creating indigenous picturebooks in order to give children a memorable China experience. He is also the first illustrator who was nominated to Hans Christian Andersen Award. His works are famous for reinterpreting traditional aspects of Chinese culture and presenting them to children in new versions, giving young readers different perspectives. His mission is to develop strong ethnic identity in Chinese children with a new, modern touch. Apart from that, Xiong Liang’s works stand out as lessons of empathy, kindness and caring, putting children simultaneously in the center and outside the circle showing them a bigger picture of things. This paper aims to analyze selected Xiong Liang’s picturebooks in order to present his unique style and specific narration which takes children gentle by hand and show them the world around, giving them strong feeling of belonging and a driving force to make this world a better place.

Keywords: indigenous picturebooks, Chinese picturebooks, ethnic identity, children identity, children literature.

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Stylistic Characteristics of Shen Congwen's Prose: between Classic and Modern, National and International

2022 marks the 120th anniversary of the birth of Shen Congwen (1902–1988) who, without exaggeration, is the greatest representative of modern Chinese literature and one of the best stylists among prose writers of all times. This research covers his works written in the 1920–1940s. Style is viewed as a literary concept, and language as a reflection of creative imagery. Shen Congwen's prose is decidedly "Chinese". Zhuang-zi, Tao Yuanming, Pu Songling, chuanqi stories of Tang period, novels written in baihua and other phenomena of traditional Chinese culture, influenced the writer's creative style. However, like many writers of the first half of the 20th century, he has been under influence of Western writers, especially renowned Russian and French authors of the 19th — early 20th centuries, i.e. I. S. Turgenev, A. P. Chekhov, A. Daudet, A. France, Guy de Maupassant etc. His literary style is based on plain speech, including his native West Hunanese dialect. This makes Shen Congwen's usage of Chinese language more memorable, despite the unintelligibility of many regionalisms and the presence of irregularities in the speech of the characters and / or the narrator. Shen Congwen's prose greatly resembles poetry: rich in reminiscences and allusions, but poor syntactically. According to the well-known American researcher Jeffrey Kinkley, Shen Congwen's stylistic genius lies in his ability to abandon the clichés of the old literary language, to compose long sentences using word order characteristic of spoken language, deliberately skipping syntactic markers and, therefore, deepening the ambiguity of the "classical" vocabulary. However, any attempt to define Shen Congwen's language inevitably ends up being an over-simplification, because the writer never limited himself to one style of writing, but used different ones liberally.

Keywords: Chinese literature of the 20th century, Shen Congwen, prose, stylistic devices, artistic means of the language.

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Feng Jicai's Novel "The Three-Inch Golden Lotus" (1987) as Literary Representation of Trauma

The novel of "The Three-Inch Golden Lotus" (1986) by Feng Jicai is centered about traumatic events in the life of a young girl named Ge Xianglian (Fragrant Lotus), who has to deal with foot binding. Her grandmother suddenly becomes inexplicably cruel and forces the girl to endure terrible pain. The psychotrauma of a little girl, fear, pain, humiliation are followed by the transformation of the woman's psyche. The grandmother's attitude though is quite understandable — as she expected, Fragrant Lotus marries into a rich Tong family because of her bound feet. All the men in the Tong family are connoisseurs of "golden lotuses", they hold competitions for the best bound feet at their manor. In the first of such contests Xianglian loses, which leads to the fall of her authority in the family and bullying by her spouse. A rich family torments her to such an extent that she decides to poison herself. Due to the old maid with her completely different method of binding, different from the one used by Xianglian's grandmother, the shape of Xianglian's feet soon changes. A confident victory in the next competition allows her to regain her position in the family. With a new era coming, the status of bound feet changes. Despite the traumatic experience, Xianglian paradoxically continues to support foot-binding. The author discusses the phenomenon of foot-binding in Chinese culture suggesting to treat it as a kind of key for Chinese history understanding. Since a trauma plays a central role in this novel, it is also interesting to trace how it manifests itself in the novel.

Keywords: contemporary Chinese literature, Feng Jicai, "The Three-Inch Golden Lotus", trauma.

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Contemporary Chinese Female Literature: the Problem of Female Consciousness

In the 1980s, the literature of a new period was formed in China, including a new generation of female writers (Zhang Jie, Te Ning, Can Xue, Wang Anyi), whose names are associated with the formation of Contemporary Chinese women's prose, which is characterized by deep psychologism and vivid characters. Over the past few decades, Western researchers have been actively debating to what extent modern Chinese women's prose is marked by feminist tendencies, although many female writers openly declare that they do not consider themselves as feminists. However, the difficulty of studying Chinese women's literature lies directly in the manifestation of gender traits in the works. When you are reading a modern Chinese novel in the original language, it is not always possible to immediately determine who the author is — a man or a woman, since “masculinity” or “femininity” may not manifest itself in the plot or style. The purpose of the report is to analyze the manifestation of gender consciousness in the works of modern Chinese female writers belonging to different generations and literary trends (Wang Anyi, Can Xue, Wei Hui and Sheng Keyi). As a result, the focus of the report will be on answering the question to what extent a female worldview is felt in modern Chinese women's literature.

Keywords: contemporary female prose, feminism, gender, female consciousness, psychologism.

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Guo Moruo's "My Childhood" and Hu Shi's "Self-Narration at Forty": Common and Special Features in Representation of New Man of the New Era

The genre of literary autobiography started its formation in China during the New Culture Movement and entered a phase of rapid development by the end of the 1920s. The most representative works of that period are Guo Moruo's "My Childhood" (1928) and Hu Shi's "Self-narration at Forty" (1933). These two works largely determined the typological features of Chinese autobiography in the first half of the 20th century, based both on the national tradition and on the influence of Western literature. They are characterized by a clear autobiographical intention, a reader-oriented approach, retrospection, reconstruction of the personality development, combination of non-fiction with fictional elements (however, Guo Moruo adds more bright images, Hu Shi's autobiography is more documentary). Autobiographical intentions are explicitly expressed in titles, prefaces and afterwords. Guo Moruo's goal is to show "a certain person born in a certain era." Hu Shi's plans are more ambitious: not only to tell about himself, to leave a "historical evidence", but also to stimulate interest to the biographical literature zhuanji wenxue. Guo Moruo and Hu Shi adhere to the identity of the self, and self-reflection and introspection; follow a chronologically sequential principle of narration, divide texts into thematically and structurally completed chapters. The personality in Guo Moruo's and Hu Shi's autobiographies is presented in dynamics and development. In the center of autobiography is the image of a socially active person, rebelling against old foundations of the society, leading a sharp debate with traditions. It is the discovery of a new character that determines the place of autobiography in the Chinese literature of the 1930s. A new understanding of autobiography as a generalized and objectified experience of the writer generates the diversified and syncretic form based on the combination of national tradition and foreign experience.

Keywords: Chinese literary autobiography, typological features, Guo Moruo, Hu Shi, 1920–1930s.

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Autobiographical Motives in Shen Congwen's Prose of the 1920's — 1930's

The literary heritage of the modern Chinese writer Shen Congwen (1902–1988) is rich and diverse, it includes fiction and documentary prose, as well as lyrics and drama. One of the features of Shen Congwen's fictional narrative is its autobiographism. The wide range of autobiographical motifs can be found in his fiction — some of them are rooted in childhood, adolescence and military service, while others — in his personal life of the 1920's — 1930's. A number of autobiographical motifs embedded in childhood (maternal sensitivity, incomplete family, free life, loneliness, childhood, as a “lost paradise” etc.) recur throughout his early works of the mid-20's, but until the end of the 1920's, Shen Congwen had been running away from painful memories of terrifying events that he witnessed during his youth in West Hunan. Only in early 1930's he started to use motifs derived from traumatic memories (hunger, massacres, public executions, prison tortures, racial discrimination, beheading). In the mid-1930's, the writer gradually reduced the presence of autobiographical motifs rooted to childhood, and increased the number of motifs based on his current life experience and psychological frustrations. The motif analysis of Shen Congwen's fictional prose of the early (1920's) and mature (1930's) periods of creative writing made it possible to trace the main autobiographical motifs, the time of their entry into the fictional narrative, the frequency of occurrence in the texts, and to reveal the predominance of certain motifs at different stages of Shen Congwen's creative writing.

Keywords: Shen Congwen, motif analysis, autobiographical motives, universal motives, frequency of occurrence.

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The First Translations of Edgar Allan Poe's Detective Prose in China in the First Half of the XX Century

American writer of the first half of the XIX century Edgar Allan Poe (1809 — 1849) made a significant contribution to the development of world literature. His works have been studied and are being studied for about two hundred years, they were so deep, innovative in many ways. In addition to the content of the works, he also enriched the form — despite the fact that short stories were known long before Edgar Allan Poe, however, he is considered to be one of the popularizers of this genre of small prose (novel). The writer is also significant for the development of detective prose. Moreover, it is he who is considered to be the founder of the detective genre itself. However, despite this, when China began to get acquainted with Western literature, the first detective work translated into Chinese was not the work of Edgar Allan Poe, but of a later writer, Sir Arthur Conan Doyle (1859 — 1930). The first translation of Edgar Allan Poe's story was made in 1905 by the writer and translator Zhou Zuoren. Until the 20s of the XXth century, there were very few translations of the writer's novels, but in the twenties there was a surge of interest in his work, both individual stories and entire collections of his works were published one after another. In the 1940s, the interest of readers and publishers gradually decreased. The most popular stories were *The Tell-Tale Heart*, which came out in different translations (a total of ten different translations), and *The Gold-Bug*, which was translated five times in these almost fifty years.

Keywords: Chinese literature, detective prose, Edgar Allan Poe, Chinese literature of XX century, detective literature.

*Moshchenko Irina**(A. M. Gorky Institute of World Literature of the RAS)**lotvin@mail.ru***Images of Women in Shanghai Literature of the 1940s**

The first half of the 1940s in Shanghai is the heyday of women's writing. Zhang Ailing is a prominent writer of that period. However, she was not the only female writer on the Shanghai literary scene. In 1944, Tan Zhengbi published the collection of "Selected Stories of Modern Women Writers". Among them one can distinguish a group of authors with common publication activity. Their works can be found in the same circle of Shanghai journals, that is "Wai xiang", "Xiaoshuo yuebao", "Violet", "Tiandi". These authors are Tang Xuehua, Shi Jimei and others. The main theme of their creative writings does not go beyond the description of family and love relationships. Their attention is focused on the domestic female world, which seems to exist separately, with no connection to the world outside or to the historical events. How is the image of women constructed in their works? The beginning of the 20th century the generation of "new women" writers proposed two extreme variations of the image of women. On the one hand, Bing Xin works provides female images that exist under the permanent shadow of the high ideal of maternal love and care. On the other hand, a bold experiment with the image of femme fatale in Ding Ling's story "A Woman and a Man", and then other story "Ecao" that shifts the focus from struggle between sexes to "revolution plus love" — a new topic relevant for Ding Ling's generation. Unlike the early works of Ding Ling where emotions were almost the main essence of female characters, Zhang Ailing's heroines are distinguished by sanity, commercial prudence, caution and ordinariness. However, from the very first story, the writer deliberately surrounds her female characters with atmosphere of hostility. Zhang Ailing is constantly stressing her readers out, and that, I suppose, is the main goal of her fiction. Let's try to answer to what extent such an approach in depicting female characters was generally typical for Shanghai women's prose of the 1940s.

Keywords: Shanghai literature, Zhang Ailing, Su Qing, Shi Jimei, Pan Liudai.

*Nikolskaya Svetlana**(Lomonosov Moscow State University)**svetlana-nikol@yandex.ru***On the Question of "Sanwen"'s Genre Forms Diversity**

"Sanwen" (散文) genre has deep historical roots. And since the beginning of the XX century Chinese authors have frequently used this genre. The main direction of genre development was given by Lu Xun in the "Wild herbs" short story collection (1924–27). 24 "sanwen" stories included. Some are philosophical novels, some look like genre painting, some are similar to prose poems. The latter were lately called "Sanwen shi" (散文诗). In the 1920-s Xu Dishan created the "Blessed rain in desert mountains" story collection. 44 short novels resemble the art of impressionists. The author has not classified them to the certain genre, but the book was published as "Sanwen ji" (散文集), and lately was renamed to the "Sanwen suibi" (sanwen sketches) (散文随笔). In the 1930–1940s Ba Jin used "sanwen" genre. And "sanwen" stories took special place in his creative legacy. He has chosen the form of letters, dedications, memoirs. And first-person narrative gives the stories intimate tone and characteristics to the author's state of mind. Later Ba Jin used this genre frequently. And in the end of his life these stories were formed into several story collections with the common name "Suixiang lu" ("Fixed reflections") (随想录). Short "Sanwen" stories can be indicated among the stories written by Zing Pu. She calls them "manbi" (notes) (漫笔). The end of the XX century has become the boom of "Sanwen". The novels have become more volumetric, more narrative. The distinctive feature of Mo Yan's "Sanwen" is their close connection with "xiao shuo" (小说) novels. He chooses travel itinerary special form — "sanji" (random notes) (散记) and thus outlines that the novel is not a systematical and consistent story. The analysis of "sanwen"'s existence and development demonstrates that the genre does not decline, but moreover, gives birth to other genre forms, which reflect style evolution and general character of literature process.

Keywords: genre forms, notes, prose poems, random notes, sketches.

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Mysticism and Folklore in Liu Zhenyun's Novel "Laughter and Tears"

The paper analyzes the elements of mysticism and folklore in the novel "Laughter and Tears" (2021) by Chinese writer Liu Zhenyun (b. 1958). In modern Chinese literature, there are many texts, where everyday reality is described with the help of mystical and folklore elements. Examples of this kind of narration are the prose of Mo Yan, Jia Pingwa, Chen Zhongshi, Han Shaogong. In Liu Zhenyun's novel "Laughter and Tears" mysticism and folklore are not so much auxiliary means as a kind of framework and play a plot-forming role. The legend of Hua Erniang, the legend of the White Snake, the Yanjin "spray tales", the reincarnations of the souls of the dead, the relocation of ghosts into the bodies of people, traditional divination practices — all these are the tools by which the fates of people, ghosts and immortals intersect and merge in the novel. This kind of narration perfectly reflects the current state of folk culture and customs in the Chinese hinterland, which in the novel is represented by Yanjin. Liu Zhenyun skillfully uses folk tales and mystical elements to overcome the barriers between reality, imagination and fantasy, blurring the line between life and death. Having studied the motives of the author's use of elements of mysticism and folklore in the novel "Laughter and Tears", it can be argued that they are the driving force of the narrative and are pivotal for the plot of the novel, developing and deepening its theme about the fate of people and interpersonal relationships.

Keywords: Chinese literature, Liu Zhenyun, "Laughter and Tears", mysticism, folklore.

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Multiplicity, Uncertainty, and Desire in Ge Fei's Early Works

Ge Fei is considered one of the major avant-garde writers in China, largely due to his experiments on the narrative structure. The distinctive feature of Ge Fei's early works is that there are always gaps in the narrative --particularly in the climax which suddenly make the novel unsettling and mysterious. Ge Fei rejects linear history and traditional storyline and in his early experimental works, such as "Flocks of Brown Birds (褐色鸟群)," "The Exquisite Zither (锦瑟)," show a tendency to fuse a dreamed world with a realistic one, creating both narrative and epistemological uncertainty and intricacy. Ge's method has been carried to such an extreme that the two worlds under depiction are almost indistinguishable. "The Mysterious Boat," (迷舟) is a war story which turns into a lovers' rendezvous, and the battlefield between the progressive and reactionary forces. In the narrative, the "momentous" history, i.e., the civil war, is usurped by the "insignificant" love story. Ge Fei usually allows two results for his protagonists' impulsive lust for women: either they victimize others or are victimized. In either case, the "normal" story line, and, more importantly, the course of history are disrupted. Ge Fei's depiction of the internal conflict between the private self and the public self shows conflict between the "sacred" ideal and the "dirty" body, between the libido-driven individual desires and the interest of the collective. Ge Fei has made use of Freud's psychological theory to demonstrate in his writings an alternative view of history, history as the unforeseeable result of the confrontation between various sociocultural forces and the individuals' pursuit of the comfort and pleasures of the body. Ge Fei sees history as a constellation of multiple possibilities rather than a linear path leading to perfection. He combines multiple motives and subject in one single story, which denotes various possible dire.

Keywords: Ge Fei, Avant-garde literature, narrative gaps.

