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The Hoffmannian Arcadia Topos and Schillerian Literary Aesthetics in Dostoevsky's Prose: From the Early Tales to *Crime and Punishment*

THESIS BOOKLET

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1. Research Background and Statement of the Problem

The dissertation brings to light an organizing principle of Dostoevsky's prose poetics that is decisive, yet has hitherto not been examined systematically: the interplay between E. T. A. Hoffmann's poetic model and Friedrich Schiller's aesthetic system—above all the treatise *On Naive and Sentimental Poetry* (*Über naive und sentimentalische Dichtung*, 1795)—as it unfolds in the Russian writer's work from the early short fiction to his first major novel, *Crime and Punishment* (1866).

Dostoevsky read the whole of Hoffmann's oeuvre in the late 1830s as a student of the Military Engineering School in St Petersburg, at a time when the first great wave of Russian Hoffmannism was already subsiding. It was precisely this belatedness, however, that enabled him to develop a wholly independent and idiosyncratic relationship with Hoffmann and, through him, with Early German Romanticism, whose theoretical problems Hoffmann's oeuvre presents, as it were, in "condensed form." Dostoevsky's enthusiasm for Schiller likewise dates back to his adolescence; by the mid-1840s he and his brother Mikhail were already at work on a Russian edition of Schiller's complete works, and the manuscript of their translation of *On Naive and Sentimental Poetry* was probably completed as early as 1846.

The fact of Hoffmann's influence was registered early in Dostoevsky scholarship. According to Leonid Grossman (1914, 1928), Dostoevsky, as an ingenious "transmuter" of Hoffmannian plots, relocated the uncanny (*Unheimliche*) from the external world into the human psyche, thereby ultimately creating the modern psychological novel. Proceeding work by work, Charles E. Passage (*Dostoevski the Adapter*, 1954) mapped out a rich network of connections, although his positivist methodology tends to treat superficial similarities of plot as structural correspondences. Alla Botnikova described the radical Dostoevskian transformation of the Hoffmannian "dual world" (*Doppelwelt*), while Victor Terras regarded dialogic engagement as the most characteristic feature of the early Dostoevsky, observing at the same time that *The Landlady*, for instance, is marked precisely by the absence of Hoffmannian irony. The Formalist tradition (Yury Tynyanov, Viktor Vinogradov, Viktor Shklovsky) and the Bakhtinian tradition foregrounded questions of stylization, parody, and dialogism, whereas Donald Fanger, Rudolf Neuhäuser, and Wolf Schmid approached the subject from the perspectives of the Petersburg theme, the literary fairy tale (*Kunstmärchen*), and the interference of narrative voices. The most extensive and most canon-forming treatment has been accorded to the topos of the double (*Doppelgänger*)—most recently in A. A.

Mikhaleva's dissertation of 2022—while V. Koroleva has demonstrated the presence of a "Hoffmannian complex" in the deep structure of *Demons* (2022).

