

# Summary

## Apocalypse and Catastrophe in Literature

**Arkady Kovelman's** paper "Apocalypse as a Revelation of Meaning: 'Three Conversations' by Vladimir Solov'ev" deals with the meaning of history, as presented in the revelation of its end, in the apocalypse. Published in 1899, Vladimir Solovyov's prophetic book *Three conversations about war, progress and the end of world history* was indeed a revelation. In fact, what Solovyov supposed to be the end of world history, turned out to be the end of *La Belle Époque* and the beginning of great wars, upheavals, and generally the triumph of evil. At the turn of the 21<sup>st</sup> century the book became relevant again and triggered vivid discussion between Westerners and Slavophiles on the fate of Russia. In 2020, famous Romanian director Cristi Puiu filmed it. The movie called *Malmkrog* was loaded with dance allusions to the Russian

Revolution of 1917, as well as with the premonition of the future.

The article "'Cozy Catastrophe' in the Works of Japanese Writers of the Late 20<sup>th</sup> — Early 21<sup>st</sup> Centuries: The Horror and the Aestheticism of Apocalypse" by **Anastasia Borkina** discusses the usage of "cozy catastrophe" motive, which features include an ordinary protagonist; the concentration of the characters, finding themselves in the middle of the catastrophe, on trivial everyday matters; the focus on the "inner space" of the literary work. Similar points can be found in contemporary Japanese fiction, where depiction of ordinary life and "personal space" are considered essential. Japanese authors also pay attention to the emotional experience, which is often expressed through traditional Japanese aesthetic categories.

## Gender and Feelings: From a History of Female Emotionality of the 19<sup>th</sup>—20<sup>th</sup> Centuries

**Anna Belova's** article "'For the Honor of a Sister': The Story of a Failed Engagement as an Episode of Women's Family Memory in Russia in the Middle of the 19<sup>th</sup> Century" uses the example of one of the real life stories of the middle of the 19<sup>th</sup> century — the failed engagement of Sofia Bakhmetyeva to Prince Grigory Vyazemsky — broadcast by her mother during an official interrogation. In the context of studying women's family

memory, the author addresses research issues of social rituals associated with marriage; organization of inter-tribal ties that held the noble community together; reproduction of the class ethos, which prescribed certain norms and rules of behavior and selfexpression for women and men. Despite the violation of the norms imposed by social etiquette and limiting moral guidelines, Sofya Bakhmetyeva, presented in her mother's narrative as

a “victim of circumstances,” nevertheless achieved full, as far as possible for that time, social self-realization, atypical for most women who followed social instructions.

The authors of the article “The Awakening of the Feminine as a Pattern of Gender Identity (The Phenomenon of Girl-Teenagers Adoration in the History of Russian Sexual Culture of the Second Half of the 19<sup>th</sup> — Early 20<sup>th</sup> Centuries)” **Natalia Mitsyuk** and **Natalia Pushkareva** set the task of identifying, studying the semantic interpretation and age-related dynamics of the “adoration relationships” that existed among high school students, college girls and diocesan women in the 19<sup>th</sup> century. Based on the analysis of auto-documentary sources (both published and archival) in comparison with images drawn from fiction, the study updates the approaches of gender history and feminist anthropology, including the concepts of the social construction of sexual behavior and the so-called “plastic sexuality.” A detailed description of the characteristics of psychological attachment (even addiction), emotional trauma, as well as the practices themselves that developed in the process of “adoration” led to the conclusion that this kind of social, group, and individual relationships clearly went beyond friendship and cannot be reduced to them, as was previously thought in the scientific literature.

Using the example of the reception of the novels by L.Ya. Gurevich and K. Yeltsova, **Maria Mikhailova** in her article “Tears Invisible to the World (‘Men’s’ Criticism of the End of the 19<sup>th</sup> Century about the Women’s Novels *Plateau* by Lyubov Gurevich and *In a Strange Nest* by K. Yeltsova and the Phenomenon of Women’s Literature)” proposes to trace how the theoretical belief that the author

is a woman capable of a deep analysis of women’s experiences was encountered in practice with an unwillingness to accept the emotional tension and inconsistency of female nature. Male critics were based either on the stable gender canon formed in the Russian society of the 19<sup>th</sup> century, according to which a woman was obliged to overcome her doubts and doubts by choosing the path of family service, or they expected a woman to abandon intimate relationships and switch her attention to other areas. Reproaches of tearfulness, melodramatism, excessive sensitivity, pettiness of reasons for torment accompanied the analysis of these works, while these texts, not differing in special artistic merits, turned out to be significant precisely for their psychological saturation, breakthroughs in those areas of “female experience” (disappointment in socialization) that are not fixed in the mainstream of the literary process.

