Summary

Transhistoricism: The Poetics
of Non-Contemporary Communities

Guest Editors: Boris Maslov, Dmitry Kalugin

Carlo Ginzburg's article "Aristotle and History, Once More", which originally appeared in 1994 in the journal *Quaderni storici,* later became the first chapter of his book *Rapporti di forza. Storia, retorica, prova.* The topic that Carlo Ginzburg explores is the ancient and — in the book's following chapters — Renaissance genealogy of the modern method of historical writing, which aims to uncover empirically verifiable truths about the past. Ginzburg locates the source of historical science in the concept of evidence-based proof (τεκμήριον) in Thucydides and Aristotle's *Rhetoric.*

In Roman culture, nocturnal writing (*lucubratio*) was seen as a particularly intensive form of communication between the author and his readers. In the article "Nocturnal Writers at Work" **James Ker** discusses the programmatic statements of Pliny the Elder, Seneca, and Aulus Gellius, each of whom constructs a distinctive intellectual community around their texts. Projected into the future, this community includes the author's relatives (Gellius), all future generations (Seneca), and the emperor as the addressee of the dedication (Pliny).

In **Boris Maslov**'s article "The Transhistorical Community as the Object of Philological Knowledge", the problem of philological knowledge is examined from the point of view of classical and temporary theories of literature and poetic language. The concept of the special

quality of the tightness of prose, which Seneca, following Cleathes, observes in verse, is harkened back to in the ideas of Yuri Tynianov and Roman Jakobson. The article argues that in antiquity, philology as a special form of knowledge already coexisted with rhetoric and philosophy within the framework of the "Hellenistic episteme."

Evgeniia Ganberg's article "'Al This Compaignye:' How They Wrote and Read about the Trojan War in Medieval England" examines how numerous Middle English narratives about the Trojan War endow their narrators with authority by establishing ties between the heroes and poets of the past, contemporaneous readers, and future authors. The article shows that such a system, which presumes the constant renewal and reinterpretation of history, is in part modelled on popular medieval European genealogies, according to which various European nations originated from the Trojans.

The article "'One Family, One City for the Living and the Dead': On the Loci Communes of Transhistoricism" by **Dmitry Kalugin** examines the image of friendship with a book, which has its origins in the Renaissance, and the conceptualization of the present as the "union of the living and the dead." With the help of these topoi, as well as the reading procedures they encourage, great people of the past can serve as interlocutors and modes of readings that they encourage.

Based on the texts of Russian authors of the 18th and 19th centuries placed in a wider European context, the article shows that the loci communes that make it possible to conjure up an encounter between the living and the dead often also define visions of the present and the future.

Archaeology of the Soviet

"Backstage Improvisation: Social Cooperation, Circumvention of the Rules, and Processes of Cultural Production in the Late USSR" by **Ilya Kukulin**, **Maria Maiofis**, and **Maria Chetverikova** is the first of two articles on the study of how the "unwritten rules" worked in the late-Soviet (1950s—1980s) literary publishing process. The concept offered here is based on the idea of "backstage" — a special kind of communicative episodes, during which participants would discuss the norms of the functioning of the literary community and its institutions and the possibility of changing or circumventing these norms. This article uncovers the fundamental social functions of the backstage, the reasons it has been systematically forgotten, and the place that it occupied in reality in late-Soviet communication, as well as the significance of the concept we have proposed for the understanding of processes of late-Soviet cultural production as a whole.

Visual Narratives of the City

Guest Editor: Jan Levchenko

Elena Golovneva and **Ivan Golovnev**'s article "'Old Vladivostok': The City and Its Inhabitants in Karl Schultz's Photographs" considers the visual representations of Vladivostok through the analysis of a collection of Karl Johan Schultz's (1849—1923) photographs, dedicated to the history of Vladivostok at the end of the 19th century, which are analyzed as a significant visual anthropological source. Schultz's creation of photographic panoramic views and portraits of Vladivostok's inhabitants constructs a new urban identity and demonstrate that Vladivostok was a unique frontier city in the Russian Empire.

The article "'It Could Be Your Town', or Blue Pencil's Homemade Urbanism" by **Igor Kobylin** features an analysis of the artistic practices of the Nizhny Novgorod street artist and activist who works under the nickname Siniy Karandash (Blue Pencil). Special attention is given to practices that can be defined as alternative "cultural navigation." By signing different sites in the city with a blue industrial marker, thereby putting them on the symbolic cultural map of Nizhny Novgorod, Siniy Karandash artistically fills the gaps in urban improvement. Such "bricolage urbanism" demonstrates a new type of artistic interactions with the space of the city.

