

**Theses of PhD dissertation**

**The commentary novel as a genre of postmodern prose: specificity and  
genesis**

Dmitry Mazalevsky

Supervisor: Dr. József Goretity



UNIVERSITY OF DEBRECEN

Doctoral School of Literary Studies

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## I. Identifying the aims and the subject of the dissertation

The evolution of postmodernism in literature throughout the second half of the 20th century profoundly reshaped the structure of the novel. Numerous experiments and various attempts to reconceptualize the construction of literary works led to the traditional textual elements, known for many centuries, acquiring a completely different role. Among such elements are footnotes and endnotes. These paratextual elements, traditionally associated with scholarly and academic literature, generally fulfill a purely utilitarian function within such texts. However, over time, footnotes and endnotes have evolved, transitioning from auxiliary tools to a narrative technique, thus becoming integral components of literary works. This evolution facilitated the emergence of nonlinear prose, with one significant form being the genre identified as the commentary novel. The primary goal of my study is to elucidate the conditions that contribute to the emergence of the commentary novel and to delineate its genre-specific attributes and distinctive characteristics. Given that both the commentary novel as a genre within contemporary Russian literature and the usage of fictional paratexts in modern literary works remain understudied, this research is highly pertinent and holds substantial academic value in the field of literary studies.

In my dissertation, I begin with the assertion that the commentary novel represents a postmodern genre of fiction characterized by a unique narrative structure: a primary, or source text, whether in the form of a poem, short story, or essay, is complemented by supplementary textual apparatus in the form of footnotes and/or endnotes. These annotations might originate from the narrator of the primary text, another character within the narrative, or a fictional author of the novel. The hypertextual arrangement of these textual elements enables readers to shift from linear reading – proceeding from the first to the last page of the book – to nonlinear reading, thereby providing multiple approaches to engage with the novel. The works under examination include Vladimir Nabokov's *Pale Fire*, Yevgeni Popov's *The True Story of 'The Green Musicians'*, Dmitry Galkovsky's *The Infinite Dead End*, and Mikhail Veller's *Not a Knife of Not Seryozha Not Dovlatov*. These authors have significantly contributed to the development of contemporary Russian literature, not only by establishing a new genre but also by expanding the possibilities of using fictional paratexts in literary works.

One of the challenges of this research arises from the absence of a commonly accepted literary approach to works of fiction of this type. There is also no standardized set of criteria that a particular work must meet to be classified within this genre. In contemporary literary studies, there is also no consensus on whether it is possible to delineate the commentary novel as a distinct and autonomous literary genre. Through this dissertation, I aim to establish the position of the commentary novel within the spectrum of postmodern genres, distinguishing it from similar forms by identifying and describing its characteristic features. Additionally, I seek to explore the conditions of its emergence and the genre's genesis to deepen our understanding. To achieve this goal, within the scope of my thesis, I intend to pursue three primary objectives:

1. To derive the definition of the commentary novel and formulate its distinguishing features and genre characteristics that would allow categorizing specific works within this genre;
2. To trace the evolution of fictional note as an element of literary texts in both European and Russian literary traditions;
3. To analyze key works of Russian literature classified within the commentary novel genre, in order to deepen understanding of this genre.

## **II. Theoretical framework and research methods**

Due to the complexity and the limited scholarly exploration of the commentary novel genre, a thorough and systematic approach is imperative. Therefore, this dissertation rigorously employs various scientific methods, with particular emphasis on analysis, synthesis, comparative study, and interpretation of different aspects and characteristics of the commentary novel.

Firstly, in this dissertation, I undertake a comprehensive analysis of fictional footnotes and endnotes as a crucial component of the commentary novel. My analysis involves examining their functional and structural characteristics, as well as tracing their historical development and transformation in both Russian and European literature. Drawing upon the works of Yuri Lotman, Gérard Genette, Edward J. Maloney, Chuck Zerby, and Anthony Grafton, I investigate how footnotes, traditionally seen as purely utilitarian elements in scholarly texts, have gradually assumed a different role, becoming integral parts of the narrative structure in some literary works, culminating in their prominence in postmodernist literature. A significant aspect of my analysis is to elucidate how footnotes and

endnotes, functioning as fictional paratexts, contribute to creating a nonlinear narrative and influence the reader's perception of the text. I explore the evolution of footnotes, traditionally regarded as utilitarian tools in scholarly writing, into integral components of narrative structure within literary works. This evolution peaked in postmodernist literature. A crucial focus of my analysis is to examine how footnotes and endnotes, serving as fictional paratexts, contribute to the creation of nonlinear narratives and impact the reader's interpretation of the text.

