
From the Editor

Esteemed colleagues, dear readers, I would like to wish everyone health and joy for the upcoming year, and may the paths that are opening in front of us all be bright and authentic.

Next year, Russia and the world are celebrating the 200th anniversary of the birth of Fyodor Dostoevsky, and projects concerning museums and places related to him are of particular importance, as they are attracting the attention of society and the state. In this December issue, we have published the transcript of a round table devoted to the restoration project of Dostoevsky estate in Darovoe, the land of his childhood, prepared by Vladimir Viktorovich and Albina Bessonova, whose commentaries make the discussion even more fierce than it actually was. At the end of the transcript, some scholars shared their reactions to the project - Konstantin Barsht, Lyudmila Saraskina, and I (Tatiana Kasatkina). The readers will be able to judge the optimal choice of the restoration strategy for themselves. However, we - members of the Editorial Board - wholly agree with Vladimir, who believes that the main concern when implementing such projects should be maximum transparency at all stages and the broadest discussion not after everything is already done (and you can only throw up your hands in despair) but before and during the process. Therefore, we are pleased to announce the opening of a special section for “Breaking News” meant to attract the attention of specialists and the broad public to publications concerning projects related to the name of Dostoevsky.

The section “Dostoevsky: Translation Problems” also gets a new relevance considering the anniversary, although the flow of translations did not impoverish even during non-jubilee years. The article published herein was collaboratively written by Arina Kuznetsova and me. It examines Dostoevsky’s fundamental authorial strategies, explaining how they can produce significant difficulties both for the translator and for the reader of the translation - notably when the translator disregards them. Examples from the works of the currently best translator of Dostoevsky into French, André Markowicz, support the analysis.

The section “Poetics. Context” traditionally includes works that consider the mutual influence of art and biography. In the present issue, we have published an article by Sergey Shaulov, where the author hypothesizes that the receptive failure of *The Adolescent* when compared to the other novels of Dostoevsky’s “Pentateuch” is because the biographical material there used by the author is much less relevant in the minds of readers than the biographical material that formed the basis of his other novels. I believe that to prove this interesting as-

sumption, it would be necessary to find out, perhaps through extensive surveys, how much readers pay attention to the author's biography when choosing a book and why. Personally, as a reader, it is difficult for me to imagine that there can be a correlation between the two things. However, it is more than likely that my case is unrepresentative, and it would be all the more interesting to look at the results of such a survey.

In the same section, a most interesting article by Elena Stepanian, which I strongly recommend to the attention of readers, raises fascinating questions, such as: what is a verbal and pictorial portrait? What makes a portrait "similar" if it does not have a real prototype – or if the viewer does not know it? What is a structural deformation, and how does it work? What is a dynamic portrait? And others.

In the section "Archive" Anna Petrova reveals an informative panorama of responses to the first experience of *A Writer's Diary*, providing a bright background of the journalistic mores of the time. For example, you can see how critics reproached Dostoevsky for "far-fetched" interpretations... of Dostoevsky's texts.

For the section "Biography", Tatiana Panyukova presents new information about 13 people from Dostoevsky's milieu: despite the abundance of references, her work is read at times like a detective story, and at times like a novel. In the same section, an article by Pavel Fokin is dedicated to the issue of the journal *Novoye Vremya* that Dostoevsky read on the last day of his life, raising the question of the impression its content might have made on the writer.

For the section "Dostoevsky on Stage", Ilya Boretsky and Pavel Fokin analyzed the reactions of the press in St. Petersburg and Moscow to the premiere of the staging of *The Brothers Karamazov* in 1900.

The "Reviews" section contains exactly the kind of reviews that the journal will always be pleased to publish: extensive, detailed, with citations of key passages intended to give the reader a good idea of the new and valuable that the reviewer has seen in the book.

The journal is on Facebook, Vkontakte, and Telegram (with already almost 4 000 followers). You can subscribe to our pages to follow news from both the Journal and Research Institute "Fyodor Dostoevsky and World Culture". Among other things, all the recordings from seminars and conferences organized by the Institute are published here.

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We would like to thank the authors who sent their materials for our library, and we remind you once again that we intend to create a library containing works on Dostoevsky by contemporary scholars within the site of the Institute: you can send your previously published works to the address below in pdf format if you want them to be in the library. If your work was published in a miscellany or a journal, we kindly ask you to send *only* the pdf of your article and to indicate all the references of the publication if they are not in the file yet. We are going

to publish *all* the already published articles that will be sent, *without additional selection*. All the texts will be open access, and we will try to make them easy to find with Yandex search. We hope to create one of the most frequented online collections of contemporary works on Dostoevsky.

We also remind that we are beginning to collect works for a new tome of the series “Dostoevsky: Current State of Research”. The volume will be dedicated to the novel *The Adolescent*. Works can be published in the journal “Dostoevsky and World Culture. Philological journal” first. We are also planning to hold an online conference about the novel *The Adolescent* 2-3 February 2021. Applications can be sent to the Editor via email to t-kasatkina@yandex.ru.

The journal is published in cooperation with the Commission for the Study of Fyodor Dostoevsky’s Artistic Heritage at the Academic Council “History of World Culture” of the Russian Academy of Sciences. Our work is carried out in close contact with the Russian and International Dostoevsky Society.

All quotations from Fyodor Dostoevsky’s works, if not specified otherwise, are cited according to the “Complete Works in 30 vols.” (Leningrad, Nauka, 1972-1990), and references follow the format of the Russian Science Citation Index. In the Soviet edition the capital letters contained in the names of God, the Virgin, as in other holy names and concepts, have been lowered because of censorship; the original spelling is restored here in accordance with the editions published during Dostoevsky’s life, “Dostoevsky’s Complete Works in the author’s spelling and punctuation” (Petrozavodsk, Petrozavodsk State University, 1995 – continuing publication), and “Dostoevsky’s Complete Works and Letters in 35 vols.” (2nd edition, revised and amended) published by IRLI RAS (Pushkin House) (2013 – continuing publication). The author’s original emphasis in quotations (where not specified otherwise) is indicated by italics; the emphasis of the author of the article is indicated by bold font.

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