

Tatiana Bovsunovskaya

**THE PARADOXICAL NARRATOR OF THE MODERN NOVEL, OR
ANAMORPHOSIS AS A COGNITIVE EFFECT OF THE POSTMODERN**

Abstract:

The article explores how the paradoxical narrator in the modern novel transforms canonical genres and creates a new genre reality. This creates an anamorphic distortion of canonical genres. Metamorphoses of the genre (transformations), which was a characteristic of the classical period of literature, now is replaced by anamorphoses. Metamorphosis was aimed at changing the genre, while anamorphosis is removed from any genre and creates a special observation space for the canonical genre, in which its properties remain unnamed, but the general appearance changes radically. The article considers four types of paradoxical narrator: 1) Mark Geddon's autistic teenager-narrator and Lyubko Deresh's narcotic characters - distortions of the genre in a modified state of consciousness; 2) a virtualized narrator in the cyberpunk system, that is, William Gibson combines high technology and low living standards - reproduction of cognitive anomalies in computer virtualization; 3) the counter-cultural narrator in anti-humanism - the declassified homeless in creation of Oleksiy Chupa and Helmut Krausser - social detachment as a space for a different vision of the world; 4) finally, the creation of an electronic program or a mechanical deputy instead the anthropological narrator by Viktor Pelevin and Petro Yatsenko.

Keywords:

paradoxical narrator, modern novel, anamorphosis, metamorphosis, genre transformations, genre theory

Oleg Goryainov

**THE POLITICAL CONSEQUENCES OF THE "COMPASSION" AFFECT
AND THE THEORETICAL BASIS OF ITS CRITICISM, OR WHAT SPINOZA CAN
TEACH US IN A WORLD WHERE EVERYONE IS A VICTIM**

Abstract:

The article offers a critical analysis of the affect of compassion in the context of the turn of modern political theory to the rehabilitation of the role of passions in understanding political processes. Criticism of the affect of compassion draws on the works of Benedict Spinoza. To do this, a brief reconstruction of the theory of affects of Spinoza is carried out, which is considered as an alternative to Descartes' theory of passions. A critical comment is aimed at clarifying the meaning of the 50th theorem from the 4th book of Ethics. Namely, the reasons are called into question, according to which Spinoza rejects the affect of compassion as evil and useless, which contradicts the moral principles of Christian morality. As a result, it is shown that the criticism of compassion in Spinoza is connected with the problem of passive and active

states. Since Spinoza's approach can be mistakenly read in the context of the affirmative consensus by modern critics of the theory, which affirms the priority of any forms of activity, it is proposed to place Spinoza's thoughts within the context of Brian Massumi's works. On the basis of Massumi's distinction between affect and emotion, a constitutive connection is shown between sentimentality and conservative politics. As a result, criticism of the affect of compassion in Spinoza is placed in the current political context. Namely, the affect of compassion is seen as one of the obstacles to radical political action.

Keywords: affect, compassion, Benedict Spinoza, Gille Deleuze, slavery

Natalia Gridneva

THE LYRICAL LANGUAGE OF J.D.SALINGER'S *THE CATCHER IN THE RYE*: IN SEARCH FOR AUTHENTICITY

Abstract:

The article deals with the problem of artistic expression authenticity, which is regarded as one of the key problems in the contemporary literature and as a problem of unavoidably strained relations between Artist and Language, which mediates Artist's communication with reality, culture and reader. As a possible solution to this problem, the author studies genre language of the lyrical prose focusing on J.D.Salinger's *The Catcher in the Rye*. In the twentieth century a lot of prose-writers find in the lyrical poetry language as a necessary means to express the emotional experience of an individual in all its immediacy and subjectivity. In the crisis conditions of the twentieth century, when the collective experience definitively loses former confidence and makes a way for the personal and strictly private, this approach proves to be really productive: a special structure of narration (similar to a lyrical one) makes the artistic expression actually authentic, enables a convincing and verisimilar utterance in the text of prose.