Secondly, to substantiate my conclusions, I employ a comparative method by juxtaposing various works where fictional footnotes and endnotes are significant. It is important to note that considerable attention is given not only to the works classified within the genre I am investigating – the commentary novel – but also to classical Russian literature of the 19th and 20th centuries, where fictional paratexts such as footnotes, endnotes, fictional prefaces, and fictional indexes play essential roles. Through comparison of how these fictional paratexts are utilized in these works and analysis of their mutual influence, I trace the evolution of fictional footnotes and endnotes as elements of fictional paratexts in Russian literature. All of this becomes crucial in the examination of commentary novels in the third chapter. Through comparative analysis, I identify common and distinctive features in the use of fictional endnotes in these texts, their role in narrative structure, their influence on reader perception, and how these elements delineate the genre-specific characteristics of the commentary novel. This enables me to draw conclusions about how specific elements of the commentary novel contribute to narrative development and enrich its interpretation, thereby refining the distinct features and characteristics of the genre that differentiate it from various similar forms.

Moreover, textual interpretation plays an important role in my study. The dissertation investigates how the apparatus of commentary (fictional footnotes and endnotes) interacts with the main text and reshapes traditional concepts of textual linearity and narrative coherence. An integral component of the interpretive approach involves analyzing the dynamics between the original text's author, the authors of the footnotes and endnotes, and the reader, as well as examining their interactions within the novel both as a literary work and as a textual system. A significant aspect of the dissertation entails exploring why authors utilize fictional paratexts to create intricate and multi-layered narratives.

Furthermore, in my dissertation, I employ the historical method to comprehend the evolution of footnotes and endnotes from their traditional usage in academic literature to their transformation into fictional elements integrated within literary works. I explore the historical origins of these elements and their adaptation within postmodernist literature. Drawing examples from ancient literature and texts of the 17th and 18th centuries, referencing the works of Nikolay Karamzin, Ivan Boltin and Mikhail Lomonosov, as well as some authors of the pre-Pushkin era, tracing the evolution of this phenomenon through the 19th and 20th centuries, and analyzing the characteristics of the novel as a genre based on the writings of Mikhail Bakhtin, Julia Kristeva, and Yuri Lotman, I illustrate how the historical progression of the genre has influenced the utilization of fictional footnotes and endnotes in literature overall, and the emergence of the commentary novel as a genre in particular.

Finally, in my dissertation, I apply the structural method to analyze the textual organization of commentary novels. I thoroughly investigate diverse structural elements inherent in the commentary novel, including fictional prefaces, the primary, or source text, fictional footnotes, fictional endnotes, and fictional indexes, their interrelationships, organizational methods within the text, and their contribution to constructing nonlinear narratives. This exploration sheds light on how the deployment of fictional paratexts enables the development of various reader strategies and influences methods of reading and interpreting the literary work.

The scholarly basis of my study consists of numerous academic articles, dissertations and monographs by Russian and English-speaking scholars, literary theorists and historians of literature, as well as works by Hungarian, French and other European authors. First, the dissertation relies on the works of Mikhail Bakhtin, who highlights the distinctive nature of the novel as a genre in continual formation and evolution, capable of assuming various forms, one of which I consider the commentary novel. Equally significant are the contributions of Gérard Genette and Edward J. Maloney: the former known for pioneering the theory of paratexts, and the latter for furthering this discourse by examining fictional paratexts within literary fiction. Similarly, the works of Yuri Lotman are of particular interest to this study, particularly those that concentrate on the structure of the artistic text. Transitioning to the examination of fictional footnotes, endnotes, and the commentary novel within Russian literature, the dissertations

