

Summary

Mind and Heart in Dark Times

Arkady Kovelman's article "Between Shestov and Spinoza. Passions and Complications of Isaac Bashevis Singer" examines the passions of the heart and complications of the mind that followed Isaac Bashevis Singer on his way from his Hasidic childhood to worldwide fame. As a teenager, he fell in love with Spinoza's philosophy, which he viewed through the lens of Jewish mysticism. However, Holocaust and other disasters of the 20th century made it nearly unbearable for him to accept the indifferent God of Spinoza. The vicious God of Shestov would

be an alternative. With this God, everything was possible; the law of causality did not work in His world. It was He, Who made righteous Job suffer, yet He also restored Job's property and his children. In the same way, some of Singer's characters suggest, God would restore to life those who perished in death camps. In Warsaw in the late 1920s to early 1930s, Singer was introduced to Shestov's philosophy by the Jewish religious thinker Hillel Zeitlin. In Singer's novel *Shosha*, Zeitlin became one of the prototypes of Dr. Morris Feitelzohn.

The "New Man" as a Cultural Resource in the First Third of the 20th Century

Guest Editor: Lyubov Bugaeva

Nikolai Krementsov's article "What Was New in the 'New Man' of the First Third of the Twentieth Century? Scientific Knowledge as a Cultural Resource" examines when, how, and why various achievements of life science, from the theory of evolution to the results of experimental research, became an important element of a particular cultural resource denoted by the expression "new man". The author analyzes the major components of this resource — notions of human nature and the future of humanity — and their historical changes. Through the comparison of two novels, *The Valley of New Life* by Fedor Il'in (1928) and *Brave New World* by Aldous Huxley (1932), it explores the similarities and differences in the concepts of the

"new man" that circulated in British and Russian culture in the first third of the 20th century, and their sources.

In his article "Revolution in the Stomach: Dietary Recommendations and Ideology of the 'New Man' in Russia" **Konstantin A. Bogdanov** analyzes how in the first decades of the 20th century the assertion that a person is the subject and object of natural evolution and that hereditary characteristics could be improved was based on medical, anthropological, psychiatric, and eugenic ideas of the "new man." In the 1910s, studying the physiology of man, in particular digestion, became one of the instruments of improving the nature of man. Specific studies designed to identify

the causes of diseases and establish methods of preventing and healing them formed the basis of radical ideological judgments about the possibilities of man's self-improvement and changes in his physical organization. The ambassadors of the emergence of the physically "renewed" man at this time were Ilya Mechnikov and Alexei Suvorin. This article examines how ideas about the large intestine, intestinal flora, and the proper diet fit into the wider context of medical and near-medical discussions of the "new man" and the possibilities of his anthropological and, finally, social transformation.

Irina Golovacheva's article "The New Man as a Monster of Eugenic Imagination: The Criminal Brain in Bulgakov's *Heart of a Dog* and James Whale's *Frankenstein*" examines the way in which the idea of making a new man by changing human nature, globally accentuated in the 1920—1930s, was reflected in two texts produced at the time. The two works are placed together because, besides employing the common theme of out-of-control monsters, they provide a similar "dysgenic" explanation of their behavior: the brains of these characters are abnormal. The comparison of the two plots highlights the specific fears and dominating challenges of the decades marked by eugenic battles at the crossroads of biology, medicine, pedagogics, sociology, and forensic psychiatry.

Lyubov Bugaeva's article "Educating the New Soviet Man: Labor-Education Commune in Life and on Screen" explores the OGPU's children's labor-education commune by examining the intricate interactions of life, literature, and cinema, as well as the pedagogical principles, both Russian and American, which underpinned the Soviet experiments in "creating the new man." It argues that the children's labor-education commune, created, ironically, by one of the most feared and rigid controlling organizations of the Soviet state, was an "island of freedom" that for a short period of time embodied the most audacious aspirations and ideas of American progressive education and pre-revolutionary Russian pedagogy.

The article "The 'New Peasant' at the 1923 All-Russian Agricultural Exhibition: Construction of an Image" by **Olga Elina** analyses the socioeconomic conditions and theoretical foundations that lay behind the essential transformation of the peasantry. The components of the resulting construction, the mechanisms of its implementation into the peasant environment are studied. Special attention is given to the interaction of the scientific community and the technical and artistic one in the deployment of the propaganda campaign for the "creation of the new peasant," as well as the role played in this campaign by art, especially the revolutionary avant-garde.

Literary Translation as a Soviet Cultural Institution

Guest Editors: Elena Zemskova, Elena Ostrovskaya

Marina Akimova's article "Boris Yarkho as a Translation Critic" highlights the activities of Boris Yarkho as a critic and

translation editor in the context of the formation of the institution of translation in Soviet Russia. His role in the literary

scandal connected with the publication of Charles De Coster's *The Legend of Thyl Ulenspiegel and Lamme Goedzak*, reworked by Osip Mandelstam, is clarified. Yarkho's comments on Vladimir Zhukovsky's translation of Friedrich Schiller's *The Maid of Orleans* is published for the first time, with commentary. These materials make it possible to determine Yarkho's approach to evaluating literary translations and his influence in his professional field.

