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## From the Editorial Board

Esteemed Colleagues, Dear Readers,

This special issue is entirely dedicated to the upcoming anniversary of Tatiana A. Kasatkina, distinguished Russian philologist, religious philosopher, chief editor of our journal and director of the Research Centre “Dostoevsky and World Culture” IWL RAS; our teacher, colleague, and friend. This is why instead of the usual text “From the Editor” you are now reading “From the Editorial Board.” We invited to participate in this issue our regular and beloved authors as well as long-time friends and colleagues of Tatiana Kasatkina (and, of course, there are many more of them than can be accommodated in a single journal issue). She herself is also thoroughly and directly involved in this edition.

The issue collected for the anniversary of the chief editor is incredibly diversified and shows all the range of possible topics, embracing almost all our regular and recurrent sections.

We wish to remind you that from October 2nd to 3rd, 2023, our Centre will be organizing an international online conference titled “The Book in the Book.” The conference is dedicated to honoring the upcoming 85<sup>th</sup> anniversary of another remarkable Russian philologist, who unfortunately left us a long time ago, Aleksandr V. Mikhailov (1938–1995). Tatiana Kasatkina worked alongside him at IWL RAS, serving as research secretary of the Department of Theory of Literature, which he directed, and of the RAS academic council “Literary science in the context of Cultural sciences,” which he co-directed together with Georgy M. Fridlender. She collaborated with him from her PhD studies in the late Eighties until 1995. During the conference we will delve into the presence of books in other books from Ancient to Contemporary literature, focusing not on allusions or quotes but on books as tangible objects of the plot: texts and artifacts that the characters nominate, read, discuss, interpret, write, purchase, and sell. A separate section will specifically explore the presence of other books in Dostoevsky’s works. The conference is part of the project funded by the Russian Science Foundation (RSF) “The Role and

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the Image of Books in F.M. Dostoevsky's novel *The Idiot*." Here you can find the call for papers (in Russian): <https://imli.ru/121-seminary-i-konferentsii-2022/5449-mezhdunarodnaya-nauchnaya-onlajn-konferentsiya-kniga-v-knige-posvyashchennaya-predstoyashchemu-85-letiyu-so-dnya-rozheniya-aleksandra-viktorovicha-mikhajlova-1938-1995>

Next year we are planning two conferences, one dedicated to *Crime and Punishment* (late February – early March, online) and the other to *The Idiot* (April, Staraya Russa). We will be delighted to consider your applications for participation in the conferences of 2024.

The present issue starts in the section *Hermeneutics. Slow Reading* with a great article by Vladimir Viktorovich: “*Crime and Punishment* as a Novel of Consciousness,” in which the author discovers the specificity of the narrative structure given to this novel by an author who is able to start a surprising process of transformation in the reader's consciousness.

The section *Poetics. Context* presents two thorough articles by Boris Tikhomirov and Olga Bogdanova. Tikhomirov, in his intriguing work titled “‘And Here You Have a Bug Crawling...’ (Some Observations On ‘Dostoevsky's Entomology’)” examines the presence of various insect images (ants, cockroaches, bees, mosquitoes, flies, etc.) in Dostoevsky's works. He also includes spiders in this category, which, according to him, were classified as insects in the 19th century prior to the establishment of the modern, more detailed, and branching classification of arthropods. This, he argues, is confirmed by the language used by Dostoevsky's characters. We find Tikhomirov's assertion about the insects mentioned in Dostoevsky's early texts (*Poor Folk*, *The Double*, *White Nights*, and “A Little Hero”) not entirely proven, that these insects “do not intersect” with his ontology or axiology and have “no symbolic significance whatsoever,” but are rather “trivial and belong to a common literary tradition.” In our belief, each of such word usages, even in the early creative works of the writer, is never pedestrian or trivial. For example, the quote from *White Nights* mentioned by the researcher about how the dreamer's imagination ensnares all the people he encounters, like “flies in a web,” into a canvas, cannot be labeled as commonplace. A canvas is a fabric for embroidery, into which threads are woven to form a design. However, the dreamer compares people, rather than to colored threads, to flies caught in a spider's web. The dreamer's world is completely disjointed from vibrant real life, and others can only exist in it as flies feeding his insatiable fantasy. Through this metaphor, Dostoevsky illustrates the metaphysical transformation of human connections when a person isolates themselves from