Research on Schiller's influence (N. Vilmont, H.-J. Gerigk, S. McReynolds, N. Tscherepanowa, A. B. Krinitsyn, J. D. Simons, D. Chizhevsky, Ch. Schulz) has chiefly uncovered parallels in the history of ideas and of worldviews; in Hungarian scholarship, Katalin Kroó has interpreted the structure of *White Nights* in the light of Schiller's theories of the idyll and the elegy. The most systematic precursor in linking Schillerian aesthetics with Dostoevskian characterization is the work of Christiane Schulz. In her first study ("Sentimentalisches Dichtungsverständnis und poetische Struktur: Zu einigen Aspekten der Schillerschen Ästhetik im Werk Dostoevskijs," *Zeitschrift für Germanistik*, 1991), she argues that the raw experience of nature in the *katorga* (penal servitude) made Dostoevsky conscious of his alienation from nature in the Schillerian sense—that is, of his own sentimental condition as a writer. She reads the descriptions in *Notes from the House of the Dead* as a literary elaboration of the Schillerian contemplation of nature, a gaze of wonder directed at the natural world, and points out that in his notebook entry "Socialism and Christianity" (1864) Dostoevsky likewise describes civilization—quoting Schiller almost verbatim—as a pathological condition of humanity from which the idea of Christ offers the way out. In her monograph (*Aspekte der Schillerschen Kunsttheorie im Literaturkonzept Dostoevskijs*, 1992), she demonstrates that Dostoevsky deliberately applies the oppositions of "naive and sentimental" and of "idealist and realist" to characterization in several of his works: the Underground Man is the literary embodiment of the Schillerian "false idealist" (*Phantast*), while the heroes ranging from the Underground Man through Raskolnikov to Prince Myshkin are modern variants of Schillerian anthropology. Contra Bakhtin, she emphasizes the conscious authorial activity that unifies the material of reality in accordance with Schillerian aesthetic aims, as well as the fact that for Dostoevsky the ideal is as much a lawful reality as empirical facts are. Her later study ("'Ich habe Schiller auswendig gelernt': Das 'geistige Ferment' Schiller im Erzählwerk Dostoevskijs," 2010) contends that the aesthetic and moral ideal in Dostoevsky does not appear as the state of a harmonious personality; rather, it is plunged into crisis by its collision with the experience of reality, and its validity can be upheld only from a transcendent, Christological perspective. In its analysis of the works of the 1860s and of the Dostoevskian re-semanticization of the triadic arc of Schiller's theory of the idyll, the present dissertation builds directly on Schulz's findings, while extending them to the early, Hoffmann-mediated corpus and to the name semantics of *Crime and Punishment*.

On the basis of this review of the scholarship, the dissertation identifies three significant lacunae:

– **The lack of a motivic analysis of *White Nights*.** Although there is a consensus in the history of scholarship that the novella *White Nights* is "the purest Dostoevskian distillation of the Hoffmannian tradition," comparative studies have so far failed to uncover its specific motivic connections to particular works by Hoffmann.

– **The neglect of Schiller as a principle of textual poetics.** In the scholarly literature Schiller's treatise figures chiefly as a background in the history of ideas; it has not yet been examined as a principle of textual poetics, characterization, and structure—least of all in the name semantics of *Crime and Punishment*.

– **The absence of a comprehensive, systematic framework.** Although the Hoffmann–Dostoevsky relationship has an extensive body of literature, no systematic interpretation has yet been produced that traces its entire arc within a consistent framework of influence theory (along the lines of Harold Bloom's revisionary ratios).

The fundamental question of the research is how the interplay of the Hoffmannian and the Schillerian traditions becomes the organizing principle of the internal evolution of Dostoevsky's oeuvre. The central hypothesis of the dissertation is that the "Hoffmannian myth of creation" and the Arcadia topos—which rest on the scheme of the Romantic *Bildungsroman* and can be reconstructed from an analysis of Hoffmann's *The Golden Pot*—have a history of reception and transformation of their own in Dostoevsky's prose. In this context, Schiller's treatise serves as the primary theoretical pretext of the inquiry, and *The Golden Pot* as its methodological base text. The sub-hypotheses are as follows:

(1) the first-person Dreamer-narrator of *White Nights* represents the culmination of the Hoffmannian genealogy and, at the same time, the first successful Dostoevskian realization of the Schillerian "beautiful soul" (*schöne Seele*);

(2) in the early 1860s, beginning with *The Insulted and Injured*, Dostoevsky radically dismantles this synthesis-seeking construction;

(3) *Crime and Punishment* carries out an original reinterpretation of Schiller's theory of the idyll with a metapoetic dimension, which comes into operation as a narrative content encoded in the names of the characters.

The Dostoevskian corpus under examination comprises *Poor Folk*, *The Double*, *The Landlady*, *A Faint Heart*, *A Petersburg Chronicle* (1847), *White Nights*, *The Insulted and*

Injured, the writings of the opening issue of *Vremya* (among them *Petersburg Visions in Verse and Prose*), *Notes from the House of the Dead*, *Notes from Underground*, *Winter Notes on Summer Impressions*, and *Crime and Punishment*. Among the pretexts, the study concentrates on Hoffmann's *The Golden Pot* and, in connection with it, on Novalis's *Heinrich von Ofterdingen*, as well as on Hoffmann's tale *The Deserted House*; several other works by Hoffmann (e.g., *Ritter Gluck*, *Don Juan*, *My Cousin's Corner Window*, *The Life and Opinions of the Tomcat Murr*, *The Devil's Elixirs*) are referred to more briefly. On Schiller's side, the inquiry draws on his aesthetic writings, first and foremost the treatise *On Naive and Sentimental Poetry*.