Using the example of Soviet postcards, photographic albums, and amateur photography, the article "'Young Blooming Land': Features of the Representation of the Urban Landscape of Kaliningrad in

Photographic Documents of the Soviet Era" by **Suzanna Fostova** pays special attention to sources of the formation of the visual representation of Kaliningrad, its connection with general tendencies to "expel" everything German from the new Soviet territory, as well as the construction of the city. Images that have gone through an ideological filter are compared with amateur informal photographs.

Jan Levchenko's article "European Nature: The Meaning and Purpose of Kaliningrad in Cinema" is about transformations of the cinematic image of Kaliningrad in Soviet and Russian cinema. While the Baltic countries that became a part of the USSR, Kaliningrad Oblast was transformed into decorative ruins that were slowly populated with new people. With the accumulation of

dramatic and paradoxically symbolic capital, at first, isolated precedents of the understanding of this new space can be observed starting in the 1980s, and from the 2000s to the present day, more and more purposeful and intelligible construction of the territorial identity through the language of film can be noted.

Elena Karpenko's article "Exposition as Scenography: Monumental Performance and Cultural Memory in the Muzeon Sculpture Park" examines the means of organizing the park space, as well as the approach to landscape design of the exhibition areas in the Muzeon Sculpture Park. The main purpose of the article is to analyze the exposition space of the Muzeon as an embodiment of the project of "nostalgic modernization" in the camp style in order to neutralize the "difficult" memory of the Soviet past.

In Memoriam

The memorial section of articles dedicated to the culturologist **Natalia Samutina** opens with her article "The *Made in Abyss* Controversy: Transnational Participatory Cultures as Cultural Interpreters of Japanese Texts". By researching fan communities as communities of participation, Natalia showed that they have the qualities of "publicity," if not in the

sense of Jürgen Habermas, then at least in the sense of the concepts of "aesthetic" and "cultural public spheres" and, above all, Michael Sahler's concept of the "public sphere of imagination." Our selection also includes articles by Natalia's close colleagues and friends: **Boris Stepanov**, **Alexandra Kolesnik**, and **Irina Kaspe**.

Motives of Motivations: Theory and Pragmatics

Guest Editor: Konstantin A. Bogdanov

Yaroslava Zakharova's article "My uuuuuu-uuuu-uuunuuuu-uncle: Prigov's Returns" is on Dmitry Prigov's sound performance "Mantra of High Russian Culture," where he sings the first lines

of the first chapter of *Eugene Onegin* in Buddhist and Muslim styles. Prigov's reference to Alexander Pushkin seems to be quite logical within the creative strategy of recontextualizing/rewriting

the canonical meta-texts of Russian literature. This artistic experiment problematizes the ideological appropriation of classical texts on the one hand, and on the other complicates our perception of Prigov's work.

Ivan Delazari in his article "Shostakovich in Anglophone Novels: Motifs from Hearsay" analyzes thematic unit associated with Dmitri Shostakovich's life and work which has recently taken shape in Anglophone fiction. Writers rely heavily on *Testimony: The Memoirs of Dmitri Shostakovich*, and the novelized reincarnations of the composer always have a secondhand nature. The "original" has been mediated repeatedly, and

each new derivation is neither first nor last. Nevertheless, Shostakovich and his music are always recognizable, as the motif of Shostakovich as a thematic unit of narrative from the beginning has been formed "from hearsay."

The article "Punctuation as a Motif: Ellipsis and Dashes" by **Konstantin A. Bogdanov** is on expressive punctuation — ellipses and dashes — in the texts of Nikolai Karamzin, his followers, and critics, as well as in Alexander Pushkin's Eugene Onegin. The purpose of this review is to clarify the circumstances of the use and perception of graphic punctuation marks as a meaningfully motivated device and, by extension, a motif.

Readings

The article "Bridges, River and Riverbanks: From Myth to Poetics" by **Sergei Yu. Neklyudov** is focused on the transformation of mythological semantics in the language and images of lyrical poetry. It analyzes the mythological functions of the river and the bridge, the motifs of the opposing riverbanks with their significance in terms of gender, the marital/erotic symbolism of crossing a river, the laundering of clothes/washing of feet of a girl on the riverbank, etc. The article clarifies the process of semantic transitions from the mythological picture of the world to ritual and magical symbolism and then to poetic metaphor.

The focus of **Ekaterina Kuznetsova**'s article "The Poetics of the Ego-Document in Early Verse by Ivan Bunin" is on a number of Bunin's poems emphatically projected into the diary genre. The author examines the artistic tasks of such a projection and the ways it is implemented in poetic texts, traces the evolution of the diary quality in Bunin's verses and the connection of specific poems with the pages of his real diary, and reflects on the mechanism of the transformation of a non-artistic text into a work of art.