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THE PHENOMENON OF INNER EMIGRATION: THE DYNAMICS OF SEMANTIC TRANSFORMATION AND THE ACTUALIZATION OF THE ART-STUDY ASPECT

Pylypushko B. A. The phenomenon of inner emigration: the dynamics of semantic transformation and the actualization of the art-study aspect.

Background. In recent years, there has been an increasing interest in questions of comprehension and scientific validation of the artistic heritage of the Soviet totalitarianism era. Scientific developments in this field are one of the top priorities for Ukrainian art critics. An important, in our opinion, is the rejection of the model of “polar opposition” with the accompanying moral assessment of the characteristics of the representatives of official and unofficial art, their creative achievement. In the Western European scientific discourse, the phenomenon of inner emigration is devoted to a wide range of scientific works, publications, literary discussions. Almost 70 years of active controversy, her character was determined by a spectrum of controversial statements, emotional verdicts, polarized positions and moral accusations. Recent publications show a tendency of moving away from emotional and quick conclusions. The practice of correlation of biographical data of artists and writers with their creative achievement is introduced, positive and cognitive advantages of this existential state for artistic and other intellectual work are determined. Continues the tendency of considering aspects of inner emigration through the prism of the experience of German writers and artists.

Objectives. The objectives of this study are to determine the specificity of the actualization of the phenomenon of inner emigration in the plane of art. Since the vast majority of publications devoted to the subject of inner emigration are in the field of political science, sociology and literary discourse, an informational vacuum is felt in the coverage of the experience of artists – inner emigrants. There are a number of publications that explore the connection of literary work with the life experiences of writers of Nazi Germany. It is important to bring the experience of representatives of informal art and a comprehensive analysis of the influence of their inner emigration on the creative principles and the result of artistic activity.

Collection, systematization, processing, analysis and testing of the material required the involvement of different **methods**. The method of art studies and historical and political analysis, makes it possible to identify the peculiarities of the emergence of the phenomenon of inner emigration, determine the period of its formation in scientific discourse, expression in the plane of artistic practices. Olena Ivanova offers a range of possible lines of scientific testing. This is a historical and cultural approach; the method of attracting concepts of the private and public sphere; psychological analysis of the concepts of human identity and the distinction between nominal and real identities abroad private and public; introduction of fear and collective memory factors. Due to the involvement of O. Ivanova's cross-sectional analysis, inner emigration is considered from the point of view of art-study discourse, taking into account its interdisciplinary characteristics. The scientific novelty of the art-study approach is the study of the creative practice of inner emigrants as a manifestation of biased activity, the artistic reintroduction of rejection of realities or internal protest. The methodological value of this implementation consists in expanding the field of studying the phenomenon of inner emigration and attracting new starting positions for the legacy of unofficial art of the age of totalitarianism.

Results. The results of the research support the idea that the semantic component of inner emigration will be transformed, depending on political repressions, the level of ideological control, and the “eclipse” of the public space. The article defines outside the context of the properties of the condition of inner emigration, which allow us to consider the experience of artists – inner emigrants, as a manifestation of one type of “light polemics” with “dark times”. The appeal of inner emigrants to the common cultural and philosophical achievements of civilization and the establishment of the priority of internal and creative freedom, allows us to assert the unity of the Ukrainian and European artistic and humanistic traditions.

Conclusions. The present results are significant in approbation of the themes of inner emigration in the Ukrainian art discourse. Definition of topological features of this phenomenon allows to attract foreign authors for development analysis of inner experience and artistic heritage of inner emigrants of Ukraine of totalitarianism era. The main topological features of inner emigration is updating the “dark times” “eclipse” of public space, the loss of her dialogical and exhibition features “falling” ideologically unbiased artist “with headings” internal care in the field of spiritual activity, which also include so-called “light polemics” with “dark times” – artistic or literary activity. The artistic expression of inner emigration is a manifestation of so-called, biased activity. Its essence lies in the non-linear reaction, through the artistic work, on unprecedented political challenges.

