Summary

Shklovsky: Regimes of Publicity

Editor: Valerii Otiakovskii

The article «Viktor Shklovsky and Boris Eikhenbaum in a Debate on Literary Byt» by **Valerii Otiakovskii** and **Dmitry Tsyganov** proposes an approach to reassessing the final stage of the Formal Method and the crisis precipitated by the turn of Soviet scholars in the humanities towards the sociology of literature. The problem of *literary byt*, formulated by Boris Eikhenbaum in his celebrated article, resonated deeply with Viktor Shklovsky and significantly influenced his attempts to adapt to the changing intellectual environment of the late 1920s. The study examines the Formalists' transition from theoretical inquiry to the project of constructing a collective history of Russian literature. Drawing on correspondence among the Formalists, the article reconstructs a number of important contexts surrounding Eikhenbaum's article and, subsequently, Shklovsky's books on literary history.

The article «"The First Impression Will Be Chaos": Shklovsky's "Sterne's 'Tristram Shandy' and the Theory of the Novel" as Collage» by **Peter Budrin** examines Viktor Shklovsky's «Sterne's "Tristram Shandy" and the Theory of the Novel» (1921), a key episode in the Formalist reception of Sterne, through the lens of its early reception. Particular attention is paid to the coexistence of theoretical analysis and a rhetorical-associative mode, in which paradoxes, digressions, diagrams, and extended quotations combine to produce a collage-like critical form. The very features that contemporary critics regarded as shortcomings—fragmentation, ahistoricism, and sweeping generalization—contributed to the construction of a new, «modern» Sterne and to his renewed prominence in the literary culture of the 1920s.

The article «A Formalist with a Movie Camera: Viktor Shklovsky's Screenplay as a Provocation of Socialist Realism» by **Sofya Zaytseva** and **Vladimir Turchanenko** focuses on the unrealized script for the feature-documentary film «In the Footsteps of Pushkin» (1935–1937), created by Viktor Shklovsky, based on a plan by Yuri Tynyanov, together with director Esther Shub, in anticipation of the centenary of the poet's death. The article traces the stages of development of the creative concept for this non-fiction biographical film, constructed using a montage of documents, manuscripts, and film footage of locations associated with Pushkin. Particular attention is paid to the mechanisms of interaction between power, ideology, and the creative individual amid the campaign against Formalism. The expert opinions of Sergei Eisenstein and Oleg Leonidov, introduced into scholarly circulation for the first time, shed light on the theoretical debate about the boundaries of Socialist Realism that unfolded in the wake of the conflict between Shklovsky and the *Mosfilm* studio.

The publication of the correspondence between Viktor Shklovsky and Yan Satunovsky reveals one of the key episodes in the poet's biography—his attempt to integrate into official Soviet

literature through the mechanism of literary patronage. Examining this episode is particularly important given the very scarce biographical material available on Satunovsky. The article «"s Byldazhilom on Druzhil": Yan Satunovsky and Viktor Shklovsky — A Case of Literary Patronage» by **Mikhail Dorogov** examines the range of patronage practices in the relationship between an unofficial poet and an «approved» avant-garde writer: the conferral of symbolic capital through co-authorship, recommendations, reviews, and the writing of a foreword.

Publicity and Glasnost' in Russia During the Era of the Great Reforms: On the 160-Year Anniversary of the Court Reforms

Guest Editor: Tatiana Borisova

The article «Glasnost', Bureaucracy, and the (Non)existence of the Public Sphere in Russia During the Great Reforms» by **Alexander Yurski** focuses on the concept of *glasnost*, widely used by both contemporaries and researchers of the mid-19th century in Russia. Historians, referring to this concept, rarely problematize its meaning, which in fact turns out to be extremely important and indicative for understanding the public debates of this period. Researchers often refer to the first decade of Alexander II's reign as the «era of *glasnost*,» while looking closely at the concept itself raises the very question of the (non)existence of a public sphere in Russia. It is shown that the public understanding (understanding by the public) of *glasnost* is primarily oriented towards freedom of speech, the absence of censorship, and the ability to openly speak out on various topics. At the same time, for the bureaucracy in its «enlightened» part, *glasnost* is not seen as an analogue of freedom of speech. For them, *glasnost* is a way of carrying out reforms (primarily peasant reforms), and a way of including the public in the decision-making process, albeit only in an advisory role.