authored by Violetta Kurnitskaya, Irina Belyaeva, Gulnara Kasimova, and Ekaterina Barinova assume considerable significance. When examining the postmodernist characteristics of the commentary novel, the research draws substantial support from the works and monographs of Irina Skoropanova, Galina Nefagina, Vadim Rudnev, Marina Abasheva, Malcah Effron, and József Goretity. In the first section of the second chapter, focused on the historical evolution of footnotes and endnotes as components of academic and fiction texts, our foundation rests on the research of Anthony Grafton, Chuck Zerby, Vera Milchina, and Irina Belyaeva. In the latter part of the second chapter, my focus shifts to the examination of classical Russian literature from the 19th and 20th centuries, emphasizing the contributions of Mark Lipovetsky, Viktor Shklovsky, Boris Eikhenbaum, Lev Shestov, Stepan Ilyov, Leonid Dolgoplov, Mikhail Bakhtin, Yuri Lotman, Lewis Bagby, Paul Debreczeny, and John Pier. In the third chapter, where I engage in the analysis of commentary novels themselves, significant sources for me include the works of Andrei Sinyavsky, Yuri Tynyanov, Mikhail Epstein, Ingunn Lunde, Sergei Oroby, Gulnara Kasimova, Oliver Ready, Simon Rowberry and József Goretity.

### **III. Key outcomes and results of the dissertation**

1. In the first chapter of my study, I present an exhaustive analysis of footnotes and endnotes as integral textual components. Subsequently, drawing from an analysis of dictionaries and pertinent academic literature, I formulate precise definitions of footnotes and endnotes, establishing a foundational framework for subsequent exploration in my thesis. Considering the variability inherent in the texts being analyzed, distinctions between footnotes, endnotes, or both are deemed essential for comprehensive discussion. Drawing on the works of Genette, Lotman, Bakhtin, and Maloney, I explore how the historical evolution of the novel has transformed the functions of these elements in fiction. This evolution has not only impacted the narrative framework crafted by authors and the structural integrity of their works but has also significantly shaped readers' interpretations of these texts. I argue that the novel, functioning as an open system, continuously engages with the domains of art, philosophy, and science, exerting significant influence on its trajectory and evolution, thereby giving rise to genre variations such as the commentary novel. Expanding upon paratextual theory and juxtaposing the commentary novel with interactive novels, hypertext fiction, and philological novels, I delineate this genre

amidst various other forms by detailing its distinctive features. These include the juxtaposition of “source text – commentary”, intricate multi-level structure of the narrative, textual elements facilitating multiple reading strategies, and narrative extensive cross-referencing, that together contribute to the hypertextual structure of the narrative. Additionally, its fragmentary and discontinuous narrative style, deliberate incompleteness, or the illusion thereof are emphasized as defining characteristics of the genre under study. Unlike the hypertext fiction, the commentary novel does not provide the opportunity to freely enter the text at any point; furthermore, it is typically presented on paper rather than in digital space. Key distinctions from interactive novels include the absence, in the former, of potentially infinite combinations of textual elements, as the sequential numbering of footnotes and/or endnotes implies a structured linearity and narrative conclusiveness. Moreover, while interactive novels feature autonomous links directly connecting to one another, in the commentary novel, the opposition between the source text and the commentary section assumes a paramount significance. Finally, the philological novel diverges markedly from the commentary novel in its form and structure. Primarily, it does not imply a rejection of linear reading, nor does it provide multiple reader strategies. While its thematic concerns may overlap with those of the commentary novel, such as language issues or literature's role in one's life, the commentary novel encompasses a much broader phenomenon that extends beyond the scope of “fictional works about writers”. Subsequently, leveraging the research contributions of Nefagina, Skoropanova, and Rudnev, I substantiate the commentary novel's alignment with postmodernist literature. This affiliation is underscored by such features as self-reflection, the reevaluation of norms, the deconstruction of established canons, the parodying of simplistic and unequivocal constructs across formal and thematic dimensions, and the deliberate engagement with national cultural heritage. These aspects collectively affirm the commentary novel's integration within the framework of postmodernist literature.

2. In the second chapter, I delineate the historical trajectory and development of footnotes and endnotes, initially within academic texts and subsequently within literary works. Despite the limited extant research and the dispersed nature of available knowledge, the originality of my study resides in its groundbreaking exploration of fictional footnotes and annotations within the expansive landscape of classical Russian literature over four centuries. By tracing the origins of these

