



JAKUB KAPIČIAK

ORCID: <https://orcid.org/0000-0003-0869-4716>

Institute of Slavonic Studies of the Czech Academy of Sciences

SINCERE APPROACH TO THE BODY IN CONTEMPORARY RUSSOPHONE FEMINIST POETRY

In 1995, Jeanne Martha Perreault developed the term “a feminist autography” to describe the interplay of subjectivity, writing, and community in feminist literary works. This study employs it exploring the role of the body and corporeality in contemporary Russophone feminist poetry. Because such poetry is preoccupied with the issue of mediating the female experience through a subjective lens, the paper is mainly focused on how the rhetoric of sincerity is employed in the studied works. The applied understanding of sincerity is based on a simple definition of the term by Lionel Trilling (1972) as “a congruence between avowal and actual feeling,” embedded in the distinction between the inner subjective world and its outer public representation. Drawing on this notion, the study tries to develop a more nuanced understanding of sincerity and its rhetoric by closely analyzing the following poetical texts: Galina Rymbu’s poem *Моя вагина* (*My vagina*, 2020), Oksana Vasyakina’s poem *что я знаю о насилии* (*what i know about violence*, 2019), Lida Yusupova’s poem *Матерюк* (*Mateyuk*, 2016), and selected fragments from the book *Приговоры* (*Verdicts*, 2020), selected short poems by Darya Serenok and Yegana Dzhabbarova, and the lyric cycle *Девочки без одежды* (*Girls without Clothes*, 2020) by Maria Stepanova.

Keywords: Feminist Poetry, Russophone Literature, Rhetoric of Sincerity, Corporeality, Gender-Based Violence, Feminist Autography

INTRODUCTION

Discussing women’s literature in Russia often means dealing not only with the discontinuity of its history and historiography but also with the social and cultural stigmatization and marginalization of women writers and their status as such. For example, in the first half of the 20th century, two famous female writers, Anna Akhmatova and Marina Tsvetaeva, refused to be called poetesses (Rus. поэтесса) and preferred the masculine form — poet. According to Irina Savkina, literary criticism played an essential role in forming such attitudes towards and among women writers. She identified this tendency even in the post-Soviet period. Savkina states that women’s writing

is often viewed through the lens of “the Great Russian literature,” a hierarchical system led by male writers, where writing like a woman is associated with expectations of a lower quality. Savkina also underlines that Akhmatova’s and Tsvetaeva’s refusal to be called poetesses still legitimizes such a hierarchy.¹ Commenting on these aspects of Akhmatova’s and Tsvetaeva’s role in the literary history and historiography, Anna Golubkova, a literary critic and poetess, points out that despite their refusal to be called poetesses, both became famous “исключительно благодаря воплощению „женского” в своем творчестве, причем именно в том виде, как это „женское” представляется мужчинам”² (only thanks to the embodiment of the “feminine” in their works; besides, the form of that personification/manifestation/embodiment looks exactly as “feminine” appears to men).³ However, such structural hierarchies started to emerge in Russia during the 19th century, when the first women writers tried to enter the literary field and literary criticism began to conceptualize the phenomenon of women’s literature.⁴

I decided to start my article with this very general introduction to suggest possible reasons why overtly feminist poetry has appeared in Russia as a distinct tendency only during the last decade.⁵ F-Letter (Ф-письмо), an online journal on the syg.ma website, founded in 2017 in Saint-Petersburg after a successful series of seminars about

¹ И. Савкина, “Зеркало треснуло...” (современная литературная критика и женская литература), in: Eadem, *Пути, перепутья и тупики русской женской литературы*, Новое литературное обозрение, Москва 2023, pp. 182–187.

² А. Голубкова, *О гендерном насилии в литературном сообществе*, “Ф-Письмо”, 02.07.2020, <https://syg.ma/@galina-1/anna-golubkova-o-giendiernom-nasilii-v-litieraturnom-soobshchestvie> (25.06.2025).

³ If not stated otherwise, the English translations of the Russian quotations are mine.

⁴ М. Нестеренко, *Розы без шипов. Женщины в литературном процессе России начала XIX века*, Новое литературное обозрение, Москва 2022; О. Peters Hasty, *How Women Must Write: Inventing the Russian Woman Poet*, Northwestern University Press, Evanston, Illinois 2020.

⁵ Another interesting factor to consider is the Russian view on feminism that is often based on the binary friend-or-foe opposition distinguishing between native and foreign cultural influences. Seen through this lens, feminism is seen as imported from the West and inapplicable to the specific Russian nature. See И. Савкина, *Факторы раздражения: о восприятии и обсуждении феминистской критики и гендерных исследованиях в русском контексте*, in: Eadem, *Пути, перепутья и тупики русской женской литературы*, Новое литературное обозрение, Москва 2023, pp. 195–225.

contemporary feminist literary theory and writing that were held earlier that year, became the leading platform for feminist poetry.⁶ As one of its co-founders Galina Rymbu stated, the idea behind the project was to set up a space not only for feminist poetry but also for queer writing, with the aim of cultivating gender sensitivity in Russophone literature.⁷ Paradoxically, during the same decade Russia turned into an authoritarian state.⁸ According to Stephanie Sandler, an American expert on contemporary Russian-language poetry,⁹ “some small sparks of political optimism” in Russia might have been “vividly seen in Russia’s poetry, particularly in poems by women and poems about women’s bodies.”¹⁰ She was, of course, referring to the situation before the full-scale Russian invasion of Ukraine in 2022. Since then, the literary landscapes of Russian and Russophone literature have significantly changed.¹¹

THEORETICAL FRAMEWORK AND RESEARCH AIMS

Stephanie Sandler calls poetry written by women a rhetorical performance that may help develop practices of sensitivity towards the

⁶ М. Бобылева, Ю. Поддубнова, *Поэтика феминизма*, АСТ, Москва 2021, p. 38.

⁷ *Ibid.*, p. 39.

⁸ For the discussion on Russia’s authoritarian conservative turn, see: R. Sakwa, *Putin Redux: Power and Contradiction in Contemporary Russia*, Routledge, London, 2014.

⁹ In this study, I decided to use the adjective “Russophone” instead of “Russian”, because most of the analyzed texts were written by authors living outside Russia or by authors underlining their non-Russian ethnicity. The arguments for the use of the adjective “Russian”, see: S. Sandler, *The Freest Speech in Russia: Poetry Unbound, 1989–2022*, Princeton University Press, Princeton and Oxford, 2024, pp. xvi–xvii.