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Charismatic Personality in Chinese Political Narrative

It is widely known that politics and leadership are inseparable. In literature, the phenomenon of leadership is demonstrated through the charismatic personality. At the same time, it should be noted that the political component is also an important component of the literary process in the PRC in 1949–1966. Fictions of this period can be characterized as a macrotext of a political narrative, or a politicized grand narrative. Liang Bin's novel *The Story of the Red Banner* (1958), Qu Bo's *Tracks in the Snowy Forest* (1957), Du Pengcheng's *Defending Yan'an* (1954), and other typical works of the Seventeen Years Period (1949–1966) are not only about the most important events and periods for legitimizing the power of the CCP, but also abound in images of charismatic heroes. Such characters as Zhu Laozhong, Yan Jiangtao, Zhou Dayong and others are portrayed by the authors as having "supernatural" qualities. At the same time, their images are carefully worked out taking into account the literary policy and value guidances of Chinese socialist realism, which makes their consideration irreducible to a simple application of Weber's concept of domination. These characters, of course, can be described using the concept of anomaly as a symbol of power, proposed by the famous Russian anthropologist V. V. Bocharov, however, without taking into account the specifics of the cultural context and the dynamics of the literary process, such an analysis cannot be all-encompassing and complete. This study is an attempt to analyze the whole complex of factors representing charisma in the political narrative of China during the period of seventeen years as the most representative in terms of the functioning of such a narrative.

Keywords: charisma, leadership, literature, 1949–1966.

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The world of Things in the Works of Chinese Writers as a Means of Creating the Image of a Character

Description of the world of things surrounding the character is one of the means of creating his image. When studying the question of how the world of things and the interaction of characters with them helps the authors to convey psychologism in a literary work, the object of our attention was the works of Chinese writers included in the collection "Shanghai. Collection of works by Chinese writers" (compiled by A. A. Rodionov and E. A. Serebryakov, 2003). Playing the violin conveys the longing of the soul of the character of Wang Anya's story "Uncle"; books and reading them (as a way to hide from the world), old clothes — all these are about the uncle's suffering after the shame he had to endure. Dabao's "friendship" with cigarettes reveals to the reader the loneliness of a young guy who grew up without a father under the enormous influence of his mother. (Wang Anyi "Uncle"). There is an old machine that has never been replaced in the long professional life of the character, who stamped pinheads from morning till night, and then the description of his modest home and his father's belongings that passed after his death to his son, who "took over the baton" of the gray everyday life of the common people (Chen Qun "One Day"); there is a simple shoulder bag that vividly creates the image of a young writer who went from the village to Beijing to the national solemn meeting of literary men (Wang Anyi "Uncle"). Noticing the change and loss of things in the old house, the character of Sun Ganlu's story "Remembering the beauty from the kingdom of Qin" gets sadder and confused by the loss of loved ones and the change in the usual way of life. Tinted glasses dating back the time of Pu Yi belonging to one of the characters of Chen Danyan's essay "The French Quarters of Shanghai" draw a visual image of an intelligent person typical of China in the 20s and 30s, which is perceived somewhat absurdly on the streets of modern Shanghai.

Keywords: works of Chinese writers, "Shanghai", psychologism, the world of things, a means of creating an image.

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Wandering Motif in Haizi's Poetry (1964–1989)

The wandering motif is one of the traditional motifs in Chinese poetry; Haizi's appeal to this motif has biographical origins. The poet traveled twice to Tibet, was in Qinghai and in Inner Mongolia. Initially, the motive of wandering denotes physical movement in space, and then it acquires the meaning of discovering something new in spiritual development. Haizi's motive of wandering is not only movement in space, but also movement in time. Haizi, who lived within the framework of a peasant life, opens up a boundless ocean, which personifies the renewal of creative potential, the discovery of a new one, where the process of self-knowledge takes place. The path is a search for truth, one's destiny, self-knowledge, and the village is a place of temporary rest. Speaking about the motive of movement, one should pay attention to the image of the water element, which denotes the inner search of the poet. The water element is presented in the form of a mountain lake as an ideal place for the salvation of the human soul. Also, the water element is represented in the image of the ocean and the sea, where physical movement turns into an internal search and the discovery of a "different reality" takes place, as well as a dialogue with eternity. The search for harmony, inspiration and peace cause the desire to merge with the natural world. Physical movement is replaced by internal wanderings. Haizi, leaving the ground, lost his composure. The poet finds stability in the Qinghai Lake, and then, as spiritual tension develops, he discovers images of the sea and the ocean, expressing Haizi's inner search. The symbolic images of the Pacific Ocean, the boundless sea personify the inaccessible ideal world of harmony, freedom and peace.

Keywords: motif, Contemporary, Chinese poetry, motion.

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On Lu Xun's Complex Feelings for Chinese Medicine

From the late Qing Dynasty to the Republic of China, there was a strong trend of thought and movement to deny traditional Chinese medical science's basic theory. From the older generation of scholars who had knowledge of Western Science to those students who were studying in Europe, America and Japan, many people were against traditional Chinese medicine. Compared with many special articles on this topic, Lu Xun's remarks on this are not worth mentioning. As a student who studied western medicine professionally in Japan and a key member leading the new culture movement, Lu Xun would certainly be inclined to oppose traditional Chinese medicine. Further, Lu Xun's opposition to traditional Chinese medicine was also related to his personal experience. In fact, it is usual that most scholars in China including Lu Xun recognized the clinical efficacy of traditional Chinese medicine while opposing the theories of traditional Chinese medicine. That is the reason why Lu Xun opposed traditional theory of Chinese medicine but affirmed the value of compendium of *Materia Medica*.

Keywords: Lu Xun, traditional Chinese medicine, Chinese medical science's basic theory.

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Style of Chinese Essays-sanwen of the 20s. of XX Century

The literary process in China in the first decades of the twentieth century had its own distinctive features, which appeared as a result of accelerated literary development. It was a simultaneous or almost simultaneous

manifestation of phenomena of different stages, namely, the use in literary works elements of such literary movements as the Enlightenment, classicism, romanticism, sentimentalism. After the May 4th movement of 1919, many features of sentimentalism can be noted in the writings of young Chinese writers who are looking for new forms of artistic expression. For example, awareness of the value of the human personality, sometimes shackled by social ties; interest in feeling, in sensitivity, a look at literature as a means of emotionally influencing the reader. The essays by Bing Xin and Yu Dafu are inspired by the sentimental literature of Europe and Japan. The autobiographical element is strengthened in them; they are marked by excessive sensitivity, idealized depiction of people, their experiences, life situation. Travel notes were one of the genres characteristic of sentimentalism. In “Letters to Little Readers”, created by Bing Xin in 1923–1926, a tribute to this literary movement is visible in the desire to reveal the inner world of its characters, their emotions and experiences. In the spirit of European sentimental literature, with which Bing Xin was familiar, the Letters contain descriptions of nature, numerous pictures of a family idyll, and true friendship. In the free prose of Yu Dafu, the inner life of the characters, their spiritual essence, becomes the object of the image. The desire for self-expression, the disclosure of spiritual upheavals brings the literary style of Bing Xin and Yu Dafu closer. Elements of sentimentalism became part of the artistic style of the authors of Chinese essays of this historical period, but the literary movement itself did not take a leading position in the literature of the China.

Keywords: Chinese literature, essay, sentimentalism, literary style.

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

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Li Bai's Poetry in Buryat Language: Poetics and Stylistics of Translations by D. Ulzytuev

In 2021, the diaries of the Buryat poetry classic D. Ulzytuev were published for the first time. The diaries of 1957–1958, written by the poet during his studies at the Literary Institute, contain poet's translations from oriental poetry. If translations of Japanese poetry were previously published in collections, translations by the Chinese poet Li Bai were published for the first time. They were made from Russian translations, according to individual artistic details, it can be assumed that they were from translations by A. Gitovich. D. Ulzytuev poetically describes his impression of reading Li Bai's poems, he writes in his diary about the wonderful garden of Chinese poetry, from which he brought out nine lotus flowers. So, in figurative form, the poet designates nine poems of a Chinese poet translated by him. D. Ulzytuev's turn to translations of oriental poetry was not accidental; the work of the Chinese poet, in which the principles of oriental poetics were embodied, turned out to be consonant with the Buryat poet. This is evidenced by such features as the desire for brevity, the concentration of experiences and feelings, the creation of subtext. One can trace the special significance in the construction of the poetic imagery of metonymy, associative links in oriental poetry on the example of the images of the moon, reminiscent of the homeland (Li Bai), the constellation of the Seven Elders, causing longing for the native home (D. Ulzytuev). The consonance of the artistic principles of the poets of the East can be traced in the functioning of olfactory, tactile, auditory images and their combination. Techniques that can be seen in the translations of Li Bai's poems are also found in the lyrics of D. Ulzytuev himself. The commonality can be traced in the poetic perception of the natural world, the difference in cultural traditions is revealed in the material world.

Keywords: poetic translation, dialogue, oriental poetics.

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System of Stanislavsky in China

As the most influential drama director in the Soviet era in the first half of the 20th century, Stanislavsky founded the drama school “feeling experience” system, which had a far-reaching impact on the stage performing art in the 20th century. Since it was introduced into China in the 1940s, Stanislavsky has played a very important role in the development of contemporary Chinese drama performing art in the 50–60 years. In the 1960s and 1970s, System of Stanislavsky was criticized in China. Since the late 1970s, although the System of Stanislavsky has been rehabilitated in China, its effect has weakened accordingly with the popularity of the system of Bertolt Brecht. It can be said that the experience of the System of Stanislavsky in China is a typical example, reflecting China’s tendentious acceptance and interpretation of Russian literature and art. To some extent, this tendency obscures the real value of Russian Soviet literature and art, which is not conducive to the positive reference of Chinese literary and art circles to Russian Soviet literature and art. It is a problem worthy of reflection. Key words: System of Stanislavsky Brecht contemporary Chinese drama performing art.

Keywords: System of Stanislavsky Brecht contemporary Chinese drama performing art.

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China and the Chinese in the Perception of Russian Harbin

Memoirs, biographies and fiction are important sources by which one can compile a unique chronicle of the life of the Russian emigration in China, and see the country that became a heaven for thousands of Russian citizens in the first half of the 20th century. In the last decade, many archival texts have been published in Russia, a number of memoirs of Russian Harbin residents have been published, who have preserved a good memory of their second homeland — China. The works of emigrants from the Far East contain rich factual material, plots about Chinese history, culture, as well as observations about everyday relationships between Russians and local residents. Attention was drawn to everything new and unusual for the European sight and hearing. Harbin poets actively used objects of Chinese toponymy and landscape as artistic images, as well as objects of everyday life of the Chinese. Colorful descriptions were given to Chinese street vendors, cooks, rickshaws, virtuoso push-and-pull drivers, as well as swift and cruel Honghuzi. An Eastern woman, shrouded in a constant halo of mystery, mystery, and most importantly, belonging to a different culture, to a “foreign” world, becomes the object of creative inspiration and the central image of love stories and intimate lyrics. No less attracted by the antiquity and mystery of this exotic country. The result of gradual acquaintance with the new country and comprehension of its spiritual culture was not only works on Chinese themes and plots, but also attempts to write in the style of Chinese national literature. The range of emotions experienced by Russian emigrants towards China and the Chinese people was quite wide.

Keywords: Russian emigration, Russian Harbin, imagology, image of perception, image of China.

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Popularization of Chinese Literature in Belarus

In the last few years there has been an intensive process of popularization of Chinese literature in Belarus. A review of research and media publications allows us to identify the following areas of popularization of Chinese literature: — scientific; — newspaper and magazine; — publishing. In the scientific field, the work

of the BSU Confucius Institute, which holds annual international conferences and publishes materials on cooperation, including in the cultural sphere, between Belarus and China, should be noted. Many years of consistent work on the study of Chinese literature makes it possible to single out a group of Belarusian sinologists who are experts in this field (for example, V. V. Zhukovets, A. M. Bukataya). In the newspaper and magazine sphere, the “Zvyazda” Publishing House pays special attention to popularizing the Chinese literary tradition. In 2015, a Memorandum of Understanding and Cooperation was signed between the newspapers “Zvyazda” and “People’s Daily”. The zviyazda.by portal launched the “News from China” project, the content of which is formed from messages from Chinese publications and news agencies, and the “People’s Daily” online portal uses “Zvyazda” publications. In addition, the Belarusian edition became part of the global information network “The Belt and Road News Network” (BRNN). The “Zvyazda” Publishing House publishes a series of books “Light Signs: Poets of China”. Translations of Chinese poetry and literature are published in the journals “Belarus”, “Polymya”, “Maladost”, and the newspaper “Litaratura i Mastatsva”. In the publishing sector, there are also examples of successful interaction between Belarusian and Chinese writers, which have not been stopped during the pandemic. The publishing house “Eastern Culture” continues its work in Minsk, where one of the novelties is translated into Belarusian “The Spiritual Foundations of Chinese Culture” by Lou Yuile. A separate edition of Lin Yutang’s “The Chinese: My Country and My People”.

Keywords: Chinese literature, popularization, Belarus, Zvyazda.

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Three Views on Modern Chinese Poetry in Russian Translations

The report is devoted to the Anthology of three volumes “Modern Poetry of China”, published by the University of Tianjin in Russian and Chinese. The translations were made by Russian Sinologists and translators with the participation of the compiler and translator Gu Yu. The books are addressed to a wide range of readers and researchers. The first volume consisted of poems by poets born in the first half of the XX century, the second volume — poets born in the 60s and later, the third volume is represented by women’s poetry. Chinese poetry inherits the traditions of ancient poetry, this is evident not only in the works of older authors, but also young ones, for whom new trends and searches in the field of form and content are also based on literary and folklore tradition. Russian poetry of the Soviet period has a lot of intersections, as well as similarities in the thematic pattern of Chinese and Russian lyrics. Women’s poetry is represented by famous names for the Chinese reader, however, for the Russian reader, the works of these authors may be of interest. The life of a person in a megalopolis and his longing for natural roots, the comprehension of cultural heritage in modern times, existential issues are reflected in laconic mostly lyrical works. Well-known translators of Chinese poetry Gu Yu, Natalia Chernysh, Sergey Toroptsev and their colleagues reveal the complex and spiritual world of modern Chinese poetry. The books are a guide for the study of Chinese culture, where the best samples of the most famous artists of the word are selected.

Keywords: poetry, women’s lyrics, anthology, translation.

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On Effectiveness of the Translation Norm of Soviet Literature during the Anti-Japanese War

Translation is a social activity that changes with social changes. During the Anti-Japanese War period, Soviet literature, due to the social and historical conditions it reflected, highly resonated with Chinese society and thus became the focus of study in Chinese translation field, as well as a hot topic that readers

expected, meanwhile it was regarded as a powerful weapon against Japanese aggression. In the special social context of the Anti-Japanese War, the translators chose such original literary works that could inspire fighting morale, upheld the translation concepts favored by readers and adopted the translation strategies that could meet the needs of the army and the people, accordingly unique translation norms were created. The translation of Soviet literature during this period particularly performed the political, enlightening, and informative functions, not just aesthetic functions.

Keywords: Anti-Japanese war period, Soviet literature, translation norm, social context, effectiveness.

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Orthodox Churches of Harbin in the Books of Natalia Ilyina

Natalia Ilyina (1914–1994) — author of memoirs (“Roads and Destinies” (1985), “Meetings” (1987)) and the novel “The Return” (in two volumes; 1957, 1966) — lived in Harbin from 1920 to 1936. The images of Orthodox churches in the writer’s books are fragmentary, but with careful reading they allow us to restore the cultural image of Harbin in the first half of the twentieth century. Natalia Ilyina never writes the full names of temples and, most often, uses the word “church” in books (and sometimes — cathedral). The writer tells about a variety of Orthodox places in Harbin: St. Nicholas Cathedral (St. Nicholas Cathedral) Cathedral (not far from it the writer lived in the first years of her stay in Harbin), as well as a number of other Harbin churches: St. Sophia Cathedral (the Church of St. Sophia, St. Sophia Church), the temple of the Iver Icon of the Mother of God, the Alekseevskaya Church in Modyagou (the name of one of the districts of Harbin), the Kazan-Bogoroditsky Monastery and the Church of the Assumption of the Blessed Virgin. Natalia Ilyina associates the Orthodox Church not only with religion, but with the space in which the heroes of the books dream about their future, go through difficult times of personal and public life, and remember Russia. For one generation, the church is a symbol of the transience of life, for young people it is a hope for a meeting with an unknown homeland (many of the heroes, along with their families, were taken abroad in childhood unconsciousness). The restoration of the names of churches in which various events take place in the writer’s books provides an opportunity for a new and more interesting reading of emigrant prose.

