

Summary

«Affective Turn»: Culture and Sensuous Experience

This special issue is dedicated to problematizing the concept and practice of affect in culture. The questions we posed to the authors of this special issue were: in the context of the «affective turn», what new things can the study of sensory and sensuous phenomena tell us about culture? How can affect, emotions, and feelings transform the subjective perception of culture? What role do they play in the production of social and cultural norms? Can expressions of feeling subvert power hierarchies

and relations under different historical, cultural, social, and political conditions? What cultural meanings are carried by indifference and apathy? What new forms of feeling are created with the help of contemporary technologies? Why is sensuous experience becoming, at once, a site for registering cultural traumas and for overcoming them, a space for revisiting existing normative orders and for affirming life? All these issues are addressed in the introduction by **Nikolai Nakhshunov**.

Lacunae

Konstantin Burmistrov in his note «Metaphysics of Pain and Pity: Religious and Philosophical Essays by Boris Poplavsky» presents a set of unpub-

lished short texts by the Boris Poplavsky showing him not as a poet or a prose writer, but as an essayist and a philosopher.

Theory and Philosophy of Affect

A translation of **Bernhard Waldenfels's** «Attention as Response to the Alien. Attention in the Perspective of Responsive Phenomenology» opens the theoretical section of the issue and describes some phenomenological methods of thinking on the affective turn.

Sara Ahmed in her translated piece «Affective Economies» reflects on some connections between global politics

and the state of contemporary feelings culture as a part of the state of the late capitalism.

What is the connection between affect and cultural problems? In the first survey of the issue, philosophers **Oleg Aronson, Artemii Magun, Oksana Timofeeva, Nina Savchenkova** and **Alla Mitrofanova** answer to that question.

Sensuous Experience and The Overcoming of Normativity

The article «Non-normative Temporality: Affect, Writing, and Experience» by **Alexandra Volodina** identifies and analyzes modes of perceiving and experiencing time that differ from normative ones and are connected to lived experiences of disability, chronic illness, and neurodivergence. Affective modes of crip time (crip being a self-designation reclaimed by people with disabilities) find expression in poetic and artistic practices that illuminate how non-normative time manifests in experiences of dependency, illness, and care.

Mariia Stenina and **Sofia Porfiryeva** in their piece «“Behold Me, Against Myself”: Toward a Phenomenology of Epistemic Powerlessness» examines the traumatic experience of Tessa, the victim of sexualized harassment in Suzie Miller’s play «Prima Facie» (2019). This experience can be conceptualized in terms of epistemic powerlessness, since the trauma is given to the subject only as an affective trace that cannot be appropriated. A phenomenological approach makes it possible to reconstruct this experience by foregrounding the fundamental irreducibility of affect to linguistic capture. In this light, Tessa’s case is treated as testimony to the impossible. Her voice shifts from the register of legal proof to the register of testimony — a mode of speech grounded not in verification but in trust and the affective co-presence of the Other. Yet the loss of the possibility of verification reveals the potential for another relation to knowledge — one grounded not in proof, but in attention, time, and affective co-presence. By the end of the play,

Tessa’s monologue emerges as such an act of testimony, restoring her presence within her experience.

Elena Kostyleva’s paper «Labor and Orgy: Freud, Bataille, Simone Weil» provides an interdisciplinary analysis of the concept of orgy as a philosophical and anthropological category key to understanding the foundations of society and subjectivity. The central thesis of the study is the identification of a structural gap in Freud’s myth of the Father of the primordial horde, killed by his sons. The author hypothesizes a missing phase of the orgiastic state, located between the murder of the Father and the establishment of the law, and proposes to view orgy as a utopian mode of collectivity — a form of anarchic solidarity repressed during the formation of culture.

The article «Jealousy as Rivalry: Phenomenology of Jealousy Crises» by **Kate Khan** analyzes various philosophical approaches to the study of the affect of jealousy as rivalry. The author compares interpretations of the phenomenon of jealousy — as either a metaphysically-grounded affect, or as a pathemic scenario, which necessarily includes a polemical episode of rivalry. Jealousy can be resolved through the transforming power of love (Spinoza, Schelling), through mimetic violence (Girard), through recognition (Dupuy) or as a result of the moral transformation of the attachment (Greimas and Fontanille). Sartre’s one-act play «Huis clos and» Marina Tsvetaeva’s poem «I’ll conquer you from all lands...» are analyzed as the examples of unsolvable jealousy crises.

The Cultural History of Sentimentalism

The essay «The Place of Feeling: Sentimentalism, Natural Landscapes and the National Imagination in Russia at the Turn of the 19th Century» by **Oleg Larionov** examines the role of descriptions of natural landscapes in Russian sentimental literature of the late 18th and early 19th centuries. It links the topographical precision of these texts to the emergence of new approaches to describing and imagining space in the Russian Empire. It argues that the sentimentalist ways of transforming natural scenery into a place of memory and activating historical and national imagination influenced the patriotic literature of the time of the Napoleonic wars and informed the cultural practices of the educated classes of Russian society.

Peter Budrin in his «“Shimmering Illusion”: Sterne, Shklovsky, and “literary personality”» reconsiders Viktor Shklovsky’s «sternianstvo» in relation to the Formalist concept of the «literary personality». By juxtaposing Laurence Sterne’s «Tristram Shandy» and «A Sentimental Journey» with Shklovsky’s «A Sentimental Journey» and «Zoo», it examines how both writers construct a boundary between the intimate and the public, producing what Shklovsky himself, in his private letters, called a «shimmering illusion» — the oscillation between «pain» and «device» in «Zoo». Particular attention is given to the ways these strategies shaped the literary reputations of Eliza Draper and Elsa Triolet.