¹⁰ S. Sandler, *The Body Returns: Recent Poems by Russian Women*, “Internationale Zeitschrift für Kulturkomparatistik” 2022, vo.; 6, p. 46.

¹¹ For some preliminary observations about the reflections and reception of February 24, 2022 in Russian literature see: И. Посохин, *Литературный процесс первой четверти 21-го века: ‘Назад в будущее’*, in: Eadem (ed.), *Русская проза начала 21-го века: Тексты, контексты, рецепция, часть 1, Тексты и контексты*, Univerzita Komenského v Bratislave, Bratislava, 2024, pp. 61–67 and И. Посохин, *Русское литературное пространство после 24 февраля 2022 года: ‘Отмена’ или ‘самоотмена’?*, “Przegląd Ruscystyczny” 2025, no. 1 (189), pp. 102–119. For the specific changes it triggered in the feminist literary milieu see: K. Roman-Rawska, J. Pisarska, “Wojna – Tak nazwiemy naszą córkę.” *Rosyjskojęzyczna poezja (post)feministyczna po 2022 roku*, “Przegląd Ruscystyczny” 2025, no. 1 (189), pp. 159–182.

political dimension of everyday life. She also underlines the feelings of solidarity that such literature may promote among readers, fellow poets, and poetesses.¹² Sandler's perspective clarifies the statement that "‘I’ and ‘we’ are the most important words in the writing(s) of contemporary feminism,"¹³ which was used by a Canadian scholar Jeanne Martha Perreault to describe the nature of what she called "a feminist autobiography." More specifically, Perreault's term describes "textual configurations of a subjectivity precisely articulated in the varied forms"¹⁴ that are "not necessarily concerned with the process or unfolding of life events but rather make the writing itself an aspect of the selfhood."¹⁵ Moreover, Perreault also observes that such writing often deals with "continuity with an ongoing life in a body and a community."¹⁶ As a reviewer of Perreault's book, Harriet Blodgett stated:

Each writer discussed is seen to make her self the ground of her writing, which becomes the ground of others' community and her own. Thus, for example, Lorde's account in *Cancer Journals* of her situation as a black lesbian feminist creates, in the writing, a community of all potential victims of breast cancer, whatever their color or sexual preference.¹⁷

This means that feminist autobiography concerns the interplay between the triad of subjectivity, writing, and community.

I would like to focus on this triad in the context of contemporary feminist Russian-language poetry. As the previous quotations suggested, the topic of embodiment has an important role in the triad's interplay. It is no surprise, because embodiment has "always" been a key concept in feminist thought,¹⁸ and it is also crucial in the feminist Russophone poetry.

However, my main concern will be the rhetoric of sincerity employed in the Russophone feminist writing. This means that I am in-

¹² S. Sandler, *The Body Returns: Recent Poems by Russian Women...*, p. 46.

¹³ J. M. Perreault, *Writing Selves: Contemporary Feminist Autobiography*, University of Minnesota Press, Minneapolis 1995, p. 1.

¹⁴ *Ibid.*, p. 2.

¹⁵ *Ibid.*, pp. 3–4.

¹⁶ *Ibid.*, p. 4.

¹⁷ H. Blodgett, *Writing Selves: Contemporary Feminist Autobiography by Jeanne Perreault (review)*, "Biography" 1996, no. 4 (19), p. 436.

¹⁸ See S. Threadcraft, *Embodiment*, in: L. Disch, M. Hawkesworth (eds.), *The Oxford Handbook of Feminist Theory*, Oxford University Press, Oxford 2018, pp. 207–226.

terested in how the poetesses create the effect of “a congruence between avowal and actual feeling,”¹⁹ as sincerity might be generally understood, in their poetic representations of women’s bodies, subjectivities, communities, and self-assessment through writing.

I will attempt to develop a more nuanced understanding of sincerity by analyzing several poems. My main point of departure is based on a performative understanding of the query: What language and poetic means are used to create the effect of a sincere text, a text that seems to convey to others the feelings and thoughts rooted inside the subject and that makes these inner states publicly available and graspable?

While discussing bodies and corporeality in feminist writing seems natural, a reasonable question is why to discuss it through the lens of sincerity. Many may feel that social and cultural theories of the previous decades have proven that categories that seem to be grounded in essentialist ideas are outdated and definitely overcome.²⁰

The key idea behind the criticism of essentialist thought is the constructivist nature of society and our perception of social reality. The idea that things are becoming visible and shaped in and by language can be applied to our understanding of sincerity. This perspective frees us from asking whether what is written has really been experienced, felt, or thought. It is important to note the means that the authors use to create the effect that there is a correspondence between their inner and public selves. According to me, this is what the rhetoric of sincerity deals with.²¹

In what follows, I demonstrate that discussing bodies sincerely does not necessarily mean talking about oneself in a self-disclosing manner. If we move on to the rhetorical dimension, we may better understand how authors can use the voices of others to create an-

¹⁹ L. Trilling, *Sincerity and Authenticity*, Harvard University Press, Cambridge, Mass., 1972, p. 2.

²⁰ Sincerity becomes an important concept in the post-postmodernist discourse and especially in the discourse about the so-called new sincerity. See, for example, A. Kelly, *New Sincerity: American Fiction in the Neoliberal Age*, Stanford University Press, Stanford 2024.

²¹ I am drawing these theoretical notes from my previous research on the issue of sincerity rhetoric. See J. Kapičiak, *Shaping Speechlessness after February 24, 2022 in the Magazine ROAR*, “Studi Slavistici” 2024, no. 2 (21), pp. 157–160 and Я. Капичьяк, *Искренность в нарративах о сталинских репрессиях*, in: И. Посохин (ed.), *Русская проза начала 21-го века: Тексты, контексты, рецепция, часть 1, Тексты и контексты*, Univerzita Komenského v Bratislave, Bratislava 2024, p. 98–101.

other type of honest statement. In my analysis, I will first tackle the poems which focus on lyrical subjects who share their experiences and worldviews. In the next step, I will turn my attention to such poems whose lyrical subjects employ the roles of mediators aiming to become the channel for the voice of others. In all the works, I selected the subjectivity, writing, and community triad is shaped and intertwined in their own and specific way.

As I have mentioned previously, I aim to discuss poems concerning the issue of bodies. I focus on poems that deal with experiencing the body as a physiological and biological basis that makes women (but not exclusively them) vulnerable in structurally unequal societies. Therefore, I will discuss several poems that address issues of gender and sexual violence. These are precisely the issues that contemporary Russophone feminist writing repeatedly explores and uses to blur the border between literature and activism.²²

POETICS AND POLITICS OF INTIMACY

I will start the analysis with a long poem by Galina Rymbu (*1990) called *Моя вагина* (*My Vagina*). The poem was first published on June 27, 2020, on her Facebook profile. It was meant to support Yulia Tsvetkova, an artist and LGBTQ+ activist, who at the end of 2019 was charged with a criminal offense in Russia²³ for being an administrator of a VKontakte group *Монологи вагины* (*Vagina Monologues*),²⁴ where people shared artistic images, paintings, and drawings of vaginas by different artists. This group promoted body positivity.

