AATSEEL 2020
Presentation Abstracts

1-1 Stream 1A: Tolstoy as Reader (I): Tolstoy Reading Literature, Myth and Religion
Brian Kim, University of Pennsylvania
Recommending Reading: Great Books According to Tolstoy
In 1890, in response to Sir John Lubbock's recently published list of one hundred books deemed "best worth reading," Leo Tolstoy was approached by the publisher M. M. Lederle, who was interested in printing Tolstoy's own recommendations in this regard. Tolstoy's single and abortive attempt at compiling such a list in response contained fewer than 50 titles, organized according to the period of one's life when they ought to be read and the degree of impression each had made on him personally. Ranging from religious texts and classical epics to contemporary philosophy and Russian literature, Tolstoy's unpublished list is unsurprisingly characterized by an extraordinary breadth and a focus on writings conducive to the development of moral and spiritual education that was his main preoccupation in the latter period of his life. Though it did not become part of his public recommendations for reading (as, e.g., the aphorisms he later gathered in Krug chteniia), Tolstoy's list was reflective of a contemporaneous response to the rapid growth of literacy in late nineteenth-century Russia that was concerned with directing the reading consumption of a newly literate public toward texts of greater value than the light fiction so commonly found among booksellers' wares. This paper examines Tolstoy's recommendations in light of his experiences as a reader, educator, and public figure, and places his list in dialogue with conversations about literacy education in Russia at the end of the nineteenth century.

Amy Ronner, St. Thomas University School of Law
Ivan Ilyich versus Ippolit Terentyev
Leo Tolstoy's *The Death of Ivan Ilyich* and Fyodor Dostoevsky's *The Idiot* explore the unabating task of coping with thanatophobia in a postlapsarian world in which everyone, born on a scaffold, is irrevocably sentenced to death. The ostensibly determinative debate is between Ivan Ilyich and Ippolit Terentyev: do you simply let Gerasim support your legs or instead lodge a botched attempt to self-annihilate? Ivan, putatively divesting himself of the artificial life of self-interest, obtains not only spiritual peace, but vanquishes the fear of and death itself. On the other hand, Ippolit, apotheosizing himself into abstractions of immortality and omnipotence, seemingly inters himself in a sepulcher of mortal terror. But the rattling question is whether such choices, an authentic life of reciprocating compassion and love or the pursuit of lethal self-deification are as antipodal as they might appear.

Katya Hokanson, University of Oregon
Tolstoy as Reader and Interlocutor: Madame Blavatsky, Taraknath Das and Mohandas Non- violence, For and Against
In my paper I address Tolstoy first as a reader of Elena Petrovna Blavatskaia, the theosophist who was an admirer of his. He is known to have received and read her *Voice of the Silence*, and used it as a source for his *Na kazhdyi den'* and *Put' zhizni*. According to René Wadlow, *The Voice of the Silence*, "which elaborated the doctrine of liberation through service to oth-

ers" and "developed the idea 'to render good for evil'," was also read by Gandhi while he was in London, where he met Blavatskaia, and her writings predisposed him to react positively to Tolstoy's ideas. Tolstoy claimed in an 1892 letter to the exiled Dukhobor Khilkov that although at first he was very interested in the Theosophical Society, he soon was disappointed. Despite this, however, he quoted *The Voice of the Silence* numerous times and read the work of other theosophists.

I will also consider Tolstoy as a reader of Taraknath Das, the Indian revolutionary, who wrote to him to ask him to publicize the British oppression of Indians and sent him copies of his publication, *Free Hindusthan*. Tolstoy disagreed with Das' solution to British oppression (armed uprising) and provided a corrective in the form of his open letter, "Letter to a Hindu," that was then reprinted by Gandhi. Letters between Tolstoy and Das and Tolstoy and Gandhi in particular elucidate a relationship of reading; Tolstoy responded to Das' letters and publications, as well as to the letters and publications of Gandhi. While Gandhi's response to "Letter to a Hindu" is well known, that of Das, which was quite detailed, is not.

Taken together these readings and responses shed light on Tolstoy's active intervention in Indian political movements and his integration of Christian values with those of Buddhism and Hinduism.

1-2 Stream 2A: Soviet Literary Institutions (I)
Olga Nechaeva, University of Pennsylvania
The Gorky Institute of Literature: on the Emergence of a New Class of Soviet Writers in the 1930s - Early 1940s
The beginning of the 1930s was marked by a significant change in Soviet cultural life: the issuance of the Party Decree "On restructuring literary-artistic organizations" in 1932 led to the foundation of the Union of Soviet Writers. This event transformed the literary and artistic field, rendering the production of literary art vastly more constrained by social institutional structures. The institutionalization of literature and professionalization of writers was expressed in other ways, as well: in 1933 the Evening Literary University for Workers, later renamed as the Gorky Institute of Literature, was organized. This paper focuses on the first ten years of the Institute's existence and traces its interconnections with the cultural policies of the Party and the Writers' Union. By analyzing archival documents, memoirs, and periodicals of the time, I show that the Institute was not only the platform for creation of new Soviet literature celebrating "the heroic construction of socialism" but also a means of building the subjectivity and professional habitus of Soviet writers and, more broadly, of Soviet citizens.

Panelist: Maya Kucherskaya, Higher School of Economics
Title: "Stop Writing About Moonshine!"—How Rural Correspondents Were Trained in the 1920s
My paper explores a substantial, but almost unexplored aspect of Russian literary educational culture: educational texts addressed to rural correspondents (the so-called "selkory")—novice journalists who wrote their articles from their locations in the villages and small towns of Soviet Russia. Special sections in various rural newspapers of 1920s, as well as many brochures and manuals, gave detailed instructions to their correspondents concerning how and what to write—which topics were in demand and why these topics were important. Based on these publications, in my paper I will describe these educational meth-

ods and reconstruct the image of a rural correspondent, his social identity, level of education and literacy, his belief system and ideological commitments.

1-3 Stream 3A: Performance after Communism (I)
Jason Cieply, Hamilton College
The 'Post-Post' Stiob of Monetochka: Performing in the Media Scape of the Russia of Putin's Fourth-Term

In the summer of 2018, arguing about Russian pop musician Elizaveta Gyrdymova, better known by her artist name, Monetochka, became something of a pastime. Her second full-length album, *Coloring Books For Adult*s, hovers evocatively between willfully naïve, self-infantilizing synth pop and richly ironic, theoretically nuanced social commentary. Monetochka works consciously to confound interpretation, singing in a playful, childish voice: "I'm so post-post, I'm so meta-meta." The lyric inspired one scholar to hail the album as a meta-realist manifesto of the cultural aesthetics of Putin's fourth term and another critic to identify the song simply as a parody of teenage pseudo-philosophers online. If Monetochka's music is to be understood according to a meta-realist framework "as an oscillation between … modern sincerity and postmodern irony," then the question arises: what, if anything, distinguishes such an aesthetic from late-Soviet *stiob*? Indeed, meta-realism is articulated as a conservative cultural impulse, and a number of scholars have noted the recent mutation of *stiob* into a specifically conservative form of irony. Monetochka ironizes bitingly about the deflated revolutionary energies of Perestroika à la Viktor Tsoi and protest according to Pussy Riot and, thus, certainly invites this sort of reading. If, however, her art is to be taken as an expression of the political Zeitgeist of contemporary Russia, then it is one that resonates strongly with the post-actionist pessimism of contemporary leftist art. This paper attempt will address the political dimensions of Monetochka's work as they are expressed in her music and in several self-consciously performative television appearances.

Daniil Leiderman
Cyberpunk Game/Poetry

Political performativity in contemporary Russian poetry takes on myriad forms, from placing thematically apolitical texts into a politicized context (Facebook, for example) to instrumentalizing poetical texts in political actions. Overall, political performativity today has become a necessary part of almost any poetic utterance and its lack is perceived by readers and critics as a deficiency, while its intensification is key to the readers/viewers' interest. In this paper, I analyze an attempt to produce new poetic forms that are political by default.

My primary example will be a performance by Rostislav Amelin (b. 1993) called *Press: Play* (2018). The performance imitates an algorithm of the computer game, using mainly infinitive forms of the verb. The voice of the author/narrator stands for the depersonalized algorithm of the "game" and the "player" who makes his/her choices. The poetic structure consisting of various choices suggests sacrifices which inevitably and almost automatically lead the person to the decline and loss of social status. As a parallel case to Amelin's performance, I will also discuss an anti-cyberpunk performance: the Russian "existential simulator" *It's Winter*, which reads as an anti-cyberpunk lyrical utterance on territory that seemingly by default "belongs" to the cyberpunk.

How can poetry enter this territory? What is the novelty of the cyberpunk poetic performance, such as the one by Amelin? What is specifically poetic in these works? These will be the questions that I will address in this paper.

Natalia Klimova, Princeton University
Luminous Bodies and the Architecture of Performance: How to Dance a Lecture Naked
This paper examines lecture-performance, a specific genre that has recently emerged in post-Soviet Russian performance culture, following the wave of interest of practitioners and theorists of performance in this artistic practice in the West. In Russia over the past decade, such performers as Hanna Zubkova, Keti Chukhrov, Roman Osminkin, Viktor Vilisov, to name only a few, have provocatively and creatively engaged with lecture-performance in various live and mediatized formats. In my paper, I focus on *Stopping by Woods on A Snowy Evening* (premiered in 2017), a lecture-performance created and performed by Ekaterina Bondarenko and Tatiana Gordeeva.

Questioning the confines of any single performance genre, *Stopping by Woods* brings together dance and poetry, video and situationist art, lecture and participatory performance. Preoccupied with architecture and human body, Bondarenko and Gordeeva create a space of public intimacy as they dance through theoretical discourse. Following Giuliana Bruno's critical thought on surface and screen, I propose a reading of the performers' bodies in this lecture-performance as "a space of crossovers," where movement and inscription, the spatial and the visual are connected in "textural materiality and surface tension" (7).

Bruno, Giuliana. *Surface: Matters of Aesthetics, Materiality, and Media*. Chicago and London: U of Chicago Press, 2014.

1-4 Stream 4A: Visual Literacies (I): Material Literacies
Katherine Reischl, Princeton University
Russian Pedagogies of Color: Matiushin to Karasik
The history of color—told through scientific discovery, philosophy, art, technology and media—is certainly a global one. In its broadest aims, this paper asks: what is *Russian* color literacy? Considering publications from school primers to high-quality, high-cost arts volumes from the 19th–21st centuries, this paper will provide a brief overview of the typology of color theories published in Russia and highlight the influence and exchange of those theories and histories with the West. In its more particular case study, this paper will seek to (re)situate the revolutionary color manual published by Mikhail Matiushin (*Spravochnik po tsvetu*, 1932), based on both his works in his Visiology Center (Zor-ved) and application in courses at GINKhuK, within both the spectrum of pedagogies of color and as refracted through Mikhail Karasik's new book and exhibition project, *Color is Optics* (*Tsvet — optika*, 2015). This paper will seek to articulate the particular problems intrinsic in translating color to the printed page (in word and image) as the historical signification of this optic, material, and metaphorical experience shifts within ideological and commercial marketplaces.

1-7 Panel: Open Architecture Curriculum in Government Foreign Language Training Programs
Betty Lou Leaver, Defense Language Institute-Retired
Origins and Theoretical Bases of Open Architecture Curricular Design: A Step on the Road to Transformative Learning?
Language teaching, like its sister disciplines, has resolutely (although not consistently) moved forward from an educational philosophy of transmission (which gave us grammar-

based approaches) to transaction (which gave us communicative approaches) to transformation (with the approaches per se yet to be fully defined, but in which OACD has been playing a critical role). This presentation looks at the theories, research, and practices (including those outside L2) that have propelled teaching along this trajectory and explains how OACD, first used as a term in the field of computer science, has influenced and been influenced by them, including teaching and learning at the distinguished level of proficiency, attention to diversity and individual differences, acceptance of formative assessment and dynamic testing, and, within USG programs, the confluence of the compounding pressures of requirements for rapid language acquisition at all proficiency levels and faculty accountability.

Irene Krasner, DLIFLC
Open Architecture for Students at the Novice–Advanced Levels: Assessment Based on the Experience of Defense Language Institute Basic Course Programs
This presentation discusses principles of Open Architecture Curricular Design (OACD) in teaching foreign languages (L2), specifically Russian, at Novice–Advanced levels. The definition of OACD, as it refers to L2 teaching, is a "curriculum design principle that encourages teachers to add and swap activities and tasks on a continual basis according to learner needs, specifically their styles, strategies, level of fossilization, interests, and zone of proximal development… according to a thematically based syllabus based on authentic materials" (Dababneh 2018). This approach has been discussed in the field of L2 teaching mostly in the context of higher proficiency levels, such as Advanced, Superior, and Distinguished, as OACD requires an abundant input of authentic materials coupled with abundant student output. OACD at lower levels, Novice and Intermediate, represents a particular challenge since students have not yet attained the mastery of the necessary structural forms to deal with interchangeable thematically-organized blocks of instruction based on authentic materials. In addition, students might not know what their needs are at the beginning of the course, as they have just started learning the language. Thus, designing an OACD curriculum that does not require linear scope and sequence of target language elements/functions is significantly more challenging at lower levels. The presenter will discuss how to overcome those challenges by creating a gradual transition from a linear, more traditional, scope and sequence to a more open curriculum. She will also address some alternative assessments such as Task-Based Assessment, Recall Protocol, and Portfolios that can be used to evaluate students' progress while implementing OACD at Novice-Advanced Levels.

Andrew Corin, Defense Language Institute Foreign Language Center
The Challenge of the Inverted Pyramid: Open Architecture and Learning Efficiency in Achieving Superior and Elite Levels of Proficiency
A particular form of modular open architecture curricular design (OACD, Campbell forthcoming) was employed to address multiple requirements at the Defense Language Institute Foreign Language Center beginning in 2012. Students entered courses based on this design with proficiency levels ILR 1+ (ACTFL Intermediate High) or higher for reading and listening, and ILR 1 (ACTFL Intermediate) or higher for speaking. The model in question (Dababneh 2018, Corin forthcoming) utilized scenario-based and content-based instruction in a target-language-only environment. It sought to achieve maximal integration of activities within each module and of the learning activities of all students, utilizing culminating scenarios as a unifying device to achieve the desired level of integration. As there was no linear

scope and sequence in this non-textbook-based approach, learning progressed through a strategy termed "vertical spiraling." This refers to compressing a progression from lower-level to higher-level task types into short periods of time and then repeating this process cyclically over and over, utilizing only authentic texts. Instead of a gradual upward progression in the level of texts and tasks with which students work, what is achieved is a gradual increase in proficiency/performance with all text and task types. One effect of this design is to mitigate or obviate any mismatch between the inverted pyramid of ever increasing time-to-next-proficiency-level, on the one hand, and a non-inverted pyramid of time-on-task working with ever higher-level text and task types, on the other.

2-1 Stream 1A: Tolstoy as Reader (II): Tolstoy Reading Philosophy
Ruth Wurl, Stanford University
Reading Radically: Tolstoy, Gender and Radical Fiction
Tolstoy's oeuvre engages with a staggering number of social, political, and economic theories and ideologies. This paper aims to address an understudied dimension of Tolstoy's political engagement as both a reader and a writer, namely his relationship to the radical intelligentsia of the 1860s and 1870s. In contrast to Dostoevsky, whose relationship with Chernyshevsky and others has been carefully documented, there has been comparatively little scholarship examining the influence of radical writers on Tolstoy's fiction.

