

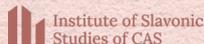
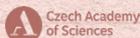
international conference

THE RHETORIC
OF SINCERITY
IN CENTRAL AND
EASTERN EUROPEAN
LITERATURES
FROM THE 19TH CENTURY
TO THE PRESENT.

10 - 11 April,
2025

Institute of Lithuanian
Literature and Folklore,

Antakalnio st. 6, Vilnius



PROGRAMME

April 10, Thursday

10:00–10:15 Conference opening (Jakub Kapičiak, Akvilė Rėkaiytė)

I: Modes of (In)Sincerity in the 19th and early 20th century. Chair: Akvilė Rėkaiytė

10:15–10:45 Tomasz Jędrzejewski (*Institute of Polish Literature, University of Warsaw, Warsaw, Poland*): Does a poet have the right to be insincere? On the issues of confession in selected examples from the works of Adam Mickiewicz and Juliusz Słowacki

10:45–11:15 Dalia Pauliukevičiūtė (*Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania*): Mapping of history in Lithuanian melodrama

11:15–11:45 Merlin Kirikal (*The Under and Tuglas Literature Centre of the Estonian Academy of Sciences, Tallinn, Estonia*): Decadent sincerity / authenticity in some examples of Estonian literature ca 1905–1927

11:45–13:00 Lunch Break

II: Sincerity as a Matter of Individual Poetics and Style. Chair: Jakub Kapičiak

13:00–13:30 Kristiyan Yanev (*The Sofia University St. Kliment Ohridski, Sofia, Bulgaria*): "Palimpsest Squared": The Problem of Sincerity as a Narrative Strategy in Karol Irzykowski's "The Dreams of Maria Dunin"

13:30–14:00 Marie Zetová (*Charles University, Faculty of Humanities, Prague, Czech Republic*): Giving an Account of Oneself through the Eyes of the Other: On Sincerity in Bohumil Hrabal's "Autobiographical Trilogy"

14:00–14:30 Eva Kenderessy (*Institute of World Literature of the Slovak Academy of Sciences, Bratislava, Slovak Republic*): Is there sincerity in Mircea Cărtărescu's literary imagery?

14:30–14:45 Refreshment Break

**III: Sincerity, Emotions and Trauma
Chair: Jakub Mikulecký**

14:45–15:15 Gertraude Zand (*Institute for Slavic Studies, University of Vienna, Vienna, Austria*): The Rhetoric of Lamentation in Czech Literature

15:15–15:45 Lucie Antošíková, Marie Brunová (*Institute of Czech Literature of the Czech Academy of Sciences, Prague, Czech Republic*): "We were there, too." Ego-documents between history and fiction

15:45–16:15 Olha Voznyuk (*Institute of Slavonic Studies of the Czech Academy of Sciences, Prague, Czech Republic*): Sincerity and War Trauma: Ukrainian Female Prose Narratives of War

18:00 Networking Dinner

April 11, Friday

IV: Sincerity under Totalitarian Regimes **Chair: Olha Voznyuk**

10:00–10:30 *Dalia Satkauskytė (Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania):*
The Cultural and Political Value of Sincerity in Soviet times

10:30–11:00 *Jakub Mikulecký (Institute of Slavonic Studies of the Czech Academy of Sciences, Prague, Czech Republic):*
Sincerity of the Bulgarian Underground Literature from 1960s to 1980s

11:00–11:30 *Akvilė Rėklaitytė (Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania):*
The Sincerity of Popularized Poetry: Emotional Resonance in Soviet Lithuania

11:30–13:00 Lunch Break

V: The Dynamics of Sincerity Across Poetic Forms **Chair: Dalia Pauliukevičiūtė**

13:00–13:30 *Agata Żaglewska (Institute of Polish Literature, University of Warsaw, Warsaw, Poland):*
Sincerity, Premeditation, and Improvisation: Polish

Reception of Ex Tempore Poetry Performances in the 19th Century

13:30–14:00 *Ivana Hostová, Šimon Čizmar (Institute of Slovak Literature, Slovak Academy of Sciences, Bratislava, Slovak Republic):*
Experimenting With Life. Slovak Poetry in the New Millennium

14:00–14:30 *Jakub Kapičiak (Institute of Slavonic Studies of the Czech Academy of Sciences, Prague, Czech Republic):*
Body, Sincerity, and Contemporary Russophone Feminist Poetry