The article «"Divine Judgment" and "Human Judgment" in Dostoevsky's Novel *The Brothers Karamazov*» by **Vadim Parsamov** examines the author's final novel, in which Dostoevsky explores the problem of the relationship between state and church courts—a prominent topic of discussion in the press of the 1870s. Exploring various possible solutions, the writer juxtaposes several points of view. The Elder Zosima takes a utopian position on the gradual transformation of the state into a church and the corresponding abolition of human justice. Ivan Karamazov creates a kind of dystopia in which human justice absorbs the divine, the logical conclusion of which should be a human judgment of God. Mitya Karamazov shares the popular belief in retribution in the afterlife for evil committed in this world and is prepared to accept this retribution with gratitude and love. Dostoevsky's own position does not coincide with any of the points of view he presents. He does not offer ready-made answers, but rather reveals the problems created by judicial reform.

The article «"Citizen" Lawyer: The Judiciary in the Pages of V.P. Meshchersky's Weekly Magazine in 1873» by **Tatiana Borisova** examines the public debate about the problems of expert legal knowledge in the Russian Empire during the Great Reforms, initiated by the weekly

newspaper «Grazhdanin» (Citizen) in the early 1870s. The author demonstrates that this understudied aspect of the conservative press sheds light on a more nuanced understanding of the Russian public sphere and the context of reforms and counterreforms in the judicial system. On the one hand, the policy of *glasnost* facilitated the development of the broadest possible opportunities for discussing judicial practice. However, on the other hand, an aggressive debate erupted in the press about the existence of reliable legal expertise. Behind the façade of mutual devaluation of «Grazhdanin» and its «liberal» opponents, the debate highlighted issues of «honor» and responsibility of judicial officials and the new «public authority.»

The Uktuss School: New Vectors of Research

Guest Editor: Ruslan Komadey

Emerging from an amateur artists' studio, the Uktuss School (1964–1974) is an interesting example of the combination of neo-avant-garde artistic practice with the conscious amateurism of its participants. The article «Amateurism as a Principle: "Tattered" and "Naïve" in the Artistic Practices of the Uktuss School» by **Irina Riznychok** focuses on the early period of the Uktuss School, analyzing the gradual transformation of amateurism from the initial settings of its participants, non-professional artists and poets, into a position and strategy. Not only did amateurism allow the members of the group to experiment in the context of a lack of knowledge about contemporary art and the historical avant-garde, but it also became a safe strategy for an alternative circle of artists and poets in the fading Thaw cultural climate.

The article «From Chat to Archive: The Critical Section in the Journal "Nomer" (1965–1974)» by **Ruslan Komadey** examines how the criticism column of the journal «Nomer» by the Uktuss School was organized, what functions it performed, and what led to its emergence within the community's neo-avant-garde aesthetics. It shows how the initial focus on processuality and creative communication was replaced in the journal by a predominance of the archival function within the framework of A. Tarshis's personal artistic strategy.

The article «Lyrical Prose as an Avant-Garde Device: "The Poor Knight" by Elena Guro and "Student Jesus" by Anna Tarshis» by **Ilja Kukuj** is devoted to the comparison of two works in prose—Elena Guro's «lyrical super-novel» «The Poor Knight» (1910–1913) and Anna-Ry Nikonova-Tarshis's «delightful commentaries» «Student Jesus» (1968–1969). A comparison of these texts suggests the presence of some independent common core that determines in each case the choice of literary strategies. However, while Guro's experiment only outlines a way beyond the limits of modernist prose, fifty-five years later Tarshis realizes the possibilities of this poetics within the framework of the «second», postwar avant-garde.

Ego-document: Research Approaches

The article «Nadezhda Mandelstam on Kyiv Artists (Two Letters to Nikolai Khardzhiev and Their Contexts)» by **Pavel Nerler** and **Dmitry Nechiporuk** presents letters from Nadezhda Yakovlevna Mandelstam to Nikolai Ivanovich Khardzhiev, containing recollections of her Kyiv years and of the circle of artists, poets, and cultural figures with whom she associated during the 1910s and 1920s. These epistolary testimonies are accompanied by a detailed historical and cultural commentary.

In Memoriam

The Right to Say «No.» Jürgen Habermas (1929–2026)

This section is dedicated to the memory of Jürgen Habermas, the last great thinker and architect of the modern European political project, and the foremost representative of the second generation of the Frankfurt School, a legacy which he subverted from within. This issue features essays in memoriam by **Nancy Fraser**, **Nikolai Plotnikov**, **Timur Atnashev**, **Tatiana Weiser**, and **Mikhail Kiselev**.

On the Other Side of Order. Bernhard Waldenfels (1934–2026)

Dedicated to the memory of Bernhard Waldenfels — a leading figure in contemporary phenomenology who served as Professor Emeritus and Honorary Professor of Philosophy at the Ruhr University Bochum — this section presents essays in memoriam by **Thomas Bedorf**, **Nikolai Plotnikov**, **Aleksei Savin**, and **Nikolai Nakhshunov**.

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