the world. Once the protagonist successfully emerges from his shell and genuinely connects with another person, it becomes evident that the only thing he desires is to “pour out his entire heart into another heart,” not to take, but to give. Hence, right from the outset of his creative journey, the writer recognized the catastrophic nature of human alienation and understood that only by opening one’s heart to another can a person tap into an abundant source of life and even become such a source for others. The bee mentioned in “The Little Hero” represents one of the oldest and most profound symbols in world culture. It symbolizes female deities from Isis to the Mother of God, and it is precisely with them that the heroine of the story, M-me M (who is directly referred to as a Madonna), is juxtaposed. Simultaneously, she conceals a secret that the little hero is trying to uncover, and the bee is also a symbol of soul revival. The bee’s appearance precisely aids the hero in finding the key to healing/saving M-me M, enabling her to cast aside her veil, and the hero gains insight into his true essence.

The second article of the section, “The Semiotics of Dacha in Dostoevsky’s Story ‘The Eternal Husband’,” authored by Olga Bogdanova, is dedicated to the analysis of this work, not really famous nor studied, in the light of the presence of the countryside-dacha theme within it. The sociocultural aspect of the *topos* of dacha in the story, developed by the researcher, is certainly intriguing on its own, and such an approach to the text is entirely justified. However, it certainly does not cover all the facets of the theme of “dacha” in this story, the very title of which evokes eternity, and its content goes beyond mere social issues.

In the section *Textual Criticism*, you can find a work of extreme interest, masterly written by Natalia Tarasova: “The Italian Events of 1867 in Fyodor Dostoevsky’s Calligraphic Sketches: Based on Newspaper Chronicles.” In the article the mentions of Italian national hero Giuseppe Garibaldi in Dostoevsky’s calligraphic sketches are traced, as well as Italian toponyms (Acquapendente, Viterbo, Monterotondo, Rome, Tivoli, Frosinone). The author convincingly demonstrates how the writer’s responses to contemporary historical events “become a kind of chronicle of his reflections on the destinies of Europe and the world.”

The article by Valentina Borisova “Mikhail Shemyakin’s Illustrations of Dostoevsky’s Novel *Crime and Punishment* in the Perception of Contemporary Students” enriches the section *Museum* and it is dedicated to the analysis of the reaction by students from the Faculty of Translation of Moscow State Linguistic University to a series of illustration to *Crime and*

*Punishment* by famous contemporary artist Mikhail Shemyakin in the context of a special exhibition at Dostoevsky's House-Museum in Moscow. Borisova defines the essays by the students as a "receptive polyphony," but unfortunately, amidst this purely enthusiastic choir, not a single critical opinion about Shemyakin's illustrations, deserving not only approving epithets but also thoughtful comprehensive discussion, was found. In fact, critical thinking is something that, not least, all students need to learn, if they wish to intellectually mature and become professionals, able to think independently.

For example, commenting the illustration of Sonya standing between an icon and a hat, presumably "for work," one of the students noted the presence of a contrast between "sin and holiness." However, as pointed out by Tatiana Kasatkina in her article "'I am a great, great sinner:' The Theology of Sin in *Crime and Punishment* and *The Idiot*," referenced in the same paragraph, "for Dostoevsky, any self-sacrifice cannot fundamentally be conceived as a sin." Actually, Sonya considers her true sin not the fact that she gave herself for the sake of others, but that she regretted not giving her new collar to Katerina Ivanovna. In other words, she deviated from the path of complete self-sacrifice. In support of this affirmation, Kasatkina provides a quote from Dostoevsky's earliest draft notes for the novel, where this thought is explicitly expressed by the writer, however, it did not make it into the published version of the novel due to censorship: "TO CHARACTERIZE SONYA. After Marmeladov's death, when he calls her a saint, she says with alarm: 'Oh, don't say that! I am a great sinner.' But when he thinks she is talking about the yellow ticket and mentions it to her, Sonya (tired of his incessant words on this subject) says to him: 'I am not talking about that, but I have been ungrateful, I have sinned many times against love,' and she then narrates a story (skillfully invented), about how the humiliated and defeated Marmeladov's wife once wanted to have Sonya's embroidered collar [above the line: tenderness mixed with coquetry], and she asked her for it, but she didn't give it to her and the collar disappeared." Thus, Shemyakin does not align sin and holiness according to Dostoevsky's thought, thereby leading readers away from the much deeper ideas of the author.

