

# Summary

## Questionnaire. Russian Literature and Imperialism

Over the past year, the problem of the ties between Russian literature and imperialism has acquired painful and frightening relevance. In this questionnaire our regular authors and colleagues

**Mark Lipovetsky, Maria Mayofis, Ilya Kukulín, Elena Chkhaidze, Irina Shevelenko, and Mikhail Iampolski** present their views on the topic.

## The Idea of the Creation of the New Man in the Early USSR

*Guest Editor: Lyubov Bugaeva*

**Nadezhda Grigor'eva's** article "The New Man by Valerian Muravyev: Between Philosophy and Literature" analyzes Muravyev's philosophical tractate *Mastering of Time as the Main Task of the Organization of Labour* (1924), his unfinished work *Culture of the Future* (1925—1927), the article *Universal Productive Mathematics* (1923), and his philosophical mystery *Sofia and Kitovras* (1921—1925). Muravyev's treatise enriches biological and mystical concepts of human evolution with utopian intertextual creations of *homo novus* from the products of previous culture, and anticipates the pseudo-ritual patterns of formation of the new hero in socialist realism.

In the second half of the 1930s ethnographic museums were obliged to propagandize the "new men". Using the example of The State Museum of Ethnography in Leningrad **Stanislav Petriashin** in his article "A 'New Man' in the Ethnographic Museum: Between

the Socialist Content and the National Form" shows how ethnographers tried to reconcile the "national form" and the "socialist content", traditional and Marxist time in the "new man's" image. An analysis of museum representation of stakhanovites revealed a temporal distance between a "new man" and national cultures.

The article "Soviet Dolls of the 1920s and 1930s in the Upbringing of the 'New Child'" by **Olga Ilyukha** examines how, during this period, old toys were rejected, and new pedagogical and aesthetic standards for Soviet dolls were established, emphasizing a realistic approach to their manufacture. While the 1920s saw a search for effective ways to use dolls in child-rearing, with doll creators engaging in a dialogue with the authorities, by the 1930s clear rules had been formulated regarding the appearance of Soviet dolls and specific requirements for playtime practices.

## Poetry and Singing in the Russian Novel of the 19<sup>th</sup> Century

**Andrei Zorin** in his article “Female Singing, Eros and Violence in the World of Leo Tolstoy. Article 1. “Crudele Affetto” in Rostovs’ House” analyses Tolstoy’s attitude to female singing as reflected both in his lived experience and fiction, especially *War and Peace*. Tolstoy’s perception is reconstructed against the background of the romantic mythology of female voice developed in late 18<sup>th</sup> — early 19<sup>th</sup> century starting with romantic reconceptualization of the Sirens episode from *Odyssey*.

In **Igor Nemirovsky**’s article “Captain Lebyadkin among his Poetic Predecessors and Contemporaries”

captain Lebyadkin’s poetry is presented as a then-contemporary phenomenon of Russian literature of the mid-19<sup>th</sup> century. While the dependence of Lebyadkin’s work on his predecessors has been well studied, the poetic environment contemporary to him and significant for his poetry has not previously been a focus of research interest. Determining the borders of this environment and naming his fellow poets that were significant for Lebyadkin’s poetry constitute the main subject of the article.

## Interfaces of Contemporary Poetic Discourse

Guest Editor: Olga Sokolova

**Olga Severskaya**’s article “Diary Poetry (Arkady Dragomoshchenko, Lyn Hejinian, Dominique Fourcade)” proceeds from the fact that a poetic diary is a conglomerate of poetry and prose, a lyrical and epic work characterized by narrative structure, a system of themes and motifs, a specific focus in the point of view, and a special grammar of time. The history of the development of diary literature from its origins to the present day is traced, with the author paying special attention to poetic diaries of the turn of the 21<sup>st</sup> century, in which there are signs of “ego”- and “pre”-text.