elements back to ancient literature and drawing on the works of Grafton, Zerby, and Milchina, I investigate the evolutionary path of footnotes and endnotes in European literary tradition from the 17th to the 19th centuries, analyzing their manifestations in the works of Gottlieb Rabener, Edward Gibbon, Pierre Bayle, Alexander Pope, François-René de Chateaubriand, and Leopold von Ranke. I point out that the authorial irony towards footnotes and endnotes, and specifically towards their necessity, inevitability, and prevalence in texts, has been shared to some degree by all authors. This perspective is profoundly embedded in the essence of the commentary novel, as this attitude (irony and parody) is discernible across all the examined commentary novels. Following that, I explore the utilization of footnotes and annotations within the Russian literary tradition. This analysis begins with a detailed examination of the works of Nikolay Karamzin, Ivan Boltin, and Mikhail Lomonosov. Although the texts of these authors predominantly engage with the scientific domain, footnotes and endnotes are employed in each instance to introduce an author, the creator of the text, or its commentator into the main narrative. This progression results in footnotes becoming, as Milchina asserts, “an integral attribute of literature itself” by the late 18th century, thereby setting the stage for the emergence of authorial and fictional footnotes and endnotes in the works of Alexander Pushkin. The latter part of the second chapter is dedicated to analyzing the contributions of Alexander Pushkin, Mikhail Lermontov, Nikolay Gogol, Fyodor Dostoevsky, Valery Bryusov, Yevgeny Zamyatin, Vsevolod Nekrasov, Vladimir Nabokov, and Andrei Bitov. Each of these authors significantly advanced the use of fictional footnotes and endnotes, thereby influencing the development of the commentary novel genre.

3. The third chapter is devoted exclusively to an in-depth exploration of the commentary novel genre. In this section of my thesis, I delineate the principal genre-defining characteristics of the commentary novel and subsequently analyze the relevant works. The central defining feature of the commentary novel is its structure, which is characterized by the interplay between two distinct texts: the primary, or commented text, and its accompanying commentary. The primary texts may span various genres, including poems, short stories, or philosophical essays. These primary texts are supplemented by commentary presented in the form of footnotes or endnotes. Crucially, these elements are fictional and are seamlessly integrated into the work's framework, thereby constituting an essential component of it. An important genre-defining element is the reallocation of focus: the fictional

notes often assume a central role compared to the commented text. These elements frequently contain complete ideas and can be interpreted autonomously, whereas the commented text primarily functions as a pretext for the existence of the commentary. The narrators of the primary text and the notes may either coincide or differ. It is worth noting that the commentary does not merely supplement or elucidate the source text but often mimics such elucidation while actually introducing controversy while complicating the process of interpretation. Thus, it can be argued that the commentary novel adheres to an evidential paradigm, wherein the reader is tasked with independently reconstructing the narrative's coherence from textual fragments dispersed through numerous footnotes and endnotes. It is significant to point out that these notes invariably surpass the commented text in volume. Moreover, a defining characteristic of such elements is their propensity to extend beyond the immediate scope of commentary. They frequently aim to provide a more comprehensive analysis of the past, reinterpreting it in light of new knowledge and experience, reflecting on one's own experience and the experience of the country and epoch, liberating the literature from the constraints of censorship and self-censorship, presenting alternative interpretations of events, and occasionally engaging in self-justification or addressing critics. An important aspect is the motif of examining psychological trauma through thorough and merciless self-reflection. Another notable factor contributing to the distinctiveness of the commentary novel is the requisite element of parody, a tradition with deep roots in European literature. The academic tradition of annotating texts serves as the primary target of parody, which influences the complication and reinterpretation of the role of these elements in the text. Within this framework, the impact of the encyclopedic model of historical narrative on the genre-specific features of the commentary novel and its simultaneous parodying in works of this genre is also addressed. Furthermore, according to Rudnev, the principal rhetorical figures of 20th-century poetics are integral to the commentary novel, including the concept of a text within a text, intertextuality, and hypertextuality. In the commentary novel, the hypertextual system embodies the pursuit of truth, representing the endeavor to identify a center and an origin, thereby articulating and manifesting human cognition throughout this process. Consequently, the metaphor of the labyrinth symbolizes the human mind, the quest for truth, and infinity, while the mirror metaphor signifies opposition and duality. Moreover, the postmodernist concept of the "world as text" is pivotal to the genre

of the commentary novel, in which notes on a specific text are often interpreted as one's reflections on a particular historical epoch or a sphere of life. The thematic focus of the majority of works examined in the thesis is related to literary self-reflection, encompassing inquiries into the literary centrality of Russian culture, which takes on the role traditionally associated with other forms of social consciousness, such as religion, history, and philosophy.