My paper will analyze two of Tolstoy's early plays, *Zarazhyonnoe semeistvo* (1862) and *Nigilist* (1864), as well as the characer Nikolai Levitern, the sole representative of radicalism in *Anna Karenina* (1877). *Zarazhyonnoe semeistvo* and *Nigilist*, although unperformed and unpublished in his lifetime, demonstrates Tolstoy's engagement with radical politics prior to the publication of Chernyshevsky's *Chto delat'*? (1863). Interestingly, these works reveal that Tolstoy links issues of sexual immorality to the radical project sooner than his contemporaries Dostoevsky, Leskov, and others. This trend comes to fruition in the character of Nikolai Levin, who reveals Tolstoy's familiarity of the radical novels *Chto delat'*? and Sleptsov's *Trudnoe vremia* (1865) as well as earlier George Sand-influenced love triangle novels such as Druzhinin's *Polin'ka Saks* (1847) and Avdeev's *Podvodnyi kamen'* (1861). I argue that Tolstoy's readings of radical literature of the 1860s influenced his views on gender and sexuality throughout his artistic career.

2-2 Stream 2A: Soviet Literary Institutions (II)
Alexander Jacobson, Princeton University
Material Spiritualism: Viestnik teosofii and Theosophical Publishing under Bolshevik Rule
Despite its aversion to materiality, theosophy was largely introduced to the Russian reading public through material words – that is, via printed journals. Several publications devoted to theosophical literature were issued during the first decades of the twentieth century; the most important, however, was undoubtably *Vestnik teosofii*, the official organ of the Russian Theosophical Society [RTO]. Not only did this journal feature the first Russian translations of some of the most important theosophical texts, but it acted as a central tentpole for the movement. Due to this role, the RTO continued to issue the journal after the October Revolution and even went as far as to establish its own printing press for this end.

Working within book history, and employing methodologies developed by Jerome McGann and George Bornstein, this paper analyzes the February 1918 issue of Vestnik

teosofii as a synecdoche for the RTO. Through a close reading of bibliographic codes and publication history, the essay argues that the necessity to publish forced theosophy to interact with Bolshevik reality. In practice, this constituted an explicit recognition of Soviet rule and a reorganization of the journal's publishing process. This is particularly striking within the context of theosophy—due to the anti-materiality of their thought, theosophists largely rejected the traditional trappings of history. Those paratexts within *Vestnik teosofii* that address the physical form of the journal eschew this philosophy, adopting a historical rhetoric—thus demonstrating a deformation of institutional practice under Bolshevik rule. Further, the reorganization of the RTO to provide for their journal further demonstrates the interpolation of the organization into Soviet reality. To restate this within Bornstein's theoretical lens, the act of publication imposes a Benjaminian aura onto *Vestnik*, thus demonstrating the inevitable historicization—even in the face of institutional imperatives to the contrary—inherent within the act of publication.

Laura Little, Connecticut College
Aping Tradition: Elena Shvarts's "Chimposiums"
This paper describes the Chimposiums of 1975-1982, a playful "simian society" [obez'ian'e obshchestvo] that brought together some of the most prominent figures of Leningrad's unofficial literary culture—Viacheslav Dolinin, Vladmir Erl', Boris Groys, Viktor Krivulin, Boris Ostanin, Elena Shvarts, and Bella Ulanovaksaia, among others—for monthly lectures and discussions on historical and literary topics. Coming between the more serious underground projects Lepta and Club-81, the venture's place in the institutional history of the late Soviet underground is considered, as is its identity (one rejected by participants) as a parodic imitation of Remizov's "Great Free Order of the Apes" [Obezvolvolpal] of the early twentieth century. Two Chimposium talks by the society's founder, Elena Shvarts, one on Fet and another on Kuzmin, show how the Chimposiums contributed to the emerging notion of the Leningrad underground as "the cultural movement." The institution's trace in Mikhail Berg's memoir cum roman a clef Momemury, meanwhile, shows how the society itself was appropriated and given a second, parodic, life.

2-3 Stream 3A: Performance after Communism (II)
Tatiana Efremova
The Post-Soviet Dress Code: Performance, Identity, and the Male Body in Gosha Rubchinsky's Work
Storming the world of fashion in 2010s, the Russian designer Gosha Rubchinsky impressed the international scene not only with his anti-glamorous clothing collections but also with the way he chose to present them. In contrast to high-end brands placing the stakes on Paris podium shows, Gosha invited foreign critics and buyers first to Kaliningrad, where the presentation took place in a former Soviet palace of culture, and then to Yekaterinburg where his crew set up an original performance at the Yelstin Center. While every fashion show is, in fact, a performance, Gosha's presentation choices bordered on performance art and signaled what Graham Roberts calls "the death of the catwalk."

After Rubchinsky closed his brand in 2018 he took his vision to the next level launching the project called GR-Uniforma. Accompanied with a vinyl album, a few music videos, and a photoshoot in a Soviet deserted building in Georgia, GR-Uniform urges us to think about clothing as a kind of uniform for making music, video, poetry, and art. This paper will discuss how Rubchinsky's focus on live and mediatized performance creates a

particular vision of the male body and the post-Soviet identity. Rather than thinking about clothing as an empty shell for an abstract body, Rubchinsky's multimedia presentations allow us to see the body as a central source of inspiration and an object for post-Soviet reinventions.

Maksim Hanukai, University of Wisconsin-Madison
Spectral Performance in Putin's Russia: The Immortal Regiment and the Party of the Dead

This paper will examine the emergence of spectral performance practices in Putin's Russia. Focusing on the Immortal Regiment initiative—best known for its annual marches commemorating veterans of the Great Patriotic War—I investigate the growing importance of practices that ask the living to serve as surrogates for the dead. Recently co-opted by the Kremlin, the Immortal Regiment, I argue, serves several functions: first, as an embodied postmemorial practice, it helps preserve the memory of the Great Patriotic War at a time when the generation that experienced the conflict is disappearing from public life; second, as a communal ritual of resurrection, it reaffirms the Kremlin's sovereign power to regulate the boundaries between life and death while symbolically displacing popular sovereignty from the flesh of the people to ever-growing ranks of "immortals"; finally, it disturbs modern notions of aesthetic and political representation by helping to construct a new distribution of the sensible that gives the dead more visibility than the living. I conclude by examining St. Petersburg artist Maksim Evstropov's "necro-activist" project Party of the Dead. Using the proven techniques of stiob and parody, Evstropov and his collaborators expose the pathological nature of the Kremlin's spectral politics, but do they open up new avenues for resistance and critical reflection or merely re-present the morbid state of actionism during Putin's fourth presidential term?

2-4 Stream 4A: Visual Literacies (II): Realism's Literacies
Jiyoung Hong
Phantasmagoria: A Hidden World Lit by Artificial Light

From the late eighteenth century to the nineteenth century, technology of light developed rapidly to create more bright and efficient lights: from oil lamps to gas lamps. These artificial lights allowed people to access the night and darkness. With the extended visual field to night, people were able to see the world which was hidden in darkness. One of the most extraordinary visual experiences which the artificial light permitted was phantasmagoria, a popular entertainment in which imaginative and horrible images like ghosts and apparitions were shown to the audience through the use of a magic lantern. Ironically, the development of artificial light engendered visual extension and acuity but at the same time, optical illusion. Phantasmagoria was first performed in Russia in 1803 by Robertson, the inventor of phantasmagoria, who came to Russia after his huge success in Paris. This visual scandal added an irrational and fantastic dimension of vision to Russians' optical experience. This paper explores how the development of artificial light changed the visual field of Russian people in the early nineteenth century. I argue that the lit night of Russia demonstrates an optical illusion as well as an optical evolution, two opposite results of the invention of light. Tracing the interaction between the cultural use of light technologies and new elements of literature such as the Gothic and the fantastic, I will analyze Gogol's "Nevskii Prospect" (1835), where the author defines St. Petersburg itself as a phantasmagoric vision and street lighting as a method of deception. Phantasmagoria is already understood as a visual innova-

tion that affected Gothic fiction and romanticism in nineteenth-century Europe; I argue that the cultural experience of phantasmagoria was also a critical moment for the development of the fantastic as an element of Russian realism.

Elizabeth Papazian, University of Maryland
Realism and Cinematic Literacy
From its beginnings, Soviet cinema was caught between contradictory tendencies: an avant-garde aspiration to intervene into material reality, and a didactic tendency (whether felt as an obligation, mandate, or possibility) to guide the viewer's interpretation of that material reality. Aleksandr Belenson defined montage in his 1925 monograph *The Cinema Today*: "Montage is the means of overcoming the film-material, the means of its organization and the means of mastering the viewer—the organization of his feelings, his impressions." Belenson's seeming conflation of avant-garde and didactic tendencies might be understood as the seeds for a Soviet project of *cinematic literacy*: a project of shaping, transforming, and disciplining minds as part of the material of everyday life that is both subject and object of aesthetic activity. The tension already apparent in the cinema of the 1920s evolved into the contradictions of Stalin era "socialist realist" cinema. Fredric Jameson has argued that realism itself functions simultaneously to "program" its readers or viewers "by training them in new habits and practices" through narrative, at the same time that it serves to demystify or "deprogram the illusory narratives and stereotypes of the older mode of production." In this paper, I will argue that the cinema of the 1930s sought to reconcile avant-garde "organizing" and Bolshevik "transforming" of minds and material precisely through the development of cinematic literacy in a realist mode.

Robyn Jensen, Pomona College
Double Exposure: Re-reading Family Photographs in Shteyngart's Little Failure
Various theorists have identified a tension between a naïve, magical, or superstitious belief in the photograph's representational power and a critical perspective that acknowledges the image as a two-dimensional object with no more purchase on the real than any other form. Focusing on Gary Shteyngart's memoir *Little Failure* (2014), this paper explores how the divided attitude to the photograph's referential and representational capacities intersects with the social experience of the immigrant subject's double consciousness. In his memoir, Shteyngart relies on the family archive of photos to represent the self. He balances the estranged perspective of an American looking back ironically at his Soviet childhood in Leningrad with an attempt to recuperate the sincerity of his experience as a child. A humorous caption mocking his former self typically introduces the photograph, but is then followed by a second extended reading later in the text, often opening up a deeper examination of the photograph's affective and affiliative power. "Double exposure" thus emerges as a mode of (re-)reading family photographs in this memoir that allows Shteyngart to navigate the tensions between irony and sincerity, between a naïve and critical appreciation of photographs, as well as between his hyphenated identities.

2-7 Joseph Brodsky and Vladimir Nabokov
Adrian Wanner
Poetic Self-Translation in the Twentieth Century: Nabokov vs. Brodsky
Vladimir Nabokov and Joseph Brodsky were the two most prominent Russian-to-English self-translators of the past century. In addition to several novels and his memoirs, Nabokov

translated thirty-nine of his Russian poems into English. Brodsky translated fifty-three of his own poems in addition to collaborating with extraneous translators on many more texts. The two authors have a superficial outward similarity: both were given to strong opinions, both insisted that literary creation was a cerebral rather than an emotional activity, and both rejected "smooth," domesticating translations that cater to the taste of the target reader. In their translational practice, they adopted a stubborn "in-your-face" attitude, presenting the translation as a challenge to the philistine proclivities of the presumptive audience. At the same time, they had completely opposite ideas about translation. In contrast to Nabokov's semantic absolutism, Brodsky championed a kind of formal absolutism. Each insisting that their method was the only "true" one and in condemning any kind of alternative approach, both authors stirred up considerable controversy.

This paper will investigate to what extent Nabokov and Brodsky implemented their theories in their own self-translations. While Nabokov largely abandoned his literalist principles when translating his own poems (albeit without openly admitting it), Brodsky brooked no compromise in the rendition of formal features. The reaction to both Nabokov's and Brodsky's self-translated poetry has mostly been lukewarm or hostile. This raises a larger question: should their English self-translations be considered failures, or has the time come to reevaluate them as a potentially viable approach to the translation of poetry? I will argue that the ideal reader of these translations may not be a monolingual English speaker, but someone familiar with the Russian version who is able to perceive and savor the similarities and differences between source and target text.

Zakhar Ishov
Joseph Brodsky and Vladimir Nabokov: Two Radicals of Poetry Translation
They are often compared the two Russian writers-in-exile: Joseph Brodsky and Vladimir Nabokov. Many find it striking how each of them could achieve such mastery in English. Apart from authoring original works in their second language they also translated poetry into it. It seems, however, that their peremptory tone and abrasive remarks about Anglophone translators of Russian poetry made greater impression in America than their respective experiments of poetry translation into English. In particular, two of their projects of poetry translation have caused controversy and are largely deemed unsuccessful: Nabokov's translation of Pushkin's *Eugene Onegin* and Brodsky's project of translating his own poetry into "new originals." When it comes to translation, several critics have believed them to be irreconcilably dissimilar. David Bethea called them "mirror opposites," while Adrian Wanner described Brodsky as "Nabokov's antipode." Indeed, Nabokov in his English translation of *Eugene Onegin* "sacrificed to completeness of meaning every formal element"; whereas Brodsky, on the contrary, insisted that the form of Russian poems—the rhymes and the meter—should be preserved at all cost alongside with the meaning.

In the present article I would like to compare the role of English as an artistic medium for both Nabokov and Brodsky. In particular, I would like to examine the way each of them conceived of a mission of a Russian writer in exile towards Russian literature. I will show that this was an important aspect for both of them, but has so far been neglected by the critics of their translations. I hope this might shed new light on their respective approaches to translation as well as highlight what motivated each of them to stick to their guns. Ultimately, I will try to show that there are more resemblances between Brodsky and Nabokov vis-à-vis translation than meet the eye.

Melissa Azari
Telemann, Machine Guns, and a Gap in the Music: Exploring Auditory Images in Natalya Gorbanevskaya's "Three Poems for Joseph Brodsky"

Natalya Gorbanevskaya (1936–2013) is perhaps best remembered for her work in human rights advocacy, having famously participated in the 1968 protest on Red Square against the Soviet invasion of Czechoslovakia. However, Gorbanevskaya was also a prolific poet, a fact of her life that attracts less attention than her activist work, especially in English language scholarship and journalism. This is unfortunate, because her oeuvre is vast and complex, expertly referencing and building upon Russian poetic tradition. This paper is intended to help fill in this gap in scholarship on Gorbanevskaya by closely analyzing one of her creative works: "Three Poems for Joseph Brodsky." The main goal of this paper will be to demonstrate that Gorbanevskaya uses auditory images throughout this poem to illustrate modernity's assault upon creative culture.

Gorbanevskaya was Joseph Brodsky's contemporary and they ran in the same literary circles throughout much of their lives. Gorbanevskaya wrote "Three Poems for Joseph Brodsky" in 1964 after hearing the news of Brodsky's sentence of exile during intermission at an evening concert she was attending (Gorbanevskaya, "Po ulitse Brodskogo," *Russkaia mysl'*, no. 4111, 1 Feb 1996). The resulting poem blends together references to sound, creativity, and suffering. Gorbanevskaya considers the place of world (and specifically Russian) artistic tradition in her Soviet present, thereby exploring both the potential fate and the potential legacy of Brodsky specifically and of poets in general. She alludes to the outcome of Brodsky's trial through different auditory symbols of the outskirts and of deportation, including silent Pasternakian millstones and the sound of closing train carriage doors. I will demonstrate that Gorbanevskaya uses these and other references to music, silence, and sound to develop her opposition of classical creative culture and modernity in "Three Poems for Joseph Brodsky."