The article “Carla Harryman’s Grammaturgy: Interfaces of Dialogical Poetry” by **Vladimir Feshchenko** recounts Harryman’s “performance writing,” which has been realized in a series of hybrid poetic-dramatic texts. Harryman’s plays are based on “language games” (in the Ludwig

Wittgenstein’s sense) as a dialogic form of aesthetic expression. A “grammaturgy” of such texts exposes the infrastructure of language and the interface of activities between the speaker and the language. Texts by Harryman of different periods are discussed in which the concepts of communication, everyday language, and subjectivity are challenged.

**Olga Sokolova** in her article “Transcoding in Contemporary Poetry: Visual and Audial Translatability”, using the example of contemporary American and Italian poetry, examines the changes taking place in poetic discourse under the influence of new media. “Transcoding,” i.e., the transfer of a message from one format to another, can be carried out both during the conversion from a paper (or analog) format into a digital one and vice versa. Taking into account the principles of the formation of the “human-computer

interface” in natural communication, poetry develops its own mechanisms for the interaction of the subject and technology by bringing into focus pragmatic markers as indicators of subjectivity in language.

The article “The Neural Poetry of Grammar and the Neural Grammar of Poetry” by **Tatiana Tsvigun** and **Alexey Chernyakov** raises the question of the possibility of using poetic texts generated by neural networks as an analytical tool for

verifying scholarly hypotheses and observations about the characteristics of the reception of a poetic text. The article presents the results of an experiment aimed at determining the ability of a neural network to imitate the “poetry of grammar,” that is, to reproduce recognizable grammatical features of a source text. The results of the work of a neural network with the “poetry of grammar” is more similar to the reception mechanisms displayed by an “average” reader than to the creative competence of a poet.

## **Avdotya Panaeva on her Own: Subjectivity, Narrative, Plotlines**

*Guest Editors:* Margarita Vaysman, Pavel Uspenskij, Andrey Fedotov

The article “To Be a Woman in ‘Sovremennik’: Poetry and Truth in Avdotya Panaeva’s Fiction” by **Pavel Uspenskij** and **Andrey Fedotov** is devoted to Avdotya Panaeva’s fiction, which is examined as a source for reconstructing the writer’s subjectivity. Examined from this point of view, her prose allows for the understanding of how Panaeva, the only female contributor to *Sovremennik*, felt about the progressive declarations and daily practices of the male editorial staff of the magazine. The article also discusses in detail both the defining characteristics of Panaeva’s prose (prototypism, an emancipation program) and her literary reputation as a fiction writer, in particular examining her retirement from literature a few decades after the publication of the novel *A Woman’s Lot*.

**Margarita Vaysman’s** article “Avdotya Panaeva vs. Nikolai Stanitskii: Gender Ambivalence and Discussions About Realism in the Novel *A Woman’s Lot* (*Zhenskaya dolya*) (1862)” examines the issue of realist literary narration portrayed as male privilege in Russian

women’s writing of the 1860s. In her novel, *A Woman’s Lot*, published under a pen name Nikolai Stanitskii, Panaeva’s narrator alternated between its male and female narrative personas. Panaeva used this self-consciously transgressive narrative voice to challenge the gendered aesthetic conventions of contemporary realist writing.

Using a corpus of 63 short stories, **Anastasia Plashinova’s** article “‘Pathetic Mistakes of Women’: Plots of Emancipation in the Russian Adultery Short Prose of 1830s—1850s” shows that at that time the adultery plotline was one of the productive plotlines for expressing emancipatory ideas. The author analyzes critical remarks about marriages for convenience, women’s education, and women’s reading that were characteristic for a number of texts. The article focuses on both the male version of this plotline (texts by V. Odoyevsky, S. Pobedonostsev, and A. Druzhinin) and female (texts by A. Panaeva, N. Sokhanskaya and A. Ulyanova).