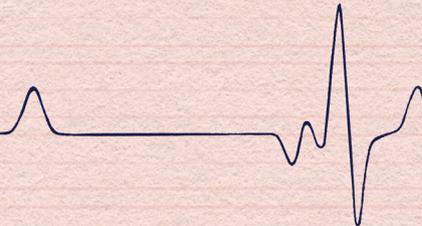
Organising comitee:

Jakub Kapičiak, Institute of Slavonic Studies of Czech Academy of Sciences

Jakub Mikulecký, Institute of Slavonic Studies of Czech Academy of Sciences

Dalia Pauliukevičiūtė, Institute of Lithuanian Literature and Folklore

Akvilė Rėklaitytė, Institute of Lithuanian Literature and Folklore



Tomasz Jędrzejewski
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Does a poet have the right to be insincere? On the issues of confession in selected examples from the works of Adam Mickiewicz and Juliusz Słowacki.

In my paper, I will consider the issue of sincerity in poetry from the first half of the 19th century. The Romantics believed that literature, and especially poetry, allowed for the expression of one's authentic inner self. Poetic texts created opportunities to confess feelings, thoughts, and convictions. However, in poetic practice, the ideal of sincerity proved difficult to fully realize. Sincerity, entangled in the problem of linguistic expression, never completely corresponded to individual experience. Writers thus grappled with the constructivist nature of any statement, complicating the alignment between thought and word in confessional poetry. After all, even the most intimate expressions can be constructed in various ways. Gustaw, in Part IV of Mickiewicz's *Dziady*, repeatedly begins the same story about his misfortunes, while the narrator of Słowacki's *Beniowski* draws the reader into a game where the boundaries between sincere confession and the telling of a fictional character's adventures blur (the ironic poem can be seen as the ultimate consequence of poetic awareness of the impossibility of sincere writing, untransformed by the rules of language and literary conventions). I will examine this issue through selected works by A. Mickiewicz and J. Słowacki, with references to the works of other European Romantics.

Dalia Pauliukevičiūtė
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Vilnius, Lithuania*

Mapping of history in Lithuanian melodrama

The genre of melodrama has long been perceived as being based on inauthentic, excessive emotional expression, giving „catharsis to the poor.“ In the nineteenth century, it was one of the most popular theatrical forms, and its significance extended beyond mere entertainment. Melodrama frequently reinforced patriotic and nationalistic ideals, particularly during political unrest. By portraying virtuous citizens defending their families, communities, or nations against foreign or internal threats, melodrama promoted a sense of national pride and unity. In this regard, the sincerity of

the melodramatic mode is often dismissed for the lack of intimate reflection, as well as for the simplistic vision of the world. In opposition to the later modernists, melodramatic dramaturgy lacked intimacy and tried to offer models of collective emotional experiences. During the late 19th and early 20th century, historical melodrama was one of the most distinctive thematic directions of the Lithuanian theatre tradition. First Lithuanian playwrights chose to base their political vision on the imagery from the times of the Grand Duchy of Lithuania. Works by Aleksandras Fromas-Gužutis, Gabrielius Landsbergis-Žemkalnis, Marcelinas Šikšnys-Šiculėniškis, Liudas Gira and Ona Pleirytė-Puidienė portrayed the fights with the Teutonic Order in the traditional binary structure of conflict between good and evil. The depiction of Lithuanian paganism in the Middle Ages as a form of innocence was used to confront the challenges of modern times and formulate the political project of the future Lithuanian nationalism.

Decadent sincerity/authenticity in some examples of Estonian literature ca 1905–1927

In an interview preceding the publishing of her novel *Intermezzo* (2024), the Irish writer Sally Rooney claims that her books are “completely sincere. [...] I genuinely put my heart and soul into them.” Tying the realm of sincerity with unconditionally speaking out of one’s heart and a sacrificial effort by the author (which functions as a shield against negative criticism), Rooney interestingly also links her writing mode with Austen, Dostoevsky and James – the tradition usually explained as realism. Indeed, the cluster of texts labelled as realism is often thought of as the most authentic and truthful, alluding to Stendhal’s famous mirror metaphor (1830). Contrarily, the ties between fin de siècle literary modes and “sincerity” are commonly regarded as problematic. Decadence as an umbrella term for various artistic sensibilities of the long turn of the century is associated with artifice, emotional distance, multiple identities and irony. Still, “sincerity” – along with its partial synonym “authenticity” – was a debated area in the decadent constellation of ideas (e.g. Wilde’s *The Importance of Being Earnest*, 1895). An interest in narrative and characterization techniques, tonal preferences, and affective atmospheres perceived as authentic, suggestive, and mature on the one hand, and a sharp critique of