We can agree with Josephine von Zitzewitz's description that it "is an uncomplicated poem if we consider only the lexicon, poetic device, or metaphors."²⁵ Rymbu's work consists of several stanzas. In general, it provides an explicit description of women's physiology and its social and political dimensions. However, the entire text is fashioned in an intimate and personal tone. Peculiarly, the intimate tone emerges

²² J. Pisarska, K. Roman-Rawska, "Wagina zniszczy to państwo" *Praktyki oporu w działalności rosyjskiego feministyczno-poetyckiego kolektywu F-Pis'mo*, "Przegląd Ruscystyczny" 2022, no. 4 (180), pp. 190–205.

²³ Tsvetkova was charged for violating the article 242 of the Russian criminal code. She was charged for illegal production and distribution of pornographic materials.

²⁴ It is a reference to a famous play by Eve Ensler *The Vagina Monologues* (1996).

²⁵ J. von Zitzewitz, *Case Study: Galina Rymbu, „Moia vagina“, June 2020*, "Internationale Zeitschrift für Kulturkomparatistik" 2022, vol. 6, p. 191.

from the use of many personal details of the lyrical subject's life and her perception of the reality, which contrast with the use of "a precise, unemotive lexicon – vagina, clitoris, penetration, penis, perineum, menstruation, period"²⁶ in reference to body parts. The opening of the poem is, in that regard, symptomatic. It begins with a childbirth description, or, as von Zitzewitz puts it, "with the raw physicality of childbirth = the definitive womanly act."²⁷ The following fragment combines the unemotive, almost documentative exactness with expressions that suggest specific perceptions of the events by the lyrical subject:

17 мая 2013 года под музыку группы 'Смысловые галлюцинации'
из моей вагины вышел сын,

а затем плацента, которую акушерка держала, как мясник —
взвешивая на ладони. Доктор положил мне сына на грудь
(тогда я еще не знала имени сына)
и сказал: ваш сын. И сын тут же описал мне грудь и живот,
а мир стал саднящей вагиной, сыном, его горячей струйкой,
его мокрой теплой головой, моим пустым
животом.

On May 17, 2013, to music by Semantic Hallucinations,
a son came out of my vagina,
and then the placenta, which the midwife held like a butcher,
weighing it in her hands. The doctor placed my son at my breast
(at that point I still didn't know his name)
and said, "Your son". And immediately my son peed all over my breasts and
stomach,
and the world became my vagina, my son, his burning stream,
his wet, warm head, my empty
belly.²⁸

In the quotation, we encounter what von Zitzewitz called "transparent metaphors,"²⁹ meaning that they are easy to understand. What makes them semantically transparent is the use of a precise lexicon referring to the body together with the accumulation of details (enumerations) that appear especially in the last verses. These details focus on the subject's self-perception. She underlines what became most important in the moments after childbirth — a variety of bodily sensations (the pain and sensitivity experienced by the body and the

²⁶ Ibid., p. 194.

²⁷ Ibid., p. 192.

²⁸ G. Rymbu, *Моя вагина/My Vagina*, transl. K.M.F. Platt, in: G. Rymbu, E. Ostashevsky, A. Morse (ed.), *F Letter: New Russian Feminist Poetry*, Isolarii 2020, pp. 220–221.

²⁹ J. von Zitzewitz, *Case Study: Galina Rymbu, "Moia vagina"...*, p. 191.

direct physical contact with her son, which are crucial here). Rymbu emphasizes the senses. She focuses on things that can be felt physically (temperature, moisture, pain, own body). Exactness creates the effect of transparency. Transparency is important in the sincerity rhetoric; it seems obvious that the inner feelings and their outer expressions are in concordance.

A similar focus on the details linked to the individual experience of the lyrical subject can be seen in the description of a menstrual cycle:

Из моей вагины раз в месяц идет кровь,
и тогда мой любимый идет в магазин за прокладками
(мне нравятся тонкие, с запахом ромашки).
Иногда кровь вываливается сгустками, похожими
на круглые шлемы маленьких астронавтов.

Blood comes from my vagina once a month
and then my beloved goes to the store for pads
(I like the thin ones with the chamomile scent).
Sometimes the blood spills out in clots that look like
the round helmets of little astronauts.³⁰

Rymbu employs transparent but rich imagery to describe the physiological functions of the female body; the latter case with the blood clots compared to the helmets of little astronauts, is a perfect example. The work of imagination is an important factor in individualizing poetic expression, making the poem seem more genuine, sincere and intimate in tone. It is something that only the lyrical subject knows, as it was only her experience and her perception of the experience; therefore, she conveys the inner thoughts and feelings to the readers. It is also through these imaginative details (often in the form of diminutives) that the lyrical subject expresses her affection for her partner:

... и люблю представлять, что у тебя тоже месячные,
что соленая теплая кровь капает из маленькой дырочки
на твоей головке

... and I love to imagine that you're also on your period,
that salty, warm blood is dripping from the little hole
in your glans.³¹

Unsurprisingly, she also uses it to express tenderness towards her son:

³⁰ G. Rymbu, *Моя вагина/My Vagina...*, pp. 228–229.

³¹ *Ibid.*, pp. 229–231.

SINCERE APPROACH...

Я взяла его и подумала:
его пальцы похожи на маленькие мармеладные червячки

I picked him up and thought:
his fingers look like little gummy worms.³²

However, Rymbu does not stay at this deeply individual and personal level. She continues to give an account of the political dimension of the female experience throughout the poem, and, in the last stanza, the text becomes an overt political manifesto. The body and self become the main forces driving the political demands:

Моя вагина — это любовь, история и политика.
Моя политика — это тело, быт, аффект.
Мой мир — вагина.

My vagina is love, history and politics.
My politics is body, the everyday, affect.
My world is vagina.³³

In the last stanza, Rymbu claims that the political is deeply rooted in the body, emotions, and everyday life. It is precisely this interplay of the explicit sharing of intimate details and feelings related to bodily experiences that is used as the background for a political statement. Moreover, Rymbu's poem crosses the individual dimension of poetic expression and creates space for a more politically universal statement. This is where the "we" comes into play. An individual's experience is inseparable from the more universal collective experience.³⁴ Therefore, the sincerity rhetoric is used in a self-disclosing manner that also includes political views.

