

V. Sorokin “Honeymoon Trip”: Interpretations, Typology, Influences

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Abstract

The present study is devoted to the consideration of the dramatic text by Vladimir Sorokin, “Honeymoon trip”. The specificity of the material under study determines the interdisciplinary nature of the methodological approach. The study considers three main points of focus. The first point to be taken into consideration is related to the study of specific features of V. Sorokin’s oeuvre in the context of postmodern culture. Here, special attention is paid to the problematic issues of intertextuality and the specific understanding of the dramatic work (the context of V. Sorokin’s dramatic texts). Intertextuality and self-citation allow for consideration of the diverse nature of literary, cultural and historical influences and reminiscences. The second point is connected with the specifics of the theatrical production of V. Sorokin’s dramatic texts at the Meyerhold Theatre. In order to identify the significant aspects and problematic issues related to the production of V. Sorokin’s postmodern dramaturgy on the basis of the comparative method, the analysis of A. Hermanis’s production of “Ice” (based on V. Sorokin’s eponymous novel) is carried out. The third point of focus is devoted to the problem of the Hebrew text in European culture: one of the aspects of the text “Honeymoon” is related to the understanding of Jewishness, the Holocaust and guilt as an element of the historical memory of the German nation.

Keywords: postmodern; dramatic; self-citation; Hebrew; Holocaust