

Thesis Abstract

PARADOXICAL PARTICIPATIONS

POSITIONS OF THE 'TARTU-MOSCOW SCHOOL OF CULTURAL SEMIOTICS' AND RUSSIAN POST-MODERNISM

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This thesis discusses the theoretical and metacultural relevance of the "Tartu-Moscow School of Cultural Semiotics" from a perspective orientated towards postmodern and poststructuralist theoretical positions.

Methodically, it applies a deconstructive rereading of central texts by the school of cultural semiotics, focussing on the writings of Yuri M. Lotman (1922-1993), thus taking into account theorems and results of the slavistic researches on Modernism and Postmodernism, as well as positions of French poststructuralism.

The analysis clearly shows the cultural and aesthetic models of the school of cultural semiotics to be in explicit opposition to the official Soviet culture. Consequently, the theory of cultural semiotics stands for a distinct symbolical sign-conception, as well as a transcendental conception of text and, finally, an aesthetics of normative transitivity. Art and culture represent a certain hyper-individual consciousness, indicating the potential reversibility of objective time-sequence (disrupted development and evolution) and the regressive subversion of objective cultural space in the implemented reversed perspective. As far as the notion of Russian Post-Modernism is concerned, it can thus be stated, that its participations on both, the idealistic construction of the school of cultural semiotics and the Soviet-russian culture, is paradoxical. On the one hand, it is part of its 'internal dialectics' while it is on the other hand taking artistically and theoretically deconstructing its central presumptions from a post-soviet perspective.

Thus considering, that participation on the Post-Modern *ex negativo* may be applied for the theoretical models of cultural semiotics as well, the notion of "paradoxical participation" gains descriptive qualities, essentially pointing out the paradoxical nature of the artistic and cultural *per se*. While the binary logics cultural semiotics highly implicitly origins on, postmodernism is spelling the impossibility of cultural and theoretical consent.