3-2 Slavic Sociolinguistics

Jill Neuendorf, Georgetown University
Examining the Language Preferences of Residents of Grodno, Belarus in Order to Understand Their Linguistic Profile and Identity

The focus of the current paper is on language attitudes in Grodno, Belarus, a city 10 miles from the Polish border. Research was conducted there because Russian, Belarusian and Polish are heard. The participants in this study were 9 men and 21 women aged 18-70, 29 of whom were born in Grodno. 21 individuals have a higher education, while eight are currently university students.

In order to examine both the identity of Grodno's residents and their attitude toward Belarusian, qualitative research was conducted to answer the following research questions:
* What are the attitudes of Grodno's residents towards languages and language varieties (i.e. Belarusian, Russian, Polish and trasyanka)?
* What do these language attitudes signal with respect to the overall linguistic profile of Grodno's residents and how do these attitudes relate to issues of identity?

The results of this study indicate that the majority of Grodno's residents positively regard Russian, Polish and Belarusian; moreover, they think it is important for future generations of Belarusians to speak Belarusian well. However, their opinion of trasyanka varies; some individuals regard it as a "stepping stone" for learning Belarusian. Others claim the

mixture of two languages results in distorted Russian and Belarusian. These language attitudes show that, regardless of gender or age, Grodno's residents identify as Belarusian, speak primarily Russian and think that Russian and English (and to a lesser degree Polish) offer them the most opportunities for financial gain in Belarus today. However, data also show that some Belarusians have a renewed interest in learning Belarusian, seemingly as a way to express their national identity.

The research is relevant to past work in the field that has addressed Belarusian identity and language use (Brown, 2005, Bekus, 2014, Ioffe, 2003). It furthers the understanding of diglossia and language subordination in the field of sociolinguistics.

Alla Nedashkivska, University of Alberta
Native Language Activism in Ukrainian Social Media
Within the context of the multiplicity of language ideologies in post-Maidan Ukraine, the study addresses native language activism, a process in which Ukrainian is promoted as the native language of all Ukrainians. The analysis focuses on how social media contribute to the (re)production of the native language or 'mother-tongue' activist ideology within recent social and political movements in the country.

The data originates from a larger project that addresses how language matters are presented and constructed in Ukrainian online media (26 sites; data collection: 2016–2019). Texts suitable for an 'ideological' analysis are those that "express or signal the opinions, perspective, position, interests or other properties of groups" (van Dijk 1995). In this study, these texts are: profile images, titles and slogans on the profile image and/or the main page, description of the project and its aims, and discussion threads, including images.

The multimodal analysis of these texts pays special attention to how language(s) and language matters are explicitly topicalized, used, presented and discussed, both verbally and visually. Each text is studied with respect to thematic saliency (152 themes in total). The verbal analysis relies on identifying key arguments. The visual analysis considers the representation of social actors, modality, particularly color and composition of image (Kress and van Leeuwen 1996/2006).

In this presentation, the focus is on those texts that highlight native language activism, which is by far the most visible of the themes (96 out of 152). The analysis demarcates three main tendencies: Language 'drive'; Language 'image'; and Language 'facelift', each discussed as contributing to the ideology of native language activism.

Kress, G., and van Leeuwen, T. (1996/2006). *Reading Images: The Grammar of Visual Design.* London: Routledge.
Van Dijk, T. (1995), "Discourse Analysis as Ideology Analysis", in C. Schäffner and A. Wenden (eds), *Language and Peace,* 17-33, Aldershot:Dartmouth Publishing.

Masako Fidler, Brown University, and Václav Cvrček, Charles University
Anti-system Web Portals and their Network of Meaning: A Corpus-based Approach in Czech
Corpus-discourse analysts have compared characteristics of broadsheet and tabloid newspapers (e.g. Baker et al.) or individual newspapers (e.g., Ross et al.). They choose media images of a specific social-political topic (e.g. islam, gender, immigration).

This study attempts at a more comprehensive view of internet media in Czech, using a media-server typology that distinguishes 6 classes of news-portals: alternative, anti-system,

general tabloid, political tabloid, the main-stream left-center and right-center. The classification is based on clustering of reader-sharing/liking on social networks (Šlerka). Texts from these servers were automatically crawled from 10/2017-10/2018. Corpus-linguistic keyword analysis (Scott 1996) is used to reveal discourse strategies of the news-portals.

As part of the study, this presentation focuses on the "anti-system" media and attempts to unpack their salient properties. The data show, e.g., prominent lemmas that represent certain social, ethnic groups as victims (*rusobijec*, *komunistobijec*), while referring to other social-ethnic-racial-national groups with pejorative terms (*amík*, *neocon*).The texts are characterized by sarcastic use of diminutives and vulgar expressions, and by prominent neologisms (*presstitut* [sic], *ovčan* [sic], *havloid*). These devices contribute to self-aggrandizement and representation of the authors as the authoritative voice for the victimized populations against journalists and politicians who are portrayed as "servants" of the powerful and/or educated elite.

Baker, P., C. Gabrielatos, T. McEnery. 2013. "Sketching Muslins: A Corpus Driven Analysis of Representations Around the Word 'Muslim' in the British Press 1998-2009." *Applied Linguistics*, 34 (3): 255–278.
Ross, K., E. Evans, L. Harrison, M. Shears, and K. Wadia. 2013. "The Gender of News and News of Gender: A Study of Sex, Politics, and Press Coverage of the 2010 British General Election." *International Journal of Press-Politics.* 18(1): 3-20.
Scott, M., 1996, *Wordsmith Tools*, Oxford UP.
Šlerka, Josef. Mapa médií. http://www.mapamedii.cz/about/

Ana Petrov, University of Toronto
Classification and Formal Adaptation of Anglicisms in Czech and Serbian in Fashion Discourse

Anglicisms are very actively used in modern Czech and Serbian and are ubiquitous and used in various forms of communication. Speakers of both languages, Czech and Serbian, whose native tongues do not have "ready-made" terms to express new concepts as quickly as these concepts enter into their lives, often choose an English word as the simplest way to express these concepts. In the process of adopting these new words, native speakers are thus faced with the problem of how to adapt them into Czech or Serbian at all levels of linguistic structure. An additional problem in Serbian is the adaptation to Cyrillic.

This paper will present the processes of adaptation of English loanwords into Serbian and Czech based on a corpus of fashion discourse (fashion magazines). The research is conducted within the framework of Contact Linguistics developed by Rudolf Filipovic (Filipovic 1986) and his theory of formal adaptation, which focuses on analyzing reasons and the way in which lexical elements are taken and adapted from the source language into the target language. Adaptation of the foreign lexical element is observed at the orthographic (asesoar, stil, šik: accessories, style, chic), and morphological levels (how are anglicisms adapted to the system of Serbian and Czech nouns, adjectives and verbs).

Justification for the usage of anglicisms in both target languages is analyzed via Tvrtko Prcic`s classification system (Prcic 2005) in which they are classified as either "fully unjustified, unjustified, conditionally justified, justified or fully justified" (celebrita (CZ)/ celebriti (SER), blog/bloger/blogerka (CZ&SER), oversize (CZ&SER), overal (CZ), kardigan (CZ&SER), skinny jeans (CZ&SER), etc.). Prcic also classifies anglicisms by their

formal realization as "obvious" (aplikátor (CZ)/aplikator (SER), kondicionér (CZ)/kondicioner (SER), džíny (CZ)/džins (SER), etc.), "raw" (CZ&SER - beauty, fashion week, jeans, look, etc.) and "hidden" (zvířecí potisky (CZ), kouřavé líčení (CZ), proklatě free (CZ), veliki statement (SER), ikone stila (SER), etc.).

Applying the principles of Filipovic's and Prcic's theories of classification and formal adaptation of English loanwords into Czech and Serbian provides a juxtaposition of the similarities and differences in the adaptation of anglicisms in both languages, as well as additionally suggesting possible solutions for already existing problems in the process of adaptation at the orthographic, morphological and word formation levels.

Filipović 1986: Filipović, R. *Teorija jezika u kontaktu: uvod u lingvistiku jezičkih dodira*, Zagreb, 1986.

Prćić 2005: Prćić, T. *Engleski u srpskom*, Beograd, 2005

Prćić 2004: Prćić, T. "O anglicizmima iz četiri različita, ali međupovezana ugla," *Zbornik Matice srpske za filologiju i lingvistiku*, Novi Sad, 2004

3-3 Stream 1A: Tolstoy as Reader (III): Tolstoy and Media
William Nickell, University of Chicago
Na kazhdyi den': Tolstoy on reading the newspaper
The paper examines Tolstoy's 1909 "Nomer gazety," a reading of a single issue of the newspaper *Slovo*, which he uses to demonstrate the immorality of the current order. Recognizing the danger that the daily news might innur people to the latter, Tolstoy argues that reader should reject the assumptions that are implicit in what the newspaper reports: that the masses are prepared to venerate Ioann of Kronstadt as a saint, to accept the policies of a ruling elite, or to go to war in order to carry out the imperialist designs of their government. We will compare this text with Tolstoy's own practice of reading, and publishing in, newspapers at the time, in order to delve more deeply into the problems of mass media with which he is concerned.

Michael Denner, Stetson University
Tolstoy as Editor
This paper will try to make Tolstoy new by examining "the great writer of the Russian land" in his redactorial roles, as editor, marketer, and publisher. Tolstoy famously founded a press, the *Intermediary* (Посредник), which distributed scores of titles by various authors, all cheaply made and cheaply sold "for the people." Tolstoy furthermore took an active role in the editing, marketing, and publishing of his own works; famously culminating in the 1880s when he cannily "gave away" his intellectual property rights for everything he wrote after 1880. Tolstoy's role as editor and publisher, though, needs to be conceived: Tolstoy's main product was… Lev Nikolaevich Tolstoy, and we can spy, in his voluminous belletristic and non-belletristic writings, the keen edge of the knife of modernity's obsession with marketing the self.

Susan McReynolds, Northwestern University
Tolstoy as a Reader of Tolstoy
Tolstoy the reader shares many of the traits we associate with Tolstoy the author. The outspoken, larger-than-life artist made attention-getting pronouncements about the work of fellow writers—claiming that he was too bored by *The Brothers Karamazov* to finish it, for

example—as well as about his own literary accomplishments—retrospectively dismissing *Anna Karenina* as "rubbishy trash" and vowing to never waste any more time on such worthless pursuits as writing fiction.

I will focus on two well-known examples of Tolstoy as a reader of himself. The first, his insistence that *Anna Karenina* requires readers with enough sophistication to read for textual structure (a "labyrinth of linkages") rather than for meaning or messages, is often lauded as an example of helpful authorial self-understanding, and used as a basis for further study. The other example, that of his "Postscript to The Kreutzer Sonata," is typically acknowledged as evidence of a lapse in artistic power, part of the same lapse from artistic freedom into didacticism that allegedly mars "The Kreutzer Sonata."

The "Postscript" does in fact do exactly what Tolstoy previously had declared to be invalid an exercise—it tries to paraphrase a work of art, to tell us what "The Kreutzer Sonata" really means, using expository, non-literary language. The relationship between the two texts—Tolstoy's novella and his reading of himself—is more complicated, however. Close examination will show that Tolstoy's reading of himself in the "Postscript," far from being reductive or simplifying the literary text, actually reveals a great deal about Tolstoy as an artist and reader, and about "The Kreutzer Sonata," one of his works that has been most resistant to reading and appreciation by a wide audience.

3-4   Stream 2A: Soviet Literary Institutions (III)
Galin Tihanov, Queen Mary University of London
I(M)LI: Towards an Institutional History of the Soviet "World Literature" Project
The cultural and political history of the Soviet Union urges us to reconsider some of the staples associated with the current liberal notion of world literature. Not only was the Soviet Union a multilingual, multicultural environment; it also proactively pursued policies that sought to facilitate a proletarian world literature, later also a version of world literature that aimed to bind together the literatures of the Third World without Western mediation. The institutional history of the Soviet involvement with the discourses and practices of world literature is yet to be written. In this paper I focus on the history of I(M)LI, with a special emphasis on the crucial formative period of the 1930s. I dwell on the institutional uncertainties and rivalries marking those early years, as well as on the process of conceiving and writing a new multi-volume History of World Literature that was to become IMLI's flagship project in the last two decades of its Soviet phase.

3-6   Stream 4A: Visual Literacies (III): Model (Info)Graphics
Juliet Koss, Scripps College
How to Read a City in Construction: Moscow Infographics, 1938
Designed by Aleksandr Rodchenko and Varvara Stepanova and published in 1938, *Moskva rekonstruiruetsia* [Moscow Is Being Reconstructed] conveys the complexity of navigating the capital and showcases the progress and prognostications of, among other large-scale Soviet operations, the General Plan of the Reconstruction of Moscow, developed in the early 1930s and approved by the Party in 1935 for expected completion in 1945. Subtitled "An Album of Diagrams, Maps, and Photographs of the Reconstruction of the City of Moscow," it is the most opulent of several books the two artists produced in the late 1930s, with ten chapters on such topics as the Moscow-Volga Canal, the planning of a residential quarter, and "Culture and Daily Life." Captions by Viktor Shklovsky and quotations from Stalin and

Lenin punctuate its array of visual material: photographs in several tints and styles, tipped-in inserts and complex foldouts, architectural elevations, historical and contemporary maps of the city and environs, and one drawing. Two dozen diagrams bolster its narrative of Soviet achievement; produced by the Art Studio and Cartographic Department of IZOSTAT (All-Union Institute of Pictorial Statistics of Soviet Construction and Economy), these followed the work of Otto Neurath, founder in 1930 of the Vienna Method of Pictorial Statistics, who had established IZOSTAT to introduce his method to the USSR with his assistant, Gerd Arntz, who worked in Moscow from 1931 to 1934.

This paper presents *Moskva rekonstruiruetsia* as a haptic experience of urban exca-vation, with particular attention to competing visual registers, shifting visual and temporal scale, and the pictorial representation of "facts." Diagrams and other images of progress are juxtaposed with photographs providing evidence of pre-Revolutionary failure, recent indus-trial achievements, and picturesque views to produce a model of visual literacy, its dizzying collision of temporal frameworks invoking the experience of daily life in the Soviet metropolis—urban ostranenie—in book form.

Carlotta Chenoweth, United States Military Academy
Title: Slogans, Graphs, and the Calendar for 1925: Dora El'kina's *Down with Illiteracy*
In her memoirs, Soviet pedagogue Dora El'kina recalled the experience of teaching Red Army soldiers to read in 1919 using an old primer that included the phrase, "Masha ate kasha." The soldiers laughed, not having had kasha in years and saying that the famine had motivated them to join the Red Army in the first place. If they were to leave the front, one soldier said, "We'll become slaves again, and we are not slaves." El'kina set aside their text-book and wrote on a board, "We are not slaves," and from here she began her literacy lesson. *Down with Illiteracy* [Doloi negramotnost'], the primer she co-wrote based on these classes, went on to teach millions of adults to read during the 1920s—each one beginning with the slogan: "We are not slaves. [*My ne raby.*]"

This paper examines El'kina's influential work for the Soviet literacy campaign of the 1920s. El'kina radically reimagined what a Soviet print literacy would look like—both in terms of semantic content and visual representation. The instruction of the alphabet became secondary to the instruction of slogans, infographics, and revised systems of measurement. Stepping beyond the *lozung*, language seemed to fold in upon itself; as the first page of *Down with Illiteracy* read, "*My ne raby raby ne my ne raby my.*" This literacy, ostensibly grounded in practical concerns political and economic, was taught through playful repetition, typography, and illustration. By highlighting this groundbreaking work of El'kina's, I aim to reexamine preexisting narratives about Soviet print literacy.