2. Research Methodology

The primary methodological aim of the dissertation is to elaborate an interpretive framework and a conceptual language that do not reduce the Dostoevsky–Hoffmann–Schiller relationship to the demonstration of philological influence, but describe intertextual relations as meaning-generating and text-organizing procedures. The theoretical models chosen trace a shift from the description of stylistic relations towards increasingly complex conceptions of discourse, and subsequently of the subject and of intertextuality.

Yury Tynyanov ("Dostoevsky and Gogol: Towards a Theory of Parody") describes literary continuity not as linear inheritance but as struggle, succession, and displacement, whose instruments are stylization and parody. Through his typology of the "double-voiced word" (*dvugolosoe slovo*: stylization, parody, hidden internal polemic), Mikhail Bakhtin conceives of the relation to the word of the other as an internal organizing principle of discourse. Harold Bloom (*The Anxiety of Influence*) interprets poetic succession as misreading and distinguishes six revisionary ratios: *clinamen* (swerve), *tessera* (completion and antithesis), *kenosis* (emptying), *daemonization* (the Counter-Sublime), *askesis* (self-purgation), and *apophrades* (the return of the dead). The dissertation adopts this model as the framework for a dynamic, non-linear description of the relation of influence and connects it with Bakhtin's concept of dialogism: the "voice" of the precursor does not vanish, but continues to operate in the successor's text in a transformed and conflictual form. Linda Hutcheon's definition of parody as "repetition with critical distance" makes it possible to understand Dostoevsky's rewriting of Hoffmannian and Schillerian models not as mere demolition, but as the simultaneity of preservation and questioning. To account for the ironic and self-reflexive character of Romantic parody, the dissertation also draws on the work of Eszter Tarjányi and Paul de Man.

In describing intertextual relations, the dissertation takes Gérard Genette's concept of hypertextuality as its point of departure and follows the conception of intertextuality developed in Magdolna Orosz's Hoffmann scholarship, which defines intertextuality as a form of metareference, namely as the confirmative or alterative (contrastive) integration of foreign textual elements. Particularly productive within this conception is the notion of "self-referential intertextuality," which in Dostoevsky's case can be shown to be a fundamental poetic device, operating through self-quotation and through the recurring utterances of earlier heroes. In dealing with marked and unmarked allusions, the dissertation builds on Michael Riffaterre's theory, according to which the linguistic "anomalies" (ungrammaticalities) of a text point to a concealed level of meaning, "the unconscious of fiction," while symbolic subtexts, organized as variants along the main narrative line, reflect upon the text as a whole. Roman Jakobson's concept of "double reference" is linked to this approach. Intertextuality is thus understood not as an infinite deferral of meaning (Derrida, Barthes), but as a poetic procedure that actively participates in the genesis of the narrative text.

Since intertextual connections are closely bound up with narrative procedures, the inquiry extends to the role of fictional (third- and first-person) narrators, to narrative interruptions, to metanarrative commentary, and to the phenomenon of narrative metalepsis. The dissertation approaches the act of storytelling from the standpoint of Bakhtin's metalinguistics, while it adopts the eventfulness of utterance and the notion of a subject that comes into being together with the text (the "subject of discourse," *szövegszubjektum*) from Árpád Kovács's discursive poetics. The method thus constructed—termed in the dissertation *intertextual narrative poetics*—extends the study of intertextual relations in the directions of historical genre poetics (motif research in the wake of Aleksandr Veselovsky), narrative poetics, and discursive textual interpretation.