**Ekaterina V. Kuznetsova’s** article “Gender and Literary Inversions in the Story of V. Bryusov ‘The Last Pages from a Woman’s Diary’” analyzes the writer’s work with the literary, cultural, gender and social discourse of the modern era. The author of the article comes to the conclusion about gender and literary inversion as the basis of the poetics and artistic originality of Bryusov’s story. Such traditional ideas as female/male sexuality, activity/passivity, emotionality/rationality, freedom/unfreedom in love, loyalty/betrayal, incest, monogamy and polygamy are being revised. A detective love plot based on adultery helped him rethink some philosophical and literary concepts of his time. At the same time, Bryusov ironically reinterprets his own early erotic oriental stylizations, as well as K. Balmont’s Mexican-Spanish neo-Romantic lyrics and his pseudo-cavalier literary masks.

## Cultural Transfer in Literature: Dialogue, Borrowing, Appropriation

**Ekaterina Dmitrieva's** article "The Cultural Transfer Theory as Mastering the Other (As an Introduction to the Topic)" examines the contribution of the cultural transfer theory to solving the problem of the same and the other. Defining itself in polemics with the comparative method, in the form in which it was established in the 20<sup>th</sup> century in France, the cultural transfer theory placed its main emphasis not on the elements of comparison, but on the dynamic interaction of these elements with each other. The study of the factors that determine the possibility of one culture borrowing the products of another, "alien" culture, calls into question the idea that, by borrowing, the receiving context allegedly distorts the original. Translation, which is the integration of a text or phenomenon of national culture into another referential system, including a linguistic one, has become the subject of particularly close attention of the cultural transfer theory. Understanding the movements (transfer) inherent in any culture can save us from the temptation of dogmatic thinking, and the opposition of "the same — the other" can no longer be thought of as an opposition, but as a complex synthesis of ever-changing meanings.

In his article "Kipling: The Poetics of Appropriation of Alien" **Mikhail Sverdlov** examines three cases of the hero's assertion through the creative capture of other people's meanings. The first case is the poetic act of expansion through empathy, the act of transforming the poet into a "very different" or "alien," which provides magical power over the audience and the status of "prophet" of the empire. The second case is closer to the imperial theme: we are talking

about the conquest of the market by an industrialist, but on condition that he is a "grass-roots" person, who seizes the field of high meanings. The third case relates directly to the practice of imperialism. The task is to solve the riddle of the seizure of a hostile territory by the British officer's, which is made through the mere act of will and rhetorical play.

The article "Tristan and Isolde in the Slavic literature: *The Legend of Tryshchan*" by **Natalia M. Dolgorukova** is devoted to the only monument of East Slavic literature based on the so-called Breton material, the *Legend of Tryshchan*. The text is analyzed in a historical and literary way as an example of the reception of Arthurian novels. In the center of attention is the story about two lovers, which overcomes temporal and cultural boundaries and becomes a sort of literary appropriation of the "foreign" French myth.

**Stanislav Savickij's** article "What Does Cyrillic Know? The Idea of Poetic Language in 'Eclogue 4<sup>th</sup>' and Essays by J. Brodsky" is devoted to Joseph Brodsky's aesthetic auto-conceptualization or myth-making project based on the analysis of his essays, public speeches and "Eclogue 4<sup>th</sup> (Winter)". This text demonstrates that in the formation of the poet's ideas about the poetic language, mediated by national ideas, the works of foreign authors played an important role. J. Brodsky's belief in the creative power of the Russian language was partly based on his passion for the poetry of W.H. Auden and D. Walcott, as well as on the actualization of modernist archaism (Neo-Scythian mythology, referring to the 4<sup>th</sup> book of Herodotus' "History").