(RE)WRITING THE TRAUMA

The inseparable relation between "I" and "we" is also characteristic of the poem *что я знаю о насилии* (*what i know about violence*) by Oksana Vasyakina (*1989). The poem was published in a book

³² Ibid., pp. 222–223.

³³ Ibid., pp. 242–243.

³⁴ A similar tendency to speak not only for the subject herself, but also for other women, might be encountered in other poems by Rymbu; for example in the poem *Великая русская литература* (*Great Russian Literature*, 2020). See J. von Zitzewitz, *Case Study: Galina Rymbu, "Moia vagina" ...*, p. 200.

Ветер ярости (*Wind of Fury*) in 2019. The book consists of several long poems and lyrical cycles accompanied by an interview with the journalist Yekaterina Pisareva. The book is presented not as a single-author project of Oksana Vasyakina but as a collective work of Vasyakina and Pisareva. This suggests that togetherness can be seen as a structural feature of Vasyakina's approach to literature.

In general, Vasyakina overtly insists on the autobiographical nature of her writing:

Я не понимаю, как можно писать литературу, оторванную от жизни, — это невозможно. У меня есть моя жизнь, я ее пишу вместе с текстами.³⁵

I don't understand how anybody could write literature torn from their life. It's not possible. I have my own life, and I write it along with my texts.

She underlines the same aspect in her auto-fiction *Рана* (*Wound*, 2021):

But I don't know how to make up stories. The world around me is structured in the way I write it. And I'm structured in the way I write myself. I don't have a different self and I don't have a different understanding of the world or of writing.³⁶

The poem I would like to focus on matches this autobiographical principle. This means that Vasyakina insists that the writer and the lyrical subject are the same person.³⁷ Similar to Rymbu's poem, Vasyakina's text begins with an overt and very personal statement about herself. She starts with the claim that she was a victim of sexual violence at the age of thirteen:

что я знаю о насилии
когда мне было 13 лет
меня изнасиловал подонок по имени Артем³⁸

what I know about violence
when I was 13
a scoundrel named Artyom raped me

³⁵ О. Васякина, Е. Писарева, *Ветер ярости*, АСТ, Москва 2019, p. 12.

³⁶ O. Vasyakina, *Wound*, transl. E. Alter, Maclehose Press, London 2023, p. 274.

³⁷ Compare with Philippe Lejeune's concept of the autobiographical pact.

³⁸ О. Васякина, *Что я знаю о насилии*, in: О. Васякина, Е. Писарева, *Ветер ярости*, АСТ, Москва 2019, p. 134.

SINCERE APPROACH...

The confession continues with a recollection about witnessing other cases of gender-based violence experienced by her female family members:

теткин сожитель на моих глазах выволок ее на лестничную клетку
и прыгал на ее голове в ботинках пока та не потеряла сознание
сожитель моей матери избивал ее каждый месяц
она ходила на работу с синяками
и каждые полгода ходила к стоматологу
чтобы тот нарастил ей передний зуб выбитый моим отцом³⁹

I saw how my aunt's partner dragged her to the hall
and wearing shoes jumped on her head until she was unconscious
my mother's partner beat her every month
she went to work with bruises
and every half a year she came to the dentist
to get her front tooth done that my father knocked out

Immediately after these detailed descriptions of her aunt's and mother's injuries, a stanza suggesting that gender-based violence is a universal feature of women's lives in Russia follows:

что я знаю о насилии
все женщины были биты
женщины насиловали
женщины вставали и шли на работу
шли готовить еду
и целовали своих насильников⁴⁰

what I know about violence
all the women were beaten
women were raped
women stood up and went to work
went to cook
and they kissed their bullies

The beginning of the poems moves step-by-step from a very individual perspective towards a common one, culminating in an accusation that violence is a universal experience of every woman in Russia (and in many other countries).

Subsequently, Vasyakina turns her attention to reflections on the writing process. Thus, the poem becomes overtly self-reflexive. The

³⁹ Ibid.

⁴⁰ Ibid.

triad of subjectivity, writing, and community becomes intertwined. Vasyakina emphasizes the circumstances under which she wrote the text. She even uses the present tense, which supports the illusion of a text being written right now, as if in front of the reader's eyes, as if there was no difference between the moments of writing and reading the poem:

я пишу этот текст в метро

каждые две минуты я закрываю заметки и начинаю
дышать
и считать от ста до нуля

так делают все кто знают что делать когда
хочется прыгнуть на рельсы
или биться головой о стеклянные двери⁴¹

I'm writing this text in the metro
I close the notes every two minutes and begin
to breathe
and count down from a hundred to zero

that's what do people who know what to do when
they feel like jumping under the train
or beat their heads against the glass doors

Even in these verses, Vasyakina reflects on the common technique used not only by her but also by others experiencing similar ordeal, which is another manifestation of the interplay between subjectivity, writing, and community. Vasyakina's turn towards the writing process is crucial to the structure of the rest of the poem. After the introduction of the countdown technique, verses addressing the issue of gender-based violence alternate with the countdown. This countdown interrupts the fluent monologue of the lyrical subject. When the countdown approaches its end, the lyrical subject's speech becomes denser and more tangled until she can express only the feeling of powerlessness, as if she were overwhelmed by the confrontation with the realization of widespread violence:

я чувствую бессилие
одиннадцать

⁴¹ Ibid.

SINCERE APPROACH...

десять
девять
восемь
семь
шесть

бессилие

пять

бессилие⁴²

I'm feeling powerless
eleven

ten
nine
eight
seven
six

powerless

five

powerless

The importance of community for the individual subject becomes more visible when the poetess overtly draws attention to the issue of sexual violence within the literary community:

я узнала о том что молодой поэт
изнасиловал мою подругу
еще я узнала что он
домогался до моей коллеги
я вспомнила что у меня самой был
сомнительный эпизод с этим поэтом⁴³

I learnt that a young poet
raped my friend
I also learnt that he
was harassing my colleague
I remember that I also had
a doubtful episode with him

⁴² Ibid., pp. 144–145.

⁴³ Ibid., p. 138.

Vasyakina's poem does not culminate in a stanza with a political manifesto like Rymbu's. However, almost at the beginning of the poem, she claims that the aim of poetry should be political and social change:

поэзия должна мигрировать в язык
который остановит насилие⁴⁴

poetry should migrate to the language
that will stop violence

We can conclude that the above poem is in search of such a language. Therefore, all the individual cases of gender-based violence mentioned in it could be perceived as potential persuasive tools that might turn on the pragmatic or performative function of poetry. However, the final expression of feeling powerless might be understood as an expression of skepticism towards the function of poetry as a tool for social change. Simultaneously, the final skepticism pointing to the never-ending circle of violence is yet another attempt to turn on the pragmatic dimension of a poetic text.