Keywords: inner emigration, totalitarianism, displacement activity, buffer zone, metaspaces, “light polemics”, “dark times”.

Пилипушко Б. А. Феномен внутрішньої еміграції: динаміка семантичної трансформації та актуалізація мистецтвознавчого аспекту. Внутрішня еміграція — це екзистенційний досвід, який характеризується внутрішньою незгодою із

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політичною та ідеологічною кон'юнктурою та неможливістю чи небажанням цю незгоду висловити публічно. Даний стан може бути пов'язаний із неможливістю фізичної еміграції через зовнішні чи внутрішні причини. Вираження досвіду внутрішньої еміграції через мистецьку або літературну практику є прикладом так званої зміщеної активності. Визначення динаміки семантичної трансформації і топологічних особливостей даного феномена дозволяє по-новому оцінити мистецьку спадщину доби тоталітаризму. У статті визначаються позаконтекстні властивості внутрішньої еміграції, що дозволяють розглянути досвід митців — внутрішніх емігрантів як прояв одного типу «світлової полеміки» із «темними часами».

Ключові слова: внутрішня еміграція, тоталітаризм, зміщена активність, метапростір, «світлова полеміка», «темні часи».

Пилипушко Б. А. Феномен внутренней эмиграции: динамика семантической трансформации и актуализация искусствоведческого аспекта. Внутренняя эмиграция — это экзистенциальный опыт, который характеризуется внутренним несогласием с политической и идеологической конъюнктурой и невозможностью или нежеланием это несогласие высказать публично. Данное состояние может быть связано с невозможностью физической эмиграции по объективным или субъективным причинам. Выражение внутренней эмиграции через художественную или литературную практику является примером так называемой смещенной активности. Определение динамики семантической трансформации и топологических особенностей данного феномена дает возможность по-новому оценить наследие неофициального искусства эпохи тоталитаризма. В статье определяются внеконтекстные особенности внутренней эмиграции, которые позволяют взглянуть на опыт художников — внутренних эмигрантов как на один тип «световой полеміки» с «темными временами».

Ключевые слова: внутренняя эмиграция, тоталитаризм, смещенная активность, метапространство, «световая полеміка», «темные времена».

Formulation of the problem. Analysis of the phenomenon of inner emigration allows to build connections between internal experience of representatives of the unofficial art and their creative work. The definition of the main topological features of this existential condition proves the similarity of the experience of inner emigrants who lived and worked under different political regimes. Involvement of category of displacement activity to characterize the artistic practice of inner emigrants creates new viewing position for scientific analysis of the cultural heritage of the twentieth century. List of constructive and destructive properties of inner emigration allows to determine the impact of this experience on the life and creative expression of artists and on the society in which this phenomenon is updated.

Analysis of recent publications. The conception of scientific discourse around the issue of inner emigra-

tion occurred after the end of the Second World War. The first open debate around this topic is characterized by passing valuation judgments, accusations and differences in positions regarding the ability to engage the culture during the time of terror. The controversy between Thomas Mann, Walter von Molo and Frank Thieß for almost three decades has determined the polarization of thoughts on this historical and existential experience [8, p. 3]. But it contributed to the inclusion of the issues of inner emigration into the field of broad scientific and literary discourse. The content of an open controversy between the authors is set out in Johannes F. G. Grosser's "Die Große Kontrovers: Ein Briefwechsel um Deutschland" [11].

Recent research of inner emigration shows a tendency of moving away from categorical judgments and emotional conclusions. Dividing the notion of a single existential experience under totalitarian conditions, scientists Hans Dieter Schäfer and Karl Heinz Schoeps offer a model of close critical analysis of biographical data and the creative heritage of inner emigrants [8, p. 4]. According to Jean-Michel Palmier, Reinhold Grimm defines inner emigration less by its concrete manifestations than as a "form of existence", a concern that is methodologically valuable but extremely difficult to implement and describe [14, p. 129]. To characterize inner emigration, he suggests using a "sliding scale" from active opposition to passive resistance [10, p. 48].

