

# Summary

## The Book as an Event

This conceptual block of essays reflects on the book *Vsevyshniy (The Most High)* by Maurice Blanchot (Transl. from French by V. Lapitsky. Izdatel'stvo Ivana Limbakha, 2023). The essays are written

by philosophers and literary scholars **Anatoly Ryasov, Nikita Yatsenko, Aleksandr Pogrebnyak, Oleg Goryainov, and Artyom Serebryakov.**

## Art and Vernacular Culture

*Guest Editor:* Andrey Fomenko

**Darina Polikarpova's** article "Accented Screening: Notes on Extrafilmic" introduces and analyzes the concept of the extrafilmic — elements and practices accompanying the screening but located outside the "Platonic film" (L. Marks), which is unchanged from exhibition to exhibition. Using the example of different arrangements for screenings, curatorial and translation practices, and censorship interventions, the author demonstrates how the extrafilmic changes the perception of a film and becomes a source of vernacularity and accent in cinema. The article also argues that the extrafilmic may establish a new field of film studies, focused on the research on how the spectator's experience actually takes place in a specific place and time.

**Alexey Bobrikov** in his article "The Master Will Give You Some for Vodka: The Problem of Creating an 'Artistic Association' and the Formulation of a 'National Ideology' in Contemporary Art in Modern Russia (Using the Example of Nikola-Lenivets Crafts)" discusses Nikolai Polissky's project Nikola-Lenivets Crafts and its connection with "nature," "folk," and "national"

in various aspects. The relationships with the collective themselves might be characterized as stylized "folkloric," with vodka serving as an equivalent of labor, with specific social distance between "master" and "men." The relationship with the surrounding world (to Europe, to the West) may be categorized in these same categories: as a unique "cargo cult" born of a sincere desire of a "primitive society" to tap into the achievements of "highly developed civilization," with their translation into the local language and their inevitable transformation into a part of "folklore." The comic inadequacy of such a translation, which will be recognized sooner or later, gives rise to another phenomenon, namely, the "commercial cargo cult," created especially for "foreign tourists," an analog of pop "ensembles of folk song and dance," or the matryoshka industry, with only one — albeit extremely significant — difference: in Polissky's project, this secondary, stylized, ironic folklorization is undergone not by the local agrarian tradition, but by modern Western culture.

The article "Translated into Painting" by **Andrey Fomenko** examines Vladimir

Dubosarsky's painting cycle *Nizhny Novgorod Carving* (2014—2019) that differs from the artist's earlier work created in collaboration with Aleksandr Vinogradov. If the duo made their method a cynical and eclectic appropriation of symbols of mass culture, indicating the artists' rejection of personal taste in the name of universal bad taste, then the basis of *Nizhny Novgorod Carving* is personal choice that is not driven by the "choice of majority." An important role

in this identification with objects of folk culture is played by the "intermediary" — reproductions from a Soviet album dedicated to this tradition. In other words, the "theme" of Dubosarsky's paintings is not only the reliefs, but also their photographic and printed reproductions — a series of translations of the original motifs, which form a transmedial trajectory in which the painted translation is included.

## Music and Transgression in Soviet Film

**Valery Vyugin** in his article "A Guilty Pleasure, or The Rhetoric of Dance in Soviet Film of the 1930s" focuses on the period of formation of the socialist realist canon, the beginning of which roughly coincides, as it is believed, with the coming of sound in the Soviet film industry. By discussing such popular films as Nikolai Ekk's *Road to Life*, Grigori Aleksandrov's comedies *Jolly Fellows*, *Circus*, *Volga-Volga*, and several others, the author seeks to reconstruct a "choreographic master plot" characteristic of Soviet cultural production of this type under Joseph Stalin. The dance in films is seen as a part of the plot but also as a special attraction and in many cases a guilty pleasure.

The article "'Help Me': Discourse of (A) Sexuality in Leonid Gaidai's Comedies and its Recycling in Contemporary Russian Pop Culture" by **Daria Zhurkova** is devoted to the famous seduction scene from the film *The Diamond Hand* (1969) and its reception at the time of the film's release and in contemporary Russian pop culture. The first part of the article outlines the body politics in Leonid Gaidai's filmography. It traces how the director maneuvered between irony, eroticism and censorship, often

adding sexual overtones to the comic understanding of the body. The second part of the article briefly describes the role of the musical number in the dramaturgy of Gaidai's film comedies. Body language plays an important role in staging musical numbers in Gaidai's films, as it is often the performance of a song that becomes a moment of both physical and emotional expression of the characters. The third part of the article is devoted to the detailed analysis of the seduction scene. The means of musical expression involved in the song *Volcano of Passion* playing in the background are analyzed, and the features of pairing the song's plot with that of the film episode are considered. The final part of the article analyzes the numerous paraphrases of the seduction scene and the remake of *Volcano of Passion* in post-Soviet TV shows. It turns out that, with few exceptions, in the modern "reworking" of a film episode and its soundtrack, the ironic tone almost completely disappears, and passion begins to be presented literally and seriously. In this way, the hyper-sexualisation of contemporary pop culture gets a "residence" in the Soviet past.