The validity of the method is tested through a sample analysis: the dissertation explores the intertextual network of *The Golden Pot* in relation to Novalis's *Heinrich von Ofterdingen* (and, secondarily, to the mystical language of Jakob Böhme), and from this reconstructs the Hoffmannian myth of artistic creation and Arcadia topos, which serve as the comparative baseline for the Dostoevsky analyses. The examination of Dostoevsky's texts proceeds chronologically, by way of close comparative reading. In the analysis of *Crime and Punishment*, the method is supplemented by two further tools: name-semantic analysis, which likewise treats the names of the characters as anomalies in Riffaterre's sense and as encoded semantic fields (taking into account Vladimir Toporov's and Peeter Torop's models of the chronotope); and

the hermeneutic reconstruction of the transtextual operation and mutual readability of the two biblical Lazarus narratives (Luke 16:19–31; John 11:1–45) that appear in the novel.

3. Research Findings: The Theses

The inquiry has demonstrated that Dostoevsky's prose is connected to the traditions of German Romanticism not merely in a thematic or motivic sense, but that it rewrites their poetic and anthropological structures: the Hoffmannian and Schillerian models are present not as antecedents, but as constitutive conditions of the text's operation. The results may be summarized in the following theses.

Thesis 1 – The Reconstruction of the Hoffmannian Myth of Artistic Creation and Arcadia Topos

The Golden Pot is a meticulously constructed parody of the Novalisian conception of the novel and the fairy tale, in which motifs borrowed from Novalis and Böhme acquire new meaning through alterative (ironically inverting) integration. At the same time, the work is an ironically reflected rewriting of Schiller's theory of the idyll: Anselmus represents the figure of the naive poet, the fictional narrator who converses with the reader embodies the sentimental poet, and above them both stands an authorial subject, ironic in the Schlegelian sense, who sets both figures in reflective motion. Atlantis is not the attainable utopia of the Novalisian new Golden Age, but an "inner idyll" arising within the poetic consciousness—an elitist "inner emigration" of the artist-self. This model is at once a prefiguration and a problematic precursor of those Dostoevskian heroes in whom the consciousness of aesthetic election turns into a claim to moral exceptionality.

Thesis 2 – A New Hoffmannian Pretext for the Petersburg Dreamer

The dissertation introduces Hoffmann's tale *The Deserted House* as an intertext hitherto unexploited in the history of scholarship, and compares it with the first Dostoevskian formulation of the Dreamer, the feuilleton of 15 June 1847 in *A Petersburg Chronicle*. The comparison reveals the caesura between the self-irony of Hoffmann's "healthy, travelling enthusiast" (Theodor) and the disintegrating subject of Dostoevsky's "pathological Dreamer." In the dissertation's interpretation, the absence of Romantic irony in *The Double*, *The Landlady*, and *A Faint Heart* reflects a deliberate authorial intention: the existence of the Petersburg *chinovnik* does not allow for an external, reflective position, meaning that these heroes do not—indeed, cannot—have an Atlantis capable of offering true refuge.

Thesis 3 – *White Nights* as the Culmination of the Dreamer Genealogy

White Nights stands in a direct intertextual relationship with two works by Hoffmann: *The Deserted House* serves as its chronotope, while *The Golden Pot* provides the model for its plot composition, its narrative structure, and its more complex conception of the subject. The house becomes an existential metaphor: the Dreamer's "corner-room" (*ugol*) retains the isolation of the Hoffmannian garret, but no longer opens onto a transcendent passage (*Übergang*). The motivic link between the "white night" and the Hoffmannian *Dämmerung* (twilight) evokes the situation of transgression, the crossing of a threshold, and distorts it parodically. Through retrospective narration, the Dreamer performs the "leap between categories," in the Schillerian sense, from the naive to the level of sentimental synthesis, and creates his own Elysium in the act of remembrance. By incorporating the chivalric ethos of Walter Scott and drawing on the conceptual framework of *On Grace and Dignity* (1793), the hero becomes the first successful Dostoevskian realization of the Schillerian *schöne Seele*; disinterested renunciation is the very point at which aesthetic existence is transformed into moral dignity.