Keywords: lyrical prose, artistic expression authenticity, language crisis, American literature of the twentieth century, J.D.Salinger

Maria Ilicheva

TYOLOGY OF „UNRELIABLE” NARRATOR

Abstract:

The article is devoted to the typology of an „unreliable” narrator, which analyzes two main types: erroneous narrators and narrators that deliberately transmit false information. Erroneous narrators transmit false information due to circumstances, like altered memory, limited outlook, naive perception, unprofessionalism, mental disorders, deviant behavior of a criminal, changes in perception of the surrounding reality, i.e. philosophical reflections within the reality of the world. Consciously unreliable narrators can hide the truth from heroes and readers in order to hide their own guilt or create a special narrative intrigue, some of them want to be caught. A special type of narrator is represented by storytellers who, using a game with points of view, demonstrate the philosophical idea of the unattainability of absolute truth. The

named types of „unreliable” narrators are studied on the basis of the works of Russian and foreign literature belonging to the non-classical paradigm of artistic expression.

Keywords: „unreliable” narrator, narrative, unreliability, „deceived reader's expectation” effect, reception

Elena Ivanenko

HYPE: PRODUCTION AND CONSUMPTION OF AFFECT BY THE COLLECTIVE BODY

Abstract:

The paper analyzes the phenomenon of hype by summing up the research projections in this field and suggests a new concept of "collective body" understood as an effect of stochastic disorder of the hype. The formation of new anthropological standards are visible in the hype as in the dynamic media system. It is important that the core of these anthropological standards is the affects produced and consumed by the collective body. An assumption is made that different affects work differently, and on this basis a higher intensity of the hype associated with victims is justified. This article also puts forward the thesis that it is the collective body that is being affectively experienced that is the main motivation of the participants of the hype, being a semantic horizon, which also directly influences the construction of the social order.

Keywords: hype, collective body, self-reference, affect, resonance, media logic, ritual, victim

Tatiana Karazina

FROM SUPERMAN TO MEDIATOR: VANGUARD IN SEARCH OF WAYS TO COUNTERACT MANIPULATIVE CULTURAL TRENDS

Abstract:

The article argues that the struggle with everything that deprives a person of independence has always been considered by Russian avant-garde artists as the most important goal of art, but this did not prevent them from using methods of manipulative influence on the audience: texts and public performances of cubofuturists were built in such a way as to suppress consciousness and cause affective states in recipients. Later the art of socialist realism will learn these lessons of subordination to the reader's. Avant-garde literature, on the contrary, will continue to seek to activate the reader's diet. This is most typical of the conceptualists' poetry and prose, but they (and above all the leader of their Moscow group Dmitry Prigov) paid attention to the distrust of rational constructions and the work of thought that is characteristic of Russian culture (and gives scope for manipulating people). In the post-avant-garde era, the same artists continue trying to create a barrier by means of art to the spread of manipulative practices in the life of society. As a successful approach to solving this problem, the article considers the essay of L. S. Rubinstein.

Keywords: avant-garde, cubofuturism, abstraction, conceptualism, manipulation, affect

Marina Koretskaya

THE CONSOLIDATING POTENTIAL OF GRIEF AND THE TRANSCODING OF AFFECT: FROM MOURNING COMMUNITIES TO THE COLLECTIVE BODY OF THE NATION

Abstract:

The article deals with the consolidating potential of an affective wave that arises around events marked by victims (terrorist attacks in particular) and discusses how collective affectation regimes can be transformed, making a transition from local affective communities of mourning, into much broader and ephemeral communities, such as “nation” or “people”. The ability of this cultural codes transformation to produce the political effects is considered. Arguments are given in favor of the socio-constructivist theories of emotions, allowing us to consider grief not as a natural and universal emotion, objectively caused by the event of loss, but as an affect induced by rituals and depending on cultural performances. The article revises the idea based on the Cartesian tradition that individual affects are primary in relation to collective ones. The specificity of mourning practices in modern societies is compared with traditional ones, and the question of their emancipatory and protest potential is raised.

Keywords: affects, emotions, loss and grief communities, mourning ritual, performative, collective body

Vadim Mikhailin

MOTHERLY IMAGES IN SOVIET WAR-TIME VISUAL CULTURE OF 1940s AND AFFECT PRODUCTION

Abstract:

The article starts with a description of a mobilization technique which the author calls “the Agamemnon technique” based on provoking an affect through the family-oriented culture codes and then manipulating the social behavior of those people affected. This makes a starting point for a discussion of reasons why the fatherly figure of Stalin, well established in the Soviet propaganda of 1930s, actually disappeared from the visual contexts of 1941–1943 being substituted by motherly images. The discussion involves political posters of 1941–1942 and two films of 1943: *She Defends her Motherland* by Fridrikh Ermler and *The Rainbow* by Mark Donskoy and concerns both the mechanics of provoking an affect in a spectator and the means of its channeling to the desired attitudes and social behaviors. Final analyses of art (the paintings by Fyodor Shurpin of 1946–1948) as well as film phenomena (*The Oath* (1946) by Mikhail Chiaureli and *Village Schoolmistress* (1947) by Mark Donskoy) is meant to show the techniques of de-affectation a spectator as compatible with a new model of Soviet propaganda: the figure of Stalin regains its place in the center of those projective realities created for Soviet people and as positioned against the background of “the Great Victory” needs no more additional legitimization resources.