## Poetological Studies

The aim of **Elena Zeifert**'s article "Vasily Kondratiev and His Closeness and Distance to Arkady Dragomoshchenko's Poetics" is a study of the zones of inheritance (including possible mutual influence) and zones of resistance of the younger poet to the older. A close comparative analysis of Arkady Dragomoshchenko's and Vasily Kondratiev's poetics reveal one of the main branches of contemporary poetry, which gained strength

under influence of Dragomoshchenko's lyrics, and Kondratiev follows this path. Along with the radically unique elements of his work, Vasily Kondratiev's poetics contain traits inherited from Dragomoshchenko, but they all take on a unique form. The uniqueness of his poetics is first and foremost connected with the fact that Kondratiev, as an heir, does not "respond" to Dragomoshchenko's metarealistic optics.

## In Memoriam: Dmitry Golyenko-Volfson (1969—2023)

This memorial block is dedicated to the poet, essayist, and critic Dmitry Golyenko-Volfson. This issue presents a poetic dedication by **Viktoria Popova**, memorial articles by **Aleksandr Skidan**, **Sergei**

**Finogin**, and **Vitaly Lekhtsier**, and two unpublished texts by **Golyenko-Volfson**: "The Poetry of Viktor Sosnora" and "New Depressives: The Millennial Generation in the Era of Digital Capitalism".

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## Our authors

### **Sanjar Akaev**

(Research Assistant, HSE University) akayev.sanzhar@gmail.com.

### **Olga Balla**

(Literary Critic, Essayist) gertman65@gmail.com.

### **Maria Baskina**

(PhD; Senior Research Fellow, Institute of Russian Literature (the Pushkin House), RAS) maria.e.malikova@gmail.com.

### **Lyubov Bugaeva**

(Dr. habil.; Professor, St. Petersburg University) lbugaeva@gmail.com.

### **Alexey Chernyakov**

(PhD; Associate Professor, Immanuel Kant Baltic Federal University) achernyakov@kantiana.ru.

### **Elena Chkhaidze**

(PhD; Ruhr University, Germany) elena.chkhaidze@ruhr-uni-bochum.de.

### **Anna Eroshenko**

(Research Fellow, HSE University) aeroshenko0@gmail.com.

### **Andrey Fedotov**

(PhD; Lecturer, MSU, Shenzhen MSU-BIT University) anfed86@gmail.com.

### **Vladimir Feshchenko**

(Dr. habil.; Senior Researcher, Institute of Linguistics, RAS) takovich2@gmail.com.

### **Aleksandra Filippenkova**

(MA Student, HSE University) alexandra.filippenkova@gmail.com.

### **Sergei Finogin**

(Poet, Essayist) castop@yandex.ru.

### **Nadezhda Grigor'eva**

(PhD; Lecturer, University of Tübingen, Germany) nadja.grigorieva@gmail.com.

### **Mikhail Iampolski**

(Dr. habil.; Professor, New York University, USA) mi1@nyu.edu.

### **Olga Ilyukha**

(PhD; Director, Institute of Linguistics, Literature and History, Karelian Research Centre, RAS) ilyukha.olga@mail.ru.

### **Andrei Kartashov**

(Poet) a.krtshv@gmail.com.

### **Anna Kartasheva**

(PhD; Senior Researcher, HSE University) anna.kartasheva@gmail.com.

### **Ruslan Khasanov**

(PhD Student, HSE University) rrkhasanov\_1@edu.hse.ru.

### **Timur Kholmatov**

(Research Assistant, HSE University) timur.kholmatoff@yandex.ru.

### **Anatoly Koshelev**

(Dr. habil.; Senior Researcher, State Archive of the Novgorod Region) anatoly.koshelev@yandex.ru.

### **V.N. Krylov**

(Dr. habil.; Professor, Kazan Federal University) krylov77@list.ru.

### **Ilya Kukulin**

(PhD; Research Fellow, Amherst College, USA) ikukulin@amherst.edu.

### **Konstantin**

### **Lappo-Danilevsky**

(Dr. habil.; Head Research Fellow, Institute of Russian Literature (the Pushkin House), RAS) yurij-danilevskij@yandex.ru.

### **Mark Lipovetsky**

(Dr. habil.; Professor, Columbia University, USA) ml4360@columbia.edu.

