

Abstracts

Heterotopias: Worlds, Borders, Narratives

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The concept of heterotopias, which was introduced by Michel Foucault almost 50 years ago to define and to understand the heterogenic nature of space, was recently actualized by the *spatial turn* in social sciences and humanities. The notion of heterotopias and their principles that were defined by Foucault in his famous lecture “On Other Spaces: Utopias and Heterotopias”, became an analytic device that helps to recover alternative and specific regimes of functioning of certain places in space. At the same time, the weakness of the borderline between the “objective” (“real”) and the “subjective” (fictive) in the postmodern thinking and imagination led to the considering of heterotopias of inner space of a text (artistic space) or heterotypic spaces of literary field. In literature, heterotopias function as a bridge between physical world and a text, in which such heterotopias as a labyrinth, a mirror, a theatre, or a castle are represented. Heterotopias are places of transgression of a subject that is grounded in specific heterotypical condition of a space. So, like utopias, heterotopias suggest a way of thinking about a man and his world as well as about their representations.

The book *Heterotopias: Worlds, Borders, Narratives* consists of four parts. The division between them is based on the thematic ground and on the focus (the size) of space in question as well as on the relation between reality and fiction – if a text presupposes links to the outer world. The First Part of the book is devoted to the discussion of the big units of the Earth (World, Russia, Ural, Ukraine) and to their representations in historical, mythological, and cartographic discourses as well as to the spatial structures of human mind that enable thinking of non-spatial phenomenon in spatial terms (dreams, alternative life, death). The Second Part focuses on cities and their heterotopias in literary texts, which could be representations of certain real places as well as a result of certain strategies to make a place a kind of heterotopia. The Third Part analyses the heterotopia of border regions where languages and cultures meet and converge on different levels. The representations of such heterotopias could be found on the level of every-day life and communication as well as on the level of political and cultural discussion in a magazine or on the level of the peculiar rhyme structure of one poem. In this part, three articles on Vilnius’ heterotopias are presented. The Fourth Part of the book discusses heterotopias that are invented

and supported only by a literary text. Some of them have referents in the outer world; however, their heterogenic character is a result of textual strategies.

The whole book leads to the conclusion that interdisciplinary research of heterotopias as well as of other places in the World and texts is a productive trend for investigating the post-modern world and a man, because the questions of spaces and places, and also the language based on spatial categories, enable various connections between worlds, minds and disciplines.

I

The Marriage Plot as an Indicator of Russian Concepts of Space

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The article addresses marriage plots and their relations to the Russian concepts of space. It is based on the examples drawn from the Russian literature of the XIth–XXth centuries. In the folklore, the ritual of marriage supposes as the norm a heterogeneous structure of the space – the intersection of borders and exchange between my space and the space of the other. However, in the Russian culture the commitment to the concept of a unified space has been preferred. The tendency to unified space has penetrated the mythology of geopolitical space, as well as metaphysical and cosmological space, and also the personal space. In the *Primary Chronicle (Povest Vremennykh Let)*, the folk norm has determined the formation of a national historical tradition of Kievan Rus'. However, the Muscovite Rus' created the concept of a Rus as a single primordial Roman Empire, for which the principle of heterotopia was not necessary and even hostile. In modern Russian Literature, one of the most ardent followers of the idea of unity was Gogol. His first book *Evenings in the Farm near Dikanka* reproduces 6 variants of the marriage plot, and only one of them ends happily. In his aesthetic and historiosophical constructions, Gogol spoke of the need to see the humankind as one person, one unit, and the indivisible whole. However, this has become an obstacle for the implementation of marriage plot. The difficulty faced by Gogol has not been resolved by the subsequent literature either. The analysis of these and other examples of marriage plot in Russian culture is heading to the conclusion that the attempts to develop the concept of the unified space by omitting the concept of heterotopia inevitably leads to the distortion of the cultural norm.

The Ural's Sacred Heterotopias: from Biarmia to Arkaim

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In this paper sacred places (heterotopias as M. Foucault called them) of the Northern and Ural regions are described. Biarmia (Bjarmaland) is the land which was in the North-East of the European part of Russia, its name was introduced to history by Scandinavian sagas in IX–XII cc. Arkaim is the ancient prototown in the steppe zone of the Southern Ural, it was found by archaeologists at the end of 1980, but its birth and existence is attributed to XVII–XVI cc. BC. Today both toposes became the objects of literary and historical myth-making (“the greatest reserves of the imagination”, M. Foucault) and the objects of the ideological speculations. In the paper, the general Mythemes selected in the area of these toposes on materials of the Web site resource are analyzed. It also studies the epic poem *Biarmia* of komi writer, poet and philosopher K. Zhakov (1916) and works of E. Bogdanov, V. Ivanov, E. Sojni, V. Timin that were created in XX and at the beginning of XXI centuries.