Thesis 4 – The Formation of the Subject: From the Ironic Subject to the "Subject of Discourse"

The Dostoevskian subject does not simply lose its Romantic unity; rather, it is precisely through this loss that it becomes the subject of writing and self-reflection. The dissolution of naivety is a productive rupture: failure on the diegetic level is the condition for the constitution of the subject on the poetic level. The early works display a clear tendency to transpose metaphysical conflict first onto a psychological and then onto a linguistic plane.

Thesis 5 – The Transformation of the Poetics of Writing (1860–1865)

The Insulted and Injured is the novel of the daemonization—in Bloom's sense—of the Romantic tradition. The Hoffmannian pretexts (the vision on the Neva embankment, the *Dämmerung* motif) remain present, but twilight is now bound to the freezing winter and to the hero's feverish state, and it loses its conventional plot-generating function; the scheme of the Romantic *Bildungsroman* (initiation, mentor, rebirth) disintegrates. The role of the "spiritual mentor" is taken over by the unscrupulous Prince Valkovsky (*volk*, 'wolf'), while old Smith can be identified as a failed Lindhorst figure. In the character of Ivan Petrovich, the "beautiful soul" degenerates into an empty aesthetic pose, a breeding ground of Romantic egoism; in the fate of this "unsuccessful man of letters," Dostoevsky in effect sacrifices his own Romantic self of the 1840s. From this point on, the Schillerian intertext becomes the primary reference of characterization: in accordance with Christiane Schulz's findings, the Underground Man of

Notes from Underground is the poetic double of the Schillerian *Phantast*, that is, of the "false idealist," whereas the narrator of *Notes from the House of the Dead*, after his transgression (the violation of the law), experiences the moment of naive wonder in the boundary situation of the *katorga*. *Winter Notes on Summer Impressions* offers the first genuinely Dostoevskian re-semanticization of the Arcadia topos: the Schillerian triadic arc (golden age – civilizational rift – higher harmony) is preserved, but the restoration of harmony is now bound to the idea of Christ.

Thesis 6 – The Relation of Influence as a Bloomian Revisionary Process

One of the most tangible and original findings of the dissertation is the demonstration that the Hoffmann–Dostoevsky relationship can be described as a sequence of cumulative revisionary operations, a model that has proved consistently applicable throughout the corpus examined:

Revisionary ratio (Bloom)	**Dostoevsky's work / hero**	**Transformation of the Hoffmannian–Schillerian model**
clinamen (swerve)	*Poor Folk* (Devushkin), *The Landlady* (Ordynov)	"Creative swerve": Romantic naivety is modified in accordance with the experience of Petersburg existence.
tessera (completion)	*The Double* (Golyadkin), *A Weak Heart* (Vasya Shumkov)	Radicalized completion: the suppressed consequences of aesthetic premises become visible.
kenosis (emptying)	*White Nights* (the Dreamer)	Seemingly faithful adherence to the Hoffmannian model, which in fact relocates it into a new, autonomous narrative space.
daemonization (Counter-Sublime)	*The Insulted and Injured* (Ivan Petrovich)	The precursor's aesthetics is displaced into a darker, more daemonic sphere; the "beautiful soul" becomes an empty pose.
askesis (self-purgation)	*Notes from Underground*, *Notes from the House of the Dead*	Hoffmann's mediation is withdrawn; the Schillerian intertext becomes primary.
apophrades (the return of the dead)	*Crime and Punishment* (Raskolnikov, Sonya)	Elements of the Romantic tradition are reorganized within a new, sacral poetic order.

This interpretive framework not only makes visible the internal restructuring of the Romantic tradition, but also offers an opportunity for a methodological rethinking of influence studies.

