

Summary

The Legacy of Katerina Clark

Guest Editors: Valery Vyugin, Jason Cieply

To consider «Katerina Clark's legacy beyond her intentions», **Masha Salazkina** reads her introduction to *Eurasia Without Borders*, unpacking the wide possibilities that this twenty-page-long text opens up for future research of both literary and film history. Salazkina's interpretation of this text intentionally pushes beyond the framework of the author's intentions, stressing rather its potential. She's highlight three such elements: 1) the Comintern as a structure that opens up the possibility of analyzing institutional models for cultural research, as well as for studies of the specificity of the kind of dialectics and conflicts that arise between the national and the international; 2) the image of the ocean as a metaphor of common cultural heritage, as well as a utopian configuration; 3) an understanding of cosmopolitanism for the purposes of analyzing the public sphere within socialist society — a formation that is particularly germane in the context of new neoliberal vectors that have been brought about by globalization, as well as the related category of common cultural heritage, to which Clark's book title refers.

The article «Discovering Moscow with Katerina Clark» by **Daria Ezerova** examines the relationship between historicity, space, and artistic form in Aleksandr Zel'dovich's film *Moscow* (2000) based on a screenplay by Vladimir Sorokin. Using as its starting point Katerina Clark's argument about how artistic form enfoldes historicity, the article investigates Moscow's meticulous deconstruction of cinematic space as a way of articulating

the impossibility of a unified view of history. It brings together spatial theory, deconstruction, and film theory, and demonstrates that, far from being a denial of historical process itself, Moscow's rejection of a unified view of history through space reveals cinema's emancipatory capacity to think outside of the discursive.

Vikentiy Chekushin's article «Back to the Third Rome: The Concept of Katechon in the Journalism of Soviet Writers during the Great Patriotic War» analyzes the Biblical undertones of journalism produced by Soviet writers during the 1941–1945, when such rhetoric served as an essential tool of propaganda. Christian tropes entered the descriptions of the largest battles, giving them an eschatological character; such rhetoric was also used to construct an image of the USSR abroad. After the war's turning point, the content of propaganda also changed: the press actively exploited an updated version of the «Moscow, the Third Rome» concept, in order to frame ideologically the USSR leaders' claims to primacy among the Slavic countries of Europe and the continent as a whole.

In his piece «Kinship, Orphanhood, and Empire: National Allegory and Socialist Realism in the Novellas of Chingiz Aitmatov», **Alexey Shvyrkov** examines three early works by Chingiz Aitmatov: «Dzhamilia» (1958), «The First Teacher» (1962), and «Farewell, Gul'sary» (1966). Drawing on Fredric Jameson's concept of «national allegory», the paper explores how the narrative modes of Socialist

Realism function to undermine imperial culture from within. Socialist Realism in Aitmatov's work provided a space for the articulation of decolonial critique of the Soviet order that could not otherwise

be voiced. Reading Aitmatov's works as «national allegories» reveals underlying ideological tensions between traditional kinship and the imposed «Great Soviet Family».

Non-Anniversary: for the 132nd Anniversary of a Genius and «Latrine Cleaner»

Guest Editor: Andrey Rossomakhin.

During the Civil War, the word «dayosh» ceased to exclusively be a part of sailor's slang and suddenly entered the literary language, states **Valerii Otiakovskii** in his «*Dayosh*: poetic mutations of early Soviet meme». Many poets used it as a mark of the early Soviet epoch. The expressiveness of the slogan attracted the creators of new poetry, the avant-garde and proletarian authors who wanted to speak with new audience. These new poems were supposed to catch the attention of the main heroes of the era of October Revolution, and the slogan was an excellent tool for this mission.

The article «Mayakovsky/Cinema: Texts and Contexts» by **Oksana Bulgakowa** is dedicated to the career of Mayakovsky as a screenwriter analyzes the hidden and explicit motives of silent cinema in two scenarios by the poet «Chained by the Film / Heart of Cinema» (1918/1926) and «How are you?» (1918/1926). These contexts include foreign, Russian, and Soviet films, which the poet saw or could have seen, as well as the films of LEF's «film friends», Lev Kuleshov and Dziga Vertov.

The reputation of Mayakovsky across different Soviet social strata of the 1920s presents an intriguing and insufficiently examined issue. This canonized reputation, firmly established by later official rhetoric and memoirists, seemingly requires revision in several respects. The publication «On Mayakovsky's literary

reputation: two verse lampoons from 1927» by **Andrey Rossomakhin** and **Liudmila Larionova** introduces for the first two verse libels, as well as 35 notes received by the poet at his speeches. These sources illustrate aspects of the poet's economic and political reception by his contemporaries in the second half of the 1920s.

The paper «Mayakovsky the provocateur: the cases of the poets Georgy Echeistov, Sergei Malashkin, Lev Goldenov» by **Leonid Bolshukhin, Oxana Zamiatina** and **Lyubov Baryshnikova** examines the works of Georgy Echeistov, Sergei Malashkin, and Lev Goldyonov — three peripheral avant-garde poets of the late 1910s–early 1920s, whose artistic experiments were significantly inspired by the figure and poetic practices of Vladimir Mayakovsky as the most important actor of the Russian avant-garde. Mayakovsky's influence manifests itself across multiple textual levels, ranging from implicit references to distinctive stylistic devices and features of his poetics to direct quotations from seminal early works and overt biographical allusions.

