

Summary

The Book as an Event

Guest Editors: Mark Lipovetsky, Irina Paperno

This conceptual cluster of essays offers reflections on *Holy Winter 20/21* by Maria Stepanova (Novoe Izdatelstvo, 2021; German translation by Olga Radetzkaja, 2023; English translation by Sasha Dugdale, 2024). The contributors include translators, publishers, and lite-

rary scholars **Katharina Raabe, Olga Radetzkaja, Sasha Dugdale, Irina Paperno, Luba Golburt, Irina Shevelenko, Mark Lipovetsky, Andrew Kahn, and Stephanie Sandler**. The cluster also features an essay by Maria Stepanova herself.

After The Defeat. For The 200 Year Anniversary of the Decembrist Revolt

Guest Editor: Oleg Proskurin

Decembrism as an ideological movement is a construct created after the uprising by former members of the secret society, based on the «Report of the Investigative Commission», states **Vadim Parsamov** in his «N.I. Turgenev and M.S. Lunin: Two Perspectives on the Nature of Decembrism». The polemics with the «Report» were conducted in two directions: legal and historical. The first was presented by N.I. Turgenev, who, relying on European judicial experience, sought to prove his own innocence, which in practice led to the denial of the historical role of the entire movement. The second one was presented by M.S. Lunin in his Siberian writings showed the significance of the secret society of Decembrists in Russian history, consisting of the development of an opposition movement in Russian politics.

The article «In hopes of glory and good will (Pushkin's «Stanzas» in the Political Context of the post-Decembrist era)» by **Oleg Proskurin** clarifies the semantics

of several key images in Alexander Pushkin's poem «Stanzas» (1826): rebellions, executions, riots, and forgetfulness. It traces the connection between these images and the political mythology that took shape in Russia after the Decembrist uprising. Based on a political analysis of poetic discourse, corrections are made to traditional understandings of Pushkin's political position after 1825.

The paper «Was there a “duel”? Around Katenin's poem “The Old Story”» by **Tatyana Kitanina** challenges the century-old interpretation of the relationship between Pushkin and Katenin, particularly the view that their poems «The Old Story» by Katenin and «The Answer to Katenin» by Pushkin represent a «poetic duel». Yu.N. Tynyanov was the first to propose that «The Old Story» served as a pamphlet attacking Pushkin, stemming from Katenin's dissatisfaction with the perceived servility of Pushkin's poems «Stanzas» (1826) and «To Friends» (1827–28). In this reading, Pushkin's

response, «The Answer to Katenin», is often seen as an angry rebuttal. However, this article questions the chronological

validity of such an interpretation and argues against the imposition of a «Decembrist» context on Katenin's work.

Sub Arboribus Mundi: Mythopoeitics Across the Ages

Guest Editor: Alexander Panchenko

Archaic forms of culture, sometimes latent and sometimes conscious, are present in rational scientific thought, points **Sergey Zenkin** in his notes «Mythology and Magic, Two Models for Poetics». Among these forms are mythology and magic, distinguished by the analytical decomposition of sacred phenomena. Their destiny in the social sciences and humanities developed in different ways. Mythology, a means of conveying sacred meanings, become a subject and instrument of philosophical, aesthetic and philological research since Romanticism. As to magic, intended for ritual influence on the surrounding world, it's only at the end of the 19th century that other disciplines, such as sociology and anthropology, turned to its study, and it is only occasionally and metaphorically mentioned in literary criticism («magical realism», etc.) However, critically understood, both models are applicable to the interpretation of a literary text, which simultaneously signifies something and affects its reader.

The theme of myth is one of key aspects in the work of C.S. Lewis and this topic is widely considered in «The concept of myth in C.S. Lewis's works» by **Anna Gumerova**. All of Lewis's oeuvre expresses an interest in myth and the way it appears in works of fiction. This can be observed in early sketches on Cupid and Psyche, as well as his last novel, *Till We Have Faces* (which is based on the same plot) and his collection of essays, *Experiments in Criticism*. In these works,

central to myth is the role it plays in an individual's life, be that one of his characters, or the reader. Myth, according to Lewis, has a transformative function: it makes ordinary reality higher and elevates man — and this can apply both to the character and the reader. This approach to myth is evident in C.S. Lewis's fiction, articles, religious works, and even letters.

The article «Cyber Gods: The Theory of «Principal Indo-European Myth», Information Theory, and Russian Philology» by **Alexander Panchenko** deals with the historical, scientific, social, and cultural contexts of the concept of the «principal Indo-European myth», formulated by representatives of the «structural-semiotic» school in Soviet philology, Vyacheslav Ivanov and Vladimir Toporov. The revival of interest in pre-Christian mythology in Soviet humanities of the 1960s–1980s was driven by a variety of intellectual and ideological factors. The mythological reconstructions of the scholars of that time also corresponded to various discursive trends. In this sense, the theory of the «principle myth», which seems to be problematic from a historical point of view, fits in the attempted «scientization» of the humanities in the works of the «structural-semiotic» school. The ideas and expectations of «technoutopianism» and a specific Soviet version of New Age thinking inspired the use of «cybernetic language» for the construction of universal mythological models.