Our recurring section *Dostoevsky on Stage* presents an original and vivid article by Liudmila Saraskina, titled "The Case of Rodion Raskolnikov, Who Could Not Kill Alyona Ivanovna. Essays on Alternate History." Dedicated to what might seem only a mundane two-minute advertisement for Kaspersky Lab, the article focuses on exceptionally

significant philosophical questions related to the so-called “alternative history” and indirectly connected to the theory of multiple worlds. Since the Napoleonic era, interest in these topics among humanity has consistently grown. Presently, this issue can be considered truly mainstream in various popular TV series and science fiction literature with global audiences. The researcher highlights an intriguing phenomenon: “Raskolnikov was perceived by the creators of the animated series as a character so well-known that he can be treated as a historical figure.” This once again reminds us that Dostoevsky, like other great artists, not only reflected history and contemporary society in his works but also created entirely new worlds, after the emergence of which both history and the present became different as well.

This issue resumes our old section *Interview*, which previously mainly featured conversations with theatrical directors who staged Dostoevsky’s works. This time, we present our friendly yet simultaneously polemical conversation with the guest of this edition, Tatiana Kasatkina. The discussion delves into highly relevant issues of contemporary culture and the humanities. Kasatkina emphasizes the need for a more critical approach to trends imposed on society by transnational corporations through aggressive advertising and online manipulations. These projects seem to “ignore” the entire previous human experience, while in reality, they are battling with age-old traditions. She also highlights the enduring relevance of Fyodor Dostoevsky’s legacy for the development and growth of individuals in an ever-changing world. We plan to continue interviewing prominent Dostoevsky scholars in the future to explore their perceptions of the history of science and current academic and cultural trends.

The section *Dostoevsky: Current State of Research* is represented by Anastasia Gacheva’s article “About Tatiana Kasatkina, From-Subject-To-Subject Method, and ‘Realism in the Highest Sense’.” It is written in a difficult genre, at the same time being an analytic-synthetical piece of research about the main philological works by Tatiana Kasatkina and a collection of personal memories of the author. Through the example of Tatiana Kasatkina, Gacheva demonstrates that the so-called “religious philology” is neither a kind of exotics that characterizes philological research by Christian neophytes of the Nineties, nor a diversion from the essence of science towards religion, but rather the sole adequate tool for grasping truly religious writers like Dostoevsky. It is hard not to agree with Gacheva that this kind of method is inseparable from the way of life of the one who employs it.

In our traditional section *Teaching Dostoevsky*, two contributions are published, prepared by esteemed teachers of literature, reflecting the longstanding scholarly and pedagogical activity of Tatiana Kasatkina in the Novgorod region of Russia and various regions of Italy. The first contribution, authored by the remarkable educator, Honored Teacher of Russia, and long-time collaborator of Tatiana Kasatkina, Irina Evlampieva, contains an account of the unique project of academic readings “Dostoevsky’s Works in the Perception of 21st-Century Readers,” held annually in Staraya Russa at the Dostoevsky Museum since 1999. In Evlampieva’s overview, alongside her personal reflections on the project, the opinions of other participants and organizers of the readings from different years are presented. As noted by the current director of the branch “Dostoevsky Museums in Staraya Russa” Yulia Yukhnovich: “In 2015, Tatiana Alexandrovna took the conference to a new level – the readings became international. Her developed method of from-subject-to-subject reading, delving deep into the very soul of a literary work, over time, established the most convenient and comfortable format for the participants. This format involves creating a platform that brings together people of different ages and from different countries, all interested in a deep understanding of the artistic text.”