In her article «About the possible addressee of V.V. Mayakovsky's poem "Marxism is a weapon, a firearm method. Use this method skillfully!"» **Oxana Zamiatina** deciphering the figure of «Styopa» — one of the poets-addressees of Vladimir Mayakovsky's poem «Marxism is a weapon,

a firearm method. Use this method skillfully!» («Marksizm — oruzhie, ognestrel'nyy metod. Primenyay umeyuchi metod etot!») (1926). The prototype of the pseudo-poet «Styopa» could have been the Soviet literary functionary and classic of socialist realist poetry Stepan Shchipachev, who in the 1920s realized himself as an epigone for Mayakovsky. At the same time, the article reflects on the general principles of the poetics of Mayakovsky's artistic world through the awareness of how the fact of rejection of a specific poetic figure becomes for the poet a reason for a complexly organized artistic statement, the essence of which goes far beyond the invective addressed to a specific addressee.

The communicative structure of the texts of Russian avant-garde is considered on the material of the previously unpublished workbooks of Alexey Kruchenykh 1927–1930 (RGALI) in the publication «Blague... Black Plague? Requiem to Vladimir Mayakovsky in Alexey Kruchenykh's workbook» by **Lyubov V. Khacha-**

turian. The mechanism of coauthorship of the creative tandem of Kruchenykh — Khlebnikov (1912–1914), which served as the basis for further independent work of Kruchenykh on poetic texts of the «manuscript period», is investigated.

The article «Echoes of Mayakovsky's early work in Vladimir Kazakov's prose» by **Vasilisa Šjivar** examines the influence of Mayakovsky's early work on the prose of Vladimir Kazakov. The similarity of their linguistic experiments can be traced on the levels of syntax and semantics, through the techniques used by both authors: themesis, inversion, lexical repetitions, forced usage of function words, complex rhymes, realized metaphors. Similarities can also be observed on the level of structure, Kazakov echoing Mayakovsky's pictorial techniques. The author emphasizes thematic connections, particularly between the themes of the city and the object. The author reveals that Kazakov was influenced by Mayakovsky's poetics indirectly through Khardzhiev.

Memory, Empathy, Utterance: An Archeology of Autofictional Practices

Guest editors: Karina Razukhina, Alexey Masalov

Autofiction provides techniques by which postcolonial writers depict some largely forgotten brutalities committed by imperial powers, states **Hywel Dix** in the piece «Autofiction, Colonial Massacres and The Politics of Memory». Considering the relationship between writing and forms of public commemoration, the paper analyses Fred D'Aguiar's portrayal of the killing of African slaves on the Zong ship in 1781 in *Feeding the Ghosts* (1997); Kamila Shamsie's depiction of the massacre of demonstrators in Peshawar in 1930 in *A God in Every Stone* (2014); and Jackie Kay's homage to the sinking of the SS

Mendi in World War One in *Lament for the Mendi Men* (2011). By establishing these events as being culturally and morally important to remember, autofiction highlights the fragile nature of the process of remembering and enables engagement with the politics of public memory and commemorative events in the present.

The essay «“Songs of Myself” for the XXI Century» by **Tatyana Venediktova** discusses contemporary autofiction in the context of the longer history of lyrical expression. Two distantly related examples are Walt Whitman's prose-poetry and

Ben Lerner's autofictional prose. The utopian ideal of sociality — embodied in the common metaphor of Whitman's «body electric» and Lerner's «vulnerable grid» — inspires and legitimizes the «impossible project» (which poetry, according to Lerner, has always been and continues to be), striving to reconcile the individual and the social. Autofiction may be seen as a controversial actualization of the lyrical impulse in the present-day cultural climate where poetry is suspect and marginalized.

The article «Autofiction in the Hope of Empathy» by **Larissa Muravieva** originates from the reception of autofiction in Russian-language criticism and examines this genre in the context of the «ethical turn» in literary studies. Autofiction is viewed as a modern literary phenomenon focused on depicting authentic, often traumatic experiences. The author highlights the narrative strategies of autofiction, particularly its performative aspects, which involve working through trauma via writing. The article explores how narrative empathy is formed in autofiction, emphasizing the distinctive methods of constructing narrative intrigue, creating the effect of unmediated emotions, and rejecting traditional autobiographical forms of representation.

The paper «All characters and events portrayed in this novel are not purely fictional: a rhetorical approach to comprehending autofiction» by **Karina Razukhina** pro-

poses a rhetorical approach to the comprehension of autofiction as a narrative mode of writing that has reached the peak of its relevance today. Starting from the situation of studying autofiction in Francophone literary studies at the end of the 20th century, the author proposes to consider this phenomenon through the category of fictionality and the ways of its production within the framework of the existence of autofictional texts in that media field and context. Through the analysis of O. Vasyakina's novel «Wound» (2021), the author demonstrates the rhetorical realization of fictionality, as well as the strategy of «self-disclosure» used by authors.

This article «“A Way to Feel Alive”: The Hermeneutics of the Subject in Russian-Language Autofiction of the 2000s–2020s» by **Alexey Masalov** will attempt to substantiate the hypothesis that autofiction is an attempt to escape from the discursive crisis of the subject. If, according to Michel Foucault, the subject is only a set of discursive practices and power dispositions, then autofiction, being born in the depths of postmodernity, works differently. Taking as a basis the concept of the author as gesture in the work of Giorgio Agamben, who claims that subjectivation occurs when the subject, faced with dispositions puts his life and fate «on the line», the author of the article will try to describe this gesture in autofiction in its frequent conjugation with traumatic experiences and affects of fear, shame, pain.

Poetological Studies

The article «Aleksandr Kondratov's Technical Imagination» by **Anna Rodionova** analyzes the poetic method of Alexander Kondratov (1937–1993), an unofficial author, researcher, and popularizer of cybernetics from Leningrad. The author addresses his concept of poetic creativity,

projects, archives, popular science and poetic texts. The article analyzes the role of combinatorics in his work in the context of inheritance from the historical avant-garde and contemporary processes in the cultural conceptualization of technology.

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