3-7 Approaches to Teaching Slavic Languages
Aleksey Novikov
Local Russian Learner Corpus: Corpus design and Creation of Usage-based Inspired Pedagogical Materials
Data-driven Learning (DDL) is a corpus approach for using corpora as a tool in the class-room (Flowerdew, 2015; Gilquin & Granger, 2010; Johns, 1991) and for creating paper-based materials (Boulton, 2009). This approach has shown positive outcomes for students (Smart, 2014; Boulton and Cobb, 2017).

In spite of the positive outcomes of the DDL approach to language learning (Boulton & Cobb, 2017; Smart, 2014), it is still not a common pedagogical practice due to the scarcity

of accessible materials (Vyatkina, 2016), especially for less commonly taught languages (Spina, 2017).

This presentation aims to address these gaps by presenting a new learner corpus of Russian and how it represents a valuable resource for creating usage-based inspired pedagogical materials. The corpus at hand is a learner corpus of written and spoken assignments (presently around 100,000 tokens) from a large university in the American Southwest. The rationale behind using texts from this corpus for creating pedagogical materials is rooted in the principles of ecological validity and situational context that guided the corpus design. More specifically, the texts in the corpus come from student assignments with information about tasks collected from naturally occurring pedagogical settings.

The situational context also proves useful in designing activities based on the premise that situational characteristics of texts are directly linked to the linguistic features (Biber, 1988; Biber et al, 2015). Although the functionality of linguistic features has been thoroughly investigated in research, its pedagogical application is still lacking. Thus, this presentation will discuss using learner corpora as a resource for by making meaningful connections between grammar and lexis, grammar and culture, and grammar and task. These connections will be demonstrated through the presentation of three activities developed with the use of the aforementioned corpus.

Christian Hilchey, University of Texas at Austin
Language Variation and Czech Language Pedagogy
Czech is well known for frequent differences between *spisovná čeština* "standard written Czech" and the spoken variants of the language *obecná čeština* "Common Czech" / *běžně mluvená čeština* "commonly spoken Czech" (Townsend 1990). Differences between the standard and spoken varieties of Czech have led even some researchers (Grygar-Rechziegel 1990) to label Czech as an example of diglossia (Ferguson 1959). The most recent Czech grammar (Cvrček 2015) recognizes the high frequency of these forms, specifically noting that many features of the spoken language are employed by speakers at levels exceeding 90% in comparison with standard language forms.

This talk will address language variation with regard to students learning Czech as a second language. While the Czech presented in textbooks accurately represents linguistic norms, it nevertheless presents a distorted picture of the language used in everyday communicative situations. This talk will present an alternative to this paradigm, drawing heavily from the Reality Czech online textbook and curriculum. I will discuss some of the ways that spoken Czech forms are presented to students from the beginning of language instruction. Specifically I will discuss how variation is presented to students through usage of maps, graphical illustrations from the Czech National Corpus, and contextually grounded explanations of variation. Finally, I will argue that by allowing spoken Czech into a beginning textbook, we can help our students more readily attain linguistic proficiency in the language.

Cvrček, Václav. (2015). *Mluvnice současné češtiny: Jak se píše a jak se mluví.* I. Univerzita Karlova v Praze, Nakladatelství Karolinum

Ferguson, Charles A. (1959). "Diglossia." *Word* 15.2: 325-340.

Grygar-Rechziegel, Adela. (1990). "On Czech Diglossia." *Czech Studies: Literature, Language, Culture.* Atlanta: Rodopi. 9-29.

Townsend, Charles. (1990). *A Description of Spoken Prague Czech.* Columbus, OH: Slavica.

Rimma Ableeva, Coastal Carolina University and Olga Thomason, University of Georgia
Mediating Prompts as a diagnostic tool in Dynamic Assessment
This session discusses a relatively new approach to L2 assessment known as Dynamic Assessment (DA). This approach, based on Vygotsky's concept of the Zone of Proximal Development and mediation, aims at providing a more fine-grained diagnostic of learner development by using mediated prompts (often termed as leading questions or hints).

The session will present selected findings from a study that used DA to enhance the acquisition of Russian morphology among L2 Russian intermediate university students. The study developed a DA model for L2 instruction and assessment. The model contains three steps: pre-test based on independent performance – enrichment program – post-test that includes independent performance and, if there is a need, mediated performance based on three prompts, graduated from implicit to explicit.

Prompts are an important feature of DA. To date, the only L2 study that explored the use of a graduated series of prompts was the project Computerized Dynamic Assessment of Language Proficiency in French, Chinese and Russian (for more details see Poehner and Lantolf, 2013; Poehner, Zhang, Lu, 2014).

Following Poehner et al. (2014), the study, discussed in this session, continue to investigate how to meaningfully design the menu of mediating prompts to analyze learners' difficulties during a DA test. The presentation will provide empirical data to illustrate the diagnostic ability of DA-based prompts. In addition, the session will conclude with activities designed to provide participants with hands-on experience designing a DA procedure.

Poehner, Matthew E. and James P. Lantolf (2013). "Bringing the ZPD into the Equation: Capturing L2 Development during Computerized Dynamic Assessment." *Language Teaching Research.* 17.3: 323–342.

Poehner, Matthew E., Jie Zhang, and Xiaofei Lu (2014). "Computerized Dynamic Assessment (C-DA): Diagnosing L2 Development According to Learner Responsiveness to Mediation." *Language Testing.* 32.3: 337-357.

3-8 Vocabulary Instruction and Verbs of motion in learning Russian
William J. Comer
Russian's Most Frequent Words and Vocabulary Instruction
With the advancement of Russian language corpora, researchers have started to turn greater attention to issues surrounding vocabulary knowledge for learners of Russian. Hacking and Tschirner (2017) have posited specific correlations between learners' vocabulary knowledge and their reading proficiency. Specifically, they found that on an ACTFL Reading Proficiency test learners who had control of the first 2000 most frequent words in Russian read at the Intermediate level, while those with command of vocabulary at the 3000-4000-word bands were able to score at the Advanced level.

This presentation will examine the first 5,000 most frequent words in Russian (Ljaševskaja and Šarov 2009) not just from the perspective of their representation in Russian textbooks (Comer 2019), but also from the perspective of what common properties the words possess beyond their frequency. That is, how many of the first 5000 words are easily recognizable international words (i.e., телефон)? How many are international words with Russian derivational suffixes (i.e., телефонный)? What are the most frequent Russian pre-

fixes and suffixes? What word families can be extracted from the list (i.e., жить, живой, жизнь, житель, жильё)? Noting the properties of words in the list (and their frequencies) can help prioritize specific word formation principles in instruction.

After analyzing the 5000 most frequent words, the presenter will consider what kinds of vocabulary and word formation activities might best help learners recognize words during reading.

Comer, W. 2019. Measured words: Quantifying vocabulary exposure in beginning Russian. *Slavic and East European Journal* 63 (1): 92-114.

Hacking, J. F. and E. Tschirner. 2017. The contribution of vocabulary knowledge to reading proficiency: The case of college Russian. *Foreign Language Annals* 50 (3): 500-518.

Ljaševskaja, O. N and S. A. Šarov. 2009. *Častotnyj slovar sovremennogo russkogo jazyka (na materialakh Nacionalnogo korpusa russkogo jazyka).* Moscow: Azbukovnik.

Irina Six
Context Approach to Teaching Verbs of Motion
The complexity of the verbs of motion has been a standard complain both for students and instructors of Russian. This presentation contributes to the discussion about possible simplification in the explanation of the verbs of motion. It describes the principle of the "context approach" to teaching verbs of motion implemented in the study guides for beginners and intermediate students at the University of Kansas. Based on the latest research in aspectology (Padusheva, 2009) and the semantics of the Russian verbs of motion (Gepner, 2016), the context approach offers the logic that helps visualizing motion events "through the Russian eyes" and picking up a correct Russian equivalent to English language generics (like, go, come). It allows to present verbs of motion according to different criteria: 1) description of motion in retrospect, which includes a completed single trip description (like, полетел+ летел + прилетел = летал); 2) description of single motion in progress (иду); 3) description of pluractional motions (хожу, набегался). The article also suggests possible assignments types geared towards practicing the habit of differentiating among the three major context situations that are recommended for training prior to introduction of actual VoM forms. The presentation also offers some sample assignments that stimulate production of VoM in various scenarios. The empirical observations suggest that the context approach to teaching VoM improves their retention and production.

3-9 Graduate Invitational Panel: "The Most Important of the Arts": Depicting, Negotiating, and Rewriting Power in Post-/Soviet Film
Dustin Condren, University of Oklahoma
Body, Actor, Image, Statue: Maksim Shtraukh and Vladimir Mayakovsky in the dispute over an onscreen Lenin
In the course of his exhaustive *tipazh* searches to cast the 1927 Eisenstein film *October*, the actor and assistant director Maksim Shtraukh, "discovered" the metalworker Vasilii Nikandrov and, stunned by the retired laborer's external likeness to V. I. Lenin, submitted him to the film's director to perform the role of the revolutionary leader. Nikandrov, a non-actor, was soon cast and, in the course of the film's production, worked with Shtraukh to develop a repertoire of broad movements, gestures, and facial expressions that could convincingly suggest Lenin's most characteristic qualities.

Famously, Vladimir Mayakovsky was unable to suppress his disgust for Nikandrov's "forgery" of Lenin and publicly threatened to "whistle and sling rotten eggs" at the projected film. The poet claimed that Nikandrov's Lenin did not at all resemble Lenin himself, but all the statues that had been made of Lenin. Mayakovsky's pejorative invocation of the statue in regard to the cinema image of Lenin in *October* should be read for the complexity of its mimetic signification, given the discourse around sculptural representation that operates within the film itself.

This paper takes the opposition of Nikandrov's and Shtraukh's gestural, plastic approach to screen mimesis and Mayakovsky's scathing critique of the result as a prompt to consider the nature of cinema's representation of real bodies and of their sculptural like-nesses. What relevance is there in the figure of the statue in such debates and how can it be understood against the trope (both literary and cinematic) of the uncanny animation of like-ness (statues, images) that persists in Russian culture? These questions are posed alongside the irony of the collaboration that would take place three years later in the Meyerhold Thea-tre, as Shtraukh performed the central roles of Mayakovsky's landmark plays *Banya* and *Bedbug*, and the further irony of Shtraukh's own success playing Lenin onscreen in multiple films over the coming decades.

Daria V. Ezerova, Columbia University
Powers of Horror: Genre and Social Criticism in Contemporary Russian Cinema
The paper focuses on the practice of repurposing the elements of the horror genre in contem-porary Russian cinema. It argues that, rather than observing the generic codes set by classical and post-classical Hollywood cinema, Russian filmmakers have used certain elements of horror to create their own cinematic idiom in post-Soviet art film. By analyzing a selection of films from the 2000s-2010s, the paper demonstrates how the cinematic language of horror has become a mechanism for re-evaluating cultural and historical legacies, and commenting on social and political issues in Putin's Russia. In focusing primarily on art cinema (Vasilii Sigarev, Aleksei Balabanov), the paper also discusses how the aesthetics of horror volatil-izes relationship between auteur and genre cinema in the Russian context.

Lindsay Ceballos, Lafayette College
Postpunk Tsoi: Hegemonies and the Artist in Serebrennikov's *Summer*
Kirill Serebrennikov's *Summer* (*Leto*, 2018) depicts the early days of Soviet rock star Viktor Tsoi. Tsoi is consistently brought into sharp contrast with his friend and musical rival, Mike Naumenko, the lead singer of Zoopark, whose songs rehash the melodies and lyrics of his western heroes: David Bowie, The Doors, and Lou Reed. Mike is the consummate male art-ist, desperate for wider recognition and mainstream acceptance; Tsoi is an artisan. The film's sonic landscape associates him with acoustic guitar and frames him visually as a genre and gender-bending anomaly. This paper looks at musical interludes, cover songs, and the omni-presence of cover album art in *Summer's* mise en scène, to tease out Serebrennikov's alle-gorical vision of the artist and to speculate about its broader relevance to contemporary Rus-sian cinema. For many, Tsoi remains a symbol of political liberation in the perestroika era. *Summer* rejects this mythology, focusing instead on the changes in rock music that were hap-pening in the west in the 1970s and 80s and how the culture wars in the western under-ground played out in the Soviet one. *Summer* takes place at the turn away from punk rock and the advent of the postpunk era, when bands drifted from an overt anti-capitalist message and simplistic musical style to a finer critique of consumerism through avant-garde experi-

mental and heterodox styles. Serebrennikov's Tsoi enters the storied Leningrad underground scene and finds himself between two competing frameworks of power: the hegemony of the punk and glam rock styles worshipped by his counter-culture peers and the Brezhnevian milieu that oppresses them all. The arty protest of Tsoi's postpunk ("no wave") orientation yields an archetype of the artist that rejects both dissident and conformist strategies.

3-10 The Anima Undone: Vectors of Affect in Late Russian Modernism
Nadezhda Vinogradova, Northwestern University
A Sea-Change: Transformations of Mortality through Nature in the 'Funny-Frightful' Poetics of Alexander Vvedensky
Nadia Vinogradova will present on the "funny-frightful" portrayal of nature as a measure of time in the poetry of Alexander Vvedensky. Lotman depicts the funny-frightful as rooted in the tradition of Slavic fairy tales, which use this affect to address serious topics in a playful manner (Lotman & Uspensky, 1984). The funny-frightful opens up the poem and initiates the reader into a threshold existence where words and beasts can be endowed with magic, and where transformation becomes possible. Rather than numbers, clocks, or calendars, Vvedensky's poems prefer to consult animals and the sea (Meilakh, 1993). The semantic nonsense [*bessmyslitsa*] of Vvedensky's verse emphasizes his rejection of reason in grappling with nature, time and death (Gerasimova, 2018). Vvedensky's poetry perceives nature as a clock, an improved measure and experience of time. The primordial and drowning sea serves as a threshold between life, death, and after-death—a proverbial midnight and repository of time.

Lotman, Yuriy. *The Semiotics of Russian Culture*. (Ann Arbor, MI: Dept. of Slavic Languages and Literatures University of Michigan, 1984).
Vvedensky, Aleksandr, *Polnoe sobranie proizvedenii v vdukh tomakh,* ed. M. Meilakh and V. Erl' (Moscow: Gileya, 1993).
Gerasimova, Anna Georgievna (Umka). *Problema Smeshnogo: Vokrug OBĖRIU I Ne Tol'ko*. (Moscow: Probel-2000?: UMKA-Press, 2018).

Charlie Smith, University of Illinois at Chicago
Intuitive "Horror" as the Progenitor of Text and Thought in the Works of Leonid Lipavsky and Daniil Kharms
Much has been made by scholars of the peculiar quality of textual automation and anti-narrativity in the literature of the *Chinari*. This especially holds for the short prose of Daniil Kharms. But in most analyses of the mechanical, self-writing nature of Kharms's 'incidents,' many have opted to focus on his seemingly hermetic (il)logicality, which has been described as a socially detached, yet functional system (Iampolskii). Coordinating Kharms's long story "The Old Woman" (1939) with Leonid Lipavsky's mid-1930s treatise "An Investigation of Horror," I will reinterpret the writers' mechanical, auto-generative texts as a response to overwhelming fear.