Keywords: Orthodox churches, Harbin, Natalia Ilyina, Vladimir Kappel, the prose of emigrants.

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Peter Zhou Bourgeois and his Translation of “The Holy Dream Song”

Acknowledgements: The reported study was funded by RFBR and CASS, project number 21–59–93001. The report is devoted to the personality of the Chinese Peter Zhou Bourgeois and his educational translation from Chinese into Russian of “The Holy Dream Song”. In Russian science, the name of Peter Zhou Bourgeois is inextricably linked with the head of the tenth Russian Orthodox Mission in Beijing, Archimandrite Peter (Pavel Ivanovich Kamensky, 1765–1845). It is known that Peter Bourgeois studied Russian with him. One of the educational translations was the text “Saint Bernards vision” (translated into Russian as “The Holy Dream Song”), authored by the medieval Christian theologian of French origin Bernard of Clairvaux (1090–1153), and subsequently translated into Chinese 500 years later by the Italian Jesuit Giulio Aleni (1582–1649) and the Chinese Christian Zhang Geng, for the purpose of didactic acquaintance with the European religious and philosophical tradition. At present, in addition to the preface to “The Holy Dream Song”, written by Archimandrite Peter, information about the personality of Peter Bourgeois can be found in the diaries of M. V. Ladyzhensky (1802–1875). In 1830–1831. he accompanied the eleventh Russian

Orthodox Mission to Beijing as head of the convoy. In the diaries of E. F. Timkovsky (1790–1875), who was an official accompanying the tenth Russian Orthodox Mission in Beijing in 1820–1821, information about Peter Bourgeois has also been preserved. Their small but meaningful notes about the “Bourgeois”, as they call him on the pages of their diaries, allow researchers to reconstruct the image of this Chinese man. In particular, we learn that “Bourgeois” was a military man, knew several foreign languages, including Latin and French, and planned to become a missionary, but due to the next stage of the persecution of the Jesuits, he was forced to abandon this idea.

Keywords: Peter Zhou Bourgeois, Holy Dream Song, Sheng meng ge, Chinese Book Collection.

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A. O. Ivanovsky's Translations of Chinese Writings on the Ethnic Groups of Southwest China

Acknowledgements: The reported study was funded by RSCF, project number 22–28–00119 The report is dedicated to the personality of A. O. Ivanovsky (1863–1903) and his fundamental work on the study of the peoples inhabiting Southwest China. The report resulted in his master's thesis “Materials for the History of the ethnic groups of Southwest China”, defended in 1887, and his doctoral dissertation “The Yun-Nan ethnic groups in the Yuan, Ming and Qing Dynasties”, defended in 1889. He entered the history of Asian and African studies as a specialist in Manchurian history and the Manchu language. However, the first stage of his professional research, which began when he was a senior student in the Faculty of Oriental Languages at St Petersburg University, was connected to the study and translation of Chinese sources, such as medieval encyclopaedias and historical and geographical treatises of various periods (Tongzhi, Wenxian Tongkao, Xu Tongzhi, Yunnan Tongzhi, Guizhou Tongzhi, etc). These written sources contain descriptions of the peoples inhabiting Southwest China. A. O. Ivanovsky took information from them about three provinces: Yunnan, Guizhou and Sichuan. Each of the three books of his research, which are in the collection of the Oriental department of the St.-Petersburg State University library, differs in structure and follows its own internal logic. As follows from the contents of the volumes, A. O. Ivanovsky studies the ethnographical composition of several provinces of Southwest China from written sources, with special emphasis on Yunnan province, covering several chronological periods from “ancient times to the end of the Song dynasty” and continuing under the “Yuan, Ming and Qing dynasties”. The books shifted the emphasis from the territorial principle of peoples' settlement to the chronological principle. Thus, the “Materials..” contains a lot of information for the analysis of various aspects related to the study of the peoples of Southwest China.

Keywords: A. O. Ivanovsky, Chinese Book Collection, the ethnic groups of Southwest China.

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Realization of the Oriental Theme in Far Eastern Artistic Ethnography and Literature of Russian Abroad

The report continues to be a major topic. It is devoted to the study of literature of Russian abroad in the Far East. The life and fate of N. A. Baykov (1872, Kiev — 1958, Brisbane, Australia) were associated with Manchuria and China. On the example of the work of N. A. Baykov, the implementation of Orient in the texts of writers of Russian emigration is considered. To date, the oriental theme in the works of the naturalist writer N. A. Baykov has not yet been investigated; oriental images of animals, plants and people did not receive a holistic conceptual understanding. The topic of the study was just the consideration of the oriental

image of the taiga in the works of art of N. A. Baykov. In Oriental/Asian/Far Eastern culture, the connection with mythology, religious beliefs and cults in which animals and plants play an important role is paramount. It seems that this is why the declared topic has become one of the most significant in the work of writers of Russian abroad, and Nikolai Apollonovich made the most translated into Eastern languages (Japanese, Korean) Russian writer of emigration. The analysis of the problem is made using the example of conceptual images. These images belong to the oriental theme, they are directly related to Far Eastern ethnography (Chinese, Korean, Tunguso-Manchu): the cycle of ritual actions, totem cults, the rank of veneration, etc. The heroes of the works are zoomorphic and phytomorphic images, as well as human characters who have a spiritual magical connection with nature. Accent attention is paid to the image of the tiger and the ancient eastern legend of the Great Van. In the tiger of Great Van, the Mountain Spirit was embodied, which reigns over all nature. The mythological chronotope and sacred loci, which are associated with the functioning in the texts of the motive of the lord of the taiga, are awarded a detailed appeal. The material was: “In the Mountains and Forests of Manchuria” (1915), “The Great Wang” (1936), “Tigress” (1940).

Keywords: Nikolai Baykov, literature of the Russian Far East abroad, the oriental image of the tiger.

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On the Study of Vietnamese Literature by Russian Researchers

The report is supposed to consider monographs, articles on Vietnamese literature, as well as translations of works of fiction that appeared in 1991–2020. During this period, two monographs were published, one devoted to Vietnamese traditional prose of small forms (Knorozova), the other — to the literature of the 20th century. (Filimonova). The name of M. N. Tkachev (1933–2007), a scientist who translated a lot of both medieval and modern authors, is familiar to almost all Vietnamese. In 2014, a book dedicated to him was published, which contains scientific articles by M. N. Tkachev, stories written by him and memoirs of his friends and students. I would like to draw your attention to the card index of Russian translations of world fiction in the Russian National Library. In 1941, A. D. Umikyan (1905–1967), began compiling a card index, which became the subject of her concerns throughout her life. The card index reflects translations from 173 languages, is constantly updated. In addition to the actual translations, it includes literature on writers and individual literary works. The Vietnamese literature section can be an important resource for researchers. In a number of graduate qualification works of students of the Faculty of Asian and African Studies of St. Petersburg State University, problems that have not been studied by Russian scientists are considered. These are, for example, a study by N. Badmaeva dedicated to the life and work of Nguyen Chai (15th century), K. Tskhe’s work on the diary of the great Vietnamese physician Le Huu Chak “Notes on a journey to the capital” (18th century), work by D. Speshneva about the collection of stories of the emperor Le Than-tong “Manuscripts left by Than-tong” (15th century). A. Lukina’s graduate qualification work is dedicated to “Records of Seen and Heard” by Wu Chin (18th century). Scientific interest is presented by A. Pecherin’s master’s thesis “Vietnamese Fantastic Novel”. The appendices contain translations of a sign.

Keywords: Literature, Vietnam, translation, card index, research.

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Syncretic Foundations of the Works by N. A. Baikov (on the Example of his Literary and Ethnographic Texts)

The report reveals the syncretic features of the artistic and ethnographic texts of one of the most famous and prominent representatives of naturalism and ethnography among the Far Eastern emigration — N. A.

Baikov. Being a carrier of the frontier mentality, like many other emigrant writers, Baikov addressed the diverse and outlandish religious, cultural, and everyday features of the peoples who inhabited the northeast of China, and artistically expounded them in texts. This is based on a keen interest in the East in general and China in particular, as well as the desire to overcome the boundaries between the cultures. Gradually, Baikov's thinking and interest as a scholar collided with the writer's artistic vision and began to combine ethnographic, naturalistic, literary-poetic and even mythological elements, syncretically uniting animistic worldview and Christian views, pagan beliefs and scientific rationalism. The texts reflect the mythologization and deification of man; the sacralization of flora, fauna, and space; Honghuzi; taiga and tiger mythology; beliefs about the sacred root of life — ginseng, etc. Conveying the composite ideas of the peoples of Manchuria, Baikov himself was fascinated by them: the openness and receptivity of his consciousness formed his own syncretic images reflected in the texts.

Keywords: Baikov, Far Eastern emigration, literary ethnography, Russia, China.

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Chinese Literature in Social Media: Content of Russian-language Blogs, Publics, Communities

The representation of the literary process in the network space is associated with the popularization of facts, personalities, works, current trends in the media culture of the digital age. The content of publications about Chinese literature, the visualization of content in the Russian-language segment of the social networks VK, Facebook, OK are determined not only by the tendency to popularize the literary process itself, but also by the commercial component (promotion of novelties in the book market, publishing houses). The regularity of the release of materials about Chinese literature, the publication activity of users, feedback indicators in social media are not uniform. This is regulated by the goal-setting of blog authors, SMM, audience requests. The Chance / Chinese Literature in Moscow public page on VK has 4,500 members. The content is aimed at promoting literary publications. The public has 600 followers on Facebook, posts are duplicated. There is a page in OK, but there are no posts. The public bookstore Chinese Literature KitLit in the VK network is more popular than in other social networks. The content is educational, advertising (courses, Chinese language schools, study guides), publications are repeated on Facebook. The Chinese Literature is Very Good community on VK offers the audience publications about projects devoted to literary translation from Chinese into Russian, announcements of public lectures that are devoted to Chinese literature, recreational materials, book reviews. The posts of the communities Chinese Literature, Chinese Fiction (separate publications are repeated) have something in common. The public Chinese Literature and Poetry does not repeat the publications of other communities. An analysis of the representation of Chinese literature in social networks makes it possible to identify the patterns of its perception by the audience and draw conclusions about the Chinese literary process in the Russian-language media discourse.

Keywords: Chinese literature, social media, content, public, discourse.

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“Poems about a Beautiful Lady and about One Master”: the Creativity of L. E. Cherkassky

Leonid Evseevich Cherkassky is an authoritative specialist in the field of Russian-Chinese cultural relations, a literary critic, theorist and a master of poetic translation with a high degree of adequacy of transla-

tions to the original. The study of his work does not stop, but the question of his poetic heritage has not been sufficiently studied. Little known is his hypostasis of a humorous poet, first manifested in the book “Poems about a Beautiful Lady and About One Gentleman” (1996, in collaboration with the famous Russian poetess and translator, Lorina Evgenievna Dymova). Earlier in Russian poetry, such a compositional format has not been encountered: on the left — the situation through the eyes of the Lady (L. E. Dymova), on the right — from the point of view of the Master (L. E. Cherkassky). This format is also convenient for analyzing the poetic skill of both authors. Of course, Cherkassky’s version has a greater poetic aesthetic. Dymova gives a descriptive narrative, Cherkassky focuses on the psychology of the characters, delves deeper into the situation. This little-studied facet of his work, revealed to researchers, emphasizes that Cherkassky is not only a master of poetic translation, but also a talented poet.

Keywords: translated literature, ironic poems, Russian-Chinese literary connection.

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On the Translation and Influence of “The Book of Changes” in Russia

The Book of Changes is one of the core Confucian classics. It has various literary expressions and profound philosophical connotations. Based on the background of Chinese culture’s strategy of going global, this paper takes the translation and influence of The Book of Changes in Russia, its academic research results and reader groups as research object. The current status of Sino-Russian research on The Book of Changes in Russia is as follows: (1) Most of them focus on the macroscopic review of the history of Sinology, and no systematic monograph has been published yet. (2) There is still potential to be tapped in the mining of historical documents, and the results of in-depth research on the early Russian translation manuscripts of The Book of Changes can be expected. (3) The systematic bibliography of the relevant Russian translations, papers, monographs, letters, memoirs and applied research results of the The Book of Changes has not yet been formed. On the basis of previous researches, this paper broadens and deepens the research on the The Book of Changes in Russia, organizes and catalogs the existing documents, and combines the research of the The Book of Changes with the study of Sinology overseas to form a two-way feedback research.

Keywords: The Book of Changes, translation, influence.

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Translation and Interpretation of Chinese Philosophical Term “Wu-Xing” in Russian Sinology

“Wu-Xing” theory and the natural philosophical thoughts behind them have always been one of the focuses in Russian and Western sinology. In this theory five natural elements of wood, fire, soil, metal and water symbolizes five natural strength and operational rules, they will play according to the corresponding time, space in accordance with certain orders, and then affect Human life. In the Western sinology, “Wu-Xing” is often translated as “five elements”. This translation is likely to be affected by the ancient Greek “four elements” theory. It should be noted that Westerners translate “Wu-Xing” into ancient Greek “four elements” or “five-element” cultural equivalent, this translation is not accurate. According to the literal mean, this translation is only to understand “Wu-Xing” as five static elements, so ignored the dynamic philosophical model and circulating time concept in this philosophical theory. In the Russian sinology, “five

elements” not only be translated as “пять стихий” corresponding to “five elements”, but also in specific use, this term is often translated as “пять фаз/процессах” (five phases, five processes) or “пятичленный космологический модель” (five universe mode). It can be seen from the translation, Russian researchers’ understanding of this Chinese philosophical term is more accurate, it is reflected in the understanding of the essence of philosophical ideas in this term. The above situation indicates that the philosophical essence in “Wu-Xing” term has been more comprehensive in Russian sinology.

Keywords: Russian sinology, Wu-Xing, natural philosophy, translation, interpretation.

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Prefaces to the “Mirror of the Orthodox Confession” in the Chinese Translation by Hieromonk Daniel (Sivillov)

The reported study was funded by 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 examines three manuscripts, that offer the translation of a Christian work “Mirror of the Orthodox Confession” (in Chinese: Zheng jiao jian 正教鑒) originally written by Metropolitan St. Demetrius of Rostov (1651–1709) and translated into Chinese by a member of the Tenth Orthodox Mission in Beijing (1821–1830) Hieromonk Daniel (Sivillov, 1789–1871). The manuscripts date from the 1820-s and are stored in the Oriental Library of St. Petersburg State University (position codes are Xyl.6, Xyl.129 and Xyl.303). It turns out that the manuscripts contain the earliest known examples of Chinese translation of Orthodox writings into Chinese. The structure and contents of the manuscripts are compared. The contents and linguistic specificity of their prefaces are studied and compared in more detail. The identity of the texts in the main part of the work and the variability in the prefaces are established. Possible reasons for the differences in the texts of the prefaces are discussed. It has been suggested that the Xyl. 303 offered an early draft of the preface, manuscript Xyl. 129 was the second version, and the Xyl. 6 was the final one. At the same time, considerations are also put forward regarding the general goals and objectives of the translation of the “Mirror” in the context of the history of the missionary activity of the members of the Beijing mission. The manuscript Xyl. 6 could be intended for mass production in the form of a woodcut-blockprint, with the aim of spreading the Orthodox teaching among the descendants of the Albazins.

Keywords: Chinese manuscripts in St. Petersburg, Christianity in China, Orthodox literature in China, “Zheng jiao jian”, translation, Dimitry Rostovsky.