Virtual Life, or Interior Space' Configuration in the Heterotopia of Belarus

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The question that one can ask about the heterotopias space at different levels, including the global, civilizational scope and the necessity of the study of self-perception of the people, who live in the heterotopias space, has been put in the article. The self-perception of the modern Belarusian who lives in the heterotopias space is determined by the “metaphysics of absence” (V. Akudovitch). The various configurations of the internal space demonstrated in the poems of the Belarusian poets of the beginning of the XXIst century have their individual differences, but they all reflect the life outside the boundaries of the real space and they are the variants of the virtual time-space. These are the spaces of the authors' phantasms created on the basis of the mythical worldview, of the computer quest and oneiric poetics. The escapist in its intention to virtualize the time-space in the modern Belarusian poetry has been determined by the specific conditions of Belarus as the heterotopia of the whole world, and its position between past and future, between earth and sky, between other spaces and cultures. The life in the virtual space evokes the feeling of the real life which has not been lived, of lameness and deficiency. “The crisis of the subjectivity” (A. Gytenev), the loss of his own, the formula “the absence of a man” is

typical for the post-modern period, however it is realized as the common state of its inhabitants just in Heterotopia of Belarus. The inconsistency between its own destiny and the historical destiny of the country from one side and The Eternal Book of Being from the other side causes dissatisfaction and forms the strained sensation of “extending” between the earth and sky.

On the Symbolic “Heterotopia” of *Faust* (On a Material of Part I of Goethe’s Tragedy)

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The subject and sense of “Faust I” by J. W. Goethe is based on Faust’s travel between the semantically significant points that are the phases of his self-actualization. The meaning of these points was determined by the ideas of the literary cenacle “Storm and Rush”, that had been Goethe’s source of inspiration from the very beginning. Respectively, Faust, the German hero of the Modern Time, is seeking to completely perceive and conquer Nature. That’s why he vows to Mephistopheles, that in his endeavor to the Universal he would not noose himself forever with anything particular.

Mephistopheles, the global spirit of negation and temptation, is sent to Faust by God. Mephistopheles tilts Faust’s craving for the knowledge of Nature towards the knowledge of national poetic depths. But on Earth the devil becomes the master of the German pagan world. In this Role he turns the Faust’s acknowledge of Nature to the deepening in this Nature as in the national inner and poetical ground. As a result the points attended by Faust under the directorship of Mephistopheles, becomes the phases of this deepening. First of all there are “Kitchen of the Witch” and Mountains of Harz, the place of the “Walpurgis-night”. They are tied with the “Street of the town”, “Garden”, and “Cave in the wood”. There are the places of the Faust’s love to Margaret, the main test of his pledge to Mephistopheles.

The function of this point is determined by the paradoxical behaviour of the devil. Nominally he seeks to win his bet with Faust: to bring him to “stop the moment” and to stay forever with Margaret. But in deed he stimulates Faust to leave Margaret for the Walpurgis-night that is to bring to the conclusion his deepening in the national inner ground. By-turn, the witches’ Sabbath appears to Faust as a culmination of his sorrowful memory about Margaret, which he left and brought to ruin. As a result the points of the Faust’s deepening in the national ground (the literary program of “Storm and Rush”) appear as a dialectics of the inevitable victim and inevitable remorse.

Heterotopias in Poetry: Anna Akhmatova's Oneiric Meta-reality

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The paper focuses on the oneiric space, and on its poetic representation in Anna Akhmatova's works. In Akhmatova's poetic cycles *Northern Elegies* and *Midnight Verses, Poem without a Hero* and the play *Enuma elish. Prologue, Or a Dream within a Dream*, which was burned in the 1940s, but partially restored in the 1960s, as well as in several other poems of the late 1950s and 1960s, we are dealing with some kind of meta-reality expressed by invariant motifs of dream, slumber, twilight sleep and night apparitions. In one case this oneiric meta-reality is explicitly declared. In other cases it's implied, and then Akhmatova shows the formal and substantive structure of the text, which is similar to the structure of the dream. Unspent possibilities of events, actions, feelings and statements constitute most of Akhmatova's texts, which are related to the oneiric theme. So the dream is not seen as an alternative possible world, but like the world of possible in the poetry of Akhmatova.

Dreaming meta-reality can be described as a conditional heterotopia, "other place", which is generated by the imagination of the poet. The need for such dreaming heterotopia may be caused by the situation of the creation of another (potential) self-model, because the oneiric heteroclitite space can, according to Foucault, "suspect, neutralize, or invert the set of relations" of the waking world.