In general, the scientific tradition of considering the phenomenon through the prism of experience of the representatives of the literary environment of totalitarian Germany is preserved. The lack of publications in Western European scholarly about the informal cultural environment of Ukraine and the inner emigration of the era of Soviet totalitarianism leads to distorted perceptions of the realities of cultural life in the USSR. Often, the Soviet Union is associated exclusively with Russia, which leads to a misleading attitude towards the Soviet artistic heritage.

Expanded the field of scientific discourse on the issue of inner emigration, such authors and scholars as Reinhold Grimm, Hans Dieter Schäfer, Karl Heinz Schoeps, Monika Wenke, Stephen Brockmann, Nancy Thuleen, Jean-Michel Palmier, Amy Sims, Hannah Arendt, Karl Jaspers. The works of Ukrainian scientists Olena Ivanova and Tetyana Tsymbal are devoted to the study of the phenomenon of inner emigration.

Objectives. To define the concept of inner emigration and to trace the historical dynamics of its semantic transformation. Identify the main features of the condition, factors of its constructive and destructive influence on the life and work of the artist. To draw the phenomenon of inner emigration into the field of art discourse through the analysis of the artistic practice of inner emigrants as a manifestation of displacement activity.

Main material. The author of the term inner emigration is the writer Delphine de Girardin, who uses the phrase "émigration intérieure" to characterize