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idealist, uniperspectival writing that attempts to pass as "sincere" on the other, can also be observed in the young Estonian culture during the emergence and peak of the decadent mode (c.1905–1920s). Concentrating on some examples of Estonian decadent fiction, this paper juxtaposes the at-first-glance oxymoronic (literary) decadence and sincerity/authenticity as aesthetic stances and timebound constructions. Attempting to contribute to the project of provincialising and gendering decadence, this paper also reflects on the motifs behind sincerity/authenticity acquiring an idiosyncratic face in particular conditions.

Kristiyan Yanev

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Kliment Ohridski,

Sofia, Bulgaria

"Palimpsest Squared". The Problem of Sincerity as a Narrative Strategy in Karol Irzykowski's *The Dreams of Maria Dunin*

The proposed contribution follows Karol Irzykowski's concept of sincerity, as it is formulated in his works of fiction and literary criticism. For the Polish author the problem of sincerity and authenticity has both ethical and aesthetic aspects and he presents those ideas in different polemic and critical texts and notably in his seminal novel *Pałuba* (The Hag, 1903), where he elaborates on the concept of a culture of sincerity. The paper will present this issue within the context of Modernist literature with its focus on the subject's identity and contacts with the surrounding society.

The contribution will analyze the novella *Sny Maryi Dunin. Palimpsest* (The Dreams of Maria Dunin. Palimpsest) which was written in 1896, but published as an integral part of *Pałuba*. The main focus will be the narrative strategies (mistifications, omissions, liar's paradox) which constantly cast a doubt about the honesty of the narrator. This aspect will be analyzed through the author's commentary (in *Wyjaśnienie "Snów Maryi Dunin" i związek ich z "Pałubą"*) as well as with regards to the novella's connection to the novel's concepts of sincerity.

Giving an Account of Oneself through the Eyes of the Other: On Sincerity in Bohumil Hrabal's Autobiographical Trilogy

Marie Zetová
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Bohumil Hrabal is often mentioned as one of the most remarkable Czech authors of the 20th century, cited for his innovative vocabulary and employment of a broad scale of narrative techniques. A substantial portion of the latter is grounded in Hrabal's play with focalization and with the genres of autobiography and autofiction. In the paper, we focus on Hrabal's most extensive semi-autobiographical piece of work known as the *In-house Weddings* trilogy. In this three-volume prose, Hrabal recounts several decades of his marriage through the eyes of his wife Eliška whom he places in the position of the first-person narrator. According to Hrabal's own commentary, this choice of perspective was prompted by his encounter with the memoirs of Sophia Tolstaya and Anna Dostoevskaya who both documented the lives of their literarily prolific husbands. In this vein, the text can be read as a parodic one. However, it also represents an honest attempt to answer the ubiquitous question "Who am I?" which, along with the recurring motif of a sincere confession, counts among the central themes of Hrabal's oeuvre. Indeed, the portrait Hrabal paints of himself in the trilogy is far from laudatory. Eliška observes and comments on Hrabal's numerous vices and anxieties, while also describing the inner life of her own, marked by her own traumas and insecurities. By composing *In-house Weddings* as a mediated confession of this kind, Hrabal has created not only an uncompromising autobiography, but also a meditation on the identity of his life partner. Following this dialectic aspect of the text, we will argue that Hrabal's peculiar handling of perspective, apart from serving as a narrative device, is an expression of a certain ethical stance (and a nod to the Hegelian notion of subjectivity), underscoring the state of being recognized by another, while also recognizing them, as a condition of a truthful, authentic existence.

Eva Kenderessy

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Is there sincerity in Mircea Cărtărescu's literary imagery?

