

**Paul A. Karpuk**

**Reconstructing Gogol's Project to Write a History of Ukraine**

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**ABSTRACT:** This article constitutes an attempt, previously not undertaken in the critical literature, to collate all the known information concerning Nikolai Gogol's work in 1833–1834 on a history of Ukraine, and, based on this evidence, to formulate a reasoned conclusion as to how much of the history he might have completed beyond what purports to be the introductory chapter, initially published under the title "Fragment from a History of Little Russia" and later as "A Glance at the Composition of Little Russia." Gogol's original plan was to write a history of Ukraine from the time southern Rus' separated from the northern as a consequence of the conquest of Kyiv by the Mongols in 1240 and later the absorption of Kyivan Rus' by Lithuania in the mid-14th century. The "Fragment" is almost certainly the only part of it, as per this plan, ever written, and is itself probably unfinished, because the writer broke off work on it when he redesigned the history, intending now to begin with the early history of the Eastern Slavs and the founding of the Kyivan state. A two-page prose fragment found among what is represented in the 1937–1952 Academy edition of Gogol's complete collected works as the writer's notes on Russian history, represents the new beginning, but this breaks off as well, and what would have constituted its continuation is still in the form of an outline and notes, so that, logically, no continuation of either beginning can be expected to surface.

**Jakub Kazecki**

**Laughing Across the Border: Radek Knapp's *Mr. Kuka's Recommendations and Instruction Manual for Poland***

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**ABSTRACT:** The writing of Radek Knapp, a Polish-born author writing in German, is singular among the works of immigrant writers in the German-speaking countries for his nostalgic yet satirical view of Poland from the perspective of a long-time immigrant to Austria who understands both worlds well. The author, born in Warsaw in 1964 and living in Vienna since 1976, uses predominantly humoristic strategies to expose the national stereotypes that determine and undermine the contacts between Austrians, Germans, and Poles and shape the images of the foreigner in each of the countries. From this point of view, Knapp's latest work, *Gebrauchsanweisung für Polen* [Instruction Manual for Poland, 2005], can be read as a work complementing his previous novel, *Herrn Kukas Empfehlungen* [Mr. Kuka's Recommendations, 1999], in which, in a similarly humoristic style, he depicts the first encounters of a Polish high-school graduate with the idealized Western world.

The article concentrates on Knapp's use of humour in the depictions of foreigners in Austria and Germany on the one hand and Poland on the other. Using humour theories based on incongruity and surprise as conditions for a humorous effect to take place, the article investigates how comic strategies are employed in Knapp's works to create a 'laughter community' of readers thinking beyond and across borders.

**Kenneth McRobbie**

**Education and the Revolutionary Personality: The Case of Ilona Duczynska (1897–1976)**

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**ABSTRACT:** The autobiographical writings of the sometime Canadian resident Ilona Duczynska (1897–1978), born near Vienna of a Polish father and Hungarian mother (both of the lower nobility), were designed to show how experiences within the family during childhood and youth led to her becoming a revolutionary. Duczynska claimed to have experienced a species of class struggle—involving the families of her idealized father and her much criticized mother—that brought about the death of the former and marked her personally with the sign of inferiority. It followed, then, that education was powerless to amend what Duczynska decided she had already 'learned' within the family, including her malcontent father's characteristic spirit of negation. Consequently, Duczynska describes the various stages of her distinctly privileged education in Austria, Germany, Switzerland and Hungary—almost entirely in terms of how she availed herself of opportunities to take a 'stand' against existing institutions. Inevitably, in 1922 even the 'party school' of the Hungarian Communist Party forfeited her confidence. Further research, drawing on

psychological insights, may show why Duczynska's family experiences should have led to a mistrust of the family as an institution, fascination with 'revolutionary violence', and life-long hatred of liberal democratic (and capitalist) institutions.

**Jonathan L. Owen**

**Closely Observed Bodies: Corporeality, Totalitarianism and Subversion in Jiří Menzel's 1960s Adaptations of Bohumil Hrabal**

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**ABSTRACT:** This article concerns the exploration of sexuality, the body and materiality in Czech New Wave filmmaker Jiří Menzel's 1960s adaptations of the writings of Bohumil Hrabal. Particular attention is paid to two of Menzel's most celebrated films, *Ostře sledované vlaky* [Closely Observed Trains, 1966] and *Skřivánci na niti* [Skylarks on a String, 1969]. I consider the subversive, political implications of these themes, especially in relation to Czechoslovak communist society. Sexuality and bodily need comprise for Menzel a means of evoking a resilient human 'nature', and represent a point of convergence between the expression of individual uniqueness and the recognition of human commonality. In this way the erotic or corporeal dimension offers resistance to the homogenizing and transformative ambitions of totalitarian power. This dimension is crucial both to Menzel's construction of a kind of quotidian utopia, and to his repudiation of the tyrannical utopianism of Stalinism or Nazism. Menzel's representation of sexuality is also considered in relation to his affirmation of wasteful or purposeless activity. Here I draw on Georges Bataille's notion of the "unproductive expenditure" that defies the "rational" realm of instrumental actions. Ultimately I claim that while Menzel's work is subversive in its opposition to Stalinism and other totalitarian regimes, it is conservative in its approach to sexual politics and falls short of Hrabal's more challenging and complex vision.

**Myroslav Shkandrij**

**A Change of Heart: Iurii Klen's "Adventures of the Archangel Raphael"**

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**ABSTRACT:** Iurii Klen, one of the leading Ukrainian writers of the thirties and forties, produced perhaps his best short story "Pryhody Arkhanhela Rafaila" [Adventures of the Archangel Raphael, 1948] in the last year of his life. This article is an analysis in the light of a discourse within modernism concerning tradition, and argues that it is a key to understanding the writer's evolution. Although Klen rejected the militant Bolshevik avant-garde, during his years in Germany he was seduced for a time by fascist avant-garde attitudes and adapted them to a nationalist modernism before breaking with this current in the forties. Klen's story demonstrates a rejection of the radical social and cultural experimentation of Bolshevism and Stalin's rule. In its respect for the human values of the European heritage, it can also be read as a rejection of Nazism.

**Sarah Turner**

**Russian as a VS Language**

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**ABSTRACT:** In Russian, the statistically dominant order of the subject and the verb in the clause is SV. However, there are many environments in which VS orders also occur, not all of which have been noted in the scholarly literature. This paper outlines some models of Russian constituent order that have been put forward in both generative and functional frameworks, and it suggests how they may be modified to improve their adequacy. Its central claim is that an improved model of Russian clause organization would take the form (VS)<sub>Theme</sub>/(VS)<sub>Rheme</sub>. It offers analyses of a large set of data collected from literary and academic writing in support of its claim, in so doing presenting a more or less comprehensive overview of environments in which clauses containing post-verbal subjects are found in written Russian.