Fig. 1. Photo of Thomas Mann,
New York, 1934

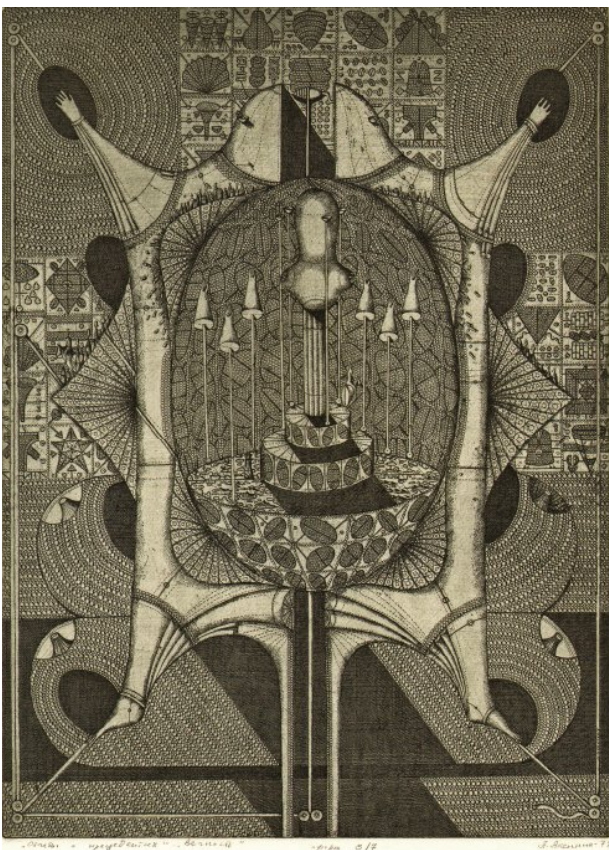


Fig. 2. Reports on Precedents (Eternity),
etching, Oleksandr Aksinin, 1979

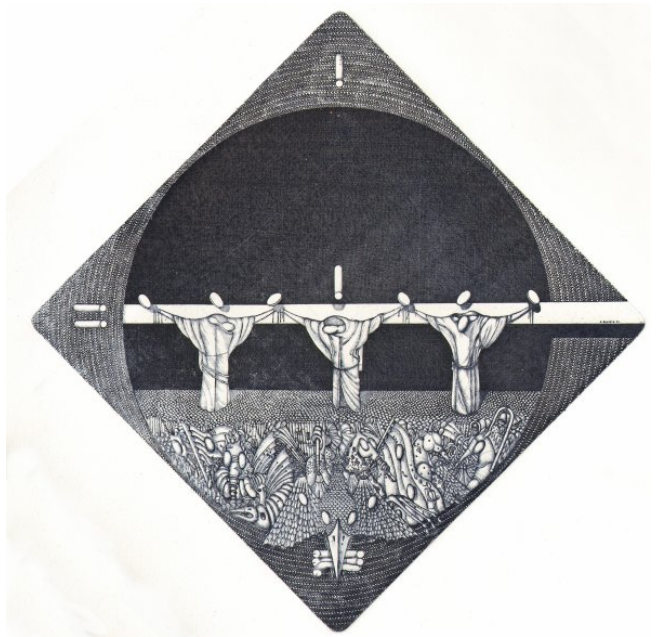


Fig. 3. Apocalypse, etching, Oleksandr Aksinin, 1984

the vitality and inner position of the Parisian nobility of the late 1830's, which adhered to legitimate beliefs [7, p. 249]. The descendants of the aristocratic families boycotted Louis-Philippe I's power, neglected state careers, and tore up ties with the royal court. Instead, they spent an active social life and having fun. Being a whim of generic nobility, the original meaning of this condition is a precedent only formally.

The semantic origins of the phenomenon of inner emigration, actualized in the twentieth century, can be inferred from the concept of "internal freedom". Alex Steiner binds the collapse of the idealistic aspirations of society, caused by the defeat of the revolution in Prussia 1848–1849, with further awareness of the clear boundaries of political practice. By subjectivizing the notion of freedom, it became understood as an internal condition that can be stored regardless of political change [16, p. 21].

The most complete semantic embodiment of inner emigration acquires in the twentieth century during the formation of totalitarianism. Depending on the historical and political situation, this phenomenon has both common characteristics and certain features. The experience of the inner emigrants of the Soviet Union (Oleksandr Aksinin) differs from the experience of the inner emigration of Nazi Germany (Käthe Kollwitz, Ernst Barlach, Max Pechstein, Hannah Hoch), as well as the experience of artists in Francoist Spain (Joan Miró) is different from the experience of their colleagues in Italy in the era of fascism (Giorgio de Chirico, Giorgio Morandi). Grades of inner emigration in the Soviet Union also vary, depending on the level of political pressure, the volume of repressions and other fundamental factors [3, p. 55].

An analysis of the experience of inner emigration requires an overview with the range of "realities" af-