(Un)Feeling and Contemporary Culture

Helen Petrovsky’s article «The Horror of the West: Conrad, Coppola, Lacoue-Labarthe» introduces a reading of Joseph Conrad’s novella «Heart of Darkness» proposed by the distinguished French philosopher Philippe Lacoue-Labarthe (1940–2007). Focusing on the «horror of the West», Lacoue-Labarthe retraces the origins of mimesis in the Western philosophical tradition. He is particularly interested in Aristotle’s interpretation of mimesis as a way of fulfilling a lack that is typical of human beings who are separated from nature. Separation from nature (i.e., history, culture) stands for a loss of unity with the whole and is compensated for by the use of «technology». Mastery over nature culminates in destruction; it is inherent in the «will to power», which gradually becomes overtly political. The transformation of «art» into an instrument of political con-

quest and continuous expansion results not only in colonialism but also in the global cataclysms of later date. The logic of identification and myth-building that underlies this process calls for consistent deconstruction. Thus, the metaphysical dimension of «technology» («art»), which gives way to «nature» and thus allows it to manifest itself, is brought to light in Pseudo-Longinus’ treatise «On the Sublime» that shows the paradoxical relationship between *phúsis* and *téchnê* and also hints at the possibility of overcoming it. The last section of the article analyzes Coppola’s antiwar film «Apocalypse Now» as an adaptation of Conrad’s novella. Although the «horror of the West» is presented here in graphic detail, being tied to concrete events, the very thematization of violence transforms horror into yet another cinematic genre.

In his «The Machine Perception: Phenomenology of Estrangement in Michael Snow's film "La Région Centrale"», **Boris Podoroga** examines Michael Snow's film «La Région Centrale» through the lens of the phenomenology of estrangement (*ostranenie*). Using the concept of estrangement as developed by Viktor Shklovsky and Dziga Vertov as his point of departure, he describes how this device enables Michael Snow — drawing also on the experiences of other avant-garde filmmakers such as Maya Deren, Stan Brakhage, and others — to effect in «La Région Centrale» a shift from human's perception to the machine's one. In outlining the operation of estrangement in Snow's film, he also seeks to situate this device within the broader historical transition from the utopian Soviet film avant-garde to the psychedelic American avant-garde cinema.

The three-beat article «Loveless: A Phenomenology of Indifference in the Public Sphere» by **Nikolai Nakhshunov** reflects on the role of «lovelessness» (i.e., apathy, insensitivity) in the public sphere. The author explores the concept of apathy as a rejection of emotional empathy and as an indication of an intellectual and spiritual crisis. He argues that apathy and insensitivity, which he considers to be synonymous, are closely linked to totalitarian and post-totalitarian societies, as reflected in several cultural works and the anthropological issues they address.

The second survey of the issues addresses questions similar to those posed in the first, but from the perspective of writers, such as **Igor Gulin, Danila Davydov, Anna Glazova, Vladimir Aristov, Anna Rodionova** and **Stanislav Snytko**.

Poetological Studies

The article «Two Cases of "Literary Climatology": Missing Places in the Texts of Shamshad Abdullaev and Andrei Levkin» by **Alena Eremenko** offers geocritical and climatological approaches to the analysis of literary texts by two representatives of the Russophone geographical periphery. Shamshad Abdullaev's short story «Yazyavan» (2020) and Andrei Levkin's prose collection «Smoke Inside the Weather» (2016) are constructed by implicating climate in the natural sense and the climate of history (Dipesh Chakrabarty's term) in their narrative intrigue. In Abdullaev's case, the mediator of this dual understanding of climate is the unique natural landscape of the Fergana Valley and Yazyavan in particular, and cotton as a marker of a tragic period in Uzbekistan's history. Levkin's case reveals a correlation between weather and writing, which is viewed through Eastern

philosophy from two perspectives: Chinese shan shui painting and the Japanese concept of basho. Attention to climate in the natural, historical and political sense sheds light on the historical and cultural background of Abdullaev's and Levkin's texts and broadens the understanding of the genesis of their writing styles.

Natalia Ignatieva's piece «Musical Genres of Elizaveta Mnatsakanova's Poetry: Synthesis of Verbal and Musical Rhythms» is devoted to the analysis of the genre specifics of the work of Elizaveta Mnatsakanova, a neo-avant-garde poetess and musicologist. Attention is paid to the principles of the musical organization of her texts, the influence of the peculiarities of musical genres on the graphics, phonetics and semantics of her poems; connections with classical and avant-garde musical traditions, as

well as with the tradition of the poetic avant-garde are traced. The article explains the reasons for Mnatsakonova's choice of certain genres; their connection with musical and literary traditions is traced.

The paper «“Dynts Rta”: The Birth of Russian-Language Blackout Poetry from the Spirit of Irfaerism» by **Ilya Morozov** discusses the strategies of the founders of Irfaerism, an artistic system that combines the conceptualism of Dmitry Alexandrovich Prigov with the transfurism of Rea Nikonova, Serge Segay, and Boris Constrictor. The

transfurists erase words from the book «Iron Fandyr» («The Ossetian Lyre») by the Ossetian poet Kosta Khetagurov, developing a technique of obscuring text that was pioneered by the historical avant-garde. The article questions the coherence of this group's program and analyzes how conceptualism interacts with both the utopian discourse of transfurism and official Soviet ideology. It also considers the intermediate project «Ir-Faer», created by the group, in the broad context of avant-garde poetry, including the works of Alexey Chicherin, Gerhard Rühm, and contemporary blackout poetry.

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