The second, more concise contribution of the section is titled “It All Started from a ‘Web’” and was jointly authored by Cristina Rossi and Caterina Corbella. It is dedicated to educational workshops, schools, and conferences organized by Tatiana Kasatkina for teachers and students in Italy since 2009, and to the impact of these initiatives on the Italian school system. In particular, as noted by teacher Cristina Rossi, from this activity, the Association “Il mondo parla Aps” (<https://www.ilmondoparla.com/>) was born. This association (this year marks its tenth anniversary) focuses on teacher training and the development of experimental educational programs in various Italian schools.

In the significant section *Reviews*, which we plan to further develop and to which we especially invite interested specialists to participate, four publications are featured. Opening the section is a review by Nikolay Podosokorsky on the new publication of a book by the distinguished poet and philosopher Vyacheslav Ivanov, titled “Tragedy – Myth – Mysticism,” reissued in 2021. This edition is valuable as Ivanov’s work was re-edited, accompanied by numerous additional materials and comprehensive scholarly commentary. The reviewer saw Vyacheslav Ivanov as one of the spiritual and intellectual precursors of Tatiana Kasatkina, particularly in

the realm of applying the so-called “from-subject-to-subject” method in Dostoevsky studies and more broadly in philology.

The second review, written by Tatyana Kovalevskaya, is dedicated to the analysis of the new monography by Tatiana Kasatkina published this year: “‘We Will Be Faces/Persons...’ An Analytical-Synthetic Reading of Dostoevsky’s Works.” The reviewer writes: “The very assumption of the presence of a concrete meaning in the text, which can be understood at least theoretically to its completion, is revolutionary for today’s humanities, where the generation of meaning is the task of the individual perceiving a work of art or literature, and the ‘deceased’ author has no right to demand that the reader find a specific meaning in their texts...”

The third and fourth contributions of this section contain some notes by Tatiana Kasatkina and Boris Tikhomirov, the greatest contemporary specialists on the theme “Dostoevsky’s Petersburg.” These notes are meant to clarify the inconsistencies of the exaggerate “hype” raised by some mass media in St. Petersburg after an interview with Ekaterina Mochalova, a schoolgirl from Moscow whose article, containing a hypothesis about the “real” location of Marmeladov’s house in *Crime and Punishment*, was published in the “young” section of our journal in the first issue of 2023.

The concluding publication of the issue is an almost complete list of academic, critical, and literary works by Tatiana Kasatkina from 1986 to July 2023. This contribution also sheds a light on her academic journey, spanning almost four decades. The bibliography of Tatiana Kasatkina’s works had never been published before in such volume and completeness.

We warmly congratulate Tatiana Kasatkina on her jubilee and wish for her life and creative path to be filled with love, joy, light, and many more amazing discoveries!

The journal is on Vkontakte and Telegram (with already more than 7 900 followers). You can subscribe to our pages to follow news from both the Journal and Research Centre “Dostoevsky and World Culture.” Among other things, all the recordings from seminars and conferences organized by the Centre are published here. Books and articles dedicated to Dostoevsky are also available for download.

VKontakte: <https://vk.com/dostmirkult>

Telegram: <https://t.me/dostmirkult>

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As before, all quotations from Fyodor Dostoevsky's works, if not specified otherwise, are cited according to the *Complete Works in 30 vols.* (Leningrad, Nauka Publ., 1972–1990) with the references formatted according to the rules of the Russian Science Citation Index. Capital letters in the names of God, the Virgin, as in other holy names and concepts, that were lowered in this edition because of Soviet censorship are here restored in accordance with the editions published during Dostoevsky's life. 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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The journal accepts articles in Russian and English. We accept submissions related to the subject of the journal from Russia and abroad. The authors will be notified about acceptance or refusal within a month.