I will now move on to another poetess who earned a special place in the history of Russophone feminist poetry. In a narrative and overtly autobiographical⁴⁵ poem *Мамеюк* (*Mateyuk*, 2016) by Lida Yusupova (*1963), the issue of sexual violence becomes central. The female lyrical subject recollects the traumatic experience of being a victim of sexual abuse when she was a young woman. The poem does not focus on a detailed description of the violent act, but has a documentary nature. Yusupova elucidates the circumstances that led to the incident. Similar to Vasyakina, she pays particular attention to the writing process, which, in her case, is shown as a prism revealing the unreliability of human memory. In Yusupova's monologue, the lyrical subject on several occasions admits that she can only recall the surname of the perpetrator, and that her description of the circumstances in which she met him for the first time is flawed. The lyrical subject clearly and overtly states that she has forgotten and does not remember it. As a writer, Yusupova can mention only the correct

⁴⁴ Ibid., p. 135.

⁴⁵ Yusupova confirms that the poem is based on real events from her life in an interview for the magazine "Kholod". See Л. Юсупова, О. Остапчук, "Язык хуже религии. Это страшное, мощное порабощение," "Холод" 2023, 29.01.2023, <https://holod.media/2023/01/29/lida-iusupova-interview/> (26.06.2025).

SINCERE APPROACH...

version of the circumstances. However, admitting the mistake and uncertainty, she creates the illusion that the lyrical subject is confessing to another person (to those who read the poem). This is the same technique used by Vasyakina in her work. The poem, therefore, unveils the process of realization of making a mistake. The memory is revealed as unreliable. Yusupova does not try to hide this fact. Contrarily, she embraces this feature and it perpetuates the effect of honesty and truthfulness. The subject admits something that may be uncomfortable to say as it subverts the image of “a perfect victim”:

потом пришел его друг
я забыла его имя
а фамилия у него была Матеюк
нет
мы встретили его у метро Василеостровская⁴⁶

then his friend came
I forgot his name
but his last name was Mateyuk
no
we met him at the Vasilievsky Ostrov metro station⁴⁷

Yusupova not only tries to tell the story but also emphasizes the process through which it is told. The body becomes present in the poem and the writing through the unreliability of memory. The imperfection of the narration is an important part of the poem’s confessional style. It creates the effect of erasing a medium of language as if there was only pure remembrance, as if the statements were unmediated and neither staged nor performed. The author retained all the inaccuracies in her text. Such carefully applied spontaneity is an important feature of the sincerity rhetoric.

The poem remains highly personal until the very end. However, the last several verses include a powerful repetition of a single phrase “это не правильно” (“this is not right”):

и когда он вернулся он молча лег на меня
и у нас был секс я не сопротивлялась я только
сказала это неправильно я повторяла это неправильно это
неправильно

⁴⁶ The poem was also published in the collection of poems *Dead Dad*. See: Л. Юсупова, *Dead Dad*, Kolonna Publications, Митин журнал 2016, p. 1.

⁴⁷ L. Yusupova, *Матеюк/Mateyuk*, transl. A. Morse, in: G. Rymbu, E. Ostashevsky, A. Morse (eds.), *F Letter: New Russian Feminist Poetry*, Isolarii 2020, pp. 46–49.

это неправильно это неправильно это неправильно это неправильно это не-
 правильно это неправильно это неправильно это неправильно это непра-
 вильно это неправильно это неправильно это неправильно это неправиль-
 но это неправильно это неправильно это неправильно это неправильно это
 неправильно это неправильно это неправильно это неправильно это непра-
 вильно это неправильно это неправильно это неправильно это неправиль-
 но это неправильно это неправильно это неправильно это неправильно [...]

and when he came back he lay down on top of me without saying anything sex
 happened with us I didn't resist I just said this isn't right I repeated this isn't right
 this isn't right this isn't right this isn't right this isn't right this isn't right this isn't
 right this isn't right this isn't right this isn't right this isn't right this isn't right this isn't
 right this isn't right this isn't right this isn't right this isn't right this isn't right this isn't
 right this isn't right this isn't right this isn't right this isn't right this isn't right this isn't
 right this isn't right this isn't right this isn't right this isn't right this isn't right this
 isn't right this isn't right [...] ⁴⁸

This is the phrase that is spoken during the crime. Its repetition highlights what the victim may feel constantly or with every memory of the traumatic event because trauma is “a repeated suffering of the event.”⁴⁹ Moreover, the phrase may also represent a simple but a strong moral imperative. From this perspective, the poem acquires a more universal political meaning that sexual violence is unacceptable.

MEDIATING SINCERITY

So far, I have paid attention to the poems focusing on the self-disclosures of lyrical subjects. Yet in contemporary Russophone feminist writing, we may also encounter a tendency to use others' voices. These voices are often conceived as sincere or authentic evidence about one's life experience. Poetesses tend to frame these voices in broader social and political contexts. They attempt to make a more general statement about structural inequalities and gender-based violence in the Russian society. From this perspective, the individual subject is reinvented as a part of oppressed collective female body. We can say that the sincerity of others is used to express a genuine political statement.

⁴⁸ L. Yusupova, *Матерюк/Матейук...*, pp. 56–59.

⁴⁹ C. Caruth, *Trauma and Experience: Introduction*, in: Eadem (ed.), *Trauma: Explorations in Memory*, John Hopkins University Press, Baltimore, London 1995, p. 10.

SINCERE APPROACH...

Such a practice is employed in several poems by Darya Serenko (*1993) published on the website Snob.ru along with the lyrical works of other poetesses as a reaction to the case of the Khachaturian sisters, who were accused of killing their father after years of abuse and domestic violence. The lyrical subject in Serenko's poems is fashioned as a mediator between the readers and other women. The lyrical subject reproduces dialogues that she had with these women as the following fragment suggests:

моя подруга рассказывала
что в детстве
зубы выпадали не только у нее самой
но и у ее мамы⁵⁰

my friend told me
that when she was a child
not only her teeth used to fall out
but her mother's as well

Serenko's lyrical subject attempts to listen to a story about the experienced violence and by writing it down, makes it public and makes the world notice it. Thus, it is not surprising that Serenko's poems are critical not only of the media but, especially, of the impact of media-tization on the nature of human life. In the constant flow of news, the media world tends to overlook and forget virtually everything:

инфоповод живет
от трех до пяти дней
не все люди
способны пережить этот срок⁵¹

a news hook lives
from three to five days
not every person
is able to survive that period

A similar approach is used by the Russian-Azerbaijani poetess Egana Dzhabbarova (Djabbarova) (*1992) in a series of poems *Повсеместное насилие* (2019, *Omnipresent violence*). In this cycle, Dzhabbarova's

⁵⁰ Д. Серенко, *Пять фрагментов о насилии*, in: И. Данишевский (ed.), *Стихи для сестер. Поэзия в поддержку Марии, Кристины и Ангелины Хачатурян*, "Сноб", 05.05.2019, <https://snob.ru/entry/179553/> (26.06.2025).

