

SLAVICA HELVETICA

Patrick Sériot (Ed./Hrsg.)

Contributions suisses au
XIV^e congrès mondial des slavistes
à Ohrid, septembre 2008

Schweizerische Beiträge
zum XIV. Internationalen Slavistenkongress
in Ohrid, September 2008



PETER LANG

Bern · Berlin · Bruxelles · Frankfurt am Main · New York · Oxford · Wien

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Abstracts

Le footballeur, bogatyr' ou homme-machine ? Le conflit des discours sur les sport dans Le Gardien de la République de Lev Kassil'

LARISSA BOCHSLER

In 1920s and 30s Soviet Russia, large-scale sports events draw increasingly big crowds. Writers such as Mayakovsky, Olesha, Il'f and Petrov or Leonov take an interest in this relatively recent social phenomenon. Their texts reflect the controversy surrounding professional sports, considered by some an instrument of capitalism, while to others, the athlete embodies the ideal of the new Soviet man. An apologist of football, Lev Kassil' draws an extensive picture of the ideological conflict surrounding competitive sports. The Guardian of the Republic, aimed at Soviet youths, satirises romantic mythifications and pleads for a scientific approach to football.

Using an analysis of the dialogic structure of the novel as a starting point, I shall delineate the conflict between the different points of views on sports. Among the many voices extolling to us the young Soviet athletes' incredible heroism, the narrator continually raises his against folklorising stereotypes, so fashionable in 1930s sports journalism. Rather than establishing a historical continuity and anchoring sports within a Russian historical context, Kassil' reads the emergence of modern sports as a revolutionary phenomenon requiring a new mode of literary representation. However, the narrative supplies only a limited number of instances of scientific discourse, mixed with an extolling of the magic of sports, which Kassil' succumbs to, but simultaneously manages to overcome thanks to his ironic stance.

Keywords:

Russian literature, 1930/1940, Lev Kassil', sports literature, young people's literature, socialist realism, football (soccer), sports and rhetoric, anti-clerical satire, satire of journalism, neo-folkloric discourse, scientific discourse, new Soviet man. Man-Machine, sports and technology, stylistic inconsistency

*Цирк в контексте русской художественной литературы**XIX века*

Ольга Буренина

The judgement of circus since times of Antiquity up to the end of XVIII century (in the Europe) and till first third XIX century (in Russia) occurred mainly within the limits of the visual arts, mainly in painting and the schedule. In references XI–XVIII centuries of the description of circus shows met seldom and represented a part historical.

From the middle of XVI century in Russian literary texts descriptions of circus games have disappeared. The circus art became an art underground.

Interest to circus in Russia revives only in XIX century, and originally it is not so much within the limits of the fine arts, how many owing to occurrence of a lot of literary works about circus. Approximately from first third XIX century the literary discourse appears the center of judgement of aesthetic and common cultural value of a circus art. Actualization of interest to circus was showed in the literature of sentimentalism and in a greater degree in the literature of romanticism. The circus with its strongly pronounced interest to the national past, traditions of folklore and culture, историзацией the validity, aspiration to create a universal picture of the world, and also to synthesis of arts began to be identified with ideology and practice of romanticism. During an epoch of romanticism the circus began to be considered by art workers as an equivalent of a genre of the Roman.

The Renaissance of Circus Culture of XIX century which have caused the subsequent process of visualization in Russian Culture, has been substantially set by the Literature and literary figures of XIX century.

Keywords:

Circus theory, literature

Топика возраста в современной русской литературе: детство

Анастасия де Ля Фортель

Critics have frequently pointed out that contemporary Russian literature is densely populated by characters who are to some extent injured by life, or vulnerable vis-à-vis the surrounding reality. In fact, V. Makanin's, A. Gelasimov's, N. Kononov, or P. Sanaev's narratives focus on a protagonist who is

marginalized and who finds himself on the periphery of existence because of his human weakness (social, physiological, or emotional) or because of some existential peculiarity. One aspect of such “peripheral” perception of reality is conveyed in contemporary Russian fiction through the consciousness of a child who always presents himself as marginal in relation to the adult world and whose gaze has a defamiliarizing effect due to the “outsider” perspective immanent to the child’s vision. Contemporary literary texts vigorously explore the functioning of this perspective, confirming and developing, each in its own way, the following idea: the peripheral space rather than the center is that space par excellence from which the most definite descent into the mysterious depths of human consciousness begins. This space becomes at times a locus of existential meaning. The goal of this article is to analyze a series of contemporary literary works (more specifically, those authored by A. Gelasimov and P. Sanaev), in which the child’s consciousness creates one of the main narrative perspectives (although frequently not the only one). Conditioning structural peculiarities of the text and providing a particular narrative rhythm in depicting the temporal plane, this consciousness highlights the main modes of survival in the modern world, born out of decay and begetting the Babylonian chaos of shifting spiritual values and norms.

Keywords:

Literature, contemporary, child, adult, marginal, periphery, space, consciousness, defamiliarizing, vulnerable

Verstrickt im Kaukasus.

