

Summary

The 165th *NZ* issue covers a range of topics, from pop culture to constitutional history and the history of philosophy. In the aspects addressed in the issue's materials, however, all of these topics are bound together by one overarching theme: politics. Each text approaches its topic from a political standpoint, and some do so through the lens of present-day politics.

The issue opens with a thematic section titled «TO THE POINT OF SECESSION»: 21ST-CENTURY SEPARATISM ON THE MARCH», dedicated to one of *NZ*'s classic themes: the political, legal, economic, and cultural aspects of separatism. In her article *“The African Paradox of Self-Determination”*, Irina Strakhova conceptualises the features of African separatism. Anna Orlova provides an overview of Catalan separatism in the context of other separatist movements in Europe, while Yulia Frolova offers an introduction to the current state of the “Basque question” in Spain and France. The section concludes with an article by Leonid Isaev and Ghanaian political scientist Micah Zing, *“Western Togoland: A Ghost State”*.

Issue 165 of *NZ* continues with the interrelated themes of national identity, the situation of national minorities, and xenophobia in its mild and radical manifestations. The latest instalment of Alexei Levinson's column SOCIOLOGICAL LYRICISM is eloquently titled *“Ten Years of Xenophobia”*; it examines how the attitudes of Russians towards peoples of “non-titular nationalities” living in the country have shifted over the last decade. Elena Nosenko-Stein offers the readers

a concise overview of the changes in Jewish cultural self-identification in the Soviet and post-Soviet era. Pavel Polyan describes the particular characteristics of the Holocaust in the North Caucasus, and the fate of the Mountain Jews, many of whom managed to survive due to a unique confluence of factors (CASE STUDY 1).

The next theme of issue 165 is the current nostalgia for the 1990s – a nostalgia for the pop music and politics of that decade. The discussion was prompted by the comeback of several well-known rock bands associated with the so-called “Britpop” scene of the mid-1990s (Oasis, Blur, Pulp, Suede, and others). Specially for this issue of *NZ*, British cultural historian, architectural critic, and journalist Owen Hatherley wrote an article titled *“1995 Never Ended. Britpop and British Politics: Thirty Years On”*. Kirill Kobrin, Konstantin Mitroshenkov and Evgeny Bylina built upon the core ideas of that piece – infusing them with philosophical context and reflections on the Russian situation – in their discussion *“The Decade When It All Ended”*.

Among the standalone pieces in issue 165 are the latest instalments of the regular sections MODERNITY REVISITED and POLITICS OF CULTURE. The first features Anatoly Ryasov reflecting on *“Modernity and the Cartesian Double”*; the second has Konstantin Mitroshenkov initiating an inevitable new round of discussion in Russia on Walter Benjamin's *“The Arcades Project”*, which has just been published in Russian in its entirety for the first time. Lastly, Vadim Mikhailin brings the readers back to the realm of anthropology with his article *“«All Cried Out Their Assent»:*



The Imaginary Middle and the Designated Share at the Beginning of «The Iliad»" (CASE STUDY 2).

The 165th issue of *NZ* features an extensive and diverse NEW BOOKS section, where we can single out Vadim Saliev's response to the new book by the Dutch historian and philosopher of history Frank Ankersmit, *"Representation: The Birth of Historical Reality from the Death*

of the Past". Also deserving of mention are reviews of somewhat unconventional books published in Russia over the last year and a half: a volume compiled by Nikita Eliseev titled *"Conversations on Equality and Inequality"* (reviewed by Sergei Gogin), and *"Eugene Onegin. Black-out"* credited to Alexander Pushkin and the street artist known as Blue Pencil (reviewed by Olga Balla).

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