Thesis 7 – The Name-Semantic Encoding of Schillerian Categories in *Crime and Punishment*

In the novel, word forms derived from Schiller's name that surface without antecedent ("Schillerian beautiful souls," "Oh, you Schiller, you idealist!") function as keys in Riffaterre's sense, directing attention to the Schillerian code system. The figure of Raskolnikov is a synthesis of earlier character types: in him the "Dreamer hardened into an empty beautiful soul" fuses with the unrestrainedly speculating Underground Man, the Schillerian *Phantast*. The arc of his name—Rodion (Herodion: the "Greekness" of naive unity), Raskol (the schism produced by culture), and Romanovich (the "Roman" quality that holds out the promise of sentimental synthesis)—encodes Schiller's historico-philosophical path "from Arcadia to Elysium." Further examination of the names confirms that the other characters do not represent pre-given types either; rather, as ironic distortions, as it were, of the Schillerian concept of the "beautiful soul," they embody narrative forms of the mutual reversal and crisis of the categories of the "naive," the "sentimental," the "realist," and the "idealist."

Thesis 8 – The Sacral Transposition of the Schillerian Idyll

Raskolnikov's story of transformation unfolds through the mutual reading of the two biblical Lazarus narratives: it moves from the failure of the model of passive suffering embodied by the Lucan "poor Lazarus" towards the active, grace-centred logic of the Johannine resurrection. Sonya (Sophia, 'wisdom'; Semyonovna, 'hearing') is the structural nexus of the novel and the bearer of the Logos; in her figure Dostoevsky for the first time rehabilitates, in a poetically valid manner, the Romantic conception of love that he had previously deconstructed ironically. The name of Porfiry (*porphyra*, 'purple') opens up a three-tiered semantic field, evoking the rich man of the Lucan parable, the Petersburg order of power, and the Schillerian ideal of the autonomous subject. The water motif is transformed from the medium of Romantic passage (*Übergang*), through the element of annihilation, into the source of life springing from within in the Epilogue. The true idyll is thus established not as an aesthetic construct (an imaginary Atlantis), but in the reality of repentance and personal resurrection. It follows that the Epilogue is not an external, didactic appendage, but an internal necessity of the narrative logic. With this finding, the dissertation aligns itself with the interpretive line represented by V. Toporov, R. L. Jackson, J. Frank, and T. Kasatkina, as opposed to the tradition that rejects the Epilogue as a structural rupture (L. Shestov, K. Mochulsky, V. Shklovsky).

Thesis 9 – *Crime and Punishment* as a History of the Logos

According to the metanarrative of the novel, set in motion by these Romantic and biblical intertexts, the internal dynamics of Raskolnikov's story are organized by the loss and recovery of the creative power of the Logos, which can be grasped in three successive stages:

(1) **The desacralization of the Logos.** Raskolnikov's crime is not merely a physical act but a distortion of the meaning of the word (cf. his article "On Crime"). The "Lazarus song" (*Лазаря петь*, "to sing Lazarus") that he deliberately adopts before Porfiry is a strategic pose; moreover, he expects the Lucan parable from Sonya as well, an anticipation exposed by Sonya's correction ("it is in the fourth Gospel").

(2) **The mediation of the Logos.** In Sonya's reading, the Johannine story of Lazarus is not an illustration but a performative event, in which the biblical word enters the textual space of the novel as an active, healing force and breaks open the hero's closed, speculative world.

(3) **The promise of the fulfilment of the Logos.** After the confession, the speculative mode of discourse becomes untenable and the hero falls silent; the old, destructive speech gives way to a new, as yet unspoken language. In this transition, as conceptual language is emptied, dreams (NB: Raskolnikov being the first hero in Dostoevsky whose sleeping dreams are explicitly narrated as part of the story) become pre-logical, visual-symbolic configurations of subject formation, while the as yet unopened Gospel kept beneath his pillow signals the physical and spiritual presence of the Logos. The polyphonic discourse is brought to a close by the hero's falling silent: it is not the hero who rewrites himself, but novel-writing as a poetic event that reorders the fragmented world. The "hero's song"—in accordance with the semantics of the name Rodion/Herodion—can become authentic only once the subject himself has traversed the path leading from death to life: the true word can be born only of redemption experienced.