Sincerity is a highly esteemed ethical value in contemporary democratic societies. However, it is not to be confused with truth; Rather, as Vladimir Jankélévitch explains in *Les Vertus et l'Amour* (1970), it refers to three forms of concordance: the alignment of one's thoughts with one's inner self, the alignment of one's thoughts with one's words (or actions), and the alignment of one's actions with one's words. In fact, not only in life but also in literature, sincerity requires to be performed through language, which, as we know, is often metaphorical. In my paper I will search for a rhetoric of sincerity in the literary works of the contemporary Romanian author Mircea Cărtărescu. Cărtărescu's work, although largely reflexive, is characterized by an immense imaginative, surrealist interweaving of dream and reality, expressed through an almost "baroque" imagery and a language rich in metaphors. To what extent and in what way can such a stylized, metaphorical way of writing be considered sincere? To answer this question, I will also take into account various types of paratexts (the author's diaries, essays, and interviews), which I believe can show whether there really is a concordance between Cărtărescu's inner self, his thinking, and his writing.

Gertraude Zand

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The Rhetoric of Lamentation in Czech Literature

This contribution is dedicated to Czech literature of lamentation: Roman Jakobson has described the anonymous old Czech *Tkadleček* (a dispute between a weaver and the personified misfortune, late 14th century), the last letters of Božena Němcová (three unsent drafts of letters from 1861) and *Zapomenuté světlo* by Jakub Deml (a monological text montage from 1934) as the most tragic works of Czech literature. The contribution explores the question of why these titles are perceived as particularly tragic and finds the answer in the rhetoric of lamentation, which guarantees the sincerity of the statement: the texts are written in the first person, they address an

imaginary or real counterpart and they are located in the „here and now“ – all three components are responsible for the fact that we as readers feel addressed and affected. Furthermore, the literature of lamentation employs litany-like repeated formulas, which will also be analyzed using additional examples from 19th- and 20th-century Czech literature.

“We were there, too.” Ego-documents between history and fiction

The past exists in the present through memories (Assmann 2007, Halbwachs 2009) It is known that people appropriate images from cultural memory, through which they tell the story of their own lives. (Welzer, Moller, Tschuggnall 2010). Thus, memories can be understood as liminal formations at the borderline between facts and fiction. Where trauma additionally enters the narrative of past events, the situation is even more complex: some parts of the story are missing, others are shared through metaphors and symbols (Kratochvil 2019).

This paper will focus on the so-called “ego-documents” (Schulze 1996; Krusenstjern 1994) of Czechoslovak female emigrants, which capture their personal experience of the Shoah and emigration. These texts were written outside of Czechoslovakia and did not enter the literary field until after 1989. We focus not only on the textual form of the egodocuments themselves (such as diaries, memoirs, autobiographical prose, etc.) but also particularly on the representation of traumatic experiences of the Shoah and emigration, in light of the findings of historical research. At present, the shift from macro-history to micro-history leads to a tendency to perceive egodocuments closer to the category of facts, i.e. to texts that claim authenticity and sincerity. Nevertheless, they show varying degrees of literariness. We therefore believe that the tools of literary analysis can help to outline the boundaries between facts and fiction.

In this paper, we use them to find out what the female authors base their claim to authenticity on: what literary devices do they use and what motifs/events do they choose for their narratives? We also ask whether their narratives evince elements of post-traumatic narrative.

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Sincerity and War Trauma: Ukrainian Female Prose Narratives of War

With the beginning of Russia's full-scale invasion of Ukraine in 2022, Ukrainian literature has changed its focus to the documentation of war. It also has started to serve as a tool of witnessing the war crimes, changes of cultural values in the moment of collective trauma, debunking of society's stereotypes. Ukrainian contemporary literature represents the changes of cultural values in society during the ongoing Russia's war, where especially active are women voices. Ukrainian women- writers narrate the trauma of war and reflect about its trace in nowadays publications. Due to historical circumstances, the stereotypes about women have also changed compared to the previous stereotypical vision in Ukrainian culture, i.e. women are now defenders-soldiers, protectors and fearless warriors. This paper aims to analyze the women's vision of war by tracing the actual topics of women prose, published in Ukraine after 2022. Questions about the peculiarity of women war writing and sincerity of trauma narratives will be also analyzed in this presentation, as well as changes of stereotypes about women in Ukrainian contemporary female prose.

Dalia Satkauskytė

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The Cultural and Political Value of Sincerity in Soviet times

The concept of sincerity had different values in different periods of the Soviet period, but they had areas of overlap, above all because it always included a political dimension. During the Stalinist period, sincerity functioned less as a rhetorical strategy than as a mode of ideological interpellation of the subject: party figures demanded that writers not only join the Soviet literary project but also criticized them for insufficiently sincere declarations of loyalty to the system. In response, the writers 'sincerely'; repented for their lack of sincerity. This type of "sincerity" was expressed in typical Soviet new speech.