⁵¹ Ibid.

view of violence involves not only the physical abuse; she attempts to grasp the internalization of the social norms that represent yet another form of subordination. Like Serenko, Dzhabbarova provides her lyrical subject with the function of mediating between readers and other women. She also uses a form of dialogue that the lyrical subject reproduces:

Джамиля очень тепло говорит о муже,
несколько раз подчеркивает
он меня взял **такую** [highlighted in the original — J.K.]
ну, без детей.⁵²

Dzhamilya speaks about her husband very warmly,
she stresses out for several times
he took me **as I was**
you know, without children

In another poem employing this technique, Dzhabbarova emphasises a more general nature of gender violence and inequalities, when the women whose stories are reproduced are called “случайная женщина” (“a random woman”):

случайная женщина оголяет живот
показывает шрамы от ножевых
говорит: в этой стране за правду убьют
туда ночами не ходи
все самое нужное прячь за спину
все самое важное никому не говори⁵³

a random woman shows her belly
shows her knife scars
says: they kill you for the truth in this country
don't go there at night
hide the most needed things behind your back
don't tell anyone the most important things

Here I would like to turn to another poetic series penned by Lida Yusupova called *Приговоры* (*Verdicts*). She initially included this cycle in her collection of poems *Dead Dad* (2019). One year later, she published an entire book under the same title.

⁵² Е. Джаббарова, *Повсеместное насилие*, “Ф-Письмо”, 22.08.2019, <https://syg.ma/@ekaterina-zakharkiv/ieghana-dzhabbarova-povsiemiestnoie-nasiliie> (26.06.2025).

⁵³ Ibid.

The texts of *Приговоры* are based on the technique of appropriation. Not a single word is made up by Yusupova. The poetess uses actual documents from Russian courts. She primarily focuses on verdicts dealing with cases related to gender-based and sexual violence and hate crimes. In these texts, the sincerity of the lyrical subject or victims is not questioned. By appropriating fragments from the authentic documents, Yusupova draws attention to the sincerity of the judicial system: is it possible to consider scandalous verdicts based on discriminatory law as expressions of the sincere beliefs of its representatives?

Yusupova turns authentic state documents against themselves. Thus, the texts become commentaries on Russia's current state of affairs and show that violence is deeply embedded there at the institutional level, being structural and systemic in nature. These poems are rhetorical performances; as such, they become public expressions of the author's attitude. Yusupova does this both indirectly and non-explicitly. The reappearance of the original phrases in a new context changes their meaning. This is the issue that Jacques Derrida dealt with in his essay criticizing J.L. Austin's speech act theory for its insistence on the sincerity condition. Derrida believed that this requirement makes Austin's theory dependent on the speaker's intention.⁵⁴ Yusupova's poems show that sincerity should not be simplified into the literal meaning of the correspondence between the words spoken and thoughts and feelings experienced. Therefore, a broader, more nuanced understanding of sincerity is required. Not only does she show that the use of the speech of others does not contradict the employment of the rhetoric of speaking genuinely or openly, but it may also indirectly include political attitudes.

Galina Rymbu, in the forewords to *Приговоры*, underlines that the main idea behind the project is “вернуть жертвам голос, поместить их в пространство коллективной, исторической и частной памяти”⁵⁵ (to return the voice to the victims, to place them into the space of collective, historical and personal memory), which she interprets as an attempt to return “жертвам их зыбкой субъектности” (the victims their uncertain subjectivity).⁵⁶ Rymbu also points out the

⁵⁴ J. Derrida, *Signature Event Context*, in: Eadem: *Limited Inc*, transl. S. Weber and J. Mehlman, Northwestern University Press, Evanston 1988, pp. 1–23.

⁵⁵ Г. Рымбу, *Возвращение имени*, in: Л. Юсупова, *Приговоры*, Новое литературное обозрение, Москва 2020, p. 6.

⁵⁶ *Ibid.*, p. 7.

fact that Yusupova turns the documents against themselves, when she states that “судебный протокол — сам по себе инструмент власти и насилия, исключаящий эмпатию и аффект”⁵⁷ (a court record as such is the instrument of power and violence and it excludes empathy and affect), which suggests that Yusupova adds affectivity to these documents. According to Rymbu, Yusupova does it through the use of “чередой повторов и смещений” (series of repetitions and shifts).⁵⁸ Drawing on Rymbu’s remarks, I emphasize that Yusupova does it with the repetition of very specific parts and expressions from the original documents. She focuses on the description of violent acts, or, the violence the victims suffered from, and even emphasizes the expressions explicitly describing pain. This approach is applied, for example, in the poem *близким лицом/близким лицом* (by the close person/by the close person) that can be interpreted as a commentary on the Russian law decriminalizing domestic violence. The poem consists of several cases of domestic violence that were decriminalized after passing the law number 8-FZ/2017. Each poem has a similar structure. At the beginning, the expressions used in the original document to describe the violence and pain experienced by the victims were selected:

потерпевшей
 потерпевшая
 двух ударов
 десяти ударов ногами
 пяти ударов ногами
 по лицу
 лица
 головы
 сильную боль
 сильную боль
 сильную боль⁵⁹

to the [female] victim
 the [female] victim
 two hits
 dozens of kicks
 five kicks
 to the face
 the face

⁵⁷ Ibid.

⁵⁸ Ibid., p. 8.

⁵⁹ Л. Юсупова, *Приговоры...*, p. 78.

SINCERE APPROACH...

of the head
strong pain
strong pain
strong pain

Subsequently, a brief description of the case follows. The description is also created from fragments of the original document. Yusupova names the perpetrator as well. At the end of these descriptions is a list of the injuries suffered by the victims.