Heterotopias of the Other World (Based on Dream Tales about Deceased in Folk Tradition of The Western Shore of Lake Peipus)

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Living on the western shore of lake Peipus, native Russians (most of them are Old Believers) preserve their folk traditions till now. They believe that spirits of the dead can come to the alive in dreams. There are two kinds of dream tales depending on who – the deceased or the sleeping person – is the initiator of the "meeting" in the space of dream. The author's purpose was to demonstrate both the common and specific features of the narratives putting stress on the characteristic properties of dreams' space. In the most of them, the deceased is the initiator of the "dialogue" with the "visionary". He "comes" for the purpose of informing his relatives about his own "needs". The second cluster consists of dreams initiated by the "visionary". He "visits"

the other world to get information about the state of soul of the departed man. Space in the first category of “visions” is very *close* to the space of this world (it seems like the deceased’s own home and its environment), but it is reflected in the mirror of a dream. The space dreamt in the other group of “visions” belongs to the next world. It is situated somewhere above. The dead “live” in buildings with a great number of separate rooms – like in hostels or hospitals. Each person is located in a small enclosed space. His movements and positions are fully limited there (he can sit, lie, but can’t go, run etc.). Both types of dream sites may be defined as utopias and heterotopias as well, though the latter one is more heterotopical.

World Maps of the Early Modern Period as an Effort to Create Aesthetic and Conception of a Geographic Object

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As we look at a map, our contemporaries think about its usability, cartographic accuracy and correspondence to some area of the Earth. The art maps of the early Modern period could accumulate some extra features, providing various types of concepts created for this or that place, forming *imago mundi*. Some cartographic projection, especially Stab-Werner projection, could provoke shaping of our world as a heart – this image was used by Oroncius Fineus in his cardiiform world map of 1536. The map was intensively rethought by such authors of XVII century as John Donne and others. Fineus’ cartographic masterpiece created a trend to delineate figure maps that were linked to the tradition of emblematic, as so called Fool Cap’s Map of the World of 1590. The later cardiographs used the decorative borders of the world maps to make some special emphasis on this or that aspect of the work and from time to time the same map could bring various messages being decorated with different frame pictures. Due to this, it is more reasonable to see something more than an objective representation of the world in the maps of the early Modern period and take them as concepts.

Heterotopia of Landscape: The Mapping Impulse in the Work of Nikolai Gogol

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In the article, landscape is considered as the interdisciplinary notion, which could be applied to the nature as well as to the art and science. Landscape as a genre is a heterotopia in a sense that Foucault gives to the heterotopia of a garden in the article “Of other spaces: utopias and

heterotopias". As a heterotopia, the landscape has different relationships with the rest of the world: it reflects nature, is a part of it, but, on the other hand, is a result of cultural activity of a man. This paper analyses the connections between a geographic landscape, which was conceptualized in the work of Alexander Humboldt and Carl Ritter, and the literary landscape that was created by Nikolai Gogol in the story "The terrible vengeance". The paper shows how in this story Gogol used the relief map of Ritter to create the landscape of the Carpathian Mountains, as well as the General map of Ukraine by the engineer Guillaume Le Vasseur de Beauplan to define the geographical area of the storyline. Using of the geographical maps as sources for the narration of the story suggests that Gogol, following Herder and Western European historians, aimed to create a landscape of Ukraine, which would explain the history and the spirit of the Ukrainian nation. The relationship between the relief map of the Europe and the map of Ukraine, which are used as sources for the space of "The terrible vengeance", enables to state that Gogol conceived Ukraine as a (heterotopic) part of one big unit – the whole landscape of Europe.

II

Physical, Juridical and Significant Person in the Heterotopy of Authority (*The Overcoat* by Gogol in the Light of the Theories of Michel Foucault)

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The article analyses the discursive and disciplinary practices at the basis of the mechanism of origin of the power in the Russian Empire of Nicholas I, by means of applications of theories elaborated by Michel Foucault on Nikolai Gogol's *The Overcoat*. The codified and informal rules that predetermined the habitus of the members of bureaucratic organization (body image; manner of oral and written language; semiotics of clothes and gesture; different roles in the rituals of the hierarchical ladder) are here reconstructed. The central opposition in *The Overcoat* shows the contradiction between the formal legal status in the heterotopic space of the public service (rank, position) which is usually expressed through the induction of fear in others, and the real authoritativeness of a concrete person, qualified as a combination of his own direct authority and his public reputation as a significant person.

Christmas Markets in St. Petersburg at the Turn of the XIX–XX Centuries

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In the article, the concept of “seasonal heterotopia” is introduced. The seasonal heterotopia is associated with a specific calendar period, and this association distinguishes it from heterotopias, indifferent to the calendar. The article analyses the seasonal heterotopia that occurs during the winter solstice and is associated with the ritual of Christmas tree. In St. Petersburg, at the beginning of XIX century, the Christmas trees were placed only in the houses of Germans. Then from the 1830s, decorated Christmas trees were sold at confectionaries, thus becoming a custom and creating a seasonal heterotopia. By the middle of the XIXth century, Christmas trees were sold at markets and squares. The turn of the centuries was the heyday of Christmas tree’s market in St. Petersburg. The tree had come to be regarded as a national custom in origin. Thus Christmas, which was celebrated in Russia as a purely religious holiday, went beyond the limits of the Orthodox Church (where the Christmas tree was not permitted) and turned into a secular holiday, in which the tree took the principal place. At the end of December, the Christmas commotion embraced people of all generations and all classes of the capital. Increased quantity of the Christmas tree’s markets signaled the oncoming of the holiday. It was there that the “other space” was formed. Christmas tree seasonal heterotopia expanded its borders, extending to all the urban space and absorbing it. Such emotional intensity of the seasonal holiday that began with the sale of Christmas trees in the bazaars, Petersburg did not experience ever throughout the year. The seasonal heterotopia as such, occurring in the same calendar period, is making temporary though dramatic changes in the space and life of the city, making it “other” in appearance, affecting on activities and the mood of its inhabitants, forming an aura inherent in a given calendar period.