Key words: affect, social encoding levels, “the Agamemnon technique”, motherly images, Joseph Stalin, Soviet film, political poster

Ekaterina Nechaeva

**„NEW ANTHROPOLOGY” BY DMITRY PRIGOV:
DECONSTRUCTION OF AN ANTHROPOLOGICAL MYTH**

Abstract:

The article deals with the problem of deconstruction of the „anthropological myth” in Dmitry Prigov's works of the 1990s – 2000s. The author considers main objects of deconstruction, which are identification with a body, a name, a memory phenomenon, etc. The author states that Prigov's goal is to find a type of a discourse that could deconstruct an anthropological project, identify the cultural codes that underlie the “human” mythology, and expose types of personal identification which are formalized by culture and therefore ritualized. The author claims that any types of identification and the corresponding types of discourse for Prigov, are part of an anthropological myth that represents a person as integrity. The author reconstructs the concept of Prigov's aesthetic act which examines whether human individuality, not based on an anthropological myth, is possible and how it should be expressed. Discourse which has been chosen by Prigov is considered as an attempt to overcome the identification crisis that determined the destruction of the anthropological myth. The author also examines the aesthetic subject, which, according to Prigov, overcomes an anthropological utopia and determines the possibility of a discourse, freed from the „anthropological myth”.

Keywords: deconstruction, anthropological myth, identity, Dmitry Prigov

Irina Samorukova

Konstantin Pozdnyakov

**THE “NAKED LIFE” AS AN OBJECT OF MANIPULATION IN YURI OLESHA'S
NOVEL *ENVY***

Abstract:

This article puts Yuri Olesha's novel *Envy* (1927) in the context of European modernism and considers it as a story of the rivalry between Art and Life. There are textual parallels of *Envy* with Thomas Mann's novella *Tristan* (1902) and Vladimir Nabokov's novel *Despair* (1930). The authors analyze continuity of texts in the development of the original conflict between the artist and the burgher, considering a list of names from *Despair*, which reveal semantic parallels with *Envy* as well as differences in the construction of a similar plot in the texts of Mann, Olesha, and Nabokov. The studied parallels allowed the author put forward a hypothesis: Yuri Olesha's novel *Envy* is a kind of adaptation of Thomas Mann's novella *Tristan* about an artist and a burgher to the Soviet context. Through the concept of the „naked life” introduced by Giorgio Agambena the authors interpret Andrei Babichev, the character of *Envy*, as a personification of the discourse of the new power, giving the surrounding reality organizational forms, and Herman, the double of the main character of *Despair*, as the embodiment of the „naked life“. The authors analyze in detail the strategies of manipulation, as a result of which the artist loses his autonomous cultural status in *Tristan*, *Envy* and *Despair*.

Keywords: social realism, modernism, “naked life”, manipulation, affects

Yelena Savenkova

MANIPULATIVE POTENTIAL OF MEMORY: DESIGNING AND FEEDING OF TRAUMA BY VIRTUE OF HYPE ENERGY

Abstract:

The paper comes from the intersection of two research fields – Memory Studies and Trauma Studies. The main issue is the problem of manipulative potential of “memory places”, dragging commemoration into digital environment and forming a hype around “right” and “wrong” strategies of victims' remembrance. Using the example of Shahak Shapira's web-project “Yolocaust” the paper problematizes digital remembrance practices and policies of grief emerging around Berlin's Holocaust memorial. The very concept of “memory places” refers to the concept of Pierre Nora (*les lieux de mémoire*), who drew attention to the symptomatic conflict between memory and history and the specific distribution of memorials in the twentieth century. The main questions in this paper are: Why and how exactly do we remember? What kind of "stuff" do memory places produce? Do memorials allow us to work with collective trauma? How does memory and forgetting work on the Web? As a result, researchers have to deal with the following problems: does univocal and monosemantic coherence between event, memory and forgetting exist at all? Should we rather consider it as a product shaped by political solutions, cultural shifts and flexible structures of everyday experience?

