

UNIVERSITY OF SZEGED
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DOCTORAL SCHOOL OF LITERARY AND CULTURAL STUDIES

Doctoral thesis abstract

The early period of Lyudmila Petrushevskaya's oeuvre

Tóthová Laura

Supervisors:

Dr. Szabó Tünde, DSc

Dr. Sarnyai Csaba, PhD

Szeged
2025

The focus of the dissertation is on the examination of Lyudmila Petrushevskaya's short stories, tales, and one-act plays published before the turn of the millennium. The primary aim of the research was to provide a detailed presentation and deeper exploration of the author's artistic system. Since Petrushevskaya has been a defining figure in the contemporary Russian literary canon for several decades, I believe the study may also be of interest to a broader domestic readership, as very few works of this type have been produced in Hungary so far.

This study investigates how the successive or parallel paradigms present in Petrushevskaya's pre-millennial works shape her *ars poetica*, how they are reflected in its evolution, and the ways in which they are transformed. Additionally, it aims to illustrate the diverse scholarly approaches to Petrushevskaya's oeuvre, emphasizing how this rich spectrum of interpretations nuances her position and significance within the literary discourse. For the purposes of this research, four principal lines of inquiry in Petrushevskaya studies are identified: first, thematic and poetics-oriented approaches; second, analyses centered on intertextuality; and finally, studies addressing the challenges of situating her work within literary movements.

The dissertation is divided into three main parts: *Paradigmák metszésponjtján I., Ljudmila Petrusevszkaja ezredforduló előtt született művei*, illetve *Paradigmák metszésponjtján II.* Az első fejezet továbbá négy alfejezetből áll, illetve az *Alternatív irodalmi paradigmák* című alfejezet két további fejezetet tartalmaz (*Az ún. csernuha, A szoc-art és a moszkvai konceptualizmus*). This part provides the theoretical foundation of the dissertation, as it reviews several paradigms that were organically present in the contemporary Russian literary scene during Petrushevskaya's creative period and influenced her work to varying degrees. Given that Petrushevskaya's oeuvre has been shaped in multiple ways by its reception over the years, examining this question appeared particularly important.

In the second major chapter, in order to present Petrushevskaya's world as comprehensively as possible, four short stories, four fairy tales, and four one-act plays were analyzed in detail, with the chapter on *Tales* supplemented by an excursus. Moreover, at the beginning of these chapters, I aimed to provide a general overview of approaches to Petrushevskaya's works based on existing scholarship, with particular attention to her short stories, fairy tales, and plays.

The scholarly contribution of this dissertation can be discerned on two levels: firstly, through the findings of the analyses presented in the second part, and secondly, through their integration with the characteristics of the paradigms examined in the first part. This approach, elaborated in the third part, allowed for a more precise identification of how these paradigms operate within the works under study.