Nabokov's novel *Pale Fire* is regarded as foundational to the genre of the commentary novel. In this section of my dissertation I argue that the structure of *Pale Fire* exemplifies a hypertextual nature, despite the novel itself cannot be classified as nonlinear. The thesis illustrates that the fictional endnotes and the fictional Index in *Pale Fire* have directly influenced the development of the commentary novel genre across multiple dimensions, from its structural composition to its imagery. By crafting intricate frameworks of fictional paratexts, Nabokov establishes diverse approaches to engaging with the text, leading to the emergence of three distinct reader archetypes and multiple interpretive possibilities. This multifaceted approach substantiates the structuralist concept of the "death of the author", while concurrently satirizing it through the death of Shade and the madness of Kinbote.

Following that, Popov's novel *The True Story of 'The Green Musicians'* is also analyzed as a commentary novel, employing the previously delineated genre characteristics. By establishing intertextual connections between Popov's work and the writings of Gogol, Nabokov, and Bitov, as discussed in the preceding chapter, the thesis elucidates how the commentary novel represents an advanced stage in the evolution of Russian literature. A critical component of this chapter is the analysis of how Popov blends, replicates, and parodies different linguistic modes and styles. In my dissertation, I argue that, through the juxtaposition of these elements, Popov deconstructs the image of people invented by Soviet propaganda, who ostensibly support the communist regime. By presenting a vibrant, "living" language through *chastushki*, proverbs, and anecdotes, alongside distinctive vocabulary and syntax, Popov contrasts it against the bureaucratic and "dead" language of a bygone era and a collapsed country, thereby decanonizing myths about Soviet reality at the formal and structural levels of the novel. Moreover, through the creation of an extensive commentary on a text written over two decades earlier, Popov engages in a reflection on the past, reinterpreting and reconstructing it, examining both Soviet reality and his own experience.

Additionally, Popov's parody of diverse literary traditions and genres, ranging from ancient Russian hagiography to the postmodern paradigm, subverts all forms of authority and tradition. This is especially evident at the level of fictional paratexts: the endnotes and the index of names. Through an examination of the novel's hypertextual connections, I explore how Popov employs this system to challenge the univocality and authoritarianism inherent in linear texts, thereby articulating, at the level of form, a protest against the authoritarian Soviet regime.

Galkovsky's commentary novel *The Infinite Dead End* serves as another key example of the genre under study, epitomizing and illustrating the “unique form of Russian consciousness” through its deliberate hypertextual framework of fictional endnotes. This part of the thesis is focused on how this intricate system of fictional paratexts referencing an allegedly absent text, coupled with the novel's hypertextuality and accentuated intertextuality, constructs a paradigm of a national thought characterized by Galkovsky as fragmentary, discontinuous, with endless stipulations and interruptions. The analysis underscores that this philosophical concept, as articulated by the author, permeates both the structural and syntactic dimensions of the novel. By drawing on insights from Orobij, Ready, Epstein, and Bakhtin, in my research I delineate how the tradition of essayism, and the endeavor to articulate personal consciousness through literary expression as seen in Vasily Rozanov's *Fallen Leaves*, the narrative voice in Dostoevsky's *Notes from Underground*, and the parodic elements found in Nabokov's *Pale Fire*, are echoed and synthesized within Galkovsky's narrative framework.

In the concluding segment of the third chapter, Mikhail Veller's novel, *Not a Knife of Not Seryozha Not Dovlatov*, is examined, leading to the observation that while it shares many characteristics with the commentary novel, this classification remains somewhat tentative. On one hand, the work prominently features the opposition of “source text – commentary”, with fictional notes that are thematically and voluminously broader than the original text, serving purposes beyond mere elucidation of fragments from the source text. There is also a parodic element in the novel, as well as a literary game which is played with the reader. On the other hand, the notes lack a hypertextual nature, the source text is not directly intertwined with the commentary apparatus, and the absence of an evidential paradigm limits the exploration of multiple textual interpretations.

Therefore, this dissertation significantly advances the understanding of fictional footnotes and annotations within contemporary Russian literature,

providing a new perspective on the role of footnotes and endnotes in fiction. Additionally, the thesis establishes the commentary novel as an autonomous genre within the realm of postmodern prose, thereby enriching broader literary discourse. Finally, this study lays a critical foundation for future research in both Russian and global literary studies, underscoring its enduring relevance and academic significance.