The court's verdict was rewritten at the end of each case in the poem. The claim is always the same. Violent acts are not considered as criminal offenses anymore, because of the new law that decriminalized such acts:

П о с т а н о в и л:
Прекратить уголовное дело в отношении Тимошенко
<ФИО2>
в связи с декриминализацией⁶⁰

The court decides:
The criminal case against Timoshenko
<PERSON2>
is to be terminated due to decriminalization.

In the most violent case that the book focuses on, Yusupova emphasizes the vulnerability of the victim by the repetition of a single expression “смерть потерпевшей” ([female] victim's death) on several blank pages.⁶¹

The tension between the individual and the collective is approached differently than in previously analyzed poems. The individual is embedded in a juridical system based on patriarchal inequalities. For this reason, these individual cases show how domestic violence is decriminalized and therefore becomes a structural social issue that can potentially affect any household.

A peculiar case in the feminist context are the poems by Maria Stepanova, whose status of a feminist has always been questioned by many critics and readers. Oksana Vasyakina points to this perception of Stepanova in her short article on contemporary feminist poetry in Russia:

⁶⁰ Ibid., p. 79.

⁶¹ Ibid., pp. 25–33.

Думаю, для многих читающих этот материал, Мария Степанова сильнее всех выбивается из ряда выбранных поэтесс. Степанова уже давно приобрела статус Большого поэта, а Большому поэту не пристало быть женщиной, а писать о проблемах женщин и неравенства — тем более.⁶²

I think that for many of those who read this material, Maria Stepanova may appear not to fit into the list of selected poetesses. Stepanova earned the status of A Great Poet long ago, and A Great Poet shouldn't be a woman or, *horribile dictu*, write about women's issues and inequality.

Stephanie Sandler also noticed that Stepanova has never been perceived as a political poetess. She earned her status “with a brilliant set of ballads that showed both formal mastery and an extravagant imagination that could mix supernatural plots with psychological profundity”⁶³; in fact, after the onset of the war on Donbass and the annexation of Crimea, her poetry started tackling political issues but in a more subtle way than in the case of the other aforementioned poetesses. Sandler as well as Vasyakina points out the importance of the poetry collection *Старый мир. Починка жизни* (*The Old World. Life Reparation*, 2020) and the cycle *Девочки без одежды* (*Girls without Clothes*) in particular. Sandler commented on the cycle as follows:

Stepanova's poem is about a structure of violence and humiliation inflicted on women, a structure that is shown at its most outrageous because the violence is inflicted on girls. The poem's intensity comes from its verbal repetition, its litany of the harms and actions, the forms of curiosity and shame that can always be found, but the intensity also comes from the fact that the violence is inflicted not on adults but on the young.⁶⁴

In the cycle, Stepanova keeps on paying attention to “the formal mastery.” It comprises fifteen poems with identical structures (two stanzas with eight lines and two verses). In the first verse of each poem, the word “всегда” (always) appears repeatedly. It is very often the first word of the poem. Sometimes, several verses in the raw text start with this expression. As Sandler mentions, the poems employ repetition. Not only the word “всегда” is repeated; same or similar expressions are used throughout the text. They connect with new contexts, and

⁶² О. Васыкина, *Пять книг о том, как звучит современная феминистская поэзия в России*, “Горький,” <https://gorky.media/books-collection/5-knig-o-tom-kak-zvuchit-sovremennaya-feministskaya-poeziya-v-rossii/> (10.04.2025). The source is currently unavailable.

⁶³ S. Sandler, *The Body Returns: Recent Poems by Russian Women...*, p. 69.

⁶⁴ *Ibid.*, p. 71.

consequently, their metaphorical meaning expands. This characterizes a lyrical cycle in general. For example, the Christian myth of Adam and Eve is reinvented through the repetitive use of the images of apple (and other fruits that are often used as metaphors for body parts).

The obsessive reuse of the word “всегда” turns the expression into a means for insistence on a certain stable and systemic picture of the world, where girls and (young) women live. While Yusupova showed in *Приговоры* that the juridical system makes every woman potentially and universally vulnerable, Stepanova points out that there are unwritten “laws” that may have a similar effect. Stepanova focuses more on the internal life, or the process of internalizing unwritten norms. The first verse of the poem is particularly significant. It uses impersonal language, suggesting that some force commands the girls’ actions, and not their own free wills:

Всегда есть то, что говорит: разденься
И покажи,ними и положи, ляг
И раздвинь, дай посмотреть,
Открой, потрогай его, ты посмотрела?⁶⁵

There is always something that tells you: take your clothes off
And show it, take it off and put it down, lay down
And spread, let me see,
Open, touch it, have you seen?

Stepanova approaches the issue of female bodies as sexually vulnerable in a tacit and elusive manner. She combines more explicit expressions describing the involuntary sexualization of young female bodies with generally understandable metaphorical language (similar transparent metaphors as in Galina Rymbu’s poem). She combines formal poetic mastery with an implicitly political topic. In doing so, Stepanova’s poems achieve the effect of universality. They reflect on widespread experiences with the use of a more traditionally conceived poetic language.

CONCLUSION

This paper aims to take a closer look at the employment of the sincerity rhetoric in feminist poetry, focusing on female bodies. By analyz-

⁶⁵ М. Степанова, *Старый мир. Починка жизни*, Новое издательство, Москва 2020, p. 47.

ing poems by different poetesses, I attempted to highlight the specific means they use to create the effect of writing sincerely and shape the meaning of sincerity. In the introduction, I referred to Jean Martha Perreault's concept of feminist autography that intertwines subjectivity, writing, and collectiveness. My reading of the selected poems demonstrates that the individual is represented by the frequent use of specific details embedded in subjective experience and perception. Public disclosure is a characteristic of the sincerity rhetoric. We may argue that making the subjective public is an important act in constructing the community and feeling of togetherness. The rhetoric of sincerity in feminist poems is built on the process of creating public private experiences, intimate feelings, and thoughts that are subsequently turned into a political message. Sincerity is, therefore, strongly fashioned as an ethical principle. Moreover, some of the analyzed texts turn readers' attention towards the writing process itself. However, considering Roman Jakobson's notion of the poetic function of the language of the literary texts (especially poetry), we may conclude that, while tending towards the transparency of an ethical and political message, Russophone feminist poetry preserves the semantic ambiguity typical of any poetry.

The article is published with the support of the Strategy AV21:
Research programme Identities in the World of Wars and Crises.

