

Summary

Political Rhetoric in Russia as a Subject of Intellectual History

Guest Editors: Timur Atnashev and Mikhail Velizhev

The article “Three Dilemmas of Intellectual History: The State of the Craft” by **Timur Atnashev** and **Mikhail Velizhev** offers an analysis of the methodological axioms, shared by most researchers, and three dilemmas of the intellectual history of the early modern period and the contemporary period, which are solved by historians in different ways: language conventions vs. author’s intentions, illocutionary vs. perlocutionary effects of speech acts, and elite vs. mass communication. Based on the works of historians published in the current issue of this journal, the authors aim to show the range of working strategies of solving each of the dilemmas at hand while working with Russian-language political and linguistic material.

Mikhail Dolbilov’s article “Evaluating the ‘Most Loyal Feelings’: The Ministry of the Imperial Court and the Popular Panegyrics to the House of Romanov in the 1860s—1880s” discusses the difference, important for the Russian monarchy in the era of Great Reforms, between “regular” loyalty, meaning being law-abiding and dependable, on the one hand, and on the other, loyalty/allegiance as an individual form of political loyalty. To whom, when, under what circumstances, and how long was it allowed or commanded to show “loyal feelings”

in a manner that was more spontaneous and unique than was expected of most members of a respective class, religious, or ethnic group? In the second half of the 19th century, a persistent form of contact between the government and such loyalists were personal panegyrics by various subjects to members of the ruling house. Being voluntary and not strictly regulated in form and style, they still had to be submitted through the Ministry of the Imperial Court.

The article “Lenin’s Political Language. The Idiom of *Partiinost’*” by **Guido Carpi** focuses on the discursive structure on Lenin’s texts, which had yet to be the subject of special analysis. Attention is focused on the distinguishing features of Lenin’s texts on a lexical, syntactical, rhetorical, and functional and pragmatic levels, which his contemporaries perceived and described as deviations against the background of the standard political and linguistic forms of the era. The imperative character, purposefulness, pragmatism, and neat endless elasticity of the linguistic structures are traced in the example of a palette from the fifteen different meanings of Lenin’s idiom of *partiinost’*, which arose in numerous contexts of the political and intellectual polemics led by the founder of the USSR.

In Search of Language: Public Speeches in Imperial Russia

Ekaterina Boltunova's article "I Have Spoken the Word of Truth Before You!": Alexander I's Speech in the Grand Duchy of Finland and Congress Poland" provides analysis of the formation of political rhetoric in Russia at the beginning of the 19th century using the example of Alexander I's speeches to the parliaments of the Grand Duchy of Finland (1809) and the Kingdom of Poland (1818, 1820, and 1825). The analysis is carried out by comparing sources to those of

the previous period and is interpreted in the context of communication not only with Finland and Poland, but with the Russian Empire as a whole. The author demonstrates the shift that occurred in political rhetoric over the course of this period and examines forms of communicating political ideas at this time. In the appendix to this article, two speeches by Alexander I are published, which were given before the Polish Sejm in 1818.

The Political Dimension of Soviet Literature

Darya Moskovskaya in her article "Proletarian Literature as a Project" presents within the institutional approach the "proletarian episode" in Soviet literature as a "business" project that has not lost its appeal and viability even after the execution of its main performers. His goal was to acquire financial support and political resources for the sole management of the literary process. At its proletkult stage, the idea of the need for an anthropological transformation was formulated, without which the social revolution does not guarantee the victory of socialism. At the second stage, related to the activities of the associations of proletarian writers, the main issues were organizational, and anti-aestheticism was the result of the construction of proletarian literature as a corporation.

Maria Grafova's article "The Country Wives' Revolt' in Soviet Agitational Literature of the 1920s," examines the revolts which played a significant role in the formation of the new Soviet

ideology and ideological politics within the framework of the actualization of the "cultural revolution." In historical studies, "country wives' revolt" usually refers to women's protests in villages during collectivization, but an analysis of 1920s agitational literature shows that "country wives' revolts" were an entire conceptual segment of Soviet agitation. It has been determined that the goal of this kind of agitation was to inform peasant women about their new political rights and imbue them with new self-consciousness and trust in the Soviet government. This gender emancipation, however, was given within the limited framework of the Marxist understanding of the women question: the goal of the revolt was only to educate the women and discipline the men. "Country wives' revolts" in the 1920s are merely an ideological concept that had the aim of imposing gender modernization on the peasantry from above, but strictly within the framework of party strategy in relationship to the peasantry.

Violetta Gudkova's article "Discordant: Mikhail Bulgakov and Domestic Theater" is on the history of the staging of Mikhail Bulgakov's dramatic works on the Russian stage. It also includes a conversation, brief by necessity, on the plays themselves, from *The Purple Island* to *Batum*. The changes in the interpretations in the directors' concepts and key characters in *The Days of the Turbins*, *Flight*, *The Cabal of Hypocrites*, and

others are examined. The first productions of Bulgakov's prose on stage from the 1980s—2000s are also looked at, beginning with *Master and Margarita* and ending with Yuri Lyubimov's *Theatrical Novel (A Dead Man's Memoir)*. The main focus of the article is an analysis of the updating of old classic texts and an assessment of their connections with the cultural and historical collisions of Soviet and post-Soviet society.