In "An Investigation of Horror," Lipavsky launches an exploration not only of the human response to the horrifying, but also of horror itself, as an inherent noumenal quality. Among the horrific objects to be found in the noumenal world, one of them is text itself. The narrator-protagonist of Kharms's "Old Woman," himself an author, suffers from writer's block. It is only after the ambiguously dead corpse of an old woman insinuates itself into his environment, evoking in him an urgent dread and need to escape, that the text begins to

progress. In this story, Kharms objectifies his anxieties and horrors as a process of writing, while his protagonist is propelled by a corpse's "aimless and senseless progression," which signifies a "determination without will," carried along on its own neurotic inertia (Jakovljevic).

Lipavsky, Leonid. *Issledovanie uzhasa.* Ad Marginem, 2005.

Iampolskii, Mikhail. *Bespamyatstvo kak istok: chitaya Kharmsa*, p. 362. Novoe Literaturnoe Obozrenie, 1998.

Kharms, Daniil. "Starukha." *Daniil Kharms: kollektsionnoe izdanie, tom 2*, pp. 303-27. Zebra E, 2018.

Jakovljevic, Branislav. *Daniil Kharms: Writing and the Event*, p. 38. Northwestern University Press, 2009.

Tetyana Dovbnya, Ohio University

Laughter Through Tears: The Emotive Power of Travesty in Nikolai Oleinikov's Poetry

Largely unknown and mostly unpublished during his lifetime, Nikolai Oleinikov managed to "make his voice heard" (Ginzburg 17), leaving a legacy of impeccable travesties. Oleinikov fought against the overtones of prettiness, otherworldliness and aestheticism in poetry by employing poetics of meaninglessness, characteristic of OBERIU. He masks his tragic 'feel' of life in childlike language, adopting what Ginzburg calls "philistine language [*galantereinyi yazyk*]" (10), resulting in "a fierce collision of styles and ideas" (Epstein 244). Oleinikov frequently endows not only human beings but also insects, birds, mundane objects – even numbers – with poetic subjectivity. He manifests how, in a world in which life's sense is lost, the distance between human and non-human drastically dissipates. Oleinikov creates highly emotive moments of affective fracture and dissonance within his text - episodes where *what* is uttered and *how* it is spoken sharply contradict the deep affect that is evoked in a reader. I explore the emotive power of Oleinikov's travesty through the lens of affect theory, specifically the Deleuzian perspective of "immanent" materialism and the primacy of becoming over being. Singling out specific instances of such affective fracture, I will show how Oleinikov's readers are meant both to laugh and cry with him.

Ahern, Stephen. Introduction. *Affect Theory and Literary Critical Practice: a Feel for the Text,* by Ahern, Palgrave Macmillan, 2019, pp.1-21.

Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia.* Translated by Brian Massumi, Minneapolis: University of Minnesota Press, 1987.

Epstein, Thomas. "The Dark and Stingy Muse of Nikolai Oleinikov." *The Russian Review*, vol. 60, no. 2, 2001, pp. 238-258.

Ginzburg, Lidiya. Nikolai Oleinikov. *Пучина страстей [The Abyss of Passions],* by Nikolai Oleinikov, Leningrad, Sovetski Pisatel, 1991, pp. 5-25.

Yelena Zotova, Pennsylvania State University

Envy as a Pre-Text: Live-Entering and Life-Creation in Konstantin Vaginov's *The Goat Song*

Konstantin Vaginov (1899-1934) was a known member of several literary circles, including the Bakhtin Circle in the 1920s. While Vaginov's engagement with Bakhtin's concept of the "carnivalesque" is documented, his views on Bakhtin's "Author and Hero in the Aesthetic

Activity" is less explored. Vaginov's novel *The Goat Song* (1924-1926; 1928) portrays the life of the Petrodgrad literati as a clever parody on Bakhtin's idea of live-entering [*vzhivanie*] as the first stage of the aesthetic act (Bakhtin, 106).

In *The Goat Song* Konstantin Vaginov presents a fictionalized version of the life-stories of Nikolai Gumilev (and his biographer Pavel Lutnitsky) as a parody on Bakhtin's live-entering, whereby the process of writing the biography turns into a macabre and envious voyeurism. By presenting the live-entering author as an envious voyeur Vaginov exposes the blind spot in Bakhtin's idealistic model of authorship. Moreover, Vaginov does not spare the biographer's victim (hero). The dead poet's praxis of life-creation [*zhiznetvorchestvo*], whereby one lives one's own life as a work of art, receives an equally skeptical treatment in *The Goat Song* and runs against the principles of Bakhtinian authorship.

The poet's live-creation inspires envy in his biographer, and the biographer's live-entering translates into envy toward the poet. Having put Bakhtin's ideas to test, Vaginov limns the ambivalent qualities of envy. Envy as live-entering may be a first step toward aesthetic act. Without outsidedness, however, it remains destructive and aesthetically barren, especially when planted onto the vile soil of Soviet Thermidor.

Bakhtin, M. *Art and Answerability: Early Philosophical Essays*. Translated by Vadim Liapunov. Austin, TX: University of Texas Press, 2011.

3-12 Russian Lexical Semantics and Lexicography
Irina Mikaelian Pennsylvania State University and Anna Zalizniak, Institute of Linguistics, Russian Academy of Sciences
Russian Discursive *chto-to* and *kak-to*: A Corpus-based Comparative Study

This paper presents the results of a c*omparative analysis of constructions with the Russian indefinite pronoun chto-to* 'something' and indefinite adverb *kak-to* 'somehow' carried out on the Russian National Corpus (www.ruscorpora.ru) including its parallel subcorpora. It demonstrates that despite the semantic closeness of sentences including *chto-to* and *kak-to* as discourse markers (cf. *Пойдем пить чай – Что-то/как-то не хочется; Надо велосипед починить, но все что-то/как-то руки не доходят*), as well as a significant overlap of their English translation equivalents (*somewhat, somehow, seem, look*), these units present important functional and semantic dissimilarities. Namely, *kak-to*, used as an indicator of approximate nomination or as an additional marker of uncontrollability (cf. *как-то по-детски; как-то смутился; как-то не пришло в голову*), preserves its syntactic status of an adverbial or verbal modifier. Meanwhile, the discursive *chto-to* loses its original syntactic properties of an indefinite pronoun and takes the proposition as a whole in its scope, cf. *Мне что-то в этой истории не нравится vs. Что-то мне не нравится эта история*. The discursive *chto-to* can break away from the predicate and occupy various positions in the sentence and often takes the position in the absolute beginning of the sentence, as well as the "Wackernagel position" after the first stressed word, typical for particles and discourse markers (cf. *Я что-то сегодня не очень здоров*). When *chto-to* and *kak-to* can appear in the same context, they express different attitudes. Thus, in *Я как-то разлюбила сладкое* the speaker doubts the accuracy of the chosen description of her inner state, while saying *Я что-то разлюбила сладкое*, she expresses her attitude (such as surprise, discomfort, or embarrassment) towards her own feelings. Thus, *chto-to* is a full-fledged discourse marker, while *kak-to* can be characterized as "weakly discursive."

Alexei Shmelev, Moscow State Pedagogical University
Lexical Semantics of the Russian Words for "Sadness" in the Light of Translation
This paper presents a semantic analysis of the Russian words for 'sadness' (*toska, grust', pečal'*) based on the main principles of the Moscow Semantic School of Integrated Linguistic Description and Systemic Lexicography (the notion of a lexicographic type, the notion of an integrated lexicographic representation, the idea of reconstructing the linguistic conceptualization of the world) as well as on the hypothesis that one may regard translation equivalents and paraphrases of a linguistic unit extracted from real translated texts as a source of information about its semantics. Russian dictionaries (including the *New Explanatory Dictionary of Russian Synonyms*) usually consider the most common Russian words for 'sadness' (*toska, grust', pečal'*) as close synonyms; meanwhile, their meanings and linguistic properties differ greatly (e.g., *toska* and *grust'* do not have plural forms while *pečal'* does; *toska* and *pečal'* may be 'deep' while it is not typical for *grust'*; *toskovat'* and *grustit'* are intransitive and mean 'to be in the corresponding mood / emotional state' while *pečalit'* is transitive and means 'to cause such an attitude'; being in the emotional state is referred to with the "decausative" verb *pečalit'sja*).

The main difference between *grust'* and *pečal'* is that *grust'* is a mood, passing and not vitally important to the person, while *pečal'* is an emotional state caused by some external event. *Toska* is the most language-specific of the three; stimuli for its appearance in translations into Russian vary greatly. In general, when the original describes some bad feelings, the word *toska* appears if the original speaks of a subject's unsatisfied desire, which desire may be vague and not well understood and it usually cannot be satisfied. In addition, the subject often feels lonely.

I will make special reference to the word *toska* in *Cancer Ward* by Alexander Solzhenitsyn and its translations into English and French.

Elena Shmeleva, Institute of the Russian Language, Russian Academy of Sciences
Intertextual Dictionary of Modern Russian
The existing Russian dictionaries of idioms, winged words and quotations do not reflect "the intertextual competence" of modern Russian speakers: on the one hand, their vocabularies are full of obsolete, uncommon and even incomprehensible units; on the other hand, they are short of some well-known and widely used catchwords and Internet memes. The paper presents the structure and principles for compiling a new dictionary, an "Intertextual Vocabulary of Modern Russian," which will be useful both for native Russian speakers and advanced learners. The dictionary is based on corpus data and includes over 1000 well-known catchphrases from the 20th–21st centuries. The basic unit is a dictionary entry that includes the following zones: lexical input, meaning, source, examples, phraseological model and its transformations, and comments; the last two zones are optional. The arrangement is alphabetical; the position of an entry is determined by the first word, but there are user-friendly tags for grouping together all the catchphrases from the same source, with the same topic, same keywords, etc. We will present a few dictionary entries for the intertextual units used as greetings, such as *Ба, знакомые все лица!; Здравствуй, племя младое, незнакомое!; Откуда ты, прелестное дитя?; Я пришел к тебе с приветом; Какие люди и без охраны!; Здравствуй и прощай!*

Ekaterina Rakhilina, Higher School of Economics and Polina Bychkova, National Research University, Higher School of Economics

Дискурсивные формулы русского языка

Доклад посвящен так называемым дискурсивным формулам русского языка – коротким неоднословным неизменяемым конструкциям, которые служат репликами в диалогах и используются как реакции на вопрос (1), на новость (2), предложение или просьбу (3) и под.:

(1)(а) – *Я ясно выражаюсь? – Еще как! / Более чем!*

(1)(б) *Ты паспорт взяла? – А зачем? – Ну мало ли!*

(2) *Вася завтра на новую квартиру переезжает – Вот те на! / Похоже на то / Ясное дело / Есть такое*

(3) *Мусор захвати по дороге! – Как бы не так! / Больно нужно! / Так и быть!*

Такие реплики представляют существенную лакуну в лексикографии – большая их часть, ввиду неоднословности, не входит в словарь. Имеющиеся толкования обычно упрощены и не могут в полной мере отразить их многозначности и реального круга употреблений. Примером может служить толкование для очень частотной в русском языке формулы *Да ну!*. В МАС сочетание *Да ну!* описано только в рамках словарной статьи для частицы *ну*. Там сказано, что это сочетание «употребляется для выражения вопроса с оттенком недоверия, удивления и т. п.; соответствует по значению слову *неужели*». Более подробно толкование в словаре Ефремовой: «Употребляется при ответе на сообщение, которое вызывает удивление, изумление, недоверие или неудовлетворение; возглас, выражающий неодобрение или смущение». Но даже и здесь не учтен очень характерный контекст *да ну* связанный со «снятием» сомнений и страхов собеседника и лишенный отрицательной оценки или идеи неудовлетворения, ср. (4). Подробнее см. в Бычкова, Рахилина, Слепак 2019.

(4) – *Опоздаем! – Да ну! Еще целых три минуты!*

Кроме того, дискурсивные формулы традиционно выпадают из курса обучения разговорному русскому язык – ср. популярный в России учебник «Поехали!» (Чернышов 2012). Наш проект нацелен на то, чтобы восполнить оба этих пробела – лексикографический и методический.

Для этого, во-первых, мы работаем над полным списком таких формул, в котором на сегодняшний день имеется уже 1600 единиц (без учета вариативности).

Во-вторых, мы строим классификацию этих формул и изучаем их распределение в зависимости от типа предшествующей реплики и презумпций говорящего и слушающего.

В-третьих, мы исследуем интонацию и жестикуляцию, сопровождающие формулы, как единственное средство разрешения многозначности для этих единиц.

В докладе рассказывается про специальную словарную Базу данных, которая создается для описания дискурсивных формул и может использоваться в преподавании русского языка, а также в создании специального курса русского языка как иностранного.

Бычкова, Рахилина, Слепак 2019 (в печати). П. А. Бычкова, Е. В. Рахилина, Е. А. Слепак. Дискурсивные формулы, полисемия и жестовое маркирование / Труды института русского языка им. Виноградова. No 20, 2019

Евгеньева, А. П. (1957). Малый академический словарь. М.: Институт русского языка Академии наук СССР, 1984, 698.

Чернышов С.И. Поехали! Русский язык для взрослых. Начальный курс. часть 1. 2012

4-1 Modes of Power and Cultural Politics
Lenora Murphy
Dead but Still Lingering: The Ambiguous Afterlife of Peter the Great in Kharms's Comedy of the City of Saint Petersburg
Real-life historical figures make a number of appearances in the fiction of Daniil Kharms, typically in incongruous and inappropriate situations, creating an irreverent, anti-hierarchical approach to the artistic representation of history and life. In this paper, I examine Kharms's depiction of Peter the Great in his 1927 play *Comedy of the City of Saint Petersburg,* a character that I argue reveals something different about how Kharms understands the relationship between power, reality, and art than can be seen in his other works. In the *Comedy*, an absurdist exploration of a city caught between being Saint Petersburg and Leningrad, Peter is a minor character, occasionally appearing to comment on the state of his empire. Kharms complicates this Peter by conflating him with Falconet's statue of the Bronze Horseman, which in turn has been permeated by Pushkin's narrative poem of the same title. Kharms's Peter is thus suspended between historical reality and the aestheticization thereof; he represents several ideals of sovereign power without fully embodying any of them. How large he looms over the city he founded, how present he remains in it even after death, is contrasted with his essential ineffectiveness, his inability to break into the action of the play. I argue that this ambiguity is not resolved by the end of the play; the way Peter is permanently caught between life and death, between art and life, between power and total irrelevance, mirrors the way that the city itself is caught between its Imperial and Soviet identities. Through this weak but indestructible image of Peter, Kharms presents a somewhat different approach to history than his usual—an approach that is grounded in the relationship between the past and the present, that challenges history and the forces that shape it while still acknowledging the traces they leave on reality.