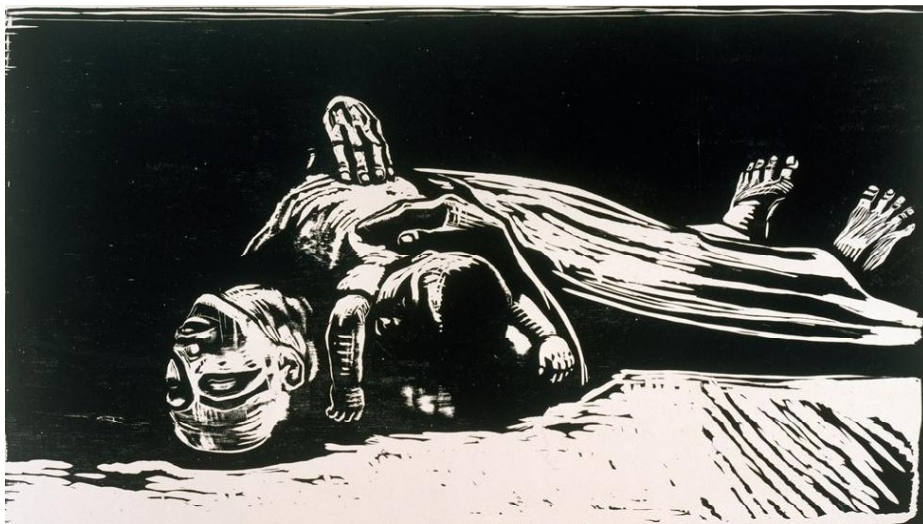


Fig. 4. *The Widow II*, woodcut, Käthe Kollwitz, 1922-1923



Fig. 5. *Man in Stock*, sculpture, Ernst Barlach, 1918



Fig. 6. *The ladder of evasion*, painting, Joan Miro, 1940

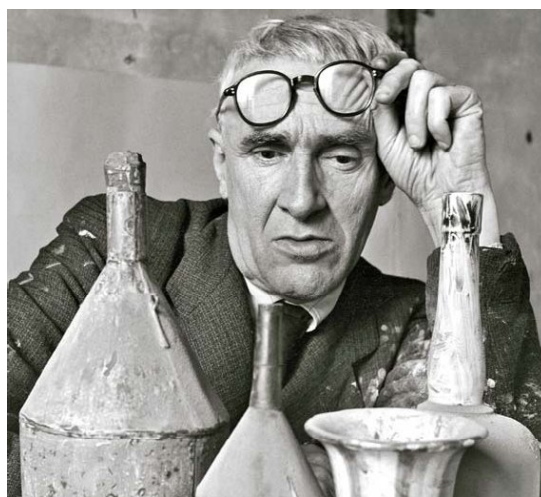


Fig. 7. *Mystery and Melancholy of a Street*, painting, Giorgio de Chirico, 1914



Fig. 8. *Mystery and Melancholy of a Street*, painting, Giorgio de Chirico, 1914



Fig. 9. *The Cabinet of Dr. Caligari*, shot from the film, 1920

fecting it and in which it finds expression. O. Ivano-va offers a range of possible lines of scientific testing [3, p. 56]. This is a historical and cultural approach; the method of attracting concepts of the private and public sphere; analysis of the concepts of human identity, the distinction between nominal and real identities abroad private and public space; introduction of factors of fear and collective memory.

There are a number of topological features that characterize inner emigration without specifying the context of its actualization. The main feature of inner emigration is the **internal disagreement** with the political, social and ideological reality, and the **impossibility**, due to objective or subjective circumstances, **to express unequivocally this disagreement**. Inner emigration is often associated with the impossibility or reluctance of the individual to resort to physical emigration, therefore, it is accompanied by existential distancing from existing of being and deepening in the cultural and temporal space of spiritual activity.

Dark times. The inner emigrant retains alienation from his era; at the same time, he is a product of this era. The fact that inner emigration is viewed by most researchers as a phenomenon inherent to totalitarianism does not limit the historical and political periods of its actualization, but determines the most probable preconditions for it. Formally, this situation is an alternative to external emigration, which accompanies the formation of a totalitarian system. H. Arendt expands the context field of inner emigration, drawing the metaphor of “dark times” (B. Brecht). For B. Brecht it is the “*times when there was injustice only, and no rebellion*” [6, p. 75].

Eclipse of public space. If the function of the public sphere is to “illuminate” human acts and provide space in which people can demonstrate their identity and exclusivity by word or action [1, p. 8], then “dark times” are characterized by the “eclipse” of the public space. The “light” of publicity is muffled through ideological control, censorship, oppression of freedom of speech and expression, a monopoly of official dogma. From such “unconscious vulgarity” of a common life there is no other way than the immersion in the solitude that the Greek philosophers opposed to the political sphere [1, p. 9]. The rejection of the individual’s existing ideological and political situation and the conflict with the ideological environment leads to “**falling out of the headings**” and removal from the public sphere.

Internal exile. This existential experience is accompanied by a deepening in the world of spiritual activity. H. Arendt says that escape from the world is always justified insofar as we keep our focus on the surrounding reality. It is necessary to realize that the reality of this actuality lies not in its internal character, which is formed in the private sphere, but due to the connection with the world from which we are detached [1, p. 46].

