The poetics of personal behaviour: the interaction of life and art in Russian modernism (1890-1920)

Ioffe, D.G.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Acknowledgements

A doctoral dissertation, as nearly any work of scholarly endeavor can hardly be regarded as a “singular” effort, since writing, as well as living (if not in a hermit’s cell) is never a solitary enterprise. The initial idea of this dissertation originated in the (now) remote year 1997 – during a MA seminar in Russian poetics conducted by Yuri Lotman’s doctoral student Prof. Vladimir Papernyi. Vladimir was the one who deviously “infected” me with the interest to analyze the “text-of-life” topic in general and “life-creation” strategies of Russian Modernism in particular. I wish to use this occasion to thank him for this.

The paramount gratitude, which cannot be, I am afraid, adequately expressed in plain words, must go to my Supervisor and Promoter and, I should say, a Teacher, with the capital “T” – Willem Weststeijn, whose tireless care resulted in the accomplishment of the present work. It is to him I owe the greatest indebtedness and praise. It was his personal friendly support, his enduring encouragement and delicate protection, his exemplary scholarly rigor that, I hope, eventually made a scholar out of me.

Lots of affectionate thanks I would like to extend to my loving family, particularly to my mother, without whose constant cornerstone support and self-forgetting devoted help I would have never made it till the end of my assignment. I also thank my father and grandfathers for excellent advice and inexhaustible good humor.

I wish to thank all the extraordinary university colleagues I was fortunate to meet in the University of Amsterdam. My cordial thanks go to Mieke Bal for the opportunity to attend the best Theory Seminar existing in our field and for introducing me to Vera – the Parisian princess of the Golytyns, to Maaike Bleeker for a chance to learn something about the “performing bodies”, to Philip Westbroek – my dear roommate and a great friend for stimulating talks about Hegel and Viacheslav Ivanov, and to all the other excellent colleagues in the Amsterdam Slavic Seminarium as well.

I also thank Jesse Savage, Steven McCarthy and Michael Klebanov for their devoted help with improving my English style.

Last, but obviously, not least, I gladly thank my wife Lilia, not only for generously tolerating my endless late-at-night studies of Russian culture, but also for providing an excellent musical environment for living and working.

I dedicate my work to my late uncle Dr Grigorii Belchinskii, a promising theorist of biology whose tragic and untimely death has been never forgotten in the 15 years that passed; he was the first who introduced to me the principal idea of academic quests and “scholarship” and I wish to thank him for that, posthumously.