The sincere imperative of the period of the Thaw can be seen as a response to the insincerity of this type of sincerity. Sincerity was seen as a tendency towards the personal, a distancing from social themes, and lyricism in poetry and prose. In Lithuania, the turn to sincerity was seen as, for example, in women's poetry and the already characteristic Romantic maximalism or, conversely, modernist minimalism (Janina Degutytė's, Judita Vaičiūnaitė's poetry). Sincerity took on the meaning of the opposite of Soviet officialdom. This notion of sincerity was similar to the Romantic ideal – eliminating the gap between the soul and the word, between oneself and the other (Bronius Radzevičius'; short story "Sincerity" ("Nuoširdumas") is emblematic in this respect). However, this cult of sincerity of the late Soviet period also shaped rhetorical clichés and created cultural inertia, which did not always favor modernist, constructive prose (e.g., by Ričardas Gavelis or Saulius Tamas Kondrotas), which was a new, much more open and courageous way of opposing the Soviet system.

Sincerity of the Bulgarian Underground Literature from 1960s to 1980s

Bulgarian literature from the socialist period (1947–1989) was more or less captured by dominant socialist discourse of the ruling communist party. In general, literary texts with daring and dissent content could not be published in official way; instead of that, these non-conformist texts often circulated in samizdat or remained kept in the drawers of their authors for years. Under the rule of the one-party state and the existence of censorship mechanisms, Bulgarian literature was confined to a system where the sincerity of dissenting voices could be allowed only if they do not challenge the prevailing status quo. The official Bulgarian literature increasingly came to be seen as insincere – as an integral part of party propaganda. This situation led many authors to believe that an authentic creative activity could be able only at the unofficial (underground) level.

This paper will examine manifestations of rhetoric of sincerity and authenticity in Bulgarian unofficial literature, particularly in the works of marginal youth subcultures from the 1960s to the 1980s. It will also explore how this poetics of inner resistance was expressed in

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poetry, prose, rock song lyrics, as well as through the existence of various apartment cultural events like poetry readings, carnivals, and performances. Key areas of interpretation will include analyses of the “drawer” prose of Boris Hristov and Emiliya Dvoryanova, as well as the poetry of outsiders like Georgi Mitskov and Georgi Rupchev, most of which were only published after the political changes in 1989.

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The Sincerity of Popularized Poetry: Emotional Resonance in Soviet Lithuania

The Soviet era is frequently described as “literature-centered” due to the absence of market-driven pop culture, which paved the way for unique forms of cultural engagement. In this context, literature played a significant role in Soviet society, offering insights into life, human relationships, and even forbidden knowledge through underground texts. This cultural phenomenon was particularly evident, as poetry emerged as a popular and emotionally resonant form of cultural expression. With few entertainment options available, poetry-reading events became a significant cultural activity. These events, often featuring well-known actors reciting poems by heart, drew large audiences who eagerly bought tickets to attend. At the same time, the publication of poetry collections helped shape readers’ tastes, aligning with the official ideology as well as societal narratives.

This presentation delves into the emotional resonance of so called “popularized” poetry in late Soviet Lithuania, focusing on readers’ perceptions of “sincerity” and its broader cultural implications. Analyzing the content (available through the program-flyers) and recordings of performances by Laimonas Noreika, Vytautas Kernagis, and the personal diaries of attendees, this study unveils the intricate interplay between poetry and the cultural-emotional climate of the era.

The study highlights how poetry created a connection between personal and collective experiences, offering a sense of intimacy and authenticity in a controlled cultural environment. It also examines the lasting impact of then popular poetry on Lithuania’s cultural memory.