# Russian North as a Real and Imaginary Space

Guest Editor: Mikhail Agapov

**Evgenii Egorov's** article "Le Nord vs. Norden: Russian Diplomacy and the Images of (pan-)Scandinavian North (1809—1848)" analyzes the dynamics of Russian diplomatic perception of the Scandinavian North during the first half of the 19<sup>th</sup> century. The author focuses on two periods: the era of the Napoleonic Wars and the period from the 1830s to the late 1840s. The first stage is characterized by a rapprochement between Alexander I and Crown Prince Karl Johan (Jean-Baptiste Bernadotte). This collaboration was ideologically manifested by the framework of the common North, *le Nord*. The second stage was the era of the imperial "discovery" of another Nordicness (*Norden*) as a space of the broadened political participation and ideas about the Scandinavian union.

In his article "'We Believe the Genius of Peter the Great': The Peter's Myth of the Russian 'Zealots of the North' of the 60s—70s of the 19<sup>th</sup> Century" **Mikhail Agapov** presents a reconstruction of the Peter's myth as a central point of the historical, political and economic imagination of a group of Russian entrepreneurs and public figures of the 60s—70s of the 19<sup>th</sup> century, known as the "zealots of the North". The connection between the image of Peter I constructed by them and their political language and system of argumentation is revealed. It is concluded that the appeal to the deeds of Peter I was for the "zealots of the North" one of the ways of rhetorically instrumentalizing their arguments. In the conditions when the institutional foundations of public life in the Russian Empire were just being formed, the lack of conceptual concepts and rhetorical devices was made up by turning to his-

tory, from which language was borrowed for discussing current socio-political problems.

**Igor Stas's** article "The Arctic as the Desert Outskirts of the Urals: The Imagination of the Tobolsk North in the Ural Plans of the 1920s — Early 1930s" proposes the concept of multiple "arcticisms" as discourses about modernity in the history of development, exploration and colonization of the Far North. Contemporary historiography describes the Arctic territory as a space of competition for a wide variety of images and narratives. Ideas about the Arctic were not formed for the sake of any one official state discourse, but were reproduced by various actors and institutions who, through various images of the North, disputed the rights to the northern territory. The author focuses on the fact that the imagination of the Far North is largely predetermined by a specific place and context. This approach in reconstructing the history of the Arctic territories of Russia is shown by the example of the Ural imagination of the Tobolsk North in the 1920s — early 1930s.

The article "'The Country of Men': Images of Femininity and Masculinity in the Oil and Gas Development of Western Siberia in the 1960s—1970s" by **Daria Pyadukhova** discusses the meanings of masculinity and femininity which are considered not as abstract stamps of Soviet propaganda, but as an important structural mechanism that publicly constructed the boundaries of subjectivity of the discoverers of "big oil". The author concludes that normative models of femininity and masculinity in the oil and gas complex were unequal, which reflec-

ted the atypical conditions and social relations in the historical and anthropological context under study. The research

theses enter into a scientific discussion about the crisis of masculinity in the late USSR.

## In Memoriam

Sergei Leonidovich Kozlov  
(25.06.1958—28.02.2024)

*Guest Editors:* Aleksandr Dmitriev, Maria Maiofis

This block is dedicated to the memory of Sergei Leonidovich Kozlov, literary scholar, historian of literature, culture and scientific ideas, translator. In 1996—2002 he was the editor of the theory department of the *New Literary Observer* journal, and published a number of his

own articles and essays in our journal. This issue presents memorial essays by **Elena Kostioukovitch, Aleksandr Stroev, Olga Maiorova, Mikhail Iampolski, Vera Milchina, Maria Maiofis,** and **Abram Reitblat.**

## Sergey Kozlov: Science and Memory

The second part of the memorial block presents previously unpublished fragments of an unfinished prose text “Little Alfa. The Story of One Veteran”

by **Sergei Kozlov**, who worked on it during the last year of his life. The text is followed with a bibliographical list of Sergey Kozlov’s publications.

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