The article "Songs of Kazakh Akyns in Russian: From Pastiche to Template" by **Yulia Kozitskaya** attempts to describe the characteristics of the corpus of songs of Kazakh akyns published in Russian, which also included stylizations created by translators. The author traces the history of this corpus by analyzing the books published by the central publishing houses in Moscow, starting from *Pesni kirgiz-kazakov* [*Songs of Kirghiz-Kazaks*] in 1932 and ending with *Pesni kazahskikh stepey* [*Songs of Kazakh steppes*] in 1951.

Elena Ostrovskaya's article "Translation and Canon: *Antologiya novoy angliiskoy poezii* (1937)" discusses an anthology of modern English poetry *Antologiya novoy angliiskoy poezii* (1937) as a vehicle of canon-formation and in the context of the history of translation in the USSR in the 1930s. It discusses three different cases in this respect: a poet who was very popular in the USSR in the 1930s (Kipling), the poets who make the core of the canon of British poetry of the time (modernists) and the poets, whose cano-

nization was attempted in the USSR at the time (left-wing poets).

Elena Zemskova's article "'How You Make My Head Hurt': Poetry Translation in the Biography of Arseny Tarkovsky" examines the role of translations from the languages of the peoples of the USSR in the biographical narrative of Arseny Tarkovsky, which focuses on his biography as a poet, and his work as a translator is pushed into the background. The connection of this arrangement with the process of rethinking practices of literary translation in the Stalinist era during the Thaw years is traced. The strategies of Tarkovsky-the-poet and Tarkovsky-the-translator, as well as those of some of his contemporaries, are viewed through the lens of the discussion on "Soviet subjectivity".

The article "Challenging Translation Norms: Post-Soviet Practice" by **Alexandra Borisenko** reviews the changes in publishing practice and translation standards after the collapse of the Soviet Union. The early period of unregulated book publishing of the 1990s, and the establishment of the more regulated book market since the 2000s are examined separately. Old translation standards and the appearance of new ones are analyzed. Factors influencing the modification of readers' expectations are discussed: the ease of access to texts in the original languages, the increasing foreign language proficiency, the mobility and the open information environment, the change of the reader's role.

Poetological Studies

In his article "Russian-Language Opaque Poetry: From Metarealism to the Late

2010s" **Alexey Masalov** provides a contour map of opaque poetry in Russian

as a specific means of expression, originating in the 1980s. The genesis of the trend is traced from metarealism and its particular poetic metaphysics. In the 1990s and 2000s, this means of expression was divided into analytical and mythopoetic “poles”, interacting in different ways with conceptualism and the Language School, as well as with the legacy of Western European modernism. In 2014, the Arkady Dragomoshchenko Prize was established, after which the methods of opaque writing have branched out even more.

Existential experiences involve extreme states that cause an intense negative or positive experience, which provides a person with awareness of their existence. **Galina Zalomkina** in her article “Outside the Opal: The Existential Experience of Calmness in Russian and Italian Poetry of the 21st Century” examines how in the work of S. Abdullaev, A. Glazova, A. Sen-Senkov, S. Snytko, E. Suslova, A. Frolov, A. Ulanov, A. Anedda, A. de Francesco, and M. Giovenale, the experience of calmness interacts with anxiety generated by the awareness of being as being towards death and is pacified through complicated ironical

constructions or rationalization. Situations of trauma and catastrophe are interpreted not as tragic, but as enriching intellectually and emotionally.

Anna Rodionova’s article “‘We Do Not Have an Automatic Station’: Filters of Technological Imagination in the Poetry of Genrikh Sapgir and Igor Kholin” analyzes poetry written in the 1950s and 1960s by two Lianozovo School poets in connection with the ideology of scientific and technological progress and its influence on the aesthetic system of 20th century Russian literature. This work analyzes how, in the poetry of Sapgir and Kholin, the features of literature of the early 20th century was deconstructed along with the Soviet rhetorical and ideological clichés that were typical for the second half of the 20th century. By examining how exactly the sociocultural context was reflected in the poems of Sapgir and Kholin, the author aims to unravel the features of the early stage of the formation of the aesthetic system of unofficial literature in its connection with linguistic abstraction, the concrete daily environment, and the mediating role of “technical imagination.”

Freestyle

In this section we publish the diary prose “Peredelkino, or Redistribution to Another” by **Roman Osminkin**, poet, theorist of contemporary art and literature, and performer. This semi-documentary narrative

was written at the Peredelkino residence in August 2021, where Roman Osminkin and Anastasia Vepreva settled to write a book about their experience of living in a communal apartment in St. Petersburg.

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