Sincerity, Premeditation, and Improvisation: Polish Reception of Ex Tempore Poetry Performances in the 19th Century

In my presentation, I will examine the specificity of the Polish reception of improvisation during the late Romantic period. My focus will be on the themes of sincerity and authenticity expected by the audience of ex tempore poetry. While the audience demanded spontaneous and genuine expressions of thoughts and feelings from improvisers, contemporary research in performance studies reveals the inherent challenges of meeting these expectations. As shown by the work of R. Schechner, D. Taylor, and E. Fischer-Lichte, performances shaped by varying circumstances of time and place are situated along the axis of success and failure rather than sincerity and artificiality. The influence of audience type and performance conditions on improvisation has already been noted in earlier studies (S. Skwarczyńska). The question of sincerity in improvisation was also a topic of discussion in 19th-century press debates. I will refer to these discussions to illustrate that the tension between sincerity and the performative play of success has been a central theme in the discourse on improvisation from the 19th century to at least the end of the 20th century. By examining the improvisational careers of the Polish-Lithuanian poet Adam Mickiewicz and Deotima (Jadwiga Łuszczewska), a Warsaw improviser from the mid-19th century, I will highlight both the similarities and differences in how this phenomenon was perceived by Polish audiences compared to their Western counterparts. Additionally, I will explore different ways of utilizing the medium of the press and the political implications of prophetic poetry related to improvisational practices. This analysis will provide a concise overview of the discourse on poetic improvisation from the perspective of sincerity.

Experimenting With Life. Slovak Poetry in the New Millennium

Concepts like "new sincerity" (cf., e.g., Kelly 2010, Rutten 2008) or "post-irony" (Hoffmann 2017) and lines of thought that equate the

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recent proliferation of author-centred novels with literature's moving "beyond the impasse of postmodernism" (Heinemann 2020: 13) refer to irony perceived as one of the key characteristics of postmodern culture. However, as van Alpen and Bal (2009: 2) assert, the understanding of postmodern irony is often vulgarised and its well-known denunciations "that tend to valorize the authentic and the sincere over political intelligence and rhetorical sophistication" are frequently based on a simplified binary view of sincerity and irony. The meaning, boundaries, and value of irony, authenticity, and postmodernism in post-totalitarian East and Central European literatures, including the Slovak one, is further complicated by the way these stepped into contemporaneity (Hostová 2020).

The presentation examines poems by two different poets, published in the same year at the beginning of the second decade of the new millennium. This period in Slovak literature saw heated debates on poetry and public engagement (cf. "Angažovaná..." 2014, Biznárová et al. 2014, Biznárová 2015, Lietavec 2020, Rebro 2013). Since state socialism equated "engaged poetry" with inauthenticity, poets of the 1990s and early 2000s distanced themselves from direct addressing of societal issues. However, the poets' rejection of participating in the social gradually diminished in the new millennium. We wish to focus on the long poem "Yangtik" (Habaj 2012) by Michal Habaj (1974) and selected texts from the collection of poems *Práce & intimita* (Works & intimacy 2012) by Nóra Ružičková (1977). Habaj's poem, a diary kept during a stay in darkness, was published in the poetry collection Michal Habaj (2012), named after its author. In this collection, Habaj asserts that "[t]he rhythm of this book is based on experimenting with life, not texts" (Habaj 2012, 259). Ružičková's texts engage with sincerity in a different way. Instead of presenting a diary documenting the poet's extreme physical or psychological states, it extracts honesty, sincerity, and openness from media discourse on love and relationships.

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Body, Sincerity, and Contemporary Russophone Feminist Poetry

In recent years, the channel F-Pismo (F-Letter), which was founded on the social medium [syg.ma](https://www.instagram.com/fpismo), has become the most important platform

for contemporary Russian-language feminist writing. Although there were already distinct women's literary groups such as Novye Amazonki or individual voices such as Marina Temkina, Lida Yusupova, Yelena Fanailova or Maria Stepanova in the 1990s, it was the F-Pismo platform that helped to create a distinct movement in contemporary Russian literature (and poetry in particular) that focuses on the specific female perspective on sexuality, corporeality, everyday experiences to highlight the structural inequalities and even violence in contemporary Russia. The lecture will deal with the intertwining of body representations with the rhetoric of sincerity. The most important topic for Russian feminist poets in recent years has become sexual violence. It appears in poems that emphasize the autobiographical dimension and in poems that focus on the documentary function. From the perspective of the rhetoric of sincerity, these texts not only convey the inner thoughts and feelings related to personal experiences, but also show how the rhetoric of sincerity is linked to the open presentation of a political position. However, it would be a simplification to claim that the reflection of sexual violence is the main theme for the feminist writers. The question of the body and its link to the rhetoric of sincerity emerges in various contexts, including motherhood, family relationships, etc. The presentation will discuss poetry by Galina Rymbu, Yekaterina Simonova, Maria Stepanova, Oksana Vasyakina, or Lida Yusupova.