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The Image of White Horses in B. Yulsky’s Story “The Return of Mrs. Tsai”: Chinese Ethnocultural Concept on the Way to the Russian Reader

Boris Yulsky is a bright representative of Russian literature of the Far Eastern emigration, a talented writer who embodied in his works the special reality of Russian Harbin. This is the reality where Russian and Chinese culture not only interacted, coexisting in space and time, but could also reveal bizarre connec-

tions, unexpected correlations and points of intersection. One example of such syncretism is the image of white horses in the story “The Return of Mrs. Tsai”. Initially, this image appears in the form of “white paper horses that will be burned on the day of the funeral”. This suggests that its source is the Chinese mythological concept 纸马 *zhǐ mǎ* — a ritual paper copy of a horse, which, in accordance with ancient Chinese tradition, is burned on funeral, so that in the world where the deceased goes, the presence of a horse provides him with a prosperous existence. However, in the context of the story, this image loses its original pragmatism and transforms into a romantic, aestheticized motif of rushing white horses that carry the liberated souls of the dead into the starry sky. The report analyzes the language means of this transformation and its causes. The idea is that the main of these reasons is the writer’s desire to adapt an authentic ethnocultural concept to the perception of the Russian-speaking consciousness: to level out the signs that can cause rejection in the Russian reader, and to give features that provide an emotionally elevated response from him.

Keywords: Boris Yulsky, image of white horses, 纸马, Russian reception of Chinese mythology.

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Traditions of Studying and Teaching Modern Mongolian Literature at St.Petersburg State University

Petrova M. P. (SPbSU, Russia) Traditions of Studying and Teaching Modern Mongolian Literature at St. Petersburg State University *Keywords:* Mongolian Literature, Department of Mongolian Philology, Department of Mongolian Studies and Tibetology, Faculty of Asian and African Studies, Leningrad State University, St. Petersburg State University Study of Mongolian literature at St.- Petersburg University began in the 19th century. In 1855, as part of the reorganization of Oriental studies in Russia, Faculty of Oriental Languages was transferred from Kazan to St.- Petersburg. A. M. Pozdneev (1851–1920) was the first to systematically study Mongolian literature at the department. Academician B. Ya. Vladimirtsov (1884–1931) significantly developed and deepened research in the field of Mongolian literature. An outstanding academician S. A. Kozin (1879–1956) made a huge contribution to the study of Mongolian literature. From 1937 to 1976 T. A. Burdukova (1912–1987) taught at the Department of Mongolian Philology. In 1953, L. K. Gerasimovich (1923–2015) began her teaching career. She worked at the Faculty of Asian and African Studies for 46 years until 1999. From 1973 to 1987, Lyudmila Konstantinovna headed the Department of Mongolian Philology. Professor Gerasimovich prepared and for many years taught the history of medieval, new and latest Mongolian literature, such as “History of Mongolian literature in the early 13 — 20th centuries.” and “Mongolian Literature 1921–1990”, as well as special courses “Creativity of the Modern Mongolian Writer Ts.Damdinsuren” and “Mongolian Poetics”. In 1987, M. P. Petrova (born 1964) was hired as an assistant at the Department of Mongolian Philology. In addition to courses on the history of Mongolian literature of the 20–21st centuries. M. P. Petrova prepared special courses: “Modern Mongolian Poetry” and “Postmodernism in Modern Mongolian Literature.”

Keywords: Modern Mongolian literature, St.Petersburg State University, Faculty of Asian and African Studies.

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Promotion of Chinese Literature Abroad by the PRC Government from 2000 to 2010

This study is devoted to the promotion of Chinese literature abroad from 2000 to 2010. Basically, the promotion of literature abroad was due to the presence of such a project as the “PRC Plan for the Promotion of Literature Abroad”, which was carried out from 2004 to 2010. Prior to this plan, translation of Chinese lit-

erature was an initiative of translators, journals, and individual publishers. Biggest part of readers were people who studied Chinese and were interested in Chinese culture. It is worth noting that the promotion of Chinese literature abroad at that time was not a priority for the PRC government. Surge of interest in Chinese literature were provided by events such as the receipt of the Nobel Prize by Chinese writers. This trend continued until 2004, when, in the Year of Sino-French Culture, the “PRC Plan for the Promotion of Literature Abroad” was published. This plan demonstrates that the promotion of Chinese literature has become part of China’s cultural diplomacy. This plan was intended to acquaint the foreign reader with the history, culture, traditions, art, and philosophy of China. Such works as “As Confucius Said”, “As Lao Tzu Said”, “Symbols of China”, “History of Chinese Culture” and so on were chosen for translation into foreign languages. Also promoted were books that related to economics and the political system of modern China. For example, books with titles such as “The Political System of the PRC”, “The Most Important Aspects of the Political Regime of the PRC”, “The Energy Economy of China” and others were promoted. This plan involved the translation works of fiction and works of children’s literature into foreign languages, but their number was insignificant. The data shows that English was the primary language for translating the works of Chinese authors, because English is an international language, which greatly increases the opportunities to promote Chinese literature to Western readers.

Keywords: Chinese literature, cultural diplomacy, PRC, promotion, PRC Plan for the Promotion of Literature Abroad.

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Feng Jicai in Russia — to 80th Anniversary of Outstanding Chinese Writer

In 2022, outstanding Chinese writer Feng Jicai (b. 1942) celebrates his 80th birthday. Feng Jicai is a remarkable figure in Russian-Chinese literary relations. Among the contemporary top-writers of China, perhaps only Wang Meng can be compared with Feng Jicai in knowledge and attachment to Russian culture, connections with Russian Sinologists and in the number of translations of his works into Russian. Since 1983, 42 of his works (fiction, essays, poetry) have been published in Russian, some of them have been published 3–4 times. The total circulation of 5 individual editions of Feng Jicai in Russia reached 54500 copies, and considering the collective collections, his works in Russian came out in a total circulation of 236,000 copies. At the same time, his literary legacy attracted the attention of the largest number of sinologists, translations were done by as many as 13 specialists (including such outstanding scientists as B. L.Riftin, V. F.Sorokin, N. A.Speshnev, V. I.Semanov, L. N.Menshikov, etc.). Moreover, B. L.Riftin, V. F.Sorokin, N. A.Speshnev, A. N.Korobova, etc. devoted their research to the prose and essays by Feng Jicai. Apart from that, Feng Jicai’s texts were twice included in the tasks of Russian translation contests of literary translation. The dynamics and directions of Feng Jicai’s translations and research in Russia reflect the characteristic features of Russian-Chinese literary ties of the late 20th — early 21st century as well as the development of Russian sinology.

Keywords: Feng Jicai, Russia, translation, Russian-Chinese literary ties.

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The Life and Works of Hu Yepin. Novella “To Moscow”

Hu Yepin (1903–1931), formerly known as Hu Chongxuan, was a native of Fuzhou, Fujian Province. He is one of the five martyrs of the “The Left Coalition of Writers”. As a revolutionary writer, Hu Yepin has many creative talents. He is not only good at writing poetry and novels, but also plays and essays.

Hu Yepin's creative thought is divided into three periods: the former, the middle and the latter period. He believes that his early works reproduced the life of the people at the bottom and criticized the ignorance of the people; the mid-term works showed the double variation of the life of the poor intellectuals and the local flavor; later writers turned staunch supporters of socialism. "To Moscow" is his novella, written in May 1929. The work is about a new petite bourgeois woman, tired of the boring life of a lady, and yearning for a meaningful life. Later, he met Shi Xunbai, a revolutionary and a member of the Communist Party, and found a bright way out and a beautiful love. The psychological description of the characters in the novel is delicate and romantic, especially the changes in Sushang's heart reflect the progress of the social movement. In the preface of "To Moscow", Hu Yepin emphasized that the creation should "grasp the reality of the era of struggle", "go deep into the society of the proletariat to experience their life and experience their consciousness". These insights and propositions are put into practice in this book.

Keywords: Hu Yepin, The Left Coalition of Writers, Novella "To Moscow".

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Feng Menglong's Three Words: the Stories Untranslated into Russian

The presentation will discuss the Russian translations of "imitative tales" (擬話本) by Feng Menglong (馮夢龍, 1574–1646). The three collections (Illustrious Words to Instruct the World / Stories Old and New 《喻世明言》 / 《古今小說》; Comprehensive Words to Warn the World 《警世通言》; Constant Words to Awaken the World 《醒世恆言》) are usually referred to collectively as the Three Words (《三言》). Of the 120 stories in the collection, 47 were translated into Russian. The 18–19th century translations were made from the European languages: Virtue Rewarded (Selected Library of Arabic, Turkish, Chinese, English, French, Pastoral, Magic and Other Tales Translated from Various Books. Volume 2; Moscow Senate Printing House, Moscow, 1788), translated from English; Three Brothers (Moscow Telegraph No. 20, 1827), translated from French. In 1911–2004, the stories were translated from the Chinese by D. Voskresensky (20 stories), I. Tsiperovich, V. Velgus, I. Zograf, I. Baranov, A. Rogachev, and B. Vasiliev. We describe the project of publishing the remaining 73 stories of the Three Words in Russian based on our translation of the fifth story from the first collection (《窮馬周遭際賣饅頭》) in comparison with its English translation (Penniless Ma Zhou Meets His Opportunity through a Woman Selling Pancakes. In: Stories Old and New. Washington, 2000. Trans. by Shuhui Yang and Yunqin Yang; these translators produced the complete English version of the Three Words). Trying to combine the academic and artistic approach, we have formulated the following translation principles: do not alter the narration sequence of the original; do not add or paraphrase; convey stylistic differences; translate poetry in verse; translate meaningful proper names; give comments in footnotes rather than in the main text. These features are characteristic of translations made by the 20th century classics of Russian sinology. The above principles will be illustrated with specific examples.

Keywords: Feng Menglong, Three Words, vernacular stories, Russian translation.

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Russia in the Women's Travel Writing in the Late Qing Dynasty — Based on Shan Shili's "Guimao Travelogue"

Since the late Qing Dynasty, Chinese intellectual women have started to travel outside of their home country and left a lot of travel notes, which are of great significance in the history of Chinese modern lit-

erature. “Guimao Travelogue”, the first officially published female-authored travelogue abroad in China, was written by Shan Shili, who was a minister’s wife. It tells the story of Shan Shili’s journey from Japan, through China and North Korea, and finally arrived at St. Petersburg in 1903. As an intellectual woman, Shan Shili not only recorded the geographical features of Russia, but also actively observed the major cities as she passed through them, providing a detailed description of the various aspects of Russia’s life at that time. She focused on national character of the Russian people, public order, education, art and culture of Russia. Through a comparison with China and Japan, she constructed an image of the Russia Empire. On the whole, Shan Shili’s opinion about Russia tends to be negative, which is due to the inherent impressions of the Chinese intelligentsia in the same period, but also determined by her own special identity and unique experiences.

Keywords: the image of Russia, the late Qing dynasty, women’s travel writing, Shan Shili, Guimao Travelogue.

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Japanese Image of Dostoevsky

The report is aimed on analyzing the ways of Dostoevsky texts are translated and perceived in Japan throughout more than latest 100 years. The report contains the overview of Japanese translations of “Idiot” and “Crime and punishment” with the focus on the “human vs world” agency model as the key to understand the different vision of Dostoevsky’s world in Russian and Japanese perception basis. Russian-Japanese parallel texts are an informative source to analyze the discrepancies of the original and translated text to spot the Japanese perception of the Dostoevsky phenomena. Such texts enable us to study the respective contexts and divergences of translators in the choice of linguistic means for representing these contexts. Any translation itself is an “interpretation” which allows us to assert that the translator recreates a new reality in his texts, where he realizes his vision of Dostoevsky world. The use of parallel corpora makes it possible to study translation strategies in literary and cultural studies: how to consider the features of the lexical and discursive representation of some key Dostoevsky concepts such as the idea of “the great man”, a theory of an “extraordinary man” who was allowed to kill evil men, the problem of a person’s relationship with the outside world and so on.

Keywords: Japanese perception, Dostoevsky, parallel texts, agency, cognitive image.

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Valery Pereleshin’s Translations of Chinese Classical Poetry

Harbin poet V. Pereleshin was engaged not only in poetic creativity, but also in translation activities. In 1970, a collection of his poetic translations from Chinese, “Verses on a Fan: An Anthology of Chinese Classical Poetry,” was published, and in 1975, a translation of the poem “Li Sao” by Qu Yuan was published. The largest translation of Pereleshin — the poem “Tao Te Ching”, was first published as a separate edition in 1994. Pereleshin’s translations of ancient and modern Chinese poetry have been published on the pages of Russian newspapers and magazines since the mid-1930s. In Russian literary criticism, it is traditionally believed that translations of Chinese classics made by Pereleshin are the highest example of accuracy and poetry, though the opinion of Chinese researchers (for example, Prof. Li Yingnan, researcher Li Meng) does not always coincide with this point of view. However, one cannot underestimate the contribution that Valery Pereleshin made to the practice of literary translation of Chinese classical texts. He had his own view of Chinese poetry and tried to convey in translations not only the content of the works, but also the rhythmic pattern. Valery Pereleshin was well aware of all the difficulties the translators of Chinese poetry have to face. In the preface to the collection of Chinese poetry “Poems on a Fan” Valery Pereleshin outlines the basic prin-

principles that guided him when translating the poems of Chinese classics: The poet's interest in Chinese culture, deep love for China and the Chinese language helped him "organically perceive" the poetic tradition of this country and become one of the most significant figures in the field of translation of Chinese classical poetry.

Keywords: Harbin, china, classical poetry, translations, poetic translations, rhythm, rhymes, hieroglyphs, tonic stress, interline, word-to-word translations.

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Dating the "Map of Russia" and "Records of the Lands Located on the Left Bank of the River"

Two rare sources, the "Map of Russia" 俄國輿地圖 and "Records of the Lands Located on the Left Bank of the River" 江左輿地記, are of considerable interest to researchers of the history of relations between Russia, China and Korea in the second half of the 19th century. They emerged at a time when the Korean royal court was beginning to strengthen its relations with Russia in an effort to get rid of centuries of Chinese tutelage, limit Japan's colonial aspirations, and find an alternative to Western encroachment. The text of the documents extensively describes the life and daily routine of the Korean settlers in RFE, depicts military fortifications, gives quantitative characteristics of the guard forces, and marks defensive structures of the border territories of Russia, China, and Korea. These documents were one of Korea's first written attempts to describe the Russian Far East. They reflect the historical situation in Northeast Asia and the Korean Peninsula at the end of the 19th century, when information was needed about the new state of Russia on its northern borders. Scholars are still arguing about the authorship and dating of the documents. The identification of the manuscripts is complicated by the fact that there is no colophon, i.e., it is not specified by whom and when they were composed. The author, on the basis of analysis of the texts of the two sources, involving hitherto unknown documents from the archives of the Ministry of Foreign Affairs of Japan, China, and Korea, suggests the time of compilation of the rare documents.

Keywords: 19 century Russia-China-Korea Relations, Map of Russia, Records of the Lands Located on the Left Bank of the River.

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Dissemination and Acceptance of Mayakovsky in China

This paper examines the dissemination and acceptance of Mayakovsky in China from three aspects: 1) the translation and introduction of Mayakovsky in China; 2) the acceptance process of Mayakovsky and his works in China; 3) Mayakovsky's influence on Chinese modern and contemporary poetry. The main conclusions are as follows. The translation and introduction of Mayakovsky in China has gone through five stages. Both his translated works and his academic works are relatively rich and comprehensive. Chinese scholars' acceptance of Mayakovsky and his works has gone through a cognitive process from one-sided to comprehensive, from subjective to objective and from single to compound: the acceptance of Mayakovsky is from socialist "revolutionary singer" to democratic modernist "individualist" and the acceptance of Mayakovsky's works is from revolutionary agitation to the discovery of futurism and then to the artistic innovation after genre language analysis. Mayakovsky's influence on contemporary Chinese poetry is mainly reflected in spiritual guidance, ideological inheritance and artistic model.

Keywords: Mayakovsky; translation and introduction; research; influence.

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A Study on Name Compensation Strategies of the Russian Translation of the Names in “Hong Lou Meng”

According to statistics, as many as 400 named characters have appeared in “Hong Lou Meng”. When creating the names of these characters, the author Cao Xueqin not only intentionally hid its true connotation, but also cleverly used various unique Chinese methods to imply readers their fate and status. Therefore, the translation of names in the translated version of “Hong Lou Meng” to a certain extent affects the quality of the translated version. In Russia, the translated version of Panasyuk, which came out in 1958, was the first fully Russian translated version. Later, the translator made revisions on this basis and published it in 1995. This article, taking the translation of names in the Russian translation of “Hong Lou Meng” in 1995 as the object, intends to make up for cultural vacancies and explores the compensatory translation strategies of names in the novel so as to gain beneficial inspiration for the translation of Chinese classical literature and traditional culture.

Keywords: Hong Lou Meng, Russian translation, names, compensatory strategy.