Thesis 10 – Concluding Statement

The differences between the works examined reveal not so much different characters as different modes of utterance and self-interpretation. Dostoevsky's prose never posits the subject as a given entity; instead, it renders its genesis visible. The rewritings of the Schillerian aesthetic-anthropological model—the dissolution of the "beautiful soul," the crisis of reflection, the reopening of the dialogic relationship—do not merely depict the subject but bring it into being. The dissertation thereby substantiates the continuity between the poetics of the early and the late Dostoevsky, and shows that the "overcoming" of Schillerian aesthetic idealism marks

the beginning of a lasting creative tendency, which in the later novels is transposed into a religious-existential horizon.

4. Publications Related to the Dissertation

Articles and Book Chapters

Lovizer, Lilla. "(Un)translatability of Metaphors." *Pázmány Papers* 2, no. 1 (2024): 124–36.

Lovizer, Lilla. "Dosztojevszkij íráspoétikájához: A *Megalázottak és megszomorítottak* Hoffmann felőli olvasatának lehetőségei" [Towards Dostoevsky's poetics of writing: Possibilities of a Hoffmannian reading of *The Insulted and Injured*]. *Iskolakultúra: Pedagógusok szakmai-tudományos folyóirata* 31, no. 4 (2021): 74–89.

Lovizer, Lilla. "Intertextualitás és romantikus hagyomány: Dosztojevszkij *Megalázottak és megszomorítottak* – Hoffmann *Az arany virágcserép*" [Intertextuality and Romantic tradition: Dostoevsky's *The Insulted and Injured* – Hoffmann's *The Golden Pot*]. In *Dosztojevszkij 200: Dosztojevszkij kelet- és közép-európai olvasatai* [Dostoevsky 200: Eastern and Central European readings of Dostoevsky], edited by Györgyi Földes, Géza S. Horváth, and Dorottya Szávai, 225–40. Budapest: Gondolat Kiadó, 2021.

Lovizer, Lilla. "Figuralitás, intertextualitás és szubjektivitás E. T. A. Hoffmann *Az arany virágcserép* című művében" [Figurality, intertextuality, and subjectivity in E. T. A. Hoffmann's *The Golden Pot*]. In *Szövegek között 22: Identitás és elbeszélés; Komparatisztikai tanulmányok* [Between texts 22: Identity and narrative; Studies in comparative literature], edited by Klaudia Jancsovics, Gábor Szmeskó, and Ákos Tóth, 25–62. Szeged: Szegedi Tudományegyetem Bölcsészettudományi Kar Összehasonlító Irodalomtudományi Tanszék, 2020.

Lovizer, Lilla. "Szövegközi motívumok ironikus transzkripciói E. T. A. Hoffmann *Az arany virágcserép* című művében" [Ironic transcriptions of intertextual motifs in E. T. A. Hoffmann's *The Golden Pot*]. *Filológiai Közlöny* 65, no. 4 (2019): 115–38.

Book Review

Lovizer, Lilla. "Dosztojevszkij és az újraértett realizmus" [Dostoevsky and realism reconsidered]. Review of *Dostoevsky and the Realists: Dickens, Flaubert, Tolstoy*, by Slobodanka M. Vladiv-Glover (New York: Peter Lang, 2019). *Filológiai Közlöny* 67, no. 4 (2021): 111–23.

Studies on Intertextuality in the Light of Riffaterre's Theory and the Operation of Symbolic Subtexts

Lovizer, Lilla. "'És eljő az igazság országa': Mészöly Miklós: *Saulus* – Bulgakov: *A Mester és Margarita*" ["And the kingdom of justice shall come": Miklós Mészöly's *Saulus* – Bulgakov's *The Master and Margarita*]. In *Kelet-Közép-Európa mint kulturális konstrukció* [East-Central Europe as a cultural construction], edited by Györgyi Földes,

Gábor Kovács, István Ladányi, and Dorottya Szávai, 303–12. Budapest: Gondolat Kiadó, 2021.

Lovizer, Lilla. "'Termékeny kétely': Metaforikus narráció és szimbolikus szubtextusok Mészöly Miklós *Saulus*ában" ["Fertile Scruples": Metaphorical narration and symbolic subtexts in Miklós Mészöly's *Saulus*]. *Irodalomtörténeti Közlemények* 125, no. 3 (2021): 334–48.