

Summary

The Language of Witness, the Language of Catastrophe

This cluster consists of Nikita Bystrov's translations of **Jacques Derrida's** interview and essay by **Michal Ben-Naftali**. In his own paper titled «“There Is No Past Tense”: Tuvia Rübner's Poetry of Testimony», **Nikita Bystrov** presents a series of observations regarding the Israeli poet Tuvia Rübner and his poetics of Holocaust testimony. Author briefly describes three stages in the evolution of this

poetics: from the depiction of a family who perished in Auschwitz as co-present with the lyrical «I» in an external (natural) space, to a dialogue mediated by family photographs, and concluding with testimony in the form of «postcard poems», in which personal memory merges with collective memory, and individual losses are situated within the context of the pan-European Holocaust.

The Haptic in Modernism

Tatiana Venediktova's paper «Truth of Life by Sight and by Touch» explores the way realism and modernism, sequential and oppositional periods in modern literary history, cultivate the dual mode of perception and imagination — optic and haptic, prioritizing critical detachment and intensely corporeal involvement. Anton Chekhov's story «The Kiss» (1887) is analyzed as an insightful study of the complex nature of modern imagination.

The essay «The Modernist Wisdom of Haptic Art: Bereavement, Laughter, and Lyricism in Ernest Hemingway, William Carlos Williams, and Anton Chekhov» by **Ronald Schleifer** begins by focusing on the manners in which touch — our reciprocal engagements with the world — gives rise to different kinds of wisdom in the Modernism of Hemingway, Williams, and Chekhov. It argues that it is by means of touch that we find ourselves dwelling in the world. In these writers, we can discover and comprehend the notable performativity of the Modernist arts.

Natalia Morzhenkova in her «Wandering the Modernist Text: The Modernist Reader and the Writer (the Case of Virginia Woolf)» seeks to examine Virginia Woolf's concepts of modernist reading and writing as grounded in haptic sensations. Through analysing her interpretation of reading and writing as embodied experiences, the author explores the interconnectedness of the figures of the flâneur, the cinemagoer, the modernist reader, and the writer as variants of the contemporary cultural subject, sensitive to the somaesthetic aspects of receptive and productive creative activities.

In her article «That Obscure Object of Attention: “Solid Objects” and Haptic Experience in Virginia Woolf's Short Stories» **Dina Shulyatyeva** examines haptic images in Virginia Woolf's short stories. Based on the theory of haptic visuality and thing theory, the author describes the transformations that occur to objects, and the experience that opens up to the character and narrator when

they come into contact with them — this experience is understood as haptic.

Modernist *little magazines* are anti-commercial and offer anti-market strategies for reader engagement through defamiliarization: slowed, complicated perception, as states **Anna Shvets** in her «“Tacit Knowledge of Touch”: Haptic Imagination in Mina Loy’s Poem “Songs to Joannes”». Named poem, published in the magazine «Others», is a particular version of this trend, proposing engagement through defamiliarization. Defamiliarization is created through haptic imagination — a specific method of creating imagery that shapes the relationships (1) between the lyrical subject and environment, and (2) between the lyrical subject and reader.

Chen Chang in the article «The Haptic Aesthetics of Western Modernist Theatre» conceptualizing three forms of haptic aesthetics in Western modernist theatre. First, displacing narrative progression in theater, modernist playwrights such as Gertrude Stein and Samuel Beckett grip the spectators with the rhythm and texture of language in spatial stillness. Second, directors including Edward Gordon Craig and Vsevolod Meyerhold invent scenography and acting methods that stage abstract haptic movements, immersing spectators in cosmic truth and energy. Third, theorists like Antonin Artaud and F.T. Marinetti demand sensational, even painful, contact between stage and spectator, provoking ethical and political reflections on touch.

Nadezhda Dmitrievna Khvoschinskaya in the History of XIX Century Russian Literature

The article «“I am a Slave to Reality”: Nadezhda Khvoschinskaya, Realism, and the Detail» by **Hilde Hoogenboom** uses the rich material of published and archival correspondence, critical articles, and fiction to examine a turning point in the work of N.D. Khvoschinskaya, the transition to a more complex and mature realist aesthetics at the turn of the 1850s–60s.

Alexey Vdovin and **Mariya Verbitskaya** in their «Nadezhda Khvoschinskaya’s “Waiting for the Best” and Fyodor Dostoevsky’s Novels of the early 1860s: Unnoticed Dialogue» examine the influence of Nadezhda Khvoschinskaya’s novel «Waiting for the Best» (1860) on Fyodor M. Dostoevsky’s works of the 1860s, in particular on the novels «The Insulted and Humiliated» and «The Gambler».

Kirill Zubkov’s piece «Why Nadezhda Khvoschinskaya was not Russian

Brontë: Liberalism and Emancipation in the Criticism and Fiction of 1860ies» considers Khvoschinskaya’s literary criticism and prose against the backdrop of the works of her Victorian contemporaries. The article concludes by offering a reading of the novella «The Boarding School Girl» as a reflection on the situation where emancipation and education lead a young woman to radicalization in the Russian context.

The article «“A free feeling of sincere respect...”: Welcome Address to N.D. Khvoschinskaya in the Context of its Genre-Formation» by **Evgeniya Stroganova** raises the question of the welcome address as an element of cultural life in Russia in the 19th century. The address to N.D. Khvoschinskaya (1883) is considered in the context of the formation of the genre.

Ego-Document: Research Approaches

Maria Aleksandrova in her «A Teenage Diary from the 1920s–30s: Models of Self-Identification in Ata Tipot’s Diary» investigates the specificity of identity formation in the diary of Ata Teapot (Natalia Sokolova) during the years 1927–1933.

Her daily life, shaped by the cultural milieu of the intelligentsia, contrasted markedly with that of her working-class peers. This experience of social and cultural otherness gave rise to ambivalent self-perceptions.

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