Compensation for excommunication from the public sphere occurs through the provision of dialogical

and exhibit properties of the sphere of private-public relations. The category of private-public space was introduced by Victor Voronkov and Olena Chikadze [2, p. 74]. This private-public space acts as the so-called “**buffer zone**” between obscured public and intimate private. An example of buffer zones are the famous “*kuhni*” (“kitchens”), “flatbeds”, home exhibitions, unofficial poetry readings [3, p. 58]. Known in the informal artistic environment of Lviv in the second half of the twentieth century, there was an apartment on the street of the Rogatynciv Brothers who belonged to the intellectual, psychiatrist and scholar Oleksandr Korol’ov. There they met Lviv bohemia, intellectuals, artists for the purpose of adding to “fresh air” and spiritual freedom. Since the late 1960s, the house of Tõnis Vint, one of the key figures of Estonian unofficial art, was an important center for unofficial artistic life [15, p. 67]. “Studio 22” created by him, united artists and writers, and T. Vint himself maintained ties with the figures of the informal culture of Lviv and Moscow. Few times O. Aksinin and E. Burjakovs’ka (signifiers in the informal artistic life of Lviv in the 1970’s) came to see him.

Is it possible to talk about the **lack of dialogue** with the public in the condition of inner emigration, if the buffer zone took on the publishing and dialogical functions of the public? On the one hand, we see that the completeness of spiritual life, the value of dialogue and the consolidated exchange of information with representatives of the informal art of the “stagnation” period gave a fertile ground for live dialogues and the exchange of experiences. But H. Arendt believes that the private zone or its variations can not compensate for the lost or privatized functions of the public space [5, p. 57]. The main meaning of public existence and the experience of public perception is determined by the fact that each participant in the public space is listening and looking from different positions. It is then that the perception of the environment enables the existence of a common world. The sum of the variations of reality can not be replaced by the “family world”, which, through the prism of subjectivity of the private, offers a fractal distribution of aspects and perspectives of one position.

Common “metaspace”. The space of cultural and intellectual achievements of mankind is a constructive source of transcendental experience. The totalitarian context affects the specifics of the cultural-temporal space, to which the inner emigrants address, as consumers or co-creators of this space. Obviously, the context specificity of this “field” is formed as opposed to the values and ideological principles that are implemented by the totalitarian system. For many representatives of Germany’s inner emigration of 1933–1945, this metaspace united the range of cultural assets and humanistic values that were trampled by Nazism. Sorrow for the ideals of “Other Germany” was manifested in the attempts of emigrants and inner emigrants to maintain their heartfelt loyalty to the ideals of human-

ity and democracy. Writers in authoritarian Francoist Spain were inspired by a common spiritual environment with writers in exile, despite “mutual deafness”. Paul Ilie is observing parallelism in the use of similar metaphors and images, as well as the tendency to fix the past. These trends reflect the rejection of the realities of the present writers of Spain on both sides of the border [12, p. 59–71].

Joseph Brodsky describes the phenomenon of “another culture” in the USSR in the 1970’s. According to his words, in the unofficial cultural life of this period, a tendency towards global culture was clearly evident [4, p. 356].

Displacement activity. The shifting activity manifests itself in reaction through art, literature and other forms of creativity to the challenges posed by the political sphere. Unlike dissidents whose activities were concentrated in the vowel of disagreement with the actions of the state, inner emigrants did not demonstrate their disagreement publicly. The artists focused on creative searches and artistic developments for an equivalent response to the challenges of our time. Artistic intelligence is an important method for understanding the issues that are lost in the darkened space of the outside world.