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The Image of Ginseng as an Integrator of Artistic Systems: From Chinese Folklore to Russian Artistic Ethnography

The report presents the preliminary results of the study of the folklore foundations of the image of ginseng in the artistic ethnography of Northern Manchuria in the 1920s — 1940s. Historically, the mythologeme of ginseng, which formed the basis of northeastern Chinese fairy tales and legends, was associated with the miraculous properties of this plant, its animation (as a plant emanation of the Spirit of the Forest and Mountains) by the inhabitants of the Manchu taiga, a cult attitude towards it and its use in Chinese medical practice. Russian writers-ethnographers (V. K. Arseniev, N. A. Baikov, P. V. Shkurkin) at the beginning of the XX century had the opportunity to learn these folklore texts. In the literature of the Russian emigration in Manchuria, Chinese and Manchu folklore texts, supported by scientific sources, became the basis of the plot of artistic ethnography (N. A. Baikov, B. M. Yulsky, M. Shcherbakov, etc.).

Keywords: ginseng, fairy tales, artistic system, evolution, comparison.

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Images of the Literary Ethnography of Literature of the Far Eastern Frontier in the First Half of the 20-th Century

The defining principle of Russian literary ethnography in the Far Eastern frontier is a well-founded scientific basis laid down by the research tradition of Russian Far Eastern and Manchu scholars. This paradigm was determined by the general task of the political movement to the Far East and the need to understand the peoples inhabiting it, to study their life, ritual and religious practices, ethnic psychology, languages and interethnic contacts (Chinese, Manchus, Koreans, Tungus, Japanese). The images of Russian literary ethnography in the first half of the 20-th century reflect the reception of foreign culture by writers-ethnographers, their self-reception, as well as the perception of the unique frontier conditions in which meeting of various peoples and cultures took place in difficult political, sociocultural, ethnocultural

circumstances. The ways of creating mental images depend on authors' ethnographic experience and the main activity paradigm (N. Baikov, P. Shkurkin, M. Shcherbakov, V. Mart and others). The defining principle of Chinese literary ethnography in the Far Eastern frontier is the ideological and related moral, philosophical, patriotic vectors of understanding the migration movement to the North-East, which began at the end of the 19th century and lasted until the middle of the 20th century. It determined not only the territorial, but also the mental development of the northeastern (Manchu) lands by the Han population, as well as reflections by the artistic consciousness of the Chinese authors of The Left Wing and the Kuomintang of the socio-political, ethnocultural and ethnosocial processes that changed the life of China after the Xinhai Revolution and aggravated after the beginning of the Japanese occupation. This tendency in the folding of the Chinese literary ethnography determined the formation of its general romantic-revolutionary pathos, a figurative system, plot construction, as well as focus on Soviet models of socialist realism.

Keywords: Far Eastern Frontier, literary ethnography, the image of perception.

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Life and Traditions of “River People” in the Artistic Ethnography of Venedikt Mart

Venedikt Mart is a Far Eastern writer of the early 20th century who survived a short period of emigration in Harbin and then returned to Soviet Russia. The Chinese theme is the main one in his work. In each of the periods of his work, be it Vladivostok, Harbin or Soviet, the writer viewed China through the prism of his ethnocultural experience. In the 1920s, Mart closely followed the revolutionary events that shook China, and artistically assessed the successes/failures of the revolutionary movement. In his works, against the background of turbulent historical events, he artistically recreates the life and life of various strata of Chinese society. The writer is especially interested in the Chinese poor — their life in the slums of a big city or on the expanses of river arteries. It is the life of the “river people” — the Chinese who live and die on the river, that forms the basis of many stories in the unpublished collection “Stories about the East” and the story “River People” (1930). In these works, the writer, who had a reputation in Soviet literature as an orientalist, reproduces for the Soviet reader the exotic realities of life in the eastern neighbor. Mart does not idealize the working life of Chinese fishermen, he shows its difficulties in the new conditions: the impending famine forces the father of the family to sell his daughter to a factory, and his young son is completely thrown into a rich village. The quiet life of the “river people” has never caused any change in Chinese society or history. It was the life of people who tried to live in accordance with the traditions of their fathers and grandfathers, sometimes without even setting foot on solid ground. Now all segments of the population could declare themselves and fight for the right to live. The writer shows how “river people” find a voice and make history.

Keywords: Venedikt Mart, river people, artistic ethnography, revolutionary China, traditions of fishermen.

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Reception of Turgenev's Prose Poems in China — from the Perspective of Evaluation and Research in the Past Century

The 19th century famous Russian writer Turgenev's Prose Poems has spread in China more than 100 years. Reflecting its influence, the work had undergone numerous evaluations and researches together with its translation. By delving into the reception of Turgenev's Prose Poems in China and diversified readings by Chinese scholars in the past century, we can find its unlimited openness to the future and its importance in literary history.

Keywords: Turgenev; Prose Poems; China; evaluation and research.

5.

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

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Medieval Mongolo-chinese Literary Relationships

Mongolian literature is one of the “young” literatures that originated in the Middle Ages. From the ancient Mongolian chronicles it is known that the Mongols until the XIII century. knew other letters. XIII-XIV centuries occupy a special place in the history of Mongolian literature. During this period, the formation and formation of literature of the medieval type takes place. A large role in the development of the literary process of this and subsequent periods was played by foreign artistic traditions. Mongol-Chinese literary ties are most developed in the era of the Yuan dynasty (1271–1368). Mongolian-Chinese historical and literary ties, after a break, resume again, starting from the end of the 17th century. The transition of Mongolia to the citizenship of the Manchu Qing Empire (1644–1911), despite fierce political resistance, in terms of literature had a positive effect on the development of Mongolian literature in general. Involvement in the Far Eastern literary tradition, acquaintance with the centuries-old experience of Chinese literature in various genres enlivened the literary life of Mongolia, enriched and expanded its genre possibilities. Especially fond of Chinese prose works. Historical novels, fantastic novels with elements of the miraculous, love and domestic, satirical, etc. were translated. The peculiarity of translations from Chinese was that they were not translations in our modern sense. They were special interpretations that could have several options. Another feature was the oral retelling of Chinese novels to the accompaniment of the morin-khur (Mongolian violin). The result of the interaction of two neighboring literatures — Central Asian and Far Eastern — was the birth of a new Mongolian genre, *bensen uliger* (literally, “book legends”), which testified to the synthesis of two cultures.

Keywords: literary connections, Mongolian, Chinese literature, genre, novel, *bensen uliger*.

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Collection of Poems “Rain in June” as a Reflection of Works by Sapardi Djoko Damono

Sapardi Joko Damono is an outstanding Indonesian poet, writer, and literary critic. He was born in Surakarta, Central Java, on March 20, 1940, in a family of court puppeteers of the wayang shadow theater. His works were varied in forms: poems, short stories, essays, critical articles, literary studies, newspaper columns. Sapardi taught at several universities, worked as an editor of literary magazines, and was the winner of various awards in the field of literature. The collection of poems “Rain in June”, translated into Russian, is a programme one of Sapardi. “Rain in June” was first published in 1994 and included several poems written between 1964 and 1994. They were taken from several collections of poetry, but some had not been included in any collection before. “Rain in June” was published several times, and each time the author made changes, additions or reductions, which made a more complete picture of his work. He is considered to be a romantic poet, a singer of love, but a number of his poems describe everyday life, insignificant things and objects, and then a reader literally sees the picture, one can even say that Sapardi creates a video sequence. The reader has to use the imagination, recreating the pictures and events. To understand Sapardi’s poems a reader should be familiar with Javanese culture, literature, and thought. Poems create an atmosphere of restrained sadness, wise tolerance and the ability to wait, faith in the future, where expectation is rewarded. As in classical Malay literature, nature reflects the state of mind of the lyrical hero. Everything is aimed at creating this special atmosphere: the selection of sounds and words, images, the topography of the verse. It can be said that it was Sapardi’s work in general, and the collection “Rain in June”, in particular, that became the impetus for the development of the musicalization of poetry in Indonesia. Dozens of his poems from this collection have become popular songs.

Keywords: modern Indonesian poetry, Sapardi Djoko Damono, poetic images.

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Understanding Yourself and the Other: Metamorphosis as a Tool to Regain Lost Identity in Kawakami Hiromi’s Fiction

The concept of metamorphosis as a metaphor, depicting liminal states, was a common thing in literature since ancient times and is still applied as one of the leading artistic tools in modern fiction. Kawakami Hiromi (b. 1958) — one of the most prominent Japanese women writers of our time, frequently constructs her novels’ plot around the concept of metamorphosis as well. One of the most popular ways of embodying this idea in Kawakami’s fiction is the depiction of human’s communication with the “other world”, also seen in mythology and folklore. Such structure can be found, for instance, in a short story “Hokusai” and a novel “Thread on a Snake”. An octopus from Katsushika Hokusai’s woodblock print, turning into a man, and a snake-woman represent the “other world”, seeking a contact with a human, turning the trivial image of an anthropocentric universe upside down in a new period of transition, the instability of which is symbolized by a transformation. In her other piece of work, “Someone”, Kawakami goes even further — here the problem of instability, the loss of identity is embodied in a sort of metempsychosis, during which the main character lives several lives of people, differing completely in terms of age, gender, status and even nationality, to finally achieve her own individuality, realizing her place in a changing world, herewith stopping the metamorphosis. To sum up, Kawakami Hiromi, borrowing the motif of metamorphosis from mythology and folklore, deals with actual modern problems of inconsis-

tency of the inner and the outer worlds, finding someone's own place in the universe, instability of times and liminal position of a human in it. Furthermore, metamorphosis is considered not only as a symbol of this crisis, but also a way out of it, a new spectrum of possible opportunities of being in this changing world.

Keywords: women's fiction, magic realism, Kawakami Hiromi, metamorphosis, Japanese modern fiction.

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Love Stanzas in Sogi's Poem

In the Japanese literature renga poetry of connected stanzas takes a great place. The famous work out of 100 stanzas is "Sogi Dokugin Nanihito Hyakuin" ("100 stanzas by the poet Sogi", 1499) In the article the ways of presenting love stanzas are considered. The series of five stanzas in which fall plays the seasonal factor is selected for the analysis. Love lyrics by Sogi has poetic and cultural memory where classical literature as a megatext plays the role of background knowledge. Also, in this article the questions of specific character of interliterature continuity in the history of a medieval Japanese poem are discussed; the implicit meanings of love stanzas are displayed, and precedent texts with which poem stanzas set associative connections are revealed. For all that, the poetic text chain in which it is difficult to single out an actual link as the evidence of reminiscence is formed out. Intertextual parallels are accumulated. Sogi devotes love poetry to the woman, the heroine of the famous novels — "Genji Monogatari", "Sogoromo Monogatari". This type of the heroine is especially expressive in the diary "Kagero Hukki". In the poem stanzas the author, using minimum means, sets forth the plot connected with the heroine story and courtesan peculiarities. For the poem adequate understanding it is necessary to apply for classical works forming the recognizable background: "woman life" described by the writer Murasaki Sikibu. Intertextuality is the source of forming the sense in stanza poetry. Stanza poetry having arisen at the early stage of a Japanese poem development finds the completed embodiment in renga and gives poetry the status of the intellectual game.

Keywords: love lyric, Sogi, renga, intertextuality.

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The "Jeong Gam nok" Writings: Waiting for the Savior

The "Jeong Gam nok" first appears in the Korean state of Joseon (1392–1897) during the period of the 17th-18th centuries. The exact date is unknown, as well as the author of the work. The book represents a conversation between officials Chong Kam and Yi Sim, who, considering the shape of the Korean Peninsula, the location of mountain ranges and the flow of rivers, predict the future, namely the change of the ruling Yi dynasty to the new Jeong dynasty. The explanation for this was given through the traditional Korean geographical theory phunsu chiri sol 風水地理說. The work gained its greatest popularity during the 19th century. — in particular, it was used to convince the masses during various mass uprisings. It was one of the most popular banned writings, and its success was based on traditional Korean ideas about the cyclical nature of time, the interaction of man and space, and natural development of society. Although with the beginning of modernization and the beginning of Japanese colonial rule, the theoretical position of the "Jeong Gam nok" was shaken, their influence on the masses still remained. This was due to the fact that, as a prophetic essay it is not tied to

time — the predictions are blurred, made in the form of charades and aphorisms. Accordingly, during periods of political turbulence, this work could serve as a support for desperate people who wanted to believe that better times would soon come. The research focuses on the communicative function of the writings in the period of the 19th-20th centuries: who was the “source” of the text, in what form the text was distributed, through what channels, and who was the main “receiving” audience, the recipient. Accordingly, the research will consider what exactly attracted the masses in the ideas of the “Jeong Gam nok” in the 19th and first half of the 20th centuries, who the savior seemed to be and what the differences meant.

Keywords: “Jeong Gam nok”, Korea, Joseon, geomancy, prophecy.

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Mapping the Homeland: Ethnic Identity in the Poetry of Bair Dugarov

The article analyzes the motif of homeland in the creative activity of a Buryat poet, Bair Dugarov adopting the idea of Franco Moretti’s literary maps. I aim to draw a map of homeland following the place names used in Dugarov’s poems as well as to trace how the mental map of the poet is contrasted to the geographical maps and borderlines. The research mainly focuses on two collections: *Concave* (1986) and *Asian Allure* (2013) by Dugarov and ‘reduces’ the text to fewer elements — place names — used both in titles and within the body of the poems. I argue that the mental map of Dugarov’s homeland does not coincide with the geographical one, but goes far beyond the borders of the republic of Buryatia and includes even Mongolia as an ancestral homeland. The geographical map of contemporary Buryatia, largely constructed and reduced in course of time does not display the traditional locations included into the mental map of the Buryats. Dugarov in his poems shapes this initial “one large homeland”, the common Buryat ethnic space that stretches beyond the territorial boundaries of districts within the republic of Buryatia, regions within Russia, and even beyond the international borders of Russia and Mongolia.

Keywords: ethnic identity, homeland, literary maps, Buryat literature.

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Nineteenth Century Siamese Literature at the Dawn of Westernization

During the height of western expansionism, the Kingdom of Siam, like the Empires of China and Japan, was able to avoid direct and formal colonization. The encounter with representatives of European cultures, such as clergymen, merchants, civilian and military officials and scholars, as well as the introduction of modern technology (paper making & printing), did nevertheless have an impact on the intellectual life of nineteenth century Siam, including literary production and consumption. The appreciation of developments in the literary sphere is however complicated by various factors. Not only were few surveys of pre-modern Siamese literature conducted before the twentieth century; modern-day collections of literary manuscripts — the artifacts of a dead cultural practice — are usually alienated from their original historical and social context. This paper aims to broaden the evidential foundation of

pre-modern Siamese literary history by evaluating data gathered from primary sources preserved at the National Library of Thailand. These include lists of two manuscript collections either found within or confiscated at the residences of Prince-Patriarch Phra Paramanuchit Chinorot (1790–1853) and Prince Rakronnaret (1791–1848). While limited in number and not representative of the Siamese population in general, these records nevertheless offer insights into the size and composition of two privately held manuscript collections, access to ancient and modern texts, as well as the mid-nineteenth century literary taste of a highly educated readership.

Keywords: Siamese literature, manuscript cultures of southeast Asia.

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Fragment in Japanese Medieval Culture. On the Example of Renga Poetry (“Strung Stanzas”) XIV–XVII centuries

This report examines the nature of the fragmentation of Japanese classical literary texts of the Middle Ages with the involvement of works of Japanese art: engravings and pictorial scrolls. Speaking about the phenomenon of fragmentation in art and literature, one should understand what we ourselves consider a fragment: a fragment, in the European sense, is something torn off, it is not part of the whole, but a “statement” torn from the general, something that does not imply integrity. A fragment is something that is not an organic part of the whole, torn out of the whole, was not originally part of the whole. Nevertheless, the text, finally broken, fragmented, is something incoherent, it is not accepted by consciousness, it is meaningless. Having become acquainted with Japanese poetry and painting, we will see that the world of nature, captured in it, consists of repeating, normative, typical, stylized images over and over again. If we cannot see integrity behind the fragments, then the overall picture becomes meaningless. Medieval Japanese poets and artists were not interested in the correspondence of the picture to one or another objective prototype, not in the reflection of the world of nature and man on paper or silk, but in fidelity to the inner truth of life, to typical images that convey this truth in repetition, but never ending. Fragmentation is considered here mainly on the example of the Japanese genre of “strung stanzas” (renga), which survived its heyday in the 15th century. This is a complex composition, in the classical version of one hundred stanzas, created usually by three poets, in which three lines of 17 seas per line and couplets of 14 seas alternate. The creation of this work, consisting of little interconnected fragments, was subject to a set of complex rules without which renga did not exist. To confirm the thesis about the fragmentation of Japanese texts, samples of Japanese painting and engraving are used.