Mariia Gorshkova
Power and Literature: The Case of Modern Russia
I study the interrelationship of the government and the community of writers in 21st-century Russia. People assume that since Perestroika writers, who had a special status both in the Russian Empire and in the Soviet Union, have been on the periphery of governmental attention, neither censored nor supported. I argue that this is no longer true. Recently the government has used writers' cultural capital to validate and popularize the official ideology. Writers' presence in higher political structures and on federal media has dramatically increased: Eugene Vodolazkin was appointed to the State Committee for Culture; Sergey Shargunov serves as a State Duma Deputy; and Zakhar Prilepin, who had expressed strong oppositional views, has hosted TV shows on the federal channels Ren TV and NTV. Symbolically appropriating the Russian literary tradition, in 2013 Putin met with descendants of prominent Russian writers and affirmed the importance of Russian literature for the country.

Writers' growing presence in the political arena is accompanied by an increase in their financial support by the government. While after Perestroika the book market was privatized, now we see a strong interdependence between the government and the publishing business: the CEOs of important Russian publishing houses belong to state committees, and the government and the private sector co-fund the publication of certain titles. Similarly transparent is the interrelation of publishers, the community of intellectuals and the state in the public recognition of writers' achievements: book prizes serve as a formal institution that

brings these actors together. Using sources including literary works, interviews with writers, and official published data on federal budgets and governmental cultural programs, and combining textual and sociological analysis, I demonstrate the shifts in the interrelation of the government and Russian writers in the last decade.

Jacob Lassin
Making Orthodoxy "Cool": The Case of the Nikeia Publishing House
In post-Soviet Russia the Russian Orthodox Church is a ubiquitous part of everyday life with the construction of new church buildings seemingly everywhere and the presence of Church figures appearing on television, radio, and the internet. But, despite this apparent omnipresence, Church attendance remains moribund. This is a growing concern for those within the Church who fear that the difficulties getting people involved in Church life will only get worse in the coming decades as older generations who actually do attend Church pass away. How do people in the Church work to address these issues? What strategies do they use to make Orthodoxy appear appealing and useful for people in contemporary Russia? Which demographics does the Church directly target? What media are used in order to spread this message?

In my paper, I will address these questions through an exploration of the Nikeia Publishing House. Nikeia is an independent Orthodox publishing house founded in 2008. Nikeia's stated mission is to get more people interested in reading books that present an Orthodox worldview. In my paper, I will investigate the different types of books that Nikeia publishes to attract as wide an audience as possible. In addition, I will highlight the partnerships that the publishing house enters into with the institutional Church. Finally, I will speak to how Nikeia uses other media, especially digital media to garner larger audience of readers. This paper will explicate how Nikeia builds a discourse of vibrant Orthodoxy that appeals to educated professionals, while also displaying a commitment to tradition. The example of Nikeia is emblematic of trends within the greater Russian Orthodox Church and helps us to understand the directions of the Church's cultural politics. Ultimately, understanding Nikeia offers insight into the Moscow Patriarchate's approach toward capturing younger audiences.

George Gasyna, University of Illinois – Urbana Champaign
Teaching Gombrowicz in America: Enlightenment, Tutelage, and Immaturity
When Michel Foucault responded in his seminal 1984 essay "What is Enlightenment?" to Immanuel Kant's challenge to the European (male) subject, circa 1784, to free themselves from the weight of tradition by imagining freedom as a new mode of thinking within a wider structure of political obeisance, little did he imagine that a Polish writer, Witold Gombrowicz, had already taken on that very same challenge of modernity-as-freedom from half a century earlier. Gombrowicz's intervention was to radically critique the foundation of Western epistemology—anticipating slightly the imperatives of Sartrean existentialism—by asking his Polish readers to imagine freedom from tutelage (also, or perhaps predominantly, cultural) as a freedom to. The implicit liberationist strategy of his dialectical positioning of the subject as a youth seeking freedom from all kinds of intersubjective engagement (though subject to them, institutionally and socially, as well) was the central ideational concern of the debut novel, the 1937 *Ferdydurke*. The book asked its readers to conceive of a new cultural praxis wherein the subject who speaks is (co-)formed, defined, de-formed and potentially imprisoned in (his, her, their) identity through contact with others, a situationist scenario that

creates a safety net insofar as everyone seeks form and everyone is afraid of chaos and form-lessness – a matter of some concern given the politics of the 1930s. However, Gombrowicz's radical move (here, anticipating Althusser's ISAs) was to posit that the desire and indeed the need to both search out and submit to form implies a central apparatus of coercion that is involved in creating public and private identities – a tacit and mutually agreed on mechanism, through which we ultimately yield to the authority of form (defined by Gombrowicz explicitly as power), whatever its provenance.

4-2 Using Technology and Visual Resources as Pedagogical Tools
Heather Rice
Building the Village: Creating a Strong Student-Centered Community in the Online Russian Language Classroom
Student engagement and a strong sense of community are the cornerstone of any successful language class. Effective communication in the target language is promoted through a strong student-centered community. Online, or distance, language learning presents a direct challenge to the notion of class community and must be intentional in its efforts to ensure meaningful student engagement, thereby fostering an authentic community of learners.

Instructors within the distance learning community agree that the sense of community is essential to a class' success (Donovan, 2015). Where it may spontaneously develop on its own in the traditional face-to-face setting, community must be intentionally cultivated by the instructor in the online classroom (Palloff and Pratt 1999; Rovai 2001).

In an effort to continue developing and delivering a dynamic and rigorous online Russian language course at the University of Texas at Austin, this past year's classes have been centered around the notion of community. In this presentation I will demonstrate how I have approached this issue and the techniques I have employed, including early and regular communication, collaborative assignments, student video, and interactive video conferencing for synchronous meetings.

The impact of community in the online classroom cannot be overstated. Without intentional design toward community building online learning can easily be isolating and joyless. Students learn to communicate in the presence of an active and engaging community of peers. An early and regular push by the instructor opens the door to a freely evolving student-led community.

Donovan, J. (2015). "The Importance of Building Online Learning Communities." [ValuED]. Retrieved from http://blog.online.colostate.edu/blog/online-education/the-importance-of-building-online-learning-communities/
Palloff, R. M., & Pratt, K. (1999). *Building Learning Communities in Cyberspace Effective Strategies for the Online Classroom.* San Francisco, CA Jossey-Bass.
Rovai, A. P. (2001). "Building classroom community at a distance: A case study." *Educational Technology Research and Development.* 49(4), 33-48.

Anastasiya Lakhno
Translation Courses in Russian Language Curriculum: Their Place, Necessity, Contents, Goals and Outcomes
In today's world when machine translation is becoming more and more advanced, the future of a translator's career is questionable. Certainly, human translators are still in demand and their abilities are not surpassed by the machines… yet? But to build a really successful

career as a translator, one has to possess substantial knowledge of both source and target languages as well as translation rules and principles. When we offer introductory courses in Russian-English translation for students studying Russian, can we help them achieve this? How could students with lower level of proficiency benefit from such class? What can be covered in one semester that will maximize the benefits of the course?

This presentation provides arguments for the students' gains in taking translation courses even at lower levels of proficiency. It also shares the experience of developing a curriculum for an introductory course to Russian-English translation. It describes goals, challenges and outcomes of the course, materials used, assignments and types of texts. Students' perceptions and their experience in the class are also discussed.

Natalia V. Parker
Using Comics to Test Grammar in Ab-initio Students' Speech
Despite the common agreement that the aim of learning foreign language grammar is its implicit knowledge, that is, its use in learners' speech (Ellis 2006), grammar testing relies heavily on written tests, appealing to learners' explicit knowledge, which is the formulation of rules. Second Language Acquisition offers a number of tests, investigating the implicit knowledge, e.g., the Grammaticality Judgement Test or the Elicited Imitation Test, which, to date, have not been employed in teaching practice. The most common means of testing speaking skills at Universities is an oral exam in the form of an interview (Fulcher 2015), which, though effective for assessing speaking abilities, has three issues with regard to grammar. First, it is not normally designed specifically to test grammar; linguistic competence is assessed holistically. Second, the first speaking test, usually administered after about 100 hours of study, is often based on topics prepared in advance, rather than testing the utilization of grammar in new contexts. Third, grammar is usually assessed only in written tests at the beginners' level.

The present research demonstrates that testing learners' ability to use their grammar in speech is not only possible but is rather effective, after as early as 20 hours of study. The test, specifically designed for this study, uses comic panels, based on a famous Russian satirical novel "The Twelve Chairs", and aims to elicit forms for three Russian cases, studied within 10 hours of a teaching intervention. This "comics" test can be easily replicated for other grammar categories and can be based on various stories and episodes, thus providing a useful tool for Russian language teachers, particularly at the beginner level.

Ellis, R. (2006). "Current issues in the teaching of grammar: An SLA perspective." *TESOL quarterly*, 40(1), 83-107.
Fulcher, G. (2015). "Assessing second language speaking." *Language Teaching,* 48(2), 198–216.

4-5 Music and Politics
Rita Safariants
The Dead Can Dance?: Kirill Serebrennikov's *Leto* and the posthumous cinematic legacy of Soviet Rock
Beginning in the early 2000s and continuing through the late 2010s, references to rock music, as well as deceased rock musicians, in Russian cinema experienced a steady rise. Directors Sergei Solov'ev and Rashid Nugmanov made sequels of their cult rock-music films, The Needle: Remix and 2-ASSA-2, and their younger peers, such as Valerii

Todorovsky, Aleksey Balabanov, Kirill Serebrennikov, among others, invested their time into projects that in one way or another referenced, celebrated, and paid homage to the late-Soviet rock star on film. This paper will analyze Serebrennikov's 2018 audience hit *Leto* [Summer] as a composite text of (and testament to) the enduring significance of Soviet rock culture under the sociopolitical conditions of Putin's Russia, and will discuss the functions that nostalgia, historical verisimilitude, and intertextual dialogue serve in Serebrennikov's film. The piece will advance the argument that while Serebrennikov is working to juxtapose the historical imaginations of two separate generations (the Soviet and post-Soviet), as well as rewriting the stories of Soviet rock's fallen heroes as a means to provoke its "survivors" - all for aesthetic effect; his film is nevertheless an exercise in myth-making, which is sure to augment the existing narrative of the redemptive quality of late-Soviet rock culture.

Sasha Razor
The Volga Flows Into The Pacific: On Hollywood Sources Of Soviet Musical Comedy
What links the Volga river to the Pacific Ocean, and how does Charlie Chaplin relate to Stenka Razin? This paper traces the influence of two songs—"From Behind the Island to the Midstream" and "The Song of the Volga Boatmen"—on Russian cinema, from the pre-revolutionary era to the late-1930s Soviet Union via the White émigré colony in Hollywood. "From Behind the Island to the Midstream" informed Russia's first narrative film, *Stenka Razin* (1908) produced by Alexander Drankov. Along with "The Song of the Volga Boat-men," it became a staple of Fyodor Chaliapin's repertoire and was performed in émigré cab-arets reaching the Hollywood Russian colony in the 1920s. Charlie Chaplin, a patron of one of such cabarets, became the central figure connecting the transnational film communities. It was Chaplin who inspired Cecil B de Mille in 1926 to direct and produce the blockbuster *The Volga Boatman*. Another curious vignette developed when, in 1931, Alexander Drankov opened the Volga Boat Cafe on a docked boat at the Abbot Kinney Pier in Venice Beach. There, musicians performed these songs along the shores of the Pacific. The last iteration of this theme closely correlates with the development of the sound cinema. During his visit to the United States in 1930, Grigory Alexandrov had been inspired to write a musical comedy based on the Volga river. The idea materialized while he sang with Chaplin "From Behind the Island to the Midstream" while sailing in the San Francisco Bay. In 1937, the American musical comedy *Thin Ice* featured a musical number titled "Olga from the Volga" performed by Joan Davis. A year later, *Volga-Volga*, a musical comedy by Grigory Alexandrov, was released in the Soviet Union and went on to become a symbol of its time as well as Joseph Stalin's favorite film.

Evan Alterman
Shostakovich in Turkey and Reflections of the Political, Cultural, and Personal Soviet Reality
In 1935, Kemal Atatürk, founder and president of the twelve-year old Turkish Republic, invited composer Dmitrii Shostakovich and other members of the Soviet cultural elite to Turkey to help develop the nation's musical educational system, idiom, and corpus. Scholars have largely glossed over this episode (besides Tahirova 2010), even though this was the largest Soviet culture delegation sent abroad and the first one with an itinerary jointly crafted by two governments. This presentation therefore aims to redirect attention to Shostakovich's presence in this trip, expanding upon Tahirova's eye for Soviet/Turkish dialogue to include a) Shostakovich's relationship with authority structures and b) these two nations' (cultural)

diplomacy strategies, internal cultural affairs, and relationships with the West. Such aspects merit consideration, as this visit occurred between two major broadsides against the composer, i.e. censure from the Russian Association of Proletarian Musicians in 1930-1 and the infamous anti-formalist campaign initiated by the article "Muddle instead of Music" in 1936. Moreover, amidst tensions between the Comintern, Turkish communists, and the Kemalist government, both the Soviet Union and Turkey were seeking to divest themselves of their imperial pasts and institute new structures. By analyzing Shostakovich's letters and coverage in the Soviet and Turkish media, this paper establishes not only the significance of folkloric nationalism, canonically-driven Westernism, and Soviet messianism in this Turkish tour, but also Shostakovich's careful negotiation of these often-conflicting forces during his visit. Through this trip, the Soviet Union established clout and strengthened ties abroad, just as Shostakovich expanded his renown to new audiences and gained exposure to new artistic forms; even as political, cultural, and personal vectors converge here, they each reflect distinct motivating factors.

Tahirova, Ferah. Dimitri Şostakoviç ve Türkiye / Dmitrii Shostakovich i Turtsiia. İstanbul: Pan Yayıncılık, 2010.

4-8 Contemporary Ethnic Literatures and Media
Valentina Vinokurova
Script, Language, and Identity in Anuar Duisenbinov's "Iazyk Dovedem"
Different nations' experiences with scripts demonstrate that historical backgrounds and contemporary contexts directly influence the symbolism of a script for its users. A case in point is Kazakhstan, where in October of 2017, the president signed a decree declaring that a new Roman-script-based alphabet will be used for the Kazakh language and that Romanization is to be completed by 2025. While this decision was not unforeseen, it did evoke strong and diverse responses from the population. This paper analyzes one of the most bewildering responses to the alphabet reform: Anuar Duisenbinov's (a contemporary Kazakhstani poet's; 2017) poem "Iazyk dovedem." The analysis is primarily conducted from the perspective of Peter Unseth's (2005) "Sociolinguistic parallels between choosing scripts and languages" which distinguishes between several purposes that influence the choice of a script, as well as contexts in which these choices are made. The analysis of Anuar Duisenbinov's poem lays bare the interconnections of language, script, and identity in the context of Kazakhstan, a post-Soviet state, as perceived by its youth. Historical and political developments have turned script into a symbol of modernization and an indicator of international relations, a tool in state language policy, as well as a powerful marker of ethnic identity and a conduit for cultural heritage. While acknowledging the presence of certain symbolic values, Duisenbinov, a representative of the liberal youth, is seen to criticize their validity. He dismisses the purported ability of the alphabet reform to modernize the political system by denouncing the corruptness of the president, expresses skepticism in the ability of the Roman alphabet to better capture the phonology of Kazakh and to better represent Kazakh identity.