#### IV. Conferences Attended

Some results and sections of the thesis chapters were presented at various international conferences:

1. Artistic Language of the Contemporary Russian Novel
  - Location: Russian Centre, University of Debrecen, Hungary
  - Dates: December 5-6, 2019
  - Presentation Title: *Īazykovye osobennosti stilĭa Evgeniĭa Grishkovĭsa-blogera v knigakh «God zhzhizni» i «Ot zhzhizni k zhizni»*
2. First Debrecen Postgraduate Symposium and Workshop in English and American Studies
  - Location: Institute of English and American Studies, University of Debrecen, Hungary
  - Date: January 31, 2020
  - Presentation Title: *Fyodor Dostoevsky's 'A Writer's Diary' as the Forerunner of Modern Blogs*
3. Young Russianists' Forum
  - Location: Institute of Slavic Studies, University of Debrecen, Hungary
  - Date: November 26, 2020
  - Presentation Title: *Zhanrovye osobennosti romana-kommentariĭa kak samostoĭatel'nogo literaturnogo zhanra rubezha XX-XXI vv*
4. 7th Biennial Conference “Cultural Texts and Contexts in the English-Speaking World”
  - Location: Department of English Language and Literature, Faculty of Letters, University of Oradea, Romania
  - Date: March 19, 2021

- Presentation Title: *Changing the Role of Paratext in American Literature in the Second Half of the 20th Century*
5. 22nd Annual International Conference “Re-writing/Re-imagining the Past”
    - Location: English Department, University of Bucharest, Romania
    - Dates: June 3-5, 2021
    - Presentation Title: *Russian Novel-Commentary as a Postmodern Genre of Reconsidering the Past*
  6. 2022 Annual Conference of The British Association for Slavonic and East European Studies (BASEES)
    - Location: Robinson College, University of Cambridge, UK
    - Dates: April 8-10, 2022
    - Presentation Title: *Artificial Footnotes in Post-Soviet Russian Literature as a Tool of Rethinking the Past*
  7. 2023 Annual Conference of The British Association for Slavonic and East European Studies (BASEES)
    - Location: University of Glasgow, UK
    - Dates: March 31 - April 2, 2023
    - Presentation Title: *Textual Paratexts in Post-Soviet Russian Literature as a Tool of Representing Russian National Thinking*



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### List of publications related to the dissertation

#### Foreign language Hungarian book chapters (1)

1. **Mazalevsky, D.:** Dihotomija "real'nogo" i "virtual'nogo" v blog-knigah Evgenija Grishkovca ("God zhzhizni", "ot Zhzhizni k zhizni").  
In: Hudozhestvennyj jazyk sovremennoj ruszskoj prozy / red. József Goretity, Kairosz, Budapest, 54-74, 2020. ISBN: 9789635140909

#### Foreign language international book chapters (1)

2. **Mazalevsky, D.:** Artificial Footnotes as a Narrative Form in Pale Fire and House of Leaves.  
In: Cultural Texts and Contexts in the English Speaking World 7, Editura Universităţii din Oradea, Oradea, 148-160, 2021.

#### Foreign language scientific articles in Hungarian journals (2)

3. **Mazalevsky, D.:** Osobennosti mnogoobrazija jazykovyh registrov i ih realizacija v romane-kommentarii "Podlinnaja istorija Zeljonyh Muzykantov" = Language Registers` Variety and its Implementation in the Commentary Novel The true history of "The Green Musicians".  
*Slavica*. 51, 92-106, 2022. ISSN: 0583-5356.  
DOI: <http://dx.doi.org/10.31034/051.2022.08>
4. **Mazalevsky, D.:** Roman-kommentarij kak metod pereosmyslenija proshlogo i forma avtorskoj refleksii (na primere romana E. Popova "Podlinnaja istorija "Zeljonyh muzykantov") = Novel commentary as a method of rethinking the past and a form of authorial reflection: E. Popov's The Real Story of the 'Green Musicians'.  
*Slavica*. 50, 234-244, 2021. ISSN: 0583-5356.  
DOI: <http://dx.doi.org/10.31034/050.2021.24>

#### Other journal articles (1)

5. **Mazalevsky, D.:** A Sziget igazolása: Jevgenij Vodolazkin regénye.  
*Oroszvalóság.hu* 2022-08-23, 1-3, 2022.





### List of other publications

Foreign language scientific articles in Hungarian journals (1)

6. **Mazalevsky, D.:** Rol' cenzora Nikolaja Ratynskogo v rossijskoj publicistike vtoroj poloviny XIX veka = Censor Nikolay Ratynsky's Role in Russian Journalism of the Second Half of the 19th Century.  
*Slavica.* 47, 59-70, 2018. ISSN: 0583-5356.  
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