### **Vitaly Lekhtsier**

(Poet, Critic) lekhtsiervitaly@mail.ru.

### **Alexander Markov**

(Dr. habil.; Professor, RSUH) markovius@gmail.com.

### **Svetlana Martyanova**

(PhD; Associate Professor and Chair, Department of Russian and Foreign Philology, Vladimir State University) martyanova62@list.ru.

### **Maria Mayofis**

(PhD; Research Fellow, Amherst College, USA) mmayofis@amherst.edu.

### **Vera Milchina**

(PhD; Leading Researcher, RSUH / RANEPa) vmilchina@gmail.com.

### **Igor Nemirovsky**

(Dr. habil.; Director, Academic Studies Press) igor.nemirovsky@academicstudiespress.com.

### **Feodor Nikolai**

(Dr. habil.; Professor, RSUH / Senior Research Fellow, RANEPa) fvnik@list.ru.

### **Olga Okhotnikova**

(PhD Student, HSE University) okokhotnikova@edu.hse.ru.

**Stanislav Petriashin**

(Research Fellow, Russian Museum of Ethnography) s-petryashin@yandex.ru.

**Anastasia Plashinova**

(MA in Linguistics) avplashinova@gmail.com.

**Viktorija Popova**

(Poet) pavia@gmx.ch.

**Marina Praulova**

(MA Student, HSE University) mpraulova@gmail.com.

**Evgeniy Savitskiy**

(PhD; Assistant Professor, RSUH / Senior Researcher, Institute of World History, RAS) savitski.e@rggu.ru.

**Mikhail Sergeev**

(PhD; Researcher, St. Petersburg branch, S.I. Vavilov Institute for the History of Science and Technology, RAS / Researcher, National Library of Russia) librorumcustos@gmail.com.

**Olga Severskaya**

(PhD; Lead Researcher, Vinogradov Russian Language Institute, RAS) oseverskaya@yandex.ru.

**Irina Shevelenko**

(PhD; Professor, University of Wisconsin-Madison, USA) idshevelenko@wisc.edu.

**Aleksandr Skidan**

(Editor, *New Literary Observer*; Poet, Literary Critic, Translator) aleskidan65@yandex.ru.

**Olga Sokolova**

(Dr. habil.; Senior Researcher, Institute of Linguistics, RAS) faustus3000@gmail.com.

**Aleksandr Sorochan**

(Dr. habil.; Professor, Tver State University) bvelvet@yandex.ru.

**Sergey Tashkenov**

(PhD; Independent Researcher) sergey.tashkenov@gmail.com.

**Aleksandra Tsibulya**

(Poet) chipollino13@yandex.ru.

**Tatiana Tsvigun**

(PhD; Associate Professor, Immanuel Kant Baltic Federal University) ttsvigun@kantiana.ru.

**Alexander Ulanov**

(Dr. habil.; Associate Professor, Samara State Aerospace University) alexulanov@mail.ru.

**Pavel Uspenskij**

(PhD; Associate Professor, HSE University) paveluspenskij@gmail.com.

**Margarita Vaysman**

(DPhil (Oxon); Senior Lecturer, University of St Andrews, Scotland) mv37@st-andrews.ac.uk.

**Tatyana Venediktova**

(Dr. habil.; Professor and Chair, Department of Discourse and Communication Studies, MSU) tvenediktova@mail.ru.

**Grigory Vorobiev**

(PhD; Researcher, Institute for Linguistic Studies, RAS) grisparrow@gmail.com.

**Valery Vyugin**

(Dr. habil.; Head Researcher, Institute of Russian Literature (the Pushkin House) RAS / Professor, St. Petersburg State University) valeryvyugin@gmail.com.

**Elena Zeifert**

(Dr. habil.; Professor, RSUH / Senior Researcher, Moscow State Linguistic University) elena\_seifert@list.ru.

**Andrei Zorin**

(Professor, University of Oxford; DPhil) andrei.zorin@new.ox.ac.uk.

## Editorial board

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