*Vladimir Makanin's Erzählung «Der kaukasische Gefangene» (1995)
in postkolonialer Lektüre*

DANIEL HENSELER

This article looks at Vladimir Makanin’s short story “The Prisoner of the Caucasus” (1995) and tries to read it from a postcolonial perspective. Taking into account the long tradition of this motif in Russian literature from Pushkin to Lermontov and Tolstoy, and finally to film, I argue that in Makanin’s story the colonizer (Russians) and the colonized (Caucasians) cannot be separated anymore, that there is no more clear distinction between the Russian soldier Rubakhin and the captured, nameless Caucasian rebel. Who then is the prisoner? The rebel is captured by the Russian, but the latter seems to be the prisoner of the beauty of the young rebel and the Caucasian

mountains. Russian imperialism apparently does not work anymore; Russia's colonial power has come to an end. Russia has become historically, politically and emotionally involved in the region. By killing the captured young Caucasian rebel, Rubakhin is thus killing a part of himself.

Keywords:

Russian Literature, 20th Century, Caucasus, Vladimir Makanin, Prisoner (motif), Postcolonial Studies

Тождество и различие.

К вопросу о семантике русских местоимений

Ольга Инькова

The article concerns the semantics of Russian pronouns. Basing on the description of the use of pronouns 'takoj' and 'tot' in combination with the particle 'zhe' and without it, the author suggests to distinguish the relation of coreference from the relation of identity. This distinction also helps to describe the relation of difference, or 'otherness' ('drugoj', 'inoj'), which proves to be, in a certain sense, a negation of identity and has alike semantic structure.

Keywords

anaphora, identity, otherness, semantics, pronouns

От фонетики поэтического языка к диалогу

(развитие лингвистической концепции Льва Якубинского)

Ирина Иванова

Russian linguist Lev Jakubinskij (1892–1945) was th author of the first European research on the dialogic speech. Together with Viktor Shklovskij he was one of the OPOJAZ (the Society of study the poetical language) founders in early XXth century. The main task of this society was to study the different aspects of the poetical speech. Many of OPOJAZ members paid particular attention to its phonetic aspect, especially, to the problems of rhythm and

sounds. That is why the articles by Lev Jakubinskij published in 1916–1921 were on the phonetics.

Yet in 1923, Jakubinskij published the “On the dialogical speech” article, in which he states the basic principles of the everyday life dialogue analysis. This sharp change of the object of researches could seem strange. The attentive analysis of this article let us note that it was not by chance.

We show in our article how the conception of poetical and practical languages by Jakubinskij had been formed and why his own phonetic works were so important for his theory of dialogue.

Keywords

Dialogue, Jakubinskij, Russian formalism, poetical language, practical language, phonetics, Baudouin de Courtenay.

Futurisme, futurianisme ou devenirianisme ?

Velimir Hlebnikov et Aleksandr Tufanov

JEAN-PHILIPPE JACCARD

Velemir Ist, «stanovljanin»

Among the new coinages that appeared during the avant-gardes, a particular attention should be paid to the neologism *stanovljanstvo*, introduced by Aleksandr Tufanov, a major proponent of radical *zauim*’ in Velimir Khlebnikov poetic tradition. Although some of Tufanov’s articles on his predecessor have been published (*Ushkujniki*, 1991), recent publication of new materials preserved in the Russian Literature Institute (*Pushkinskij dom*) offers a slightly different view of the relation between the two poets.

The articles written in the 1920ties show that Tufanov refuses the designation of *budetljanin* in favor of the term *stanovljanin*. Tufanov refutes the notions of past and present in favor of the concept of “*marvelous simultaneity*”, which, in his view, relates to the idea of *fluidity* as a poetic principle capable to apprehend life in its eternal flux and its eternal renaissance. For Tufanov, the *budetljane* fall into the category of those who have spatial perception of time, while a genuine poet is one “who *becomes*”, as in Khlebnikov’s case.

All these elements tend to demonstrate that Tufanov aimed to firmly implant *zauim*’, or *stanovljanstvo* of Khlebnikov type. This allows us to consider much more seriously his efforts to organize young poets of Leningrad

in the middle of 1920ties (*Oberiuty*, in particular) as well as urges us not to underestimate Khlebnikov's influence in the study of these young poets' texts.

Imperfektketten im Suprasliensis

YANNIS KAKRIDIS

This article examines the question whether coordinated forms of the imperfect tense can be used in OCS to refer to consecutive events. An analysis of the relevant passages in the narrative (hagiographic) parts of the *Suprasliensis* shows that the consecutive reading of the imperfect tense in OCS depends on two conditions: (a) presence of a past active participle between the two forms and/or (b) realisation of the second imperfect by a speech act verb.

Keywords

Old Church Slavonic, Codex suprasliensis, imperfect tense, participle, speech act verb

Auctor in fabula

Überlegungen zum Problem des Autors anhand von V. V. Rozanovs

«Opavšie list'ja»

ILJA KARENOVICS

The late work of V. V. Rozanov is extremely difficult to grasp with the methods of literary criticism. The main reason lies in its decidedly personal character («domashnost'»). The fact that Rozanov's work has thrown readers and literary critics alike into confusion is an indication of a problem which has been unduly minimised for a long time: the problem of authorship and of the author – both as a real person and as a category of literary criticism. Against this background, this article first discusses two important studies on Rozanov and then sketches out fresh observations about the latter's late work. It is tried to illustrate by the example of Rozanov that an adequate consideration of the question of authorship does not necessarily have to restrict the scope of literary analysis inappropriately. On the contrary, it may add to the analysis an additional – sometimes even decisive – heuristic dimension.