Involvement of the factor of the displacement activity allows to consider the origin of the accompanying political and social disasters of artistic phenomena, as a manifestation of nonlinear reaction. In particular, the emergence of dada movement was an artistic and literary reaction to the condition of uncontrolled stress caused by the sense of the permanence of war. Trends in the break with the past, the rejection of the continuity of artistic tradition can be interpreted as a desire to deny the disasters that this past has brought through its modernization. Bringing method spontaneity and uncontrollability of artistic process demonstrates the frustration that traditional views of the world, logic and rationality turned-scale disasters early twentieth century.

The profound social and existential crisis of the German society in the World War I and postwar years led to the emergence of the phenomenon of German expressionism, which foreshadowed the spiritual and physical suffering of the totalitarian era.

S. Kracauer analyzes the fable, stylistics and semantic tone of German cinema during the age of expressionism. The author believes that the popularity of fantastic tapes and horror films in the war and postwar period reflects the psychological concern of society and the desire to find oblivion in bizarre stories [13, p. 59]. The popularity of German expressionism demonstrates not only the massive awareness of the viewers of the content of their own soul through the drama of avant-garde paintings and the plot of such films as “Der Student von Prag” (1913) and “Das Cabinet des Dr. Caligari” (1920). We observe the manifestation of displacement activity in artistic shifts and the symptoms of inner emigration: the deep-seated need for escapism, which was implemented in German cinemas of that time.

Constructive factors of inner emigration.

Positive-cognitive advantages of inner emigration are the possibility of partial preservation by the artist of internal freedom and creative individuality, due to observance of “cognitive distance” with the surrounding world in “dark times”. The “cognitive distance” of the inner emigrant is accompanied by *a dispensation from the petition of the world*, which allows him to perceive it in the *gleams* (M. Heidegger). Distancing from the negative stimuli of the ideologized environment and deepening into the space of self-reflection allows us to distinguish in the tendencies of its time an essential, permanent, irreversible correlation between its era and death [9, p. 40].

Privately-public or private localization of the intellectual and artistic activity of the inner emigrant reduces the possibility of external coercion, which extends to the whole sphere of stifling publicity. An aversion to the realities of the surrounding world changes the semantic tone of an artistic work: it turns into an internal dialogue, exposing the existential anxieties and spiritual searches of the artist [13, p. 60].

Destructive factors of inner emigration. The artistic work does not end in itself: the process of expression involves perception through contact with the viewer. The lack of an artistic dialogue between the inner emigrant and the recipient makes it impossible for the artist live exchange of ideas, cause atrophy of internal experience, frustration. Deprived of creative reflection, society is doomed to cultural and intellectual deprivation. There is a “fallout from the rubrics”, due to the removal of unbounded artist from the public sphere. For the artist, the displacement of the marginal social life and the removal from participation in social creation makes it impossible for self-sufficiency through creative work and is a test of one’s own motivation. The psychological mechanism of distancing from external problems provides the so-called “second skin”. But along with the destructive external impulses, it blocks the spiritual receptors that form the inner experience. “Social lethargy” can continue inertia and after the disappearance of negative conditions that have caused internal escape. “Cognitive distance” turns into an abyss between the artist and reality.

Long-term inner emigration has a range of negative consequences for the post-totalitarian society. In particular, it is a conflict of real and nominal identities, historical amnesia and distorted perception of the past, low level of social consciousness, conformism, and inability to social dialogue.

Conclusions. An analysis of the features of the condition of inner emigration can characterize this existential experience as characteristic of representatives of unofficial art and literature during the time of totalitarianism. Depending on the political environment, this experience has its own peculiarities. Identification of constructive and destructive factors of the condition of inner emigration allows us to analyze its influence on artistic practice and individuality of the artist, as well as

to determine its possible negative consequences for society. Involving the category of displacement activity to characterize the artistic practice of inner emigrants has a significant methodological value. The research of recent English-language publications provokes a lack of awareness of the Western European and American scientific environment of the existence of strong cultural and artistic ties between the inner emigrants of Ukraine and Europe in the period of totalitarianism. They are the common sources of creative and spiritual activity, the priority of inner freedom and individuality.

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