## Biographical Fact and Literary Invention

**Abram Reitblat's** article "Literary Character Prototype as a Scientific Category" is devoted to the category of "prototype", which is used in Russian literary studies, but there are no special research works on it. The main aspects of the problem are outlined: the connection of the prototype with both "reality" and the poetics of a literary work; features of the prototype reproduced in the character; the ability for the public to establish a character prototype; ethical conflicts associated with the use of prototypes; their various types, etc.

Based on a wide range of documentary sources, the article "The Fortune of Warrant Officer V. I. Dahl. About One Youthful Opus of the Famous Lexicographer and Its Long-Term Consequences" by **Anna Manoylenko** and **Yuriy Manoylenko** examines an episode related to writing a lampoon on the common-law wife of Vice Admiral A.S. Greig, which took place during the officer service of V. I. Dahl in the Black Sea Fleet. For the first time, the influence of this event on the fate of the famous lexicographer, life strategy, actions and career are analyzed and evaluated. The inconsistency of apologetic versions of this event is proved.

## Free University in Leningrad (1988—1991)

The article "Free University in Leningrad (1988—1991): Institutional and Meta-poetic Forms of the 'New Literature'" by **Dmitrii Bresler** and **Daria Perepletova** discusses the case of the Free University in Leningrad, which allows, on the one hand, to clarify the history of the institutionalization of the unofficial cultural community during the era of Perestroika, and on the other hand, to clarify the history of the ideas of "new culture" and "new literature", representing the poetological concepts of the Soviet underground.

**Daria Perepletova's** article "How to Plough a Literature Field Up: Workshop of Critical Prose by Olga Khrustaleva at the Free University in Leningrad" examines the history of Olga Khrustaleva's workshop. Being embedded equally in academic and artistic communities, Khrustaleva assumed the mobile institutionalization of workshop students who sought to publish their essays in cultu-

ral periodicals of the perestroika era. Khrustaleva's pedagogical strategy was based on the concept of "new criticism", which she developed together with the writer and editor Andrei Levkin, which presupposes the artistic potential of essayism and analytical attention to the text.

The article "How to Plow a Mirror: The Poetic Mastery of Boris Ostanin at the Free University in Leningrad" by **Dmitrii Bresler** discusses the pedagogical strategy of Ostanin, the head of poetry studio of the Free University, presented in the form of the conceptualization of unofficial literature of the late Soviet period. Outlining the history of the studio, conceptualizing the artistic strategies of its participants (A. Skidan, D. Golyenko, G. Denisov, V. Artamonov, and others).

This section also presents the first publication of the poetic texts by **Valery Artamonov**, **Gleb Denisov** and essays

by **Dmitry Golyenko**, written by them during their visit to the Free University

and included in the previously unknown special 82<sup>nd</sup> issue of the journal *Chasy*.

## Poetological Studies

**Kornelija Ičin**'s article "'Hometown' Project: Dmitri Alexandrovich Prigov's 'Moscow and Muscovites'" attempts to show the deconstruction of Russian and Soviet myths about Moscow, carried out by Prigov in order to dispel all existing legends and stories about the capital with the collective language that is the main character of his verbal art. Furthermore, the article investigates

the living collective author created by Prigov, who puts on different masks in accordance with impersonal clichés and speaks the language of the collective "superconscious". The focus is on Prigov's work with pseudolanguage, pseudo-consciousness, and pseudo-history, thanks to which he managed to create the pseudo-life of his collective hero D.A.P.

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## Our authors

### **Anna Belova**

(Dr. habil.; Head of the Department of World History, Tver State University / Leading Researcher, Institute of Ethnology and Anthropology, RAS) anna.belova@iea.ras.ru.

### **Paolo Bertini**

(PhD Student, Università Ca'Foscari Venezia) paolo.bertini@unive.it.

### **Anastasia Borkina**

(Senior Lecturer, Department of Japanology, Institute of Asian and African Studies, HSE University) an\_borkina@mail.ru, aborkina@hse.ru.

### **Dmitrii Bresler**

(Independent Researcher) hey.vaga@gmail.com.

### **Eugene Breydo**

(PhD; Independent Researcher) genebreydo@yahoo.com.