Alexey Shvyrkov
Outliving the Collapse: Trauma and Memory in Contemporary Russophone Kazakhstani Literature

The end of the Soviet era marked the end of ideology and resulted in consequent loss of identity, and sense of belonging. Even though Kazakhstan had always been on the periphery of the Soviet Union, Russophone literature written after the collapse became a reflection of this traumatic experience that attempted to provide a rational explanation for and help to deal with the consequences of trauma. Current research on trauma and memory on post-Soviet space, conducted by Serguei Oushakine, Alexander Etkind, and others, shade a light on how trauma can shape a society, how it contributes to the collective understanding of history, and how reliable the testimonies of a traumatized individual can be. In my research, I apply and forward the recent developments in trauma studies to analyze the process of what Jeffrey Alexander defines as "trauma creation" in the post-Soviet context. Kazakhstani government was unable to create an identity that would integrate non-titular ethnic groups, therefore leaving those people without access to a collective mourning, magnifying the traumatic feeling of loss and the identity crisis. The consequences of trauma are exemplified through the sense of distorted temporality, holes in memory and constant feeling of melancholy. Russophone writers, on the other hand, through creating narrative identities provide those marginalized groups with a voice and chance to work through the traumatic experience. While most of the research on trauma is done on Russia, studying traumatic processes in Kazakhstan, I contend, is important to identify broader shifts in identity building in posttraumatic societies.

Iuliia Kozitskaia
Reflection of the Imperial Policy of the USSR on the Pages of the National Press
The paper will show how the imperial history of the USSR was reflected on the pages of national journals of the Soviet republics. The journals in question are Литературный Казакстан (Literaturniy Kazakhstan, Literary Kazakhstan) and дебиет майданы (Adebiet maidany, Literary Front) which had been published in Russian and Kazakh languages in Kazakhstan since 1935 till 1939.

From the very beginning Kazakh Soviet literature was related to the processes in Russian literature. It became apparent at the institutional level as well. The Union of Soviet Writers of Kazakhstan was formed in 1934. It was not independent and was organized on the model of central literary organization in Moscow. In my report, I will focus on journals of the literary organization of Kazakhstan. I will demonstrate how the journals were transformed with time: they had been losing their original features and were guided by the central journals published in Moscow more and more. After the first two issues in Russian and Kazakh journals, not only the works of national writers, but also political materials and materials dedicated to foreign writers, such as Henri Barbusse and Romain Rolland, began to appear.

I will follow the publishing policy and find out who selected the materials for the national journals. On the basis of the collected materials, it will be possible to trace the history of journals in Russian and Kazakh languages and to reveal how the national culture was losing its national features while becoming Soviet. On the example of the press research we will show how political attitudes influenced the national culture.

Ulbolsyn Abisheva
Life Texts: Documentalism Nature of Ulitskaya's and Yakhina's Novels
We witness an increasing interest in documentalism of contemporary Russian prose, in particular, Russian history of the XX century. Our research is about the nature of

documentalism in two novels: *Jacob's Ladder* by L. Ulitskaya (2015) and *Zuleikha* (Зулейха открывает глаза in Russian) by G. Yakhina (2015). Both novels are winners of numerous literary awards and Bolshaya Kniga is the most prestigious among them.

We suggest that this type of documentalism has opened new potentials for Literature. Earlier, documentalism implied incorporation of archived papers, minutes of meetings, speeches of politicians and alike. L. Ulitskaya and G. Yakhina introduce documental texts that can be named Life Texts: diaries, personal notes, private correspondence, minutes of interrogations, stories told by Stalin GULAG victims. Such documents are intertwined with fiction synthesizing genres of non-fictional prose, women's writing, biographical literature. Lives of characters become an inherent part of USSR history. Documents provide the writers with material as well as with moral bearings.

The article discusses such issues as the nature of documentalism in contemporary prose, the boundaries of documentalism, the ratio between fiction and documentalism in novels. Our study reveals that the semantic cores of the novels are *Jacob's Ladder* from the Old Testament, the mythological bird of Simurgh of Ancient Persia and the universal mythic image of the World Tree. These images are the means to condense the philosophical gist of historical time aimed at reflecting Eternity. The chronotopos of the novels tend to expand, the time period of the novels is specific and fixed and yet universal. The depth of narration is achieved through the semantic conjunction of the Myth, the Past and the Present.

4-9 Tropes of Anxiety: Pictures and Texts
Nadia Hoppe
"We're No Moneybags Here!": Enforcing the Everyday in the Communal Toilet
Anxieties abound in the communal toilet, where one could get a beating for leaving the light on. In literature and film, anxieties about conforming to customs of the toilet often manifest themselves in the form of light-hearted, humorous depictions of failures of characters to "correctly" and efficiently use the shared space of the toilet. Accordingly, this paper examines works of literature that humorously approach the topic of the communal toilet, including Mikhail Zoshchenko's "Gosti" (1927) and Ilf and Petrov's *Zolotoi telenok* (1934). In "Gosti," a party turns to chaos when it is revealed that somebody removed the light bulb in the bathroom. In *Zolotoi telenok*, Vasisualy Lokhankin, an unemployed intellectual, is beaten by tenants for repeatedly leaving the light on in the toilet.

This paper will show that the situations in these works play upon the need among tenants of communal apartments to self-manage and self-regulate. Thus, this allows them to easily identify "others," or those who do not properly function according to socialist values. As a result, both fictional and nonfictional tenants (consciously or unconsciously) keep track of each other's bathroom habits, such as length of use, frequency of use, and who always leaves the light on. Thus, the communal apartment becomes an institution, establishing "laws" and customs around everyday living, often centering on the space of the toilet and its rules of use.

This paper represents part of my dissertation, which traces the cultural history of the Soviet toilet using literature, film, and history. In this dissertation, the context of the communal apartment is particularly important in fostering a cultural memory of the toilet, and its later use as a metaphor for anxieties surrounding the end of the Soviet Union. Thus, this paper will ultimately argue that texts, such as "Gosti" and *Zolotoi telenok*, and the general practices pertaining to the communal apartment are foundational for the multitude of litera-

ture, conceptual art, and film that follow, setting the stage for the toilet as a trope of anxiety in the late-Soviet period.

Donna Oliver
Consuming Images: Picture Postcards and the Commodification of Russian Literary Culture
New technologies in the paper-making industry in the second half of the nineteenth century resulted in the development of mass-produced paper items for popular consumption; one of the most significant items to emerge from that development was the picture postcard. Postcards in the late nineteenth and early twentieth centuries were issued in huge numbers, and their use was embraced as a novel and inexpensive form of communication. Yet the significance of postcards goes well beyond this functional role: their ready availability and low cost also made them attractive to consumers as a collectable good. One of the most popular "genres" of postcards in the early twentieth century was the literary postcard. Thanks to advances in photography and the relative ease of reproducing images, publishers quickly issued postcards featuring portraits of contemporary writers, which, in turn, contributed significantly to the development of celebrity culture in the pre-revolutionary period by transforming writers' images into commodities for consumption.

This paper examines early Russian literary postcards as a medium that not only capitalized on the tastes of the reading public but also expanded notions of visual and cultural literacy to include the images of the writers themselves. Just as the reading public collected and consumed the literary output of writers it also collected and consumed their images in the form of picture postcards. Yet the use of writers' images by postcard manufacturers in what was essentially a profit-motivated enterprise often led to the manipulation and exploitation of those images for capital gain, a practice that both misled the consumer and stood in opposition to the ethos promoted by many of the writers being depicted.

4-10 Sources of Self and Art in Early Nabokov

Stephen H. Blackwell, University of Tennessee
The Creative Role of Trees in Nabokov's Early Works
Trees serve mostly as hidden decoration in Nabokov's many works. This paper examines the origins of their broader significance in Nabokov's works, beginning in his earliest short stories and poems. This blurred and oblique focus on trees conceals the important ways that Nabokov connects his artistic craft to the world of nature and its mysteries, while also demonstrating the central role trees play in Nabokov's own conception of his own identity.

AJ Culpepper, The University of Tennessee, Knoxville
Geometries of Self in *The Defense*
This paper investigates systems of geometric form in *The Defense* as a representational strategy for two dynamics: the relationship between perceptual models and self-construction, and the relationship between self and other: the tension between a base reality (one denominated exclusively in the relationship between light and geometric form) and an emergent beyond (the realm of Luzhin's chess gods/the spectral realm); Luzhin as an objectified self; Luzhin's chess obsession not as defense against life but as failed metaphysics; a point's zero dimension and Luzhin's misguided attempt to collapse to it.

Stanislav Shvabrin, UNC Chapel Hill
"Adolescent Enamored of Mirrors": Henri de Régnier, Vladimir Nabokov, and the Narcissus Motif in Despair

What can be termed "the Narcissus motif" forms a pivotal reference for our understanding of Vladimir Nabokov's design in *Despair*. While this motif's importance for this novel and other Nabokov's works has never been in doubt, in my paper I will argue that the study of Nabokov's translating juvenilia supplies us with new information about the way this motif entered the writer's individual palette of literary references. To illustrate my point, I will turn to Nabokov's translation of Henri de Régnier's "Allusion à Narcisse." One among many overlooked Nabokovian forays into translation, this text reveals itself as a piece of evidence testifying that Nabokov's "dialogic encounter" with Régnier left a lasting "verbal vestige" on Nabokov's original compositions. Using *Despair* as a case study, I will attempt to prove that this piece of hard evidence connecting Nabokov and Régnier is document we cannot afford to ignore if we want to understand the writer's integration into a wider network of literary allusions.

4-11 Psychoanalysis and Madness in Russian literature
Nikita Allgire
Russian Freudo-Marxism before Frankfurt
Since Marxism lacks an account of individual psychology, debates over what comprises a Soviet study of human subjectivity "to make up for a deficiency in Marxian theory, namely, its reduction of the psychological realm to socioeconomic factors," emerged in scientific and philosophical discourse of the 1920s in Bolshevik Russia (Whitebook 74). Before Stalin settled the question, Russian thinkers argued about the limits of nature and culture, of the specifics of how a social body relates to the human body, and what vicissitudes of the mind lie therein.

The Frankfurt School's origins in Weimar coincide with revolutionary events in Russia, yet it was Russian thinkers who posited what Martin Jay has called "the unnatural marriage of Freud and Marx" before such a marriage was arranged by Horkheimer and Adorno in the 30s, Fromm in the 40s, and Marcuse in the 50s (86). In a letter to Pavlov on September 27, 1923, Trotsky asked the first Russian Nobel laureate to consider Freudianism as potentially complementary to the theory of conditioned reflexes—and to unite this with Marxism. This presentation will revisit the impact Freudian psychoanalysis had with Russian Marxism preceding the Frankfurt School's attempts to synthesize Marx and Freud. In addition, Marietta Shaginyan's 1923 novel *One's Own Fate* [*Svoia sud'ba*] will provide a literary artifact that distills many of the positions in this socio-psycho-physiological problem. The way this novel directly negotiates with Freudian psychoanalysis and, crucially, includes labor as a component of personhood and mental health will connect with ideas from the Frankfurt School.

Jay, Martin. *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research: 1923-1950.* Berkeley: University of California Press, 1996.
Whitebook, Joel in Fred Leland Rush (ed.), *The Cambridge Companion to Critical Theory.* Cambridge: Cambridge U. Press, 2006.

Olga Zolotareva
Breaking the Silence: The Role of the Art of Mental Hospital Patients in Nikolai Vavulin's Treatise *Madness*: Its Meaning and Value
In his treatise *Madness: Its Meaning and Value* [Безумие, его смысл и ценность; 1913], Nikolai Vavulin seeks to challenge the cool impersonality of the psychiatric approach to

mental illness (or what Michel Foucault might call "medical perception"), to de-pathologize insanity and to show that it can be a wellspring of creativity. He illustrates his arguments with examples of the art of mental hospital patients, such as short stories, poems, and diary entries. Yet in using their authors' predicament as the main interpretive lens for these texts and in downplaying the role of the artists' intention in their creation, Vavulin inadvertently adopts the same clinically disengaged, one-sided attitude he purports to dismantle. In this paper, I focus on the instances when the works of the mentally ill that Vavulin includes in *Madness* subtly undermine his voice: by inviting more than one interpretation, I argue, such works speak with the reader on their own terms.

Foucault, Michel. *The Birth of the Clinic: An Archaeology of Medical Perception.* Translated by A.M. Sheridan Smith, Pantheon Books, 1973.

Lyudmila Safronova
Dovlatov – Narcissus through Lenses of Psychoanalysis
The psychoanalytical subcurrent is revealed via the image of the alter ego of the author-protagonist. Ideological constraints of the Soviet system turn to taboo the issues of body and sex. One of the significant components of narcissus is an outfit that has always been a symbol of success and superiority. Clothes are fetishized and they externalize the ego of the narrator. The objective of narcissus is to face up the challenges of maturing and social adaptation. They are described in Dovlatov's cyclus of stories named *Suitcase*. The items of Dovlatov's suitcase are conceptually arranged. An official suit makes a very top layer, under it is a shirt and shoes as symbols of stable family life. Under them, there is a jacket and a cap, both made of faux fur; they hide his complex of a failed loverboy and a failed USSR writer. On the very bottom of the suitcase are socks. Socks expose human nature. It is not a coincidence that Dovlatov often draws attention to his legs that, as of V. Rudnev, substitute the idea of sex. He has the warmest feelings towards his worn out trousers that are not paired: they do not have an official status, thus they reflect the instinctive inner-self of the protagonist.

Narcissus fixation on clothing glosses over, and the same time exposes, the inner voice of the narrator-dissident additionally veiled up as self-irony. This is the very gist that is hardly covered by Dovlatov's worn out clothes.

4-12 Genre Trouble: Intermediality in Fet, Tsvetaeva, and Remizov
Alex Braslavsky, University of Oxford
The Poetic Consciousness of Afanasy Fet: His Period of Silence and *Vechernie Ogni*
Many have written about literal citations of photographs in 19th century Russian realist novels. This paper instead focuses on one 19th century Russian poet's photograph-behaved figurations. Afanasy Fet's snapshot line, framed stanza, and presentation of the poem as a whole "album" demonstrate how he treats his images photographically, and how, even before the advent of cinema, he manages to fold proto-cinematographic elements into said image-treatments.

I look at the direct influence of photography on Fet's work. In his memoirs, he remarks that a photograph enables its observer to break down anomalous details that would not have been caught in real time and in his last autobiographical story «Вне моды» ("Out of Fashion") (1889), objects that move become artifacts of perfect photographic function when

they are stilled. We see continued examples of the Fetian tension between stopping and starting in several poems.

Though the quatrains of «Чудная картина» ("Charming Painting") are tiny and tight, for instance, and each of its lines proffers its own insular snapshot, Fet manages to create a paradoxical sense of expansion in this poem: in the first stanza, the gaze moves upward from image to image, and in the second, it descends back down. A mirroring occurs between the quatrains, not merely of images, but of their motion.

Fet often directs the eye in a linear way. Lines that are concretely or conceptually rigid time and again "run" through Fet's poems: in «Старый парк» ("Old Park"), a dried-out riverway "runs" through a valley, and in «Только и в мире есть» ("Only in this world is there"), the part in a lover's hair running down (the speaker hallucinates that it almost flies off) the top of her head. The allée, exemplary of nature's delineation, is also rife throughout Fet's work, speaking to his interest in the line, the vanishing point, and the overall metaphysical tension between motion and stillness.

My argument is informed by Henry Bergson's approaches to the spectrum and the punctum in *Time and Free Will*. I argue that Fet plays with vertigo and the suggested continuity of motion: his poetics affirm that motion need only be implicit and not necessarily factual in a poem. This is how his poems anticipate cinema: they allow the reader's mind to "fill out" continuums of pent-up motion.