Lenin Hills as a Heterotopy among the Culture Two

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The task of the author of this article is to have a certain territory on the outskirts of Moscow – Sparrow Hills (*Vorobyovy Gory*, in the years of 1935–1991 Lenin Hills), which in terms of appearance, function, cultural and formed around the site of the mythological shell, differs significantly from the stereotypical assumptions about the totalitarian Soviet culture, also known as the Culture Two (V. Paperny). Already in the nineteenth century created some evidence to create in these hills a sanctuary of reason and civic virtue (which was to become the reincarnation of Temple of Christ the Savior). These mythic poetics have been perpetuated and reinforced by the famous

oath of Alexander Herzen and Nicholas Ogarev (1827). In Soviet Russia, the Lenin Institute of Library Sciences, the visionary project by Ivan Leonidov, was planned to be built on the Lenin Hills, next to the Temples of Reason. Finally, a monumental building of Moscow State University, one of the symbols of Culture Two, was built. The space around him included numerous scientific institutions as well as Studio “Mosfilm”, the Palace of Pioneers, theater, circus, stadium and botanical garden. All this gave the hills the Leninist character of the elite. Symbolizing the ideals of the Enlightenment knowledge and progress, this heterotopy was the island of relative order, nobility and dignity in the Soviet sea of troubles, rudeness and humiliation.

The Limits of Archive: *The Siege* (2006) by Sergei Loznitsa

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The article questions the order of contemporary film archive working with cinematic documents of mass extermination, dying and suffering. It scrutinizes how forms of historical memory based on archive footage are constructed, what “acceptance” of these forms by general and professional public tells us about the collective identity of “acceptees” and configuration of their historical memory.

The analysis shows what form of archive is created/ supported by the narrative strategies of the film *The Siege* by Sergei Loznitsa (2006), first of all by the visual and sound montage; what kind of power position it transmits, and how this film answers the question about the meaning of the WWII representation in Russia today.

The analysis of *The Siege* by Loznitsa shows that historical memory consensus in the film form (probably, not only in Russia) pays its price: it engages into the retro-scenario (Jean Baudrillard, Thomas Elsaesser). It proves that archiving conventions are hardly to change significantly as long as the order of “witnessing” is grounded in the institutionally arranged archive and dominant modes of representation.

New York in the Poetry of Russian Diaspora since 9/11

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This paper explores the role of 9/11 in Russian immigrant poetry about New York City. It argues that 9/11 became a major turning point in the Russian literary perception of the city, especially as it is seen by poets of the Russian diaspora across generations. The first part of the

paper examines the architectural, cultural and social properties of the destroyed twin-towers in the context of Michel Foucault's notion of "heterotopias," which was first formulated in 1967, just a few years prior to the construction of New York's World Trade Center. Taking this historical moment as a point of departure, I argue that for the next three decades the twin-towers personified nearly every major principle of "heterotopias" and thus encapsulated the era of postmodernism, of which Foucault's teaching is a product. In the second half of the paper, I claim that 9/11 has actualized a number of critical motifs and tropes applied to the poetic representation of New York, which, however, had always been present, albeit in a more latent form, in the city's mythology. As the examples analyzed in this paper suggest, 9/11 has also become a moment that both facilitated and accelerated the process of the poets' acculturation to their new urban, linguistic and cultural environment.

Walpurgis Night or Soviet Madhouse Heterotopia

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This paper focuses on the heterotopic space of the Soviet mental institution in the (non-) dialogue between the Soviet utopian discourse and heterotopia, and on its literary representation in Venedikt Erofeev's tragedy *Walpurgis Night, or the Steps of the Commander* (1985).

The association between heterotopia and the concept of madness is highly productive: invisible spaces of the body, where hallucinations are generated, are heterotopian; the psychiatric hospital, a separated space, usually located on the outskirts of the town, is heterotopian.

In the Soviet society heterotopias of deviation (prisons, labour camps, psychiatric hospitals, etc.) played a crucial role in the maintaining of utopian discourses: they enclose anyone who can hamper the realisation of the socialist utopia.

In Erofeev's play *Walpurgis Night, or the Steps of the Commander*, a half-Jewish alcoholic poet named Lev Gurevich is committed to a mental hospital on April 30th (i.e. on Walpurgis night). Here he dies that same night with the other patients of his ward, on a 'Sabbath', parallel to the official celebration of May Day. Alcohol and death are, indeed, forms of non-being, which create an escape both from Soviet society (the utopian space) and from the mental hospital (a heterotopian space).

The tragedy was put on stage as late as 1989. Every year Erofeev's drama is symbolically staged on April 30th at the Na Yugo-Zapade Theatre (Moscow). Thus in the theatre, yet another heterotopic space "capable of juxtaposing in a single real place several spaces [...] that are themselves incompatible" (Foucault), both the literary and the mythical Walpurgis Night coexist ritually and 'heterotopically'.

Communal Apartment as Heterotopy

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In her book *Stories of the Soviet Experience. Memoirs, Diaries, Dreams* (2009), Irina Paperno writes that “communal apartment has become one of the master metaphors of Soviet society” (Paperno 2009), as well as “a self-conscious emblem of the Soviet experience” (ibid.). Tracing its roots back from the well-known writings of M. Bulgakov, E. Zamiatin, Y. Olesha, D. Kharms, M. Zoshchenko and many others, representations of living experience under communal conditions appear so frequently in the XX and XXI century Soviet and Russian literature and culture, that it is justified to talk about the “communal text” of Russian, i.e. Soviet literature. In this paper, our aim is to throw a new light on this intriguing part of Soviet lifestyle by analysing it in the theoretical framework of Foucault’s concept of heterotopy. Communal apartment was a powerful disciplinary force of lifestyle in Soviet society, and its main aim was to re-build a new Soviet society from its bottom. In literature, however, communal apartments were represented as undisciplined spaces of deviation, and of extreme „otherness“. In respect to the aforementioned hypothesis, we pose two intriguing questions. 1. Did communal experiences, according to the representations of communal places, that is articulated in selected works of contemporary Russian writers, such as Y. Mamleev, L. Rubinstein, and N. Sadur, created “docile bodies” (Foucault 1975)? 2. If spaces of heterotopy are experienced bodily, i.e. through bodily sensations (accordingly, they shouldn’t be understood only as spatial, but also as temporal phenomenon), to which extent aspects of temporality structure heterotopian, and communal spaces respectively?

Space in the Space: Heterotopies of Hidden Protest in the Cinema

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In the works of Foucault heterotopic space is conceptualized in substantialist terms. The relation between heterotopic and topic (or dominant) spaces is one of exteriority. This article deals with another form of heterotopy produced by situation, which I call relational. According to this perspective, a given space is not heterotopic a priori or by nature. It becomes so when a specific use or a certain practice takes place within its limits. Moreover, such spaces are not located outside but inside the corresponding topic spaces. In other terms, otherness occurs within identity. This kind of relationship between space on the one hand and action, movement or behaviour of an agent on the other, is observed in certain cinematographic narratives. Present analysis bears on such processes of production of heterotopicity in two films – *Die Hard* and *The Pianist*. Each of these displays a clandestine fight against dominant order, and in both that fight is manifested through a specific relation with dominant space.

III

Heterotopia of a “Childhood not Here”. On the Linguistic Characterization of the Local Community of the Inhabitants of Polish-Belarusian-Lithuanian Border Area at the End of the XIX Century (On the Basis of the Memoirs of Witold Skorwid)

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The paper analyses the memoirs written in 1953 by the author’s grandfather (born in 1883 in Dinaburg – today Daugavpils, Latvia). The memoirs were written in Moscow, but describe a childhood spent in the Eastern Borderlands of the former Polish territory Kresy. The text, which is written in Russian with many Polish insertions, may be regarded as an attempt to reconstruct a kind of heterotopia of one of the historical, cultural and ethnolinguistic border areas which existed in Central and Eastern Europe a century ago, as well as the heterotopia of a “childhood spent not here”. The basis of this heterotopia was the concept of “remembered home,” which had a symbolic value for the memoirist, and one of the main elements of it was the local form of the Polish language, which had both a “rural” and a “town” variant of usage according to the extent of penetration of Russian and influence of the Russian language on Polish. The first variant, predominantly Polish, was typical of the landed gentry (and apparently also of the Polonised peasants in the surrounding area), whereas the second variant was significantly Russified, and served as a means of communication among the officials and similar groups of the townspeople. The role of Belarusian and Lithuanian language elements in this heterotopia was not as significant, though Lithuania is present in the analysed memoirs as a constant counterpoint. It is represented by the cultural notions connected with Lithuanian history and mythology, on the one hand, as well as some aspects of everyday life on the other (e. g., some names of foods).

From Periphery to the Centre: the Magazine *Zeszyty Literackie* and the Triumvirate of Poets (Miłosz, Brodski, Venclova)

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The postmodernist mind tends to consider non-spatial spheres in spatial terms, and literature is not an exception. The term “literary space” is more and more frequently offered instead of the traditional phrase “literary process” when it goes about juxtaposition of various texts. When

looked upon under this angle, literature behaves like any other space, with its conventional places, utopias and heterotopias. The article in question deals with a particular kind of a literary heterotopia, namely, emigrant press, which acts as “other place” in relation to both cultural environments it exists in (both native and foreign). We closely analyse the Polish literary magazine *Zeszyty Literackie* (*Literary Notebooks*) of its Parisian period (1983–1989), and touch upon the role of the outstanding American poets of European origin – Czesław Miłosz, Joseph Brodsky and Tomas Venclova – in the creation and making of the magazine. The analysis claims that the participation of the “triumvirate of poets” in the edition had made it a “double heterotopia”, i. e., a “different place” within the emigrant press, as well.

Heterotopia of One Poem (“Pliaska” by N. Aseev as a Balto-Slavonic Text)

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The situation of heterotopia naturally appears in the areas in which multinational cultural and historic context creates premises for ambiguous choice of interpreting the message text, i.e., the areas where the common interpretative convention does not exist. Such premises have been a typical peculiarity of some parts of Central Europe, since the moment of the formation of national civilization structures up to the present time. In frontier areas the relations between centre and periphery are more complicated than the binary centric model “centre – outskirts” which presupposes reproducing the messages of the centre in terms of outskirts. The article deals with the application of the concept ‘heterotopia’ to the field of metric and semantic analyses of rhythmically ambiguous and semantically vague texts. As an example N. Aseev’s poem “Pliaska” (“Folk Dance”) is under consideration. The poem is of interest due to its rhythmical characteristics, as well as to its content and lexical choice, including that of proper names, which indicate the author being influenced by poetical and historic realia of Balto-Slavonic border areas (“kresy” in the Polish language). The poem is analysed in a wide context of Slavonic (Russian, Ukrainian, Belarusian, Bulgarian and Polish) poetry. The paper also touches upon a Slavonic versification universalia, the so-called hexasyllabic verse consisting of two (rarely three) phonetic words. Such type of verse in the context of Russian poetry is usually regarded as exclusively Ukrainian by its origin and as a bright sign of stylization of this kind. The article proposes another interpretation of hexasyllabic verse, namely as a sign of Balto-Slavonic heterotopia.

Heterotopies of National Literary Field: Theoretical Issues for Investigating “Other Literatures” in Lithuania

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Ethnic minority writing studies have more than 20 years of history in the US, Canada, Australia and the EU; however, in the post-Soviet countries like Lithuania it is quite a new and thorny issue. One of the reasons why the questions of multiculturalism and intercultural dialogue are not easily addressed in the post-Soviet space might be the memory of the Soviet politics of mandatory “friendship of nations”. Another reason is the ambiguous situation of minorities (for instance, Russians and Poles in Lithuania), who are historically perceived as colonizers.

Having that in mind, the paper discusses three possible ways of constructing ethnic minority literature as an object of investigation in relation to the Lithuanian material. The first perspective addresses the problem of ethnic minority writing in the context of the hosting culture or state. This perspective is introduced through Gilles Deleuze and Félix Guattari’s concepts of the “minor literature” and “becoming-minor”. The second perspective considers dislocated literature to be a part of the diaspora discourse, which nowadays meets the need to revise the concepts of traditional, postcolonial and post-Soviet diasporas. The third perspective suggests that intercultural literary phenomenon should be addressed in the context of the history of the world literary space, which was first described by Pascale Casanova in her book “The World Republic of Letters”.

Vilnius’ Heterotopias in Modern Lithuanian Novel: Panorama as the Space of Not-Everyday Life

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In this article the heterogeneity of the space of Vilnius in three Lithuanian modern novels – Jurgis Kunčinas’ *Tūla* (1993), Ričardas Gavelis’ *Vilnius’ Poker* (1989) and Antanas Ramonas’ *White Clouds of the Last Summer* (1991) – is discussed. It is analysed in two aspects: through the relation of “personal” topography of the main heroes to the space of the dominant discourse of power (Soviet power) and – what is of special importance in this article – through the analysis of the ways the heroes perceive the city that depend on their position in its space.

The author comes to conclusion that horizontal plane of the city corresponds to the flow of everyday life where the heroes try to create and fix their “own” space in certain ways that conflict in one way or another with the dominant discourse of power, while the panoramic

points of view serve as the places where they can free themselves from the “clutches” of the city. However these points don’t function as the places of realisation of their “will to power” as regards the city. Instead they reveal its materiality (forms, texture). It may be said that in these novels the panoramic points of view function as “other” space, the space of not-daily life, or as heterotopias in relation to horizontal plane. Thus they can be treated as peculiar points of armistice where at least for a while rival narratives about Vilnius are suspended and the music of the city is heard.

Vilna – Post-Traumatic Narratives

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The article concentrates on the large and heterogeneous in its chronological, geographical, genre and linguistic scope group of texts about Jewish Vilnius/Vilna that evolved after the two World Wars. The annihilation of Vilna Jewish population and the irreversible loss of the pre-war type of life in the city were reflected upon as a cosmic catastrophe, and that inspired the constructing of a post-Holocaust image of Vilna as a veritable paradise lost. But the genesis of such narrative may be traced to the verbal and visual texts of West Jewish visitors to Vilna during the World War I. This paradigm was interiorized and strengthened by Jewish literati and artists of Vilna and Lithuania in the inter-bellum period. Thus, the post-Holocaust image of Jewish Vilna was formed not only by actual memory and pain, but also by those gradually accumulated “constructing blocks”, resulting in an exalted and nostalgic ideal chronotop.

Vilnius as “Another Place” in the Russian Literature

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This article considers the essential features of Vilnius representations, constructed in Russian literature. These features express different aspects of Vilnius as heterotopic and heterochronic “another place”, which is characterized by its own specific laws of passage of time and behaviour scenarios. The materials for research are prosaic and poetic works, as well as travel essays and memoirs in Russian, created after World War II. Vilnius is portrayed in these works as not Soviet or not entirely Soviet city, obviously not as Russian city, it is different, but it is not strange. The city has different architectonics, mainly because of medieval streets and courtyards network, Gothic and Baroque architecture, plenty of heterodox churches, unusual names and multilingualism. These features of Vilnius allow describing it as moderately exotic

and fabulous. In “another place” of Vilnius, the past and the present coexist and intertwine. Presence of the past is reflected in the motives of memory and ancient times of the city, as well as its individual components – streets, houses, churches. Special locus in which the past does not disappear, but continues to exist, admits the possibility of returning to the past or the returning of the past. Vilnius related narratives are stories of return – the return to the Vilnius area, the return to the memory of the cultural tradition, to the memory of an individual or the historical past, the return to the true values.

IV

The Kherson’s Landlord: the Other Space in Gogol’s *Dead Souls*

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In this article the mechanism of generation of heterotopia in Gogol’s works is considered in connection with the peculiarities of spatial reasoning of the central hero of *Dead Souls*. This approach is dictated not by the external reference but by the artistic device of the poem, which alone can “testify about their properties” (A. P. Skaftymov). The article discusses the symbolic meaning and function of the plot of the relocation of dead souls to the Kherson province. Chichikov’s writing generates the representation of the reality, as a multilayer space takes the form of palimpsest. The fictional space if superimposed over the geographic space and geographical space emerges in the fictional space, engaging with them in the illogical connection. Resorting to writing every time to give the dead for the living, Chichikov behaves not only as their “buyer”, but as the “boss” of nothingness. The author argues that Gogol travesties the ideas of the “Greek project” of Catherine II, associated with the acquisition of the Crimea. Parodying the image the Crimea as “paradise on earth”, the Kherson Province plays the role of the “other” space in the symbolic structure of *Dead Souls*.

Heterotopias of City-Country-Resort in Bunin’s World

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The article attempts to answer one of the urgent literary questions on the basis of Bunin’s prose works. It is stipulated by the active usage of the notion “heterotopia” in social and humanitarian sciences, but a passive one in the philological field. The matter of the question has been stated

in the following. Is it worth implementing one more notion when we have the developed, peculiar literary notions – artistic space, space and time correlation, topos, locus, discourse, chronotope – originated from the Ancient poetics? So we can claim that the given article is of the experimental nature. Attention has been paid to the Bunin's prose analysis from the point of view of singling out and interconnecting principles and city-country-resort integrity. The research enables asserting the usage of heterotopia notion in the literary studies while explaining the complex, inherently labyrinthine connections and space-personality correlation, it cannot be seen and described within the terms of conventional notions and categories. Heterotopias of city-country-resort are mostly associated with the Bunin's phenomenological perception of the personality, they reflect not only one another but also human inner essence as well as the deeds and situations which form the latter, change it, identify the unknown, and represent a breaking point of daily routine, known and familiar world, ego.

“Another Places” in the Late Oeuvre of Valentin Rasputin: “The Hut” and “The Vision”

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This research is devoted to the problem of “another places” in the late oeuvre of V. Rasputin. The special models of heterotopias – cemetery, grave, island-ship (Matjora), delubrum, house as a bier – and the ways of realizing it are presented. Special attention is given to the observation of functions and human's status within heterotopia. It's proved that “another places” realize a hero's nostalgia about meaningful existence, which has been already impossible in the history, and they are associated with prospects of self-discovery. The desire to expand the horizons of present into the limit of unspeakable opens the multilayered universe and rescues from the existential terror by being included in the metaphysical mystery of life.

The models, used by author in the process of heterotopia's comprehension, are received in original context in every work. The story “In the same land” (“V tu zhe zemlju...”) is about formation of a new cemetery far away from the native land, which is desecrated by power, so the funeral itself is transformed into an act of resistance. The protagonist of the story “Funeral feast” can't overcome the desire to peek over the edge of life, he heads for the flooded cemetery and dies. A hero-trickster follows the same way. His path lies against the weed of river water to the sea, where the ancient course, “water of life” is preserved. A hut of the main character (the story “Izba”), which has been already incurable in the history, rises from within the soul, reality is conjured by the prophetic word and reports to it. A house is also a kind of coffin (domovina), becomes a crossroad of worlds, heterotopias, where alive and dead, righteous and sinful, insiders and outsiders get together. The research concludes, that “another places” in V. Rasputin's oeuvre are not intended for life, they are places of self-discovery and choice, where the hero is given a moment of truth that he can disallow.

Historical and Narrative Heterotopias.

Daniel Stein, Translator, a Novel by Lyudmila Ulitskaya

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The first part of the study examines the theoretical issue of to what extent M. Foucault's principles of heterotopia can be applied to the literary work as such. The analysis shows that all six of the principles which Foucault defined are valid for literary works if, on the basis of Y. Lotman's semiosphere theory, they are interpreted as semiotic space.

The second part is an analysis of L. Ulitskaya's novel from the perspective of textual heterotopias as constructing blocks of the narrative and as historical elements that appear throughout the life of the hero.

The starting point of L. Ulitskaya's novel both from the point of view of the plot and the narrative consists in two historical heterotopias: the ghetto and the partisans' camp. On the narrative level of the novel certain text types (e. g. report to the police, coming out note, noticeboard, advertisement, prayer, etc.) that can be termed as heterotopias when compared to traditional narratives play a fundamental role.

Contemporary Idylls. The Ways and Functions of Using Idyllic Chronotope in Selected Works of Modern Russian Literature

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The present article examines the elements of idyllic chronotope in Lyudmila Ulitskaya's novel *Medea and Her Children* and in selected poems by Timur Kibirov. Despite the fact that an idyll as a genre of lyrical poetry is no longer as popular, in modern Russian literature we come across numerous examples of using an idyll as a chronotope (M. Bakhtin) or aesthetic modality (F. Schiller, V. Tiupa). In the analysed works by Ulitskaya and Kibirov, the idyllic is used as a construction principle of the world presented and a specific worldview of the narrator/lyrical subject. At the same time, we can speak of heterotopic (M. Foucault) character of the literary idyllic spaces, as they are positioned as an alternative or an objection to the dominant places and discourses. Idyllic locus of Medea's Crimean house and in a broader sense – Sinoply's family – constitutes a clear "other place" in opposition to the totalitarian Stalinian power with its aspirations to subdue an individual and his/her private family sphere to the state's interests; it allows for modes of behaviour alternative to the model citizen's conduct. On the other hand, Timur Kibirov presents banal bourgeois idyll of conjugal life and fatherhood as a tool of an ideological fight against the dominant discourses (according to him) of romanticism and post-modernism in Russian ideological space of the 1990s.

Chronotope *vs.* Heterotopia (on Vladimir Sorokin's Novel *The Blizzard*)

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In this paper, we analyze chronotope (Bakhtin) in Sorokin's novel *The Blizzard* (2010). District doctor Platon Ilyich Garin must reach the village of Dolgoye, and he travels with Perkhusha on his "scooter". They travel from village Dolbeshino to village Dolgoye in winter, because doctor Garin carries a vaccine that will prevent the spread of a terrible disease "chernuha". On the road they face obstacles (small pyramid, wolfs, snow drifts, dead giant). The novel can be read as a chronotope of the road. Besides the classic, travel heroes go in "other" spaces of hallucination and dreams that we call heterotopias (Foucault). Particularly important is Perkhusha's last dream, which becomes his death. Perkhusha's death explains the motto in the beginning of the text – four lines of Alexander Blok's verse about soul's departure to heaven. In the text we are following Foucault's thesis on "other spaces" and Freud's thesis on dreams as regression and wish fulfilment. Both heroes in Sorokin's novel dream about the past and in the oneiric state, they fulfill wishes they can't in the real state (cold – warm). In the conclusion, the text describes three space levels. The first space is a real space of travel from Dolbeshino village to Dolgoye village. The second space (heterotopia) is a space of hallucination and dreams, and, at last, the third space is an unknown space where doctor Garin goes (rescued by a few Chinese people) and where Perkhusha goes (he freezes and goes to the unknown space for living people). We called that third space "overheterotopia".

Heterotopia in the Poetics of the Modern Urban Folklore and Literature

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The article analyses heterotopias as two-dimensional model genres of contemporary urban folklore – horror stories and sadistic rhymes. It reveals their terrible space unlike the traditional folklore and typological connection with contemporary postmodern Russian literature. Characteristic of the archaic and classical folklore category of his/foreign, cultural/natural acquire new semantics and pragmatics, they are included in the universal game space in which laughter is not so much a win as it displaces fear. In literature, the new aesthetic paradigm becomes increasingly more important: "the pleasure of the text" (Roland Barthes) gives way to another, shock methods "estrangement" (fear, horror, disgust from the text). They generate special aesthetics, in which the terrible space becomes one of the key heterotopias of the contemporary culture.