The paper «In Search of Authenticity and Underlying Structures: Constructing Literary Traditionalism (from 1960s to 2010s)» by **Anna Razuvalova** analyzes two stages in the construction of concepts of literary traditionalism by Soviet and post-Soviet critics and literary scholars in the second half of the twentieth century. The optics in the critical and philological community, beginning from the second half of the 1960s, was oriented primarily toward capturing the «stable» and «deep-lying» represented in the characters of the protagonists of village prose and manifest (in the 1970s and 1980s) in a specifically realistic mythologism, which allowed the village writers, as it seemed to

some scholars, to make out «ontology» beyond social empirics. In the second, post-Soviet stage, scholars began actively to use individual ideas from the Moscow-Tartu school, combined with notions about archetypes and the «cultural unconscious», as well as linguistic-cultural studies of «concepts», to substantiate and affirm village prose as the primary manifestation of national cultural tradition. The author of this article traces the transformation of this approach, which, to certain degree, amounts to structural-semiotic scholarship, with its «order-imposing» intention strengthened and with an emphasis on a teleologized account of continuity and heritage.

From The History Of Russian Futurism: In Search Of Its Sources

The article «Nitta Jo: Vladimir Mayakovsky's Poetic Template and the Russo-French Music Hall of the 1910s» by **Ilya Vinitsky** examines the genesis, historical and cultural context, poetics, and pragmatics of Vladimir Mayakovsky's famous two-line poem about the mysterious Nitta Jo, which the poet included in his treatise *How to Make Verses* (1926) as an illustration of his theory of poetic templates. It also explores how Mayakovsky's poetic craftsmanship is connected to the music hall tradition, identifies the real location of Nitta Jo referenced in the tongue-in-cheek poem, and investigates why speaking about her in public is so amusing and provocative.

The paper «Alexei Kruchyonykh's "Dyr bul shchyl" as a Mnemonic Experiment» by **Pavel Uspenskij** is devoted to the most significant text of Russian Futurism — Alexei Kruchyonykh's poem

«Dyr bul shchyl», published in early 1913. Based on the obvious, but no less important idea that Kruchyonykh's poem is meaningless, in the first part of the article the sources of the text and its readings proposed by philologists are critically examined. The main part of the article is devoted to the analysis of the contexts of the poem, which have not previously attracted the attention of researchers: positivist psychology of the turn of the 19th and 20th centuries (tests measuring imagination; Hermann Ebbinghaus' experiments which were devoted to the formalization of memory mechanisms). Special attention is paid to Mikhail Larionov's illustration to the text. In the context of modernist-era psychology, «Dyr bul shchyl» turns out to be not only a poem using scientific discourse, but also a kind of mnemonic experiment, conducted not in a laboratory, but in the space of culture.

Readings and Interpretations

The concept of non-violence is one of the most well-known and widely-discussed elements of Tolstoy's philosophy and serves as a problem to reflect on in the paper «“Crime and Punishment” according to Tolstoy» by **Andrei Zorin**. However, the absolute character of the non-violence principle somehow obscures Tolstoy's lifetime passion in analysing the phenomenon of violence, reconstructing its inner logic and establishing the complex hierarchy of its forms. According to Tolstoy, robbers and murderers acting at their own risk understanding that their acts are vile are more likely to repent and deserve more compassion than executioners or judges who send people to the gallows protected by the law and the repressive apparatus of the state.

The article “Phantom Femininity: Turgenev's Subtext in the Mystical Novellas by Fyodor Sologub” by **Ekaterina Kuznetsova** is devoted to the analysis of the modernist reception of Turgenev's “mysterious stories”. These works (particularly “Ghosts”, “Clara Milich” and “Song of Triumphant Love”) due to their immersion in the sphere of the psychic life of the creative subject, were a bridge from the literature of the XIX century to the literature of Russian symbolism and were carefully read by A. Amfiteatrov, K. Balmont, Z. Gippius and F. Sologub.

The modernist authors developed Turgenev's motives for the thanatic, deadly nature of the feminine principle, as well as its creative function, important for the creative self-disclosure of the masculine subject. They recorded the desire of femininity to be embodied in reality, to acquire its own subjectivity, while preserving its abstract, speculative nature, connection with the other world, the depths of the psyche, memory, the very process of thinking of the hero-narrator. The variations of the lyrical narrative about the relationship between male and female principles proposed by symbolist writers, their development of certain plot moves, figurative motivic and conceptual potential of Turgenev's works allow us to better comprehend his “fantasies” and also consider them in the context of philosophical and gender discourse of modernism. Turgenev's “Mysterious Tales” and the short stories of Russian modernist writers demonstrate a common conceptual core.

Andrey Ranchin's article «Testing the Classics: On Vladimir Mirzoev's *Crime and Punishment*» analyzes Mirzoev's 2024 TV adaptation as an artistic experiment rather than a true Dostoevsky adaptation. He sees it as a surreal, symbolic exploration of faith, guilt, and modern moral decay.

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