Keywords: memory, manipulation, death, Holocaust, commemoration, memory studies, memorial complexes, hype, places of death, victim

Andrey Serikov

EMOTIONAL ENTRAINMENT AS A CONDITION FOR THE RITUAL SACRALIZATION OF VICTIMS

Abstract:

The effectiveness of any ritual depends on how strong emotions it produces and transforms are. The significance of human sacrifice and its analogues in culture is due to the fact that they cause such strong emotions that other rituals cannot cause. Modern analogues of sacrifice rituals use victims of accidents, disasters and crimes, transforming them into sacrifices. Hype, emotional empathy, mass emotions are those elements which are necessary for the ritual that turns a simple murder or misfortune into an analogue of sacrifice.

Keywords: culture, society, emotion, ritual, victim, sacrifice, sacralization, media, analogues of human sacrifice

Aleksandra Volodina

SITUATION OF AN AFFECT: SUBJECTIVITY IN THE “COMMON” SPACE

Abstract:

The subject of this research is the philosophical interpretation of the notion of affect developed by Gilles Deleuze. The author explores the specificity of affect as a pre-individual experience, dynamic intensity and ability to influence and be influenced. The article analyzes non-psychological, non-representative and collective aspects of affect building on the study of poems by Igor Holin. On conceptualizing rhythm as means of affective synchronization it is made possible to highlight in Holin's poetry the rhythmical repetition with transposition which marks the “common” space, the space of truisms of language and life. Those spaces provide possibility for affective situations and involve a potentially endless number of elements. First-person perspective in Holin's poems is not a free manifestation of an individual but a process of forming a subjectivity located in “common” space and a way of making a non-unique expression possible. Such an expression doesn't belong to any particular voice but at the same time it belongs to an elusive community that emerges within the sensation. Emergence of a community appears to be a key condition for the actualization of a poetic quality of a text.

Keywords: Gilles Deleuze, Baruch Spinoza, Brian Massumi, Igor Holin, the Lianozovo school, affect, refrain, repetition, sensation, intensity, poetry

Sergey Zenkin

AFFECTIVE MIMESIS IN ART

Abstract:

Modern social sciences have developed a new concept of communicative, and not representational, mimesis, in which not two objects (the original and the copy) are involved, but two subjects (the imitated and the imitator), transmitting psychological affects to each other. This article discusses some episodes of the history of that concept: the aesthetic theories of Leo Tolstoy (*What is art?*, 1897-1898), Antonin Artaud (*Theater and his double*, 1938) and Gilles Deleuze (*What is philosophy?*, 1991). In all those theories, the new concept of mimesis does not apply to public life, but to art, which is entrusted with the task of inducing affective „contagion” in the recipient (according to Tolstoy's concept), producing frenetic affects in the „theater of cruelty” (according to Artaud's concept), communicating from one subject to another impersonal affects, belonging to nobody (according to the concept of Deleuze). An analysis of these theoretical texts, as well as an excerpt from Gustave Flaubert's novel *Madame Bovary* (1856), allows us to conclude that in art the mimesis of affects should be considered in relation to the mimesis of cognition.

Keywords: aesthetics, mimesis, communication, affects, Leo Tolstoy, Antonin Artaud, Gilles Deleuze, Gustave Flaubert

Tatiana Cherkes

**TRANSFORMATIONS OF THE DUAL-WORLD MOTIF IN THE BALLAD GENRE
OF THE NINETEENTH – TWENTY-FIRST CENTURIES**

Abstract:

The article discusses the changes in the ballad dual-world motif during the main stages of the genre development. The genre renewal, caused by socio-historical reasons, philosophical searches, changes of values, aesthetic and literary paradigms, lead to the gradual elimination of generic borders. Analyzing the ballads united by the presence of archetype images “the bridegroom – the dead bride / the dead beloved – the bride” written in the nineteenth – twenty-first centuries, the article studies a process of gradual disintegration of borders, leading to the convergence and synthesis of the worlds and to a change of the concepts *this / that world, one’s / another’s, good / evil, life / death*.

Keywords: ballad, genre, evolution, dual-world motif, border, archetypes *the bridegroom – the dead bride*