### **Ekaterina Dmitrieva**

(Dr. habil.; Head Researcher, A.M. Gorky Institute of World Literature, RAS / Head Researcher, Institute of Russian Literature (Pushkin House), RAS) katiadmitrieva@mail.ru.

### **Natalia Dolgorukova**

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

### **Maxim Dryomov**

(Research Assistant, HSE University (Moscow)) max.dryomov@gmail.com.

### **Pavel Glushakov**

(Dr. habil.; Independent Scholar (Riga, Latvia)) glushakovp@mail.ru.

### **Ksenia Gusarova**

(PhD; Research Fellow, RSUH / Associate Professor, RANEPa) kgusarova@gmail.com.

### **Kornelija Ićin**

(Dr. habil.; Full Professor, University of Belgrade) kornelijaicin@gmail.com.

### **Dmitry Kolchigin**

(Translator (Almaty, Kazakhstan)) atacarme@gmail.com.

### **Anatoly Koshelev**

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

### **Arkady Kovelman**

(Dr. habil.; Professor, Head of Department for Jewish Studies, Institute of Asian and African Studies, Lomonosov Moscow State University) arkady.kovelman@gmail.com.

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

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

### **Ekaterina Kuznetsova**

(PhD; Senior Researcher, Institute of World Literature, RAS) katkuz1@mail.ru.

### **Denis Larionov**

(Independent Researcher) vseimena79@gmail.com.

### **Anna Manoylenko**

(Master in Socio-Economic Education; Independent Researcher) anetkir@rambler.ru.

### **Yuriy Manoylenko**

(PhD; Independent Researcher) historic2009@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.

### **Alexey Masalov**

(PhD; Lecturer, Department of Theoretical and Historical Poetics, Department of Contemporary Russian Literature, Russian State University for the Humanities) uchkuduk202@gmail.com.

### **Maria Mikhailova**

(Dr. habil.; Professor, Lomonosov Moscow State University / Leading Researcher, Institute of World Literature, RAS) mary1701@mail.ru.

### **Vera Milchina**

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

### **Natalia Mitsyuk**

(Dr. habil.; Associate Professor, Smolensk State Medical University) nmitsyuk@gmail.com.

### **Daria Perepletova**

(Independent Researcher) perepletovad@mail.ru.

### **Vera Polilova**

(PhD; Leading Researcher, Institute for World Culture, MSU) vera.polilova@gmail.com.

### **Konstantin Polivanov**

(PhD; Professor, Faculty of Humanities, HSE University) polivanovnew@gmail.com.

**Alexey Popovich**

(Junior Researcher, Laboratory of Editional Archaeography; Assistant, Department of Russian and Foreign Literature, Ural Federal University) alexeypopovich@mail.ru.

**Natalya Pushkareva**

(Dr. habil.; Professor, Institute of Ethnology and Anthropology, RAS) pushkarev@mail.ru.

**Andrei Ranchin**

(Dr. habil.; Professor, Department of History of Russian Literature, Faculty of Philology, MSU) aranchin@mail.ru.

**Abram Reitblat**

(PhD; Editor, *New Literary Observer Journal*) reitblat@nlobooks.ru.

**Stanislav Savickij**

(PhD; Research Fellow, Professor, Eberhard Karl University of Tübingen) stassavitski@yahoo.com.

**Evgeniy Savitskiy**

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

**Anna Sinitskaya**

(PhD; Editor, Laboratory of Historical, Social and Cultural Anthropology) vidha@yandex.ru.

**Tatyana Skulacheva**

(PhD; Leading Researcher, Institute of Linguistics, RAS) skulacheva@yandex.ru.

**Dmitry Sotnikov**

(Literary Critic) khattul@yandex.ru.

**Mikhail Sverdlov**

(PhD; Associate Professor, HSE University / Head Research Fellow, A.M. Gorky Institute of World Literature, RAS) mi-sverdlov@mail.ru.

**Alexander Ulanov**

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

**Vera Voinova**

(Poet) warshipver@gmail.com.

**Elena Zakryzhevskaya**

(PhD; Senior Researcher, Lomonosov Moscow State University) elenazakryzhevskaya@gmail.com.

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