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Introduction to the 13th issue of *AvtobiografiЯ*

The thirteenth issue of the journal *AvtobiografiЯ* is devoted to the memory of trauma and its literary expressions within the genres of autobiography, memoir, and autobiographical fiction, offering in this special issue a broad perspective on the evolution of these literary forms in Russian, Serbian, and Ukrainian literatures. The contributions published here explore the dynamics of traumatic memory, conditions of alienation and repression, as well as the modes of transmission and autobiographical representation in contexts of political and cultural oppression. Some features characterizing the examined works are also observable in distinct texts analysed in the 'Papers' section, which focuses on the autobiography genre in Ukrainian literature from the late nineteenth to early twentieth centuries, and on the genre of self-reinvention and myth-making developed in Russian Modernism, particularly in the work of Aleksei Remizov.

A central concept linking these studies is that of 'internal emigration', introduced by Natalia Lebedyntseva. While reconstructing the system of repres-

sion in Ukraine, Lebedyntseva frames this concept as a form of alienation experienced under ostracism, detention, psychiatric isolation, and exile. This form of inward emigration enables individuals to preserve their identity and neutralize external pressures by creating an alternative dimension separated from social reality. Her reflections on the memory process in conditions of social exclusion are built upon the biography of the poet Vasyl' Stus, who spent many years imprisoned. Lebedyntseva highlights how Stus's memory is marked by a pronounced physical and emotional component, linked to bodily perceptions such as odours and pain, contrasting it with a state of 'non-memory' entailing identity loss and non-existence. This condition manifests both in Stus's detention and in exile, the latter also experienced firsthand and constituting a further form of alienation. She argues that incarceration can be understood as an extreme form of 'internal emigration', where soul and body detach from the subject in a psychological dissociation from the surrounding world.

The renunciation of Soviet citizenship and acceptance of exile are interpreted as extreme acts of 'self-immolation', 'self-exile', and 'self-destruction'. In this context, traditional autobiographical narrative and autofiction appear insufficient for representing such painful modes of self-narration, where exile and self-renunciation become founding principles of self-aware existence. The distance from one's existential space, the sensory and emotional absence, lead to a 'wasteland' state of non-existence and sleep are recurring motifs in Stus's work. This notion of distance is revisited in an interview with the playwright Ivan Vyrypaev, conducted by Giulia De Florio for the 'Materials' section, which guides readers through the issue. Vyrypaev stresses that the distance between subject and object, including the distance from the creative process, is not only common—as Lebedyntseva suggests—but essential for achieving awareness, now threatened by forms of unconscious 'liberalism' and transformations induced by artificial intelligence. Lebedyntseva further develops the category of 'memories', understood as processes of emotional self-representation that function as an 'assembly point',

a contact territory bridging past and present, where the memory object is artistically transfigured through the subject's perception. This approach again resonates with Vyrypaev's distinction between source and object, observing how the memory process generates literary creation. Rosanna Morabito's article examines the concentration camp experience in the former Yugoslavia, focusing on the Goli Otok camp and the Serbian writer Dragoslav Mihailović. Morabito demonstrates how traumatic memory acquires a peculiar nature in the absence of consolidated verbal memory, often dissociated and fragmented: sensations experienced during trauma fail to form a coherent narrative and entail temporal and sometimes spatial distance. Mihailović's works often take the form of hybrid narratives where autobiography and historical testimony—typically transmitted orally by former internees and transcribed many years later—overlap. Writing thus becomes a space of denunciation, memory preservation, and trauma reprocessing, offering partial relief and assuming high ethical value. Simone Guagnelli also investigates traumatic memory, focusing on the memorialistic work of Ol'ga Adamova-Sliozberg, an amateur author whose produc-

tion is characterized by the oral genesis of the material and its initial dissemination in samizdat. Guagnelli conducts a philological analysis of different manuscript versions and linguistic choices, tracing the ongoing writing and transformation process in which multiple genres, registers, and narrative levels coexist with precise technique.

Tetiana Cherkashyna reconstructs the evolution of autobiography in Ukrainian literature from the late nineteenth century through the early 1920s, with special attention to the period of Ukrainization coinciding with Ukraine's inclusion in the USSR. Although the autobiographical genre developed from classical models and Western influences (Rousseau, Goethe), it became closely linked to the country's major political and nationalist movements during this time. Cherkashyna discusses authors such as Panteleimon Kulish, Mykola Kostomarov, Hanna Barvinok, and Mykhailo Drachmanov, whose autobiographical work in exile integrates the personal dimension with historical and sociopolitical contexts. For entire generations of Ukrainian authors, autobiography assumed a testimonial role, documenting society, civic ideals, and social engagement as evidence of their time.

A different study is presented by Maria Teresa Badolati on Aleksei Remizov. His vast autobiographical corpus is also situated within the space of emigration and similarly, as in Stus's case, comprises hybrid forms—including tales, novels, poems in prose and verse, legends, essays, autobiographies, and dramas—unified by a strong autobiographical imprint. According to Badolati, Remizov's early twentieth-century experimental works surpass widely spread contemporary forms like autofiction, offering unique approaches to myth-making of the self, which Vyrypaev describes as 'unique'.

In his interview with Giulia De Florio, Vyrypaev highlights key concepts such as 'structure' and 'word' in his dramaturgical art. He argues that autobiography transcends plot linearity and attains truth through thematic harmony and language, which eternalizes what is fragmentary and ephemeral. This perspective engages directly with reflections on trauma and memory, underscoring language's decisive role in reworking and fixing traumatic autobiographical experiences. In summary, this issue investigates the processes of formation and representation of traumatic memory in autobiographical and memorialistic forms, showing how memory—under conditions

of alienation, exile, and repression—becomes a field of artistic elaboration and identity construction. The dynamics of dissociation, inner exile, and self-renunciation emerge as recurrent and complex elements in these narratives, contributing to

a redefinition of autobiographical writing within extreme historical and political contexts.