I consider Fet's autobiographic-aesthetic decision to excise himself from the literary scene for seventeen years before the release of his final *tour de force* collection *Eternal Flames*. In much the way that a photograph does, this period of silence "cuts out" a part of what would otherwise be visible, paralleling the treatment of images in his poems.

Unlike a photograph, however, Fet's literary leave represents the antithesis of image – rather than providing us the satisfaction of literary production, Fet's silence represents a dark negative of that expectation, feeding into that space of the "unknown" that envelops the camera's frame. In regenerating his life as a poet, Fet enjambs his own life, and demonstrates that poetry itself has the potential to produce its own double.

In the meantime leading up the conference, I plan to do more reading and thinking to come to any conclusions about the distinct differences between the two enclosed moments of Fet's career, how his poems function across that divide, what function that markedly photographic silence filled in his poetics, and to what extent it anticipates the framed screen's fluid continuation.

Veniamin Gushchin, University of Oxford
Poemy/Gor – pishutsya – tak: Line Breaks in Marina Tsvetaeva's *Poema gory* and Treating Language Rough
This paper investigates the use of line breaks in Marina Tsvetaeva's *Poema gory*. A key element of Tsvetaeva's poetic language are her enjambed lines. In the poema's 210 lines, 47 lines end without a punctuation mark; more than 20% of the poema's lines contain some form of enjambment. The paper attempts to give a rigorous definition to the "rough treatment of language" that is ascribed to Tsvetaeva, focusing on the way that the line breaks highlight her complex syntax and inventive rhymes. Tsvetaeva's main literary ancestor in this respect is Vladimir Mayakovsky. Mayakovsky's own description of his poetic process in *Kak delat' stikhi* is used as a foundation for understanding Tsvetaeva's formal choices. While most investigations of enjambment and line breaks in general demonstrate the ways in

which they obscure or work against other formal elements such as rhyme and meter, this paper seeks to show that these line breaks are part of a single system of the rough treatment of language. This rough treatment occurs on the level of phonology (rhyme), morphology, syntax, and graphics (the line breaks themselves). Some consideration is also given to Tsvetaeva's idiosyncratic use of punctuation, specifically the em dash. All of these kinds of rupture call attention to the rupture between the grammatical and phonetic properties of language that Tsvetaeva wishes to highlight, mirroring the romantic rupture that she is describing.

SATURDAY, FEBRUARY 8, 2020

5-1 Re-imagining Socialist Aesthetics and Poetics in the Age of Capitalism
Liliya Dashevski, Yale University
The Phenomenon of the New Barbizon: The Aesthetics of Socialist Realism (?) in Israel
This paper focuses on an Israeli art group, known as the "New Barbizon," created in 2011 by five artists: Zoya Cherkassky-Nnadi, Anna Lukashevsky, Olga Kundina, Asya Lukin and Natalia Zourabova. All five immigrated to Israel during the 1990s as a part of the big immigration wave from the former Soviet Union (FSU). After years of using "contemporary" techniques and media, including animation, performances, installations and sculpture, each of them experienced a sense of artistic loss. This led them back to painting from observation, a technique they had learned as art students in the USSR. While the group's distinguished painting style reminds Matisse and the early Modernists, the painters argue in many interviews that their mutual painting practice returns to their knowledge of Soviet art. This self-identification with Soviet art and their perpetual interest in socially charged subjects branded them as Socialist Realists in Israel.

How should we interpret the "New Barbizon"? Is it a postmodern pastiche, which takes pieces from everything and ironically combines them? Alternatively, is the attempt to create an abundance of artistic lineages relates to the painters' emigration trauma? And is there anything in their style or subjects that is somehow related to Soviet art in general and Socialist-Realism in particular?

Liana Battsaligova, Yale University
Socialist Realism and the Rhetoric of Aesthetics in Russia in the 1990s
This paper focuses on the rhetoric of "beauty" that surrounded the cultural production in Leningrad and Moscow in the 1990s. Among other poets and artists, I consider the provocative neo-academic aesthetics of the circle of Timur Novikov and his New Academy of Fine Arts as well as the poet Timur Kibirov and his aesthetics of "motherland." I argue that the revitalization of "Russian beauty" in contemporary arts—in different contexts realized as conservatism in the arts (i.e., figurativeness and classical forms in visual arts) and in poetry (i.e., the revival of prosody, the lyrical hero, and the poet's socio-political stake)—functioned as an artistic impulse for the re-establishment of conservatism in Russian society.

Maria Engström, Uppsala University
Queering Socialist Realism: Georgy Guryanov and Timur Novikov's New Academy
The paper focuses on the post-Soviet cultural recycling and the "re-composition" of socialist realist visuality in the creative works of contemporary Russian artist Georgy Guryanov (1961–2013). Guryanov was a key figure in the 1980s Leningrad music underground as a member of Kino rock group. In the 1990s, he was a member of Timur Novikov's New Acad-

emy of Fine Arts, the leading post-Soviet queer art community and the center of what was called "Petersburg queer Renaissance." The fusion of the Soviet socialist realism aesthetics with the neoclassical style of the Western queer art of the 1980s–90s (Robert Mapplethorpe) is typical for this art group and for Georgy Guryanov. Using queer optics Guryanov re-imagines the Soviet figurative visuality of the 1930–1950s and becomes the first neo-socialist realist artist in contemporary Russia.

Fabrizio Fenghi, Brown University
Limonov's "Great Epoch": Proustian Stalinism and Intimate Avant-Gardes
The paper focuses on Eduard Limonov's late Soviet reinvention of a socialist realist aesthetics, with a specific reference to the novel *U nas byla velikaia epokha* (We Had a Great Epoch, 1989)—the first work that Limonov was allowed to publish in Russia—and to the role of Soviet mythologies in his later poetry. Beyond Limonov's own declarations, *U nas byla velikaia epokha*, a semi-fictional account of his childhood in the Soviet province, represents an unusually unheroic and not particularly triumphant form of Socialist Realism. From the systematic transgressions and the defiant stance of his previous works, in this novel Limonov switched to a subdued description of intimate details from a distant past. By providing a partial misreading of the 1930s dominant discourses from the eyes of a child, the book in fact challenged the possibility for a socialist realist aesthetics to dominate every aspect of Soviet life, as well as the possibility to establish an objective historical truth. The paper traces the development of this intimate Stalinism of protest into the source of a post-Soviet national identity and, ultimately, to a specific kind of revolt against modernity.

5-2 Stream 2B: From the Outskirts to the Center: The Many Faces of Soviet Unofficial Culture (I)
Daniil Leiderman
Freedom Flies
Flies first appear in Ilya Kabakov's work in the 1960s, and still recur in the 1990s. This paper argues that these flies represent and enact rupture with Soviet society and Nonconformist humanism alike. The fly appears in Kabakov's work as early as 1965 with Czarina Fly, at a time when Kabakov's work is dominated by an interest in the metaphysics of painterly light. By the late 1970s and early 1980s, his focus shifts to installations, collections of bricolage and appropriations from daily life, and the fly is a major protagonist in these works too. The transcendental space of art and the garbage of daily life represent related motifs in his work: flies thread the two together, embodying an internal struggle between the meager life [быт] and the Nonconformist quest for a hieratic way out of it through art. The fly's recurrence embodies both the artist's burgeoning skepticism of, and his consistent investment in, this Nonconformist discourse on the escapist metaphysics of painterly space. Kabakov uses the fly as a vehicle for a subverted authorial identity and a critical vantage point for examining Soviet culture—both official and unofficial—through the unstable and shimmering vantage point of the fly.

Rebekah Smith
Poetics and Freedom: Radical Practices, Generative Forms in the Work of Ry Nikonova
Over the course of several decades, Ry Nikonova's experiments in writing, bookmaking, and publishing (often in collaboration with her husband, Serge Segay) pushed against the con-

straints of Soviet restrictions on literature and art. This paper will investigate how in Nikonova's work—circulating in samizdat—material form and language play merged to create a space of creative (if not financial) freedom that served as a means of moving beyond these restrictions. Moving outside of official culture, as well as the more consecrated "unofficial" culture of the capitals from her bases in Sverdlovsk and Yeysk, Nikonova's embodied practice of writing and promoting the works of other writers and artists in the avant-garde tradition through her publishing output, was itself a radical act that overcame traditions and cultural limitations. Arguing that her editorial practice is a key component of her creative practice, this paper traces the lines of experimentation from her own visual poems as published in formally innovative books like "флюсцвет," to her experiments in publishing the samizdat journal "Транспонанс" that also highlighted and circulated the works of others.

5-3 Stream 3B: Slavic Science Fiction (I): SF and the Environment
Eliza Rose, UNC, Chapel Hill
Title: Fallow Fields: Crises of Ecology and Masculinity in Piotr Andrejew's *Tender Spots*
The poster for Piotr Andrejew's science fiction film *Tender Spots* (1981) features a tube with an unmistakably penile head, not erect but loosely coiled. The film's hero is the emasculated TV repairman Jan, whose hair peaks in a cowlick resembling the flattened cockscomb of a rooster. Jan's sole point of pride is his ability to carry out his repairs without the industry-standard gadget. Man without a tool, cock of battered brow, Jan moves his way through a devastated Warsaw. It is 1998: air pollution is extreme. Water is scarce. People rarely leave their homes. As life moves indoors, women—historically confined to domestic space—grow dominant. Inert men in suits watch ballerinas through a pane of glass. Jan ogles muscular women doing aerobic exercises in their apartments from a courtyard below, where he stands in a puddle of mud. Jan, amateur robotics engineer and humble repairman, downsizes the technological sublime to dinky TVs and cute but useless robots. When asked if they might have a child, his lover laughs in his face: "A child? You and I? We could only have a mechanical kitten." Reproductive anxiety—a burden traditionally shouldered by women—is shifted to man and coincides with anxiety about Earth's capacity to sustain life. The devastation of Gaia-Terra-Mother Earth is linked to the errors of a male species that had prioritized efficiency over ecology. With the 1980 Environmental Protection and Development Act, Poland finally began to diagnose the ramifications of industrialization but made no move to reverse the damage done. This paper links male impotence to the state's inability to mitigate environmental devastation, reading *Tender Spots* as an unflinching indictment of the technophallic regime.

Panelist: Brittany Roberts, UC Riverside.
Title: Between the Living and the Dead: Vegetal Afterlives in Evgenii Iufit and Vladimir Maslov's *Silver Heads*
This talk examines *Silver Heads* and the Necrorealist art movement it belongs to alongside the critical plant studies of Michael Marder, the posthumanist philosophies of Rosi Braidotti and Patricia MacCormack, and the "forensic turn" advocated by historian Ewa Domanska to demonstrate how the film's pursuit of a "life uncontaminated by human consciousness" presents an alternative to the anthropocentric and environmentally destructive philosophies of Soviet Marxist-Leninism and post-Soviet humanism. Through Iufit and Maslov's science fictional depictions of plant-human hybridity, their explorations of posthuman vegetized life,

and their ontological investigations into "living death," the directors model a posthumanist, non-cognitive "plant-thinking" that gestures toward new ecological possibilities for Homo sapiens and toward non-appropriative ways of relating to vegetal life. This talk argues that Iufit and Maslov thus articulate an "outside" to the discursive binaries of both Soviet Marxist-Leninism and post-Soviet humanism that is useful to contemporary ecological thought and praxis.

5-4 Stream 4B: Gender and Sexuality in the Slavic World (I)
Jenny Kaminer
Title: "Televising Russian Girlhood in Valeriia Gai Germanika's *School*

School [Shkola]—a 69-part television serial about adolescents that aired for five months on the state-run television station ORT/Channel One in winter and spring of 2010—generated a controversy so heated that President Vladimir Putin himself felt compelled to warn the Russian public about getting swept up in "hysteria." This paper provides a close analysis of this controversial serial, focusing on its gender dynamics and, specifically, on how Gai Germanika represents Russian teenage girlhood. I propose that the exposure of teenage girls, both voluntary and involuntary, mediated and unmediated, represents one of the central leitmotifs of *Shkola*. In the fictional world of *School*, mediated images of teenage girls exposing themselves—physically and emotionally—possess an uncanny ability to reach unintended audiences and provoke incendiary, unpredictable consequences—in short, to take on a life of their own, much like the controversy surrounding the serial *School* itself.

Anastasiia Gordiienko
Women of the Shanson: Mothers, Prostitutes, and Lovers
Scholarly consensus has it that popular music offers audiences an inventory of their shared values, thereby providing them with a space for defining the self's relationship to the collective. The current paper focuses on the representation of female figures in an overwhelmingly popular musical genre, the shanson (or Russian shanson, the music of social outcasts). Living in a patriarchal society with orthodox values and systemic gender inequality, women in Russia are de facto marginalized and thereby fitting protagonists for the genre. Although far outnumbered by male-driven songs, the shansons with female leads are equally significant in examining group standards through music.

The female-centered shanson (i.e., songs about women and/or performed by women) follows the traditional gender role ascribed to and imposed on women in Russia, who are expected to be feminine, loving, submissive, forgiving, etc., as opposed to proactive, rule-breaking agents. Therefore, staying within patriarchal gender norms, the female shansons either typically convey women's fascination with outlaws or focus on their missing (often imprisoned or fugitive) lovers. And when a shanson heroine somehow becomes a criminal, her misdeeds tend to be narrowly circumscribed: usually a thief, infrequently a murderer, and extremely rarely a prostitute, she normally remains archetypally caring, patient, and faithful to her loved ones, while projecting some typical features of the underworld, such as hatred for the state's representatives. To corroborate my argument, I will use visuals advertising female shanson singers' concerts. In conclusion, by confining women to the roles prescribed to them by the genre's genesis—the criminal world—the shanson portrays them as inferior, devalued, and objectified, and thereby blends with the gender landscape of contemporary—and hegemonically masculine—Russia. Even more alarmingly, as part of

Russia's mainstream culture, the misogynistic representation of women offered by the beloved musical genre reinforces gender stereotypes.

Colleen Lucey
Nastya Rybka and the Art of Kompromat: Politicizing Sexual Blackmail in the 21st Century
The Belorussian escort Anastasia Vashukevich, better known as Nastya Rybka, rose to international fame in 2017 after claiming to be the mistress of Russian oligarch Oleg Deripaska. She posted a video taken from Deripaska's yacht showing the aluminum tycoon relaxing and chatting politics with the country's prime minister, Sergei Prikhodko. Nastya Rybka promised even more incriminating evidence: several hours of recordings confirming Russian interference in the 2016 U.S. presidential election. While no tapes emerged, kompromat continues to haunt the Trump administration in the aftermath of the Steele Dossier and allegations that the president engaged in sexual activities with Moscow prostitutes.

This presentation will outline the competing discourses concerning venal sex, femininity, and national identity through the case of Nastya Rybka. If, as Eliot Borenstein convincingly argues, the "post-Soviet prostitute…bec[ame] a sign of Russian national humiliation—of the desperation of a country forced to sell of its natural and spiritual resources to unscrupulous clients from other lands," then in the era of Trump and Putin, Russian sex workers have become a national asset. I will show that as Nastya Rybka and her followers argue to legitimize sexual labor, Putin and Trump dismiss prostitution through misogynistic rhetoric. But as both presidents belittle prostitutes, they also glorify the sexualized female body as a source of national pride. This contradictory impulse to simultaneously condemn and praise the prostitute's erotic body works to reestablish the subