

Title: The “Journeys” as Original Texts in Tynianov’s Novel *The Death of Vazir-Mukhtar*.
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Tynianov structures his novel *The Death of Vazir-Mukhtar* as a journey, first from Moscow to Petersburg, and then from Petersburg through the Caucasus to Teheran. In his novel he constantly alludes to the “Journeys” of his literary predecessors: Radishchev’s “Journey from Petersburg to Moscow” (1790), Pushkin’s “Journey to Arzrum” (1829-1835) and “Journey from Moscow to Petersburg” (1833-1835), and Shklovsky’s “Sentimental Journey” (1923).

The eighteenth century enlightener and sentimentalist writer Radishchev supports the peoples’ right for self-determination and disapproves of Moscow’s appropriation of Novgorod in the fifteenth century. Radishchev’s anti-imperialist sentiments stand in contrast to Pushkin’s position, who denounces the abuses of the Russian military but does not question the legitimacy of the Russian presence in the Caucasus, proposing an alternative missionary formula of “Christianity and the samovar” in his “Journey to Arzrum.”

Pushkin’s “Journey from Moscow to Petersburg” is his unfinished polemic with Radishchev’s book. According to some scholars, it has a hidden agenda of attracting attention to Radishchev’s ideas by lulling the vigilance of the censorship. By imitating the style of both authors in his novel Tynianov reintroduces the dialogue between Pushkin and Radishchev, transferring its main focus from the problem of serfdom to that of imperialism.

The author of the “Sentimental Journey” is Tynianov’s fellow formalist Shklovsky. The title of Shklovsky’s book goes back to the *Sentimental Journey* of Laurence Sterne (1768), where the author promotes the idea of ethics based on feelings rather than rationality. Radishchev’s “Journey from Petersburg to Moscow” imitates Sterne’s work in its form, and thus Shklovsky’s book alludes to both Sterne and Radishchev. An entire chapter of Shklovsky’s book is dedicated to his journey to Persia, which was also the travel destination of Tynianov’s hero, Griboedov.

Shklovsky’s moral stand against imperialism is similar to Radishchev’s, and his writing imitates certain features of Radishchev’s work, among them an emotional appeal by the narrator to the reader. Both Shklovsky and Tynianov imitate what Bakhtin calls the passionate word of the Russian enlightenment to resume the dialogue around the ethical and political issues associated with it.