Keywords: fragment, Japanese poetry renga, Japanese engravings and pictorial scrolls,.

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Buddhist Poetry of the Japanese Monk Jien

This study analyzes how Buddhist philosophical ideas were interpreted in aesthetic and artistic ways in mediaval Japan. It is based on the cycle of poems entitled “Kasuga hyakushu sō” composed by the Tendai monk Jien (1155–1255). Jien sought to find the truth through the beauty of words and contended that the Japanese language (and Japanese poetry in particular) could express both the ultimate and the commonsensi-

cal truths (真諦 and 俗諦). A textual analysis of “Kasuga hyakushu sō” (circa 1218, 103 waka) sheds light on some seminal features of Japanese Buddhism including the five Confucian virtues (仁, 義, 礼, 智, 信), the place of Japanese deities (kami) in the system of Buddhist teaching, the spatial concept of the “three countries” (三国), and the theory of the “ten realms” (十界) particularly important to the Tendai school. “Kasuga hyakushu sō” was an offering to the Kasuga Shrine, where the ancestral deities of the Fujiwara clan were worshiped. Conversely, this cycle of poems also reflects the historiosophical views of Jien, who believed that the role of the Fujiwara family in the history of Japan was willed by Amaterasu. This study utilizes Jien’s waka to demonstrate how he expressed complex Buddhist ideas through aesthetic means and derived artistic pleasure from Buddhist doctrines.

Keywords: Jien, aesthetics, Japanese mediaval poetry, waka poetry, the Tendai school.

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The Ghost Story in the Indonesian Novel “Atheist” by Achdiat Karta Mihardja (1949)

The Indonesian writer Achdiat Karta Mihardja (1911–2010) is well known for his novel ‘The Atheist’ (1949), which topical themes and vivid portraits of the author’s contemporaries maintain the novel’s position as one of the most significant works of Indonesian literature. According to the story, under the influence of progressive thinking friends, the pious Muslim Hasan turns to Marxism. At first, Hasan defends his position of a religious person, but the plot focuses on his dramatically changing views. The turning point of the plot about the ‘new born’ atheist is an episode that formally resembles an Indonesian ghost story *cerita hantu*, a popular genre of Indonesian folklore. In oral tradition ghouls or ghosts (*hantu*) appear out of the nowhere and frighten their human counterpart. The story is considered a reliable message, due to the mythological credibility of the ghost-lore itself, the ancient genre, that assumes that all its events are true. In contrast to the one-dimensional folklore ghost story, the *cerita hantu* incorporated into ‘the Atheist’ differs significantly. The frame story is the night walk to the grave of Anwar-the-Anarchist and Hasan-the-doubting-Muslim, and the embedded narrative tells about the circumstances of a peasant’s wife death because of a ghost’s curse. The story within a story about a night visit to the grave of a deceased Jambrong, who has become a *hantu*, contains three narratives at once. The third layer of the episode — Hasan’s reminisces about his nannie’s ghost stories of *hantu* in disguise and believes that the malicious ghost is pretending to be Anwar. Hasan cannot stand it and runs away, the next morning he is ashamed of his cowardice and is not afraid anymore. Despite outward signs of adherence to the traditional genre of a ghost story, the episode deconstructs the mystical ‘spirit’ of the *cerita hantu*. The ghost itself never appears — Hasan is only afraid of his own fear. In the novel “The Atheist”, the *cerita hantu* is a pure lite.

Keywords: Indonesian literature, Atheist, *cerita hantu*, ghost story, realism, Achdiat Karta Mihardja.

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Literary Tradition in Contemporary Context: “Peach Blossom Spring” and “Dream Journey” in South Korean Literature

The paper is a part of the author’s research on the transformations of literary tradition in contemporary Korean literature and deals with contemporary representations of two classical plot models. Such plots as “Peach blossom spring” and “Dream Journey” originated in Chinese literature tradition and

were peculiarly developed in pre-modern Korean literature. The paper discusses their representations in South Korean poetry and prose. The research shows that Peach blossom spring as a social utopia enters Korean literature both in an ironical context and as an opposition to the city life preoccupied with everyday vanity. The case of the reversed usage of the “Dream Journey” plot in the existential story has been analysed by A. F. Trotsevich. The paper will make a comparison with another case. The paper bases on the works of such widely known South Korean writers/poets as Choe In-ho, Jeong Hyon-jong, Kim Seung-ok and Ha Il-ji.

Keywords: East Asian literary tradition, Pre-modern Korean literature, South Korean literature, contemporary representation, literary transformations.

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The Influence of Fredric W. Brown’s and Henry Slesar’s Micro Fiction on Japanese Science Fiction

The short-short story was first introduced by the Japanese writer Tsuzuki Michio who in the late 1950s — the early 1960s has familiarized the Japanese reader with extra-short science fiction stories of the American author Fredric W. Brown, whose traditions were followed by the Japanese writer Hoshi Shinichi (1926–1997) and other authors experimenting in this new genre. In American literature three major specific features of a short-short story were formulated: 1) a fresh idea, 2) an unexpected turn of events, 3) an unpredictable ending. These specific features can be traced in Japanese extra-short stories as well. As a short-short story is distinguished by its increased semantic fullness and symbolism, there are often stories that have some parabolic content; besides, most stories have an ironic and satirical shade. With a strong element of grotesque, such micro fiction combines comedy and tragedy and uses satire and black humor as social critique in order to make one muse about the problems of contemporary society. Literary parallels with the plots of Brown’s and Slesar’s stories may be found in the Hoshi’s collection of micro fiction “Bokko-chan” (1971): for example, his story “The Planet We Wanted” contains an allusion on Brown’s story “Not Yet the End” — in both cases aliens try to kidnap earth dwellers, make funny mistakes and give up the idea of capturing the Earth. Hoshi’s story “The Promise” was inspired by Slesar’s “Examination Day” — in both stories the influence of the grown-ups on children is considered. Intertextuality as a technique is used also in Hoshi’s story “The Present”: like Brown’s “Politeness”, this story is about a misunderstanding between representatives of different cultures. Thus, social and psychological science fiction which gained popularity in the USA in the middle of the 20th century was borrowed by Japanese literature — first in the form of extra-short story which was influenced by Brown’s and Slesar’s short science fiction.

Keywords: Fredric Brown, Henry Slesar, Japanese science fiction, micro fiction, intertext.

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“Human Lost”: the Problem of Representation of Female Characters in the Story of Osamu Dazai

Despite the seeming paradoxical nature of judgment, in order for a person to define himself relative to the society in which a human lives, it is necessary to form a clear boundary between the concepts of

“I” and “the world around me”. The formation of a unique and inimitable “I” in the diversity of other people is quite a difficult task, however, the identification of people around is no less an impossible task. Osamu Dazai in his story *Human Lost* defines women as beings completely different from men who think and feel not like people whom the author has to know. Considering the genre of the work (“watakushi-shosetsu, the I-novel), the reader comes to the conclusion that everything written in the story can not be directly related to the writer himself, his judgments and thoughts. Consequently, the story reflects the writer’s own reasoning about the most ordinary women he meets on the pages of the book. The purpose of this work is to reflect the problem of representation of female characters in the story of Osamu Dazai “Human Lost”. Otherwise, the work reflects the attitude of the author of the story to female characters, and also presents difficulties in describing the above-mentioned characters by the author. Despite the age of the work, this work reflects all its relevance today, when the problems of self-identification in society, as well as the problems of determining the place of women in society come to the fore. Osamu Dazai in his story defines women as lowly beings, more unworthy and unknown than men. It is in this judgment, which he carries through the whole book, that the hidden interest of the author in female characters becomes clear, his attempts to characterize a completely incomprehensible part of his environment as his writing talent allows.

Keywords: Human Lost, Osamu Dazai, female.

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Where is the Starting Point of East Asian Literature

East Asian studies raise an interesting question — what can be considered as the oldest literary text or texts in this region. Generally, as the first literary sources are regarded texts from the *Wujing* 五經 The Five Classics such as The Classic of Poetry 詩經 *Shijing* and The Book of Documents 書經 *Shujing*, which were compiled in the first millennium BC. Thus earlier epigraphic texts from the late second millennium BC and the early first mill. BC are not taken as part of the East Asian literature. Current presentation aims to research the details of emergence and usage of these written sources.

Keywords: Восточная Азия, литература, эпиграфика, древность East Asia, literature, epigraphy, early history.

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Translation, Dissemination and Acceptance of Chinese and Russian Literature since the 21st Century

The translation and dissemination of Chinese and Russian literature has been active since the beginning of the 20th century, and it experienced a “honeymoon period” in the 1950s. However, the course of translation and dissemination for more than a hundred years has been full of changes and instability for various reasons. Since the 21st century, with the continuous warming of Sino-Russian relations and the emphasis placed by the two governments on Sino-Russian cultural exchanges, the translation and dissemination of Sino-Russian literature has reached a new climax. This paper intends to use quantitative methods to comprehensively sort out the specific works of writers translated from Chinese and Russian literature since the new century, the communication channels and methods of Chinese and Russian literature, and use qualitative methods to analyze the acceptance of Chinese and Russian literature among readers, and finally put

forward targeted strategies and suggestions to promote the translation and dissemination of Chinese and Russian literature in the future.

Keywords: 21st century, Chinese and Russian literature, translation, dissemination, acceptance.

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The Projection of the National Integration and Colonial History: The Implied Meaning of the Image of “Mountain Men” in “The Legends of Tōno”

The research object of this thesis is the famous and the representative work “The Legends of Tōno” which was published in the 1910 by Yanagita Kunio (1875–1962), a famous modern Japanese folklorist and litterateur. In this work he recorded the folklore of Tono area in Japan. Among them, he was particularly eager to collect and record the “legends of mountain gods and mountain men”, and hoped to make readers feel terrified through these stories. This article at first combines the historical background of the Meiji government’s cultural assimilation policy to integrate the minority Ainu into “Japanese nationals”, and explores the metaphorical relationship between the image of the “Mountain men” and the “Ainu”. Afterwards this article discusses Yanagida Kunio’s concerns and remarks about Taiwan’s colony under the historical background of the Meiji government’s development of the Taiwan colony, as well as Yanagida Kunio’s exchanges with Taiwanese anthropologist Ino Kanori, and finds the metaphorical relationship between the image of “Mountain men ” in “The Legends of Tōno ” and the “Taiwan aboriginals”. In that way this article will discuss under the time background of the era of Japan’s “breaking from Asia and entering Europe” how Yanagida Kunio, as an intellectual with a profound Chinese culture, had concerned and thought about Japanese colonialism and Sino-Japanese relations.

Keywords: Mountain men, Ainu, Taiwan, national integration, colonialism.

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Two Modern Versions of the Novel The Year 1932 by North Korean Writer Kwon Jong Ung (On the Occasion of the Fiftieth Anniversary of Its First Publication)

The year 2022 marks the fiftieth anniversary of the first publication of the novel The Year 1932 by Kwon Jong Ung, a work that belongs to a list of the most important fiction books of contemporary DPRK. A common adult version of this novel had been published for many years running before an illustrated teen version appeared in 2002 when Kwon was still alive. The book’s editors added pictures and condensed its volume, and the text was adjusted for better comprehension. The most up-to-date version (2020) meets the requirements set for adult fiction inside North Korea. Characters and plot twists contained in the 2020 version outnumber those of the earlier version, but the 2002 publication highlights some persons who have been deprived of their once remarkable meaning for the plot or even their personal names. As a rule, multiple continuous changes took place for female characters as their names had been replaced with designations concealing characters’ gender and age attributes. Even prominent characters such as Ok Nyo, a

wife of a fallen revolutionary, had become reshaped in that sense, albeit being especially represented in the novel's 2002 condensed version. These changes reflect strengthening of control over society undertaken by Pyongyang during the last ten years. Given that women played a crucial role for overcoming DPRK's internal crises, this part of the society had been provided with much value under Kim Jong Il. Nonetheless, after Kim's demise in 2011, the new administration sought to boost its capabilities for controlling social life, so women's independence from the State had been perceived negatively since then. Consequently, there was a radical shift in promoting values of the State, and revisal of the renowned literary texts is no exception. Nowadays, female characters, once shared the ideals and roles as well as male characters, are often represented as ones subordinate to men.

Keywords: DPRK, fiction literature, poetics of a novel, literary editing, reflection of social processes in literature.

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Image of the Goddess of the Southern Sea in the Works of Modern Indonesian Writers: Ayu Utami and Intan Paramaditha

Image of Nyai Roro Kidul, the Javanese goddess of the South Sea, is able to be found more than once in modern Indonesian literature. The report offers a comparative analysis of two modern works involving the character of the goddess — the novel “The Number of Fu” by Ayu Utami (2008) and the short story “The Queen” by Intan Paramaditha (2005). In the novel “The Number of Fu” Nyai Roro Kidul becomes a symbol of Java and the traditional syncretic faith of the Javanese (kejawen), their way of perceiving reality. This way Ayu Utami depicts different attitudes to the religion of the characters. The usage of the image is connected not only to the desire of the writer to analyze the modern system of beliefs in Indonesia; it is also the way to show the mindset of Indonesians and tell a foreign reader more about it. Intan Paramaditha dedicated the short horror story “Queen” to Nyai Roro Kidul. The story attempts to redefine the image of Nyai Roro Kidul within the framework of feminism. The writer got to know the mythological character for the first time through the horror films popular in Indonesia in the 1980s, where the image of the goddess of the sea was rethought as a femme fatale. The story is dedicated to the destruction of the character in his patriarchal perspective — as an object of desire for men. Intan Paramaditha incorporates her vision of the goddess into the general paradigm of modern Indonesian literature, which seeks to preserve the traditions of her homeland and to tell the world community about them. From this point of view, both authors are similar. They are also brought together by a high degree of similarity of artistic methods that exploit the techniques of postmodernism (deconstruction of national myths and binary oppositions, feminist turn of the intertext, playing with discourses, etc.). Both texts, which are so different in length, testify to the tendency of modern Indonesian authors to embed national Indonesian literature into global trends.

Keywords: Indonesian modern literature, Nyai Roro Kidul, Intan Paramaditha, Ayu Utami, Indonesian folklore.

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“My Western Regions Travel Notes” by Inoue Yasushi: Text, Context and Intellectual Perspective of Eurasia

Travel notes “My Western Regions Travel Notes” by Inoue Yasushi (Watashi no seiiki kiko:, 1983, in 2 volumes) describe in detail the journey of the famous Japanese novelist Inoue Yasushi to

Eastern Turkestan in 1977. He visited China in a group of Japanese artists and immediately after the trip together with novelist Shiba Ryotaro published a collection of conversations called “Traveling the Western Regions” (Seiki o yuku, 1978) where writers discussed civilizational and historical features of Seiki. The trip took place in the context of improving Japan-China relations. Chinese and Eurasian issues are very important for the oeuvre of Inoue Yasushi, who created a number of short stories and novels devoted to the history and culture of Eurasia (“Dunhuang”, “Loulan”, “The Blue Wolf”, etc.) in the 1950s — 60s, but studied the subject on the Chinese sources and Japanese researches. The first visit to Eurasia (here — Turkestan) was a trip to Soviet Central Asia in 1965, then the second in 1968, both were described in “Journey Beyond Samarkand” (Seiki Monogatari, 1968). Inoue’s visits to the USSR, India, and China led to the writing of a series of autobiographical works and traveler’s notes about Eurasia, published in the 1960s-90s. Objectives of our report are: 1. to characterize the text of the notes (the purpose to write the text, its structure, storyline, genre features, spatial-temporal concept, the importance of the text among the Eurasian works by Inoue Yasushi); 2. to define and characterize the historical and political context of writing the diary and its pragmatic function against the background of Japan-China relations improvement and mass publication of Eurasian texts in Japan; 3. to reveal the intellectual contents and to find the specifics of historical-cultural and political-managerial ideas and phenomena, that describe the world of the real and historical time of Eurasia and its political structure.

Keywords: Eurasia, Travel Notes, Inoue Yasushi, modern Japanese literature, intellectual history.

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Yamanoue-no Okura’s Religious Attitudes to the Human Life through Some Works of Poetry Anthology “Man’yōshū”

Among the authors of the works “Man’yōshū” Yamanoue-no Okura (600—733) was a unique author, who raised the problems of religious thought in his literary works: long kanbun essay “Condoling Myself for Dire Illness” (V.5), “Lamenting and Grieving that the Common Way Is to Cohere Temporarily and Soon Disperse, How Easy It Is to Depart and How Difficult to Stay: One Poem with Preface” (V.5) and “Suffering from old age and prolonged illness, and thinking of his children” (V.5: 897–905). Here essay “Condoling Myself for Dire Illness” (V.5), “Lamenting and Grieving that the Common Way Is to Cohere Temporarily and Soon Disperse, How Easy It Is to Depart and How Difficult to Stay: One Poem with Preface” (V.5) are reviewed. In the essay Yamanoue-no Okura’s religious attitudes to the human life are more obvious. While analyzing his life Okura who suffered from chronic disease in his later years took an interest in Taoist wellness practices and protected his spiritual world based on the harmony of the Three Teachings with Shintō. Judging by his preface to “Lamenting and Grieving that the Common Way Is to Cohere Temporarily and Soon Disperse, How Easy It Is to Depart and How Difficult to Stay: One Poem with Preface” Buddhism and Confucianism are distinguished by teaching methods and demonstrate the same approaches to salvation in this mortal world and nirvana. The four-line poem with seven characters per line *jueju* expresses the thoughts of a man at the end of his life. Its content is also based on the contents of various works of Buddhist literature, in particular the sutra “Daihatsu nehanyō”, and Chinese classics. It may be assumed that Okura was a Buddhist, but at the same time, he suffers from his faith, and this causes chaos in his religious beliefs. This was probably due to the fact that the Japanese themselves believed in countless Shintō gods, and Buddhism was accepted from China impulsively. These works reflect his new religious views and new experiences.

Keywords: buddhism, confucianism, Shintō, salvation, religious belief.

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The Vietnamese Detective Novel of the First Half of the Twentieth Century: Birth of the Genre

The first literary works of Vietnamese authors in the detective genre appeared in colonial Indochina at the turn of the first two decades of the last century. This modernization of Vietnamese society also affected literature, which was undergoing great changes in those years, caused primarily by the penetration of Western European culture and science into the country and the emergence of new social groups and classes. At that time books by Edgar Poe, Conan Doyle, Gaston Leroux, Maurice Leblanc, and other famous masters of the detective genre translated from French appeared in the country. They were published in separate books (often in a series of cheap book editions), printed with sequels in popular newspapers and magazines. By the early twentieth century, Vietnamese literature did not yet use the word “detective” and there was no such literary genre, but there were popular works of adventure or chivalrous prose by Chinese authors, which were very popular with Vietnamese readers and were available to them both in translation and in the original. It was these, together with books by Western European authors, that greatly influenced the formation of the detective genre in Vietnamese literature, which flourished in the 1930s and 1945. And some Vietnamese authors simply adopted the plot and plots from the books of French, English and American authors and transferred them to the Vietnamese soil. This is how the Vietnamese detective began. Among the pioneers of the genre are Buu Dinh, Pham Cao Cung, The Lu, Bui Huy Phon, Cao Viet Dung and Duc Phu whose books have been read by many generations of Vietnamese readers.

Keywords: Vietnamese literature, French colonization, translations of Western European authors, detective novel, press.

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Pak Kyong-ni's Creative Workshop (1926–2008): a Look at Life and Literature

What is meant by the word 'literature'? What is 'reading'? In Korea everyone knows Pak Kyong-ni as the author of the 20-volume epic novel *The Land*, which was translated into many European languages, including the first 2 volumes into Russian. She is known as the author of novels, short stories and essays, as well as several poetry collections. However, not everyone knows that she lectured in literature at Yonsei University from 1992 to 1993. After, in 1995, a book was published titled “Pak Kyong-ni's Lecture Notebook. To young people who dream of literature”. The writer in her notes outlined all the most important moments for understanding her creative path and expressed her thoughts about the purpose of literature. It is no coincidence that thanks to the efforts of Pak Kyong-ni, in 1999, a cultural space was created at the Cultural Center T'oji where young writers, poets and artists could devote themselves to the creative process, being away from the city noise, in the bosom of nature. The speech will focus on her 12 lectures. The book has not been translated into Russian. However, students of the Department of Korean Studies at St Petersburg University within the framework of the elective course titled “Peculiarities of the Artistic Worldview of Pak Kyong-ni” have the opportunity to get acquainted with the content of these lectures and hear her recommendations. She rarely gave interviews, so these lectures are important as they open the doors of the author's creative workshop. Pak Kyong-ni talks about how works are created, what is the meaning of literary creativity, what is the connection between literature and life, what are the features of the Korean original culture and worldview, how this or that hero of the work is born. From this point of view, it is interesting to analyze Pak Kyong-ni's views against the background of the historical and socio-cultural context of that period and to identify the universal features and author's vision of literary creativity.

Keywords: Pak Kyong-ni, Korean literature, T'oji Cultural Foundation, *The Land*, Korean epic novel.

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About the Glossary of the Buryat Scientist R. Nomtoev “Droplets of Nectar”

The Mongolian fund of the Center of Oriental Manuscripts and Xylographs of IMBT SO RAS contains several works of the famous Buryat scientist Rinchen Nomtoev (1821–1907) in the Old Mongolian script. In the article one of his works is considered — an explanatory Tibetan-Mongolian terminology dictionary to his own comment on the shastra “The Drop Feeding People” of the Indian thinker Nagarjuna. The full name of the glossary is “Droplets of nectar: interpretation of terms for comment “Precious Blessed Vessel, filled with juice nectar” on shastra “The Drop Feeding People”. Glossary “Droplets of nectar” is a source on 11 sheets (21 pages of text), printed by xylographic method on Russian paper. In total, the source contains about 60 terms, which Nomtoev explains. The author uses well-established terminology in Sanskrit, Tibetan and Chinese. P. Nomtoev represents the content of the source: “Inside is the meaning of some difficult words”. Then he explains the terms in non-alphabetical order. For some Tibetan terms, the author gives several variations in Sanskrit. There are many archaic terms. For example, for the word “broom” the author gives a Chinese equivalent written in Tibetan letters “thi’ u khyo ’u” (Tyaochzhou), while next to the term gives the Tibetan meaning “phyags ma” (chagma). The glossary dates back to the Qing period, when Chinese words were widely used throughout Inner Asia. In Mongolia and Buryatia, Chinese terms were used until the early 20th century. The novelty of the study consists in the fact of the first introducing of this work into scientific circulation. The dictionary is of great scientific interest from a linguistic point of view, reflecting the mutual influence of several languages in 19th-century Eastern literature. Undoubtedly the glossary contains rich historical material that helps to reconstruct fragments of cultural and religious connections of that time.

Keywords: glossary, droplets of nectar, shastra, Nomtoev, Tibetan-Mongolian dictionary.

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Shilu Historiographic Works in Pre-modern Vietnam

Vietnamese chronicles were heavily influenced by Chinese historiography, and early Vietnamese authors adopted the Chinese form of chronicles and a number of historiographical genres from China. However, Vietnamese annals have several key differences from their Chinese counterparts. For example, chronicles of the previous dynasty are typical for traditional Chinese historiography, whereas the earliest Vietnamese chronicles — “Abridged Chronicles of Viet” and “The Complete Annals of Dai Viet” describe all the Vietnamese dynasties known to the author, including the ruling one. One of the Chinese genres of chronicles is called “Shilu” and deals with the life of one emperor. Two works in the “Shilu” genre were written in pre-modern Vietnam — “Lam Son Thuc Luc” and “Dai Nam thuc luc”. The Vietnamese “Lam Son Thuc Luc” differs from Chinese examples of “Shilu”, and includes prosaic stories describing the life of emperor Le Thai-to rather than a historiographic description of his activities. “Dai Nam She Lu” describes all the rulers of the Nguyen dynasty, which also differs from the Chinese concept of this genre. Moreover, in contrast to the Chinese system of using the “Shilu” for compiling dynastic chronicles, “Lam Son Thuc Luc” was not the primary source for the “The Complete Annals of Dai Viet”, whereas “Dai Nam Thuc Luc” served as the dynastic history of the Nguyen dynasty by itself. Thus, it can be established that the functions and content of Vietnamese works in the “Shilu” genre differ significantly from the functions and content of Chinese works in this genre.

Keywords: Vietnam, Daiviet, Historiography, Chronicles, Le, Nguyen.

ALPHABETICAL INDEX OF AUTHORS

B

Baldanmaksarova Elizabeth 67
Banit Svetlana 68
Berezkin Rostislav 27
Berwers Elena 28
Bonch-Osmolovskaya Olga 28
Borkina Anastasia 68
Breslavets Tatiana 69
Bryleva Natalia 29
Bulavkina Yuliia 29
Bulgutova Irina 51

C

Cherevko Marina 30
Chesnokova Nataliya 69
Colangelo Lara 40

D

Dashkin Gennadii 41
Dondokova Maksara 41
Dondukova Galina 70
Dong Xiao 52
Dressler Jan R. 70
Dyakonova Elena 71

E

Efendieva Galina 52

F

Fedianina Vladlena 71
Fedotova Natalia 52

Filimonov Alexey 53
Filonov Sergey 30
Frolova Marina 72

G

Gao Yuhai 19
Giuffrè Salvatore 42
Guan Xiujuan 53
Guryeva Anastasia 72

H

Hao Ji 19
Ho Chi-Chu 20
Ho Ju-Yu 31

I

Ignatenko Alexander 20
Ikonnikova Elena 54
Irina Musinova 75

K

Karmasz Joanna 42
Kharitonova Anna 54
Kharitonova Anna 55
Khronopulo Liala 73
Khuziyatova Nadezhda 43
Kirillova Elena 55
Klementeva Tatiana 31
Knorozova Ekaterina 56
Kontaleva Eugenia 56
Korneva Oksana 73

Korobova Anastasia 43
 Kravtsova Marina 32
 Kulikova Anastasiia 44
 Kurako Julia 44
 Kuznetsova-Fetisova Marina 74
 Kuznetsova Maria 45

L

Lebedzeva Marina 57
 Liu Chongxi 21
 Liu Limei 75
 Liu Yading 32
 Liu Yinkui 58
 Liu Zao 58
 Liu Zhiqiang 57
 Li Xinmei 74
 Li Yijin 21
 Loginovskii Egor 75
 Luneva Alexandra 76

M

Maiatskii Dmitrii 59
 Malashevskaya Maria 76
 Miao Huaiming 21
 Milianchuk Natalia 59
 Mitkina Evgenia 45
 Moshchenko Irina 46
 Motrokhov Alexander 77

N

Nikolskaya Svetlana 46
 Niu Qian 22

O

Orlova Elena 33
 Osokin Alexander 33

P

Petrova Maria 60
 Polyakova Daria 60

R

Rodionov Alexey 61
 Rodionova Oxana 47
 Rudenko Nikolai 34
 Rud Polina 34

S

Sarek Katarzyna 47
 Senina Ekaterina 61

Shapiro Roman 62
 She Xiaoling 62
 Sidorenko Andrei 48
 Skrypnik Ekaterina 35
 Sokolov Anatoly 78
 Song Gang 35
 Starodubtseva Natalia 48
 Storozhuk Alexander 22
 Strizhak Uliana 63
 Stroganova Nina 36

T

Teodosieva Hristina, Tsankova Antonia 23
 Terekhov Anthony 36
 Tong Ling 37
 Tsmyskal Olga 63
 Tsoy Inna 78
 Tsybikova Valentina 49
 Tushinov Bair 79

V

Vinogradova Tatiana 37
 Voytishchik Elena 38
 Vradiy Sergey 64

W

Wang Binbin 49
 Wang Liang 23
 Wang Zonghu 64
 Wen Jian 65
 Wen Yanrong 23
 Wong Wai-ho 38

X

Xu Xingwu 24

Y

Ye Yangyang 65
 Zabiyaiko Anna 65

Z

Zakharova Natalya 49
 Zavidovskaya Ekaterina 59
 Zemlyanskaya Kseniya 66
 Zhang Bing 39
 Zhang Mengyun 25
 Zhang Shujuan 24
 Zhao Jianmei 25
 Zhu Hongqiong 66
 Zhu Mengwen 26
 Zorin Arseniy 79

CONTENTS

Conference programme	3
1. BO JUYI AND HIS CONTRIBUTION TO CHINESE LITERATURE (POETRY AND ESSAYS, LITERARY TIES, TRANSLATION INTO FOREIGN LANGUAGES)	
<i>Gao Yuhai (Zhejiang Normal University)</i> Translation and Study of Bai Juyi's Poems and Buddhist Thoughts in Russia	19
<i>Hao Ji (College of the Holy Cross)</i> Arthur Waley's Recreation of Bai Juyi	19
<i>Ho Chi-Chu (R. O.C. Military Academy)</i> The Living Style of "Walking with Illness" In Bai Juyi's Pulmonary Diseases Writings	20
<i>Ignatenko Alexander (People's Friendship University of Russia)</i> A Few Words about the Historical Context and Prototypes in the Poem "The Song of Everlasting Sorrow" (806) by Bai Juyi	20
<i>Li Yijin(Tianjin Normal University)</i> The Gains and Losses of N. A. Orlova's Translation and Annotation of Bai Juyi's Quatrains	21
<i>Liu Chongxi (Nanjing University)</i> Human Geography and Literary Classics: a Preliminary Study on the Stone Inscriptions of Bai Juyi's Poetry and Prose	21
<i>Miao Huaiming (Nanjing University)</i> From History to Stage — a Study of Bai Juyi as a Literary Image	21
<i>Niu Qian (Tianjin University)</i> Compilation and Review of Research Materials on Bai Juyi and His Works by Chinese and East Asian Scholars in Recent Years	22
<i>Storozhuk Alexander (St. Petersburg State University)</i> Bo Juyi and the Origin of New Yuefu	22

<i>Teodosieva Hristina, Tsankova Antonia (Sofia University “St. Kliment Ohridski”)</i>	
Reception of Bai Juyi’s Prose in Bulgaria: How do Foreign Audiences Perceive his Works after 1250 Years? . . .	23
<i>Wang Liang (Beijing Language and Culture University)</i>	
A Study of Bai Juyi’s Leisure Poems	23
<i>Wen Yanrong (China University of Mining and Technology)</i>	
Some New Proofs of Bai Juyi’s Poetry and Prose in Bai’s Corpus Printed by Nawa Douen in Japan	23
<i>Xu Xingwu (Nanjing University)</i>	
The Significance of Bai Juyi in the Transition of Confucianism in Middle Tang Dynasty	24
<i>Zhang Shujuan (Shandong University (Weihai))</i>	
Translation of Bo Juyi’s Poems in Russia under the View of “Liberty Rate”	24
<i>Zhang Mengyun (Shihezi University)</i>	
A Research on Bo Juyi’s Poetry Creation from the Perspective of Children’s Literature	25
<i>Zhao Jianmei (Capital University of Economics and Business)</i>	
On the Heroic Spirit of Bai Juyi’s Poetry	25
<i>Zhu Mengwen (Southern University of Science and Technology)</i>	
An Exile of Thousand Years: The Afterlife of Bai Juyi’s Migrant Goose	26

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

<i>Berezkin Rostislav (Fudan University)</i>	
The Story of White-Robed Guanyin and Buddhist Proselytizing in Baojuan (Precious Scrolls) in the Nineteenth — Early Twentieth Centuries	27
<i>Berwers Elena (Volkuniversiteit)</i>	
Wu Meicun as a Follower of Women’s Themes Raised in the Poems of Bo Juyi	28
<i>Bonch-Osmolovskaya Olga (Institute of Oriental Manuscripts of the RAS)</i>	
The Rise of Historical Criticism in China: Historian’s Task and Historiographical Genres in Liu Zhiji’s <i>Shitong</i> (Generalities on History)	28
<i>Bryleva Natalia (Inner Mongolia Normal University)</i>	
Chinese Xiqu Theater on the Pages of “Dream of the Red Chamber”: the Phenomenon of “Home Theater” in the Qing Period	29
<i>Bulavkina Yuliia (St. Petersburg State University)</i>	
Chinese Novel “Flowers in a Boat” and Its Versions in the World’s Collections	29
<i>Cherevko Marina (St. Petersburg State University)</i>	
Bamboo Branch Poems in Miao Albums	30
<i>Filonov Sergey (Amur State University)</i>	
“The Inner Story of Emperor Wu of the Han” (Han Wu-di nei zhuan) in Groundbreaking Research by Professor Lee Fong-mao	30
<i>Ho Ju-Yu (Taipei National University of the Arts)</i>	
Thought from the Perspective of Liu Yu-Xi’s Experience within his Zhuangzi Thought: Taking Cheng Xuanying’s Commentary and Annotations to Zhuangzi as a Frame of Reference	31
<i>Klementeva Tatiana (St. Petersburg State University)</i>	
Ying Shao’s “Feng su tong yi” as the Herald of Zhiguai Xiaoshuo Literary Genre	31
<i>Kravtsova Marina (Independent researcher)</i>	
On “Zhao hun” and “Da zhao” Poems	32
<i>Liu Yading (Sichuan University)</i>	
Typology as a Method of Literary Research — A Case Study of Yuan Mei and Derzhavin’s Nature Poems . . .	32

<i>Orlova Elena (St. Petersburg State University)</i> On the Influence of the Vimalakirti Nirdeśa Sūtra on Wang Wei's Poetry	33
<i>Osokin Alexander (Inner Mongolia Normal University)</i> On the Influence of "Jin, Ping, Mei" on "Dream of the Red Chamber" by Cao Xue-qin	33
<i>Rud Polina (Peter the Great Museum of Anthropology and Ethnography (Kunstkamera) RAS)</i> Chinese Graphic Poems in the Collection of the MAE RAS	34
<i>Rudenko Nikolai (Institute of Oriental Studies RAS)</i> Names of Li Zhi: Literature as a Source of Identity	34
<i>Skrypnik Ekaterina (Institute of Oriental Studies RAS)</i> The Image of Wu Ze-tian (624–705) in the "Collected Records from Court and Country" by Zhang Zhuo (660–740)	35
<i>Song Gang (University of Hong Kong)</i> A Song in Three Keys: The Nestorian Hymn of the Angels in Mid-Tang China	35
<i>Stroganova Nina (Lomonosov Moscow State University)</i> The history of Life and Literary Work of Qin Jia and Xu Shu (2nd century AD), the First Spouses-poets in the History of Chinese Literature, in the Reflection of "Poem for My Wife" by Qin Jia	36
<i>Terekhov Anthony (Institute of Oriental Manuscripts RAS)</i> Legitimization of Wang Mang's Rule in Yang Xiong's "Ju Qin mei Xin" 劇秦美新 (Denigrating Qin and Praising Xin)	36
<i>Tong Ling (Nanjing University)</i> The Manuscript Culture of Confucianism and Buddhism in the Wei, Jin, North and South Dynasties, Sui and Tang China	37
<i>Vinogradova Tatiana (Russian Academy of Sciences Library)</i> "Depend on Heaven for Food": a Well-known Proverb in Literature, Illustrations and Comments	37
<i>Voytshchik Elena (Novosibirsk State University)</i> Contribution of Writer Li Yu to the Development of Incense Culture in 17th century China (based on his Essay 闲情偶寄 Xianqing ouqi)	38
<i>Wong Wai-ho (Shanghai Jiao Tong University)</i> Mistranslation and Misinterpretation: British and American Sinologists' Translation on Classical Chinese Literary Works in the Nineteenth- and Twentieth-Century	38
<i>Zhang Bing (Peking University)</i> B. L. Riftin in the Eyes of Chinese Scholars	39

3. THE TRENDS IN CHINESE LITERATURE OF XX AND XXI CENTURIES

<i>Colangelo Lara (The 'Gabriele d'Annunzio' University)</i> Chinese Literature of the '90s: Linguistic Features and Narrative Techniques in Li Er's Short Stories	40
<i>Dashkin Gennadii (Kazan Federal University)</i> The Symbolism of Cruelty in the Work of Mo Yan "Red Sorghum"	41
<i>Dondokova Maksara (MGIMO University)</i> Innovation of Using Traditional Symbols in Han Dong's Poetry	41
<i>Giuffrè Salvatore (University of Malta)</i> Symbolism and Decadence in the Modernist Poetry of Wang Duqing	42
<i>Karmasz Joanna (Warsaw University)</i> Giving Children a Driving Force and Sense of Belonging — the Analysis of Selected Xiong Liang's Works	42

<i>Khuziyatova Nadezhda (Far Eastern Federal University)</i> Stylistic Characteristics of Shen Congwen's Prose: between Classic and Modern, National and International.	43
<i>Korobova Anastasia (Institute of Far Eastern Studies)</i> Feng Jikai's Novel "The Three-Inch Golden Lotus" (1987) as Literary Representation of Trauma.	43
<i>Kulikova Anastasiia (St Petersburg State University)</i> Contemporary Chinese Female Literature: the Problem of Female Consciousness	44
<i>Kurako Julia (Far Eastern Federal University)</i> Guo Moruo's "My Childhood" and Hu Shi's "Self-Narration at Forty": Common and Special Features in Representation of New Man of the New Era.	44
<i>Kuznetsova Maria (Far Eastern Federal University)</i> Autobiographical Motives in Shen Congwen's Prose of the 1920's — 1930's.	45
<i>Mitkina Evgenia (St.Petersburg State University)</i> The First Translations of Edgar Allan Poe's Detective Prose in China in the First Half of the XX Century	45
<i>Moshchenko Irina (A. M. Gorky Institute of World Literature of the RAS)</i> Images of Women in Shanghai Literature of the 1940s.	46
<i>Nikolskaya Svetlana (Lomonosov Moscow State University)</i> On the Question of "Sanwen"'s Genre Forms Diversity	46
<i>Rodionova Oxana (St.Petersburg State University)</i> Mysticism and Folklore in Liu Zhenyun's Novel "Laughter and Tears".	47
<i>Sarek Katarzyna (Jagiellonian University in Krakow)</i> Multiplicity, Uncertainty, and Desire in Ge Fei's Early Works	47
<i>Sidorenko Andrei (St. Petersburg State University)</i> Charismatic Personality in Chinese Political Narrative.	48
<i>Starodubtseva Natalia (Amur State University)</i> The world of Things in the Works of Chinese Writers as a Means of Creating the Image of a Character	48
<i>Tsybikova Valentina (Banzarov Buryat State University)</i> Wandering Motif in Haizi's Poetry (1964–1989).	49
<i>Wang Binbin (Nanjing University)</i> On Lu Xun's Complex Feelings for Chinese Medicine.	49
<i>Zakharova Natalya (A. M. Gorky Institute of World Literature of the RAS)</i> Style of Chinese Essays-sanwen of the 20s. of XX Century	49

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

<i>Bulgutova Irina (Banzarov Buryat State University)</i> Li Bai's Poetry in Buryat Language: Poetics and Stylistics of Translations by D. Ulzytuev	51
<i>Dong Xiao (Nanjing University)</i> System of Stanislavsky in China	52
<i>Efendieva Galina (Amur State University)</i> China and the Chinese in the Perception of Russian Harbin	52
<i>Fedotova Natalia (Belarusian State University)</i> Popularization of Chinese Literature in Belarus	52

<i>Filimonov Alexey (Union of Writers of Russia)</i>	
Three Views on Modern Chinese Poetry in Russian Translations	53
<i>Guan Xiujuan (Heilongjiang University)</i>	
On Effectiveness of the Translation Norm of Soviet Literature during the Anti-Japanese War	53
<i>Ikonnikova Elena (Sakhalin State University)</i>	
Orthodox Churches of Harbin in the Books of Natalia Ilyina	54
<i>Kharitonova Anna (St.Petersburg State University)</i>	
Peter Zhou Bourgeois and his Translation of “The Holy Dream Song”	54
<i>Kharitonova Anna (St.Petersburg State University)</i>	
A. O. Ivanovsky’s Translations of Chinese Writings on the Ethnic Groups of Southwest China	55
<i>Kirillova Elena (Far Eastern Federal University)</i>	
Realization of the Oriental Theme in Far Eastern Artistic Ethnography and Literature of Russian Abroad.	55
<i>Knorozova Ekaterina (Library of the Russian Academy of Sciences)</i>	
On the Study of Vietnamese Literature by Russian Researchers.	56
<i>Kontaleva Eugenia (Amur State University)</i>	
Syncretic Foundations of the Works by N. A. Baikov (on the Example of his Literary and Ethnographic Texts).	56
<i>Lebedzeva Marina (Belarusian State University)</i>	
Chinese Literature in Social Media: Content of Russian-language Blogs, Publics, Communities	57
<i>Liu Zhiqiang (Jiangsu University of Science and Technology)</i>	
“Poems about a Beautiful Lady and about One Master”: the Creativity of L. E. Cherkassky	57
<i>Liu Zao (Zhongnan University of Economics and Law)</i>	
On the Translation and Influence of “The Book of Changes” in Russia	58
<i>Liu Yinkui (Capital Normal University)</i>	
Translation and Interpretation of Chinese Philosophical Term “Wu-Xing” in Russian Sinology	58
<i>Maiatskii Dmitrii (St. Petersburg State University), Zavidovskaya Ekaterina (Institute of Oriental Studies RAS, Bryansk State University)</i>	
Prefaces to the “Mirror of the Orthodox Confession” in the Chinese Translation by Hieromonk Daniel (Sivillov).	59
<i>Milianchuk Natalia (Far Eastern Federal University)</i>	
The Image of White Horses in B. Yulsky’s Story “The Return of Mrs. Tsai”: Chinese Ethnocultural Concept on the Way to the Russian Reader	59
<i>Petrova Maria (St.Petersburg State University)</i>	
Traditions of Studying and Teaching Modern Mongolian Literature at St.Petersburg State University	60
<i>Polyakova Daria</i>	
Promotion of Chinese Literature Abroad by the PRC Government from 2000 to 2010	60
<i>Rodionov Alexey (St.Petersburg State University)</i>	
Feng Jicai in Russia — to 80th Anniversary of Outstanding Chinese Writer	61
<i>Senina Ekaterina (MGIMO University)</i>	
The Life and Works of Hu Yepin. Novella “To Moscow”	61
<i>Shapiro Roman (Masaryk University)</i>	
Feng Menglongs’s Three Words: the Stories Untranslated into Russian	62
<i>She Xiaoling (Sun Yat-sen University)</i>	
Russia in the Women’s Travel Writing in the Late Qing Dynasty — Based on Shan Shili’s “Guimao Travelogue”	62
<i>Strizhak Uliana (Higher School of Economics)</i>	
Japanese Image of Dostoevsky	63

<i>Tsmykal Olga (Amur State University)</i>	
Valery Pereleshin's Translations of Chinese Classical Poetry	63
<i>Vradyi Sergey (Institute of History, Archeology and Ethnology of Far-Eastern People)</i>	
Dating the "Map of Russia" and "Records of the Lands Located on the Left Bank of the River"	64
<i>Wang Zonghu (Capital Normal University)</i>	
Dissemination and Acceptance of Mayakovsky in China	64
<i>Wen Jian (Nanchang University)</i>	
A Study on Name Compensation Strategies of the Russian Translation of the Names in "Hong Lou Meng" . . .	65
<i>Ye Yangyang (Amur State University)</i>	
The Image of Ginseng as an Integrator of Artistic Systems: From Chinese Folklore to Russian Artistic Ethnography	65
<i>Zabiyako Anna (Amur State University)</i>	
Images of the Literary Ethnography of Literature of the Far Eastern Frontier in the First Half of the 20-th Century	65
<i>Zemlyanskaya Kseniya (Amur State University)</i>	
Life and Traditions of "River People" in the Artistic Ethnography of Venedikt Mart.	66
<i>Zhu Hongqiong (Zhongnan University of Economics and Law)</i>	
Reception of Turgenev's Prose Poems in China — from the Perspective of Evaluation and Research in the Past Century	66

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

<i>Baldanmaksarova Elizabeth (A. M. Gorky Institute of World Literature of the Russian Academy of Sciences)</i>	
Medieval Mongolo-chinese Literary Relationships	67
<i>Banit Svetlana (St. Petersburg State University)</i>	
Collection of Poems "Rain in June" as a Reflection of Works by Sapardi Djoko Damono	68
<i>Borkina Anastasia (Higher School of Economics (Saint Petersburg))</i>	
Understanding Yourself and the Other: Metamorphosis as a Tool to Regain Lost Identity in Kawakami Hiromi's Fiction.	68
<i>Breslavets Tatiana (Far Eastern Federal University)</i>	
Love Stanzas in Sogi's Poem	69
<i>Chesnokova Nataliya (HSE University)</i>	
The "Jeong Gam nok" Writings: Waiting for the Savior	69
<i>Dondukova Galina (Institute for Mongolian, Buddhist and Tibetan Studies, Siberian Branch of the RAS)</i>	
Mapping the Homeland: Ethnic Identity in the Poetry of Bair Dugarov	70
<i>Dressler Jan R. (University of Hamburg)</i>	
Nineteenth Century Siamese Literature at the Dawn of Westernization	70
<i>Dyakonova Elena (Institute for World Literature Russian Academy of Sciences; HSE university)</i>	
Fragment in Japanese Medieval Culture. On the Example of Renga Poetry ("Strung Stanzas") XIV–XVII centuries.	71
<i>Fedianina Vladlena (Moscow City University)</i>	
Buddhist Poetry of the Japanese Monk Jien	71
<i>Frolova Marina (Lomonosov Moscow State University)</i>	
The Ghost Story in the Indonesian Novel "Atheist" by Achdiat Karta Mihardja (1949)	72
<i>Guryeva Anastasia (Saint Petersburg State University)</i>	
Literary Tradition in Contemporary Context: "Peach Blossom Spring" and "Dream Journey" in South Korean Literature.	72

<i>Khronopulo Liala (St.Petersburg State University)</i>	
The Influence of Fredric W. Brown’s and Henry Slesar’s Micro Fiction on Japanese Science Fiction	73
<i>Korneva Oksana (National Research University Higher School of Economics in Saint Petersburg)</i>	
“Human Lost”: the Problem of Representation of Female Characters in the Story of Osamu Dazai	73
<i>Kuznetsova-Fetisova Marina (Institute of Oriental Studies, RAS)</i>	
Where is the Starting Point of East Asian Literature	74
<i>Li Xinmei (Fudan University)</i>	
Translation, Dissemination and Acceptance of Chinese and Russian Literature since the 21st Century	74
<i>Liu Limei (St.Petersburg State University)</i>	
The Projection of the National Integration and Colonial History: The Implied Meaning of the Image of “Mountain Men” in “The Legends of Tōno”	75
<i>Loginovskii Egor (“Zvezda” Shipbuilding Complex), Musinova Irina, Ural Federal University)</i>	
Two Modern Versions of the Novel The Year 1932 by North Korean Writer Kwon Jong Ung (On the Occasion of the Fiftieth Anniversary of Its First Publication)	75
<i>Luneva Alexandra (Lomonosov Moscow State University)</i>	
Image of the Goddess of the Southern Sea in the Works of Modern Indonesian Writers: Ayu Utami and Intan Paramaditha	76
<i>Malashevskaya Maria (St Petersburg State University)</i>	
“My Western Regions Travel Notes” by Inoue Yasushi: Text, Context and Intellectual Perspective of Eurasia	76
<i>Motrokhov Alexander (Independent researcher)</i>	
Yamanoue-no Okura’s Religious Attitudes to the Human Life through Some Works of Poetry Anthology “Man’yōshū”	77
<i>Sokolov Anatoly (Institute of Oriental Studies of the RAS)</i>	
The Vietnamese Detective Novel of the First Half of the Twentieth Century: Birth of the Genre	78
<i>Tsoy Inna (St.Petersburg State University)</i>	
Pak Kyong-ni’s Creative Workshop (1926–2008): a Look at Life and Literature	78
<i>Tushinov Bair (Institute for Mingolian, Buddhist and Tibetan studies of the Siberian branch of the RAS)</i>	
About the Glossary of the Buryat Scientist R. Nomtoev “Droplets of Nectar”	79
<i>Zorin Arseniy (St. Petersburg State University)</i>	
Shilu Historiographic Works in Pre-modern Vietnam	79
Alphabetical Index of Authors	80

ISSUES OF FAR EASTERN LITERATURES A

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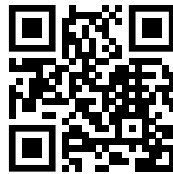
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