REFERENCES

- Blodgett, Harriet. "Jeanne Perreault, Writing Selves: Contemporary Feminist Autography." *Biography*, 1996, no. 4 (19): 435–437.
- Caruth, Cathy. "Trauma and Experience: Introduction." *Trauma: Explorations in Memory*. Baltimore, London: John Hopkins University Press, 1995: 3–12.
- Derrida, Jacques. "Signature Event Context." *Limited Inc*. Transl. Weber, Samuel and Mehlman, Jeffrey. Evanston: Northwestern University Press, Evanston, 1988: 1–23.
- Kapiciak, Jakub. "Shaping Speechlessness after February 24, 2022 in the Magazine ROAR." *Studi Slavistici*, 2024, no. 2 (21): 155–173.
- Kelly, Adam. *New Sincerity: American Fiction in the Neoliberal Age*. Stanford: Stanford University Press, 2024.
- Perreault, Jeanne Martha. *Writing Selves: Contemporary Feminist Autography*. Minneapolis: University of Minnesota Press, 1995.
- Peters Hasty, Olga. *How Women Must Write: Inventing the Russian Woman Poet*. Evanston: Northwestern University Press, 2020.
- Pisarska, Justyna, Roman-Rawska, Katarzyna, "Wagina niszczy to państwo" *Praktyki oporu w działalności rosyjskiego feministyczno-poetyckiego kolektywu F-Pis'mo*, "Przegląd Rusycystyczny" 2022, no. 4 (180): 190–205.

- Roman-Rawska, Katarzyna, Pisarska, Justyna. "Wojna — tak nazwiemy naszą córkę." *Rosyjskojęzyczna poezja (post)feministyczna po 2022 Roku.* *Przegląd Ruscystyczny*, 2025, no. 1 (189): 159–182.
- Sakwa, Richard. *Putin Redux: Power and Contradiction in Contemporary Russia*. London: Routledge, 2014.
- Sandler, Stephanie. "The Body Returns: Recent Poems by Russian Women." *Internationale Zeitschrift für Kulturkomparatistik*, 2022, no. 6: 45–83.
- Sandler, Stephanie. *The Freest Speech in Russia: Poetry Unbound, 1989–2022*. Princeton and Oxford: Princeton University Press, 2024.
- Threadcraft, Shatema. "Embodiment." Disch, Lisa, Hawkesworth, Mary (eds.). *The Oxford Handbook of Feminist Theory*. Oxford: Oxford University Press, 2018: 207–226.
- Trilling, Lionel. *Sincerity and Authenticity*. Cambridge: Harvard University Press, 1972.
- Vasyakina, Oksana. *Wound*. Transl. Alter, Elina. London: Maclehose Press, 2023.
- Von Zitzewitz, Josephine. "Case Study: Galina Rymbu, 'Moia vagina,' Juna 2020." *Internationale Zeitschrift für Kulturkomparatistik*, 2022, no. 6: 187–210.
- Yusupova, Lida. "Матерюк/Матейук." Transl. Morse, Ainsley. *F Letter: New Russian Feminist Poetry*. Rymbu, Galina, Ostashevsky, Eugene, and Morse, Ainsley (eds.). Isolarii, 2020: 46–59.
- Бобылева, Мария, Подлубнова, Юлия. *Поэтика феминизма*. Москва: АСТ, 2021.
- Васякина, Оксана, Писарева, Екатерина. *Ветер ярости*. Москва: АСТ, 2019.
- Васякина, Оксана. "Что я знаю о насилии." Васякина, Оксана, Писарева, Екатерина. *Ветер ярости*. Москва: АСТ, 2019.
- Васякина, Оксана. "Пять книг о том, как звучит современная феминистская поэзия в России." *Горький*, <<https://gorky.media/books-collection/5-knig-otom-kak-zvuchit-sovremennaya-feministskaya-poeziya-v-rossii/>>.
- Голубкова, Анна. "О гендерном насилии в литературном сообществе." *Ф-Письмо*, 02.07.2020, <<https://syg.ma/@galina-1/anna-golubkova-o-ghien-diernom-nasilii-v-litleraturnom-soobshchiestvie>>.
- Джаббаровва, Егана. "Повсеместное насилие." *Ф-Письмо*, 22.08.2019, <<https://syg.ma/@ekaterina-zakharkiv/ieghana-dzhabbarova-povsiemestnoie-nasilie>>.
- Капичьяк, Якуб. "Искренность в нарративах о сталинских репрессиях." *Русская проза начала 21-го века: Тексты, контексты, рецепция, часть 1, Тексты и контексты*. Посохин, Иван (ed.). Bratislava: Univerzita Komenského v Bratislave, 2024: 92–114.
- Нестеренко, Мария. *Розы без шипов. Женщины в литературном процессе России начала XIX века*. Москва: Новое литературное обозрение, 2022.
- Посохин, Иван. "Литературный процесс первой четверти 21-го века: 'Назад в будущее'." *Русская проза начала 21-го века: Тексты, контексты, рецепция, часть 1, Тексты и контексты*. Посохин, Иван (ed.). Bratislava: Univerzita Komenského v Bratislave, 2024.
- Посохин, Иван. "Русское литературное пространство после 24 февраля 2022 года: 'Отмена' или 'самоотмена'?" *Przegląd Ruscystyczny*, 2025, no. 1 (189): 102–119.
- Рымбу, Галина. "Возвращение имени." Юсупова, Лида. *Приговоры*. Москва: Новое литературное обозрение, 2020: 5–9.

- Rymbu, Galina. "Моя вагина/My Vagina." Transl. Platt, Kevin M.F. *F Letter: New Russian Feminist Poetry*. Rymbu, Galina, Ostashevsky, Eugene, Morse, Ainsley (eds.). *Isolarii* 2020: 220–243.
- Савкина, Ирина. "‘Зеркало треснуло...’ (современная литературная критика и женская литература)." *Пути, перепутья и тупики русской женской литературы*. Москва: Новое литературное обозрение, 2023: 170–194.
- Савкина, Ирина. "Факторы раздражения: о восприятии и обсуждении феминистской критики и гендерных исследованиях в русском контексте." *Пути, перепутья и тупики русской женской литературы*. Москва: Новое литературное обозрение, 2023: 195–225
- Серенко, Дарья. "Пять фрагментов о насилии." *Сноб*, 05.07.2019, <<https://snob.ru/entry/179553/>>.
- Степанова, Мария. *Старый мир. Починка жизни*. Москва: Новое издательство, 2020.
- Юсупова, Лида. *Приговоры*. Москва: Новое литературное обозрение, 2020.
- Юсупова, Лида, Остапчук, Олеся. "Язык хуже религии. Это страшное, мощное порабощение." *Холод*, 29.01.2023, <<https://holod.media/2023/01/29/li-da-iusupova-interview/>>.
- Юсупова, Лида. *Dead dad*. Kolonna Publications, Митин журнал, 2019.