Memory Regimes

From the perspective of Memory Studies, the article "Singer on Remembrance Feast: Vasily Zhukovsky's Work on the Past in Prussia in 1820 and 1821" by **Alla Keuten** discusses the developing of the "cult of memories" of V.A. Zhukovsky and its Prussian contexts. The researcher examines the way the poet reworked a dramatic fracture of his own destiny which took place against the backdrop of the drama of history, and, using a number of unpublished archival sources, shows how important in this process for Zhukovsky was the figure of a foreign collective memory — the Prussian Queen Louise.

Alexei Vasiliev's article "The Sentimental Travels of Julian Niemcewicz Around the Lands of the Former Polish-Lithuanian Commonwealth: *À la recherche du pays perdu*" features an analysis of the travelogues of the Polish man of letters,

traveler, and active political figure of the last period of the existence of First Polish-Lithuanian Commonwealth and the first decades for the establishment of the government, Julian Niemcewicz's (1757—1841) *Historical Travels Through the Polish Lands, Completed Between 1811 and 1828*. Using the concept of space and representation created by Maurice Halbwachs in his studies of the evangelical topography of Palestine, as well of the concept of traces of wounds by Polish philosopher Barbara Skarga, Niemcewicz's composition is examined in the article as an expression of a post-traumatic practice of a symbolic reconstruction of the Polish-Lithuanian Commonwealth, which had recently disappeared from the political map of Europe as a result of partitioning, in the form of a canon of "spaces of memory," with which the national Polish identity should be associated with in the future.

The White-Red-White Hearts of Words

Guest Editor: Vladimir Korkunov

Belarusian poetry in the months since August 2020 has been able to attract the attention of the entire world, going

beyond the borders of country and language. Protest (almost revolutionary) events galvanized national conscious-

ness and led to an unprecedented wave of solidarity. Today, we are publishing **Vladimir Korkunov's** overview of Belarusian poetry, in which he presents various generations of authors and analyzes different tendencies in the contemporary Belarusian poetry space.

This section also includes three collections of translations of young Belarusian authors — **Hanna Komar, Kristina Bandurina, and Vladimir Lenkevich** — who, in our opinion, are capable of becoming the leaders of their generation of poets.

Blogs, Social Networks, Intermediality

This section is dedicated to reflection on the specifics of the existence of poetry in social networks. In **Yulia Chernysheva's** article "'Here, Take Poetry': Poetic Practices and/as Social Media," an attempt is undertaken to make sense of the impact of new media and accelerated communication on the creation of poetic speech. Today, the virtual can be no less tangible than the real, and poetry produces new regimes of perception and new corporeality. The article "Electric Wine Kettle" by **Evgenia Rits** reflects on the history of networks of poetry communities (on the sites Stihi.ru and LiveJournal). **Maria Galina** and **Arkady Shtypel**, studying in their article "Writers' Blogs as a Transformation of the Epistolary Genre" the phenomenon of the writer's blog as

a transformation of the epistolary genre, offer a thematic and stylistic typology of blogs written by literary figures. The article by **Maksim Lepekhin (Konstantin Chadov)** "Intermedial Experiments and Contemporary Religious Experience in *The Art of Caring for the Dead*" is devoted to an analysis of the poetry collection by Oleg Pashchenko and Yanina Vishnevskaya. The key feature of the collection is the mix of poetry and photography; in this way, it is acting in several media registers at once. The intermedial structure of the collection is echoed in the complicated, composite structure of the (poetic) subject, whose interactions with the sacred in the (post)secular world is mediated by a multiplicity of factors, for example, by contemporary media.

Readings

The article "Pelfect!" by **Alexander Zholkovsky** presents an analysis of Mikhail Gendelev's (1950—2009) comic mini-fable, co-authored with Sergei Shargorodsky (b. 1959) around 1997 about the imagined ritual suicide (harakiri) of the great Japanese poet Matsuo Bashō (1644—1694). A line-by-line commentary, detailing the factual, linguistic and literary aspects of the text, in particular its quasi-Japanese accent, helps to make sense of the poem in light of Gendelev's self-definition as a Russian-language Israeli poet.

In the first part of the article "Vladimir Sorokin: 40 Years Wandering in Anticipation of the Desert (The Historical Novel/Article)," **Ilya Gerasimov** offers a reconstruction of the logic of Sorokin's writing, analyzing his entire body of work and studying the leitmotifs emphasizing the interconnectedness of Sorokin's works of different years. The article examines both the conceptual philosophical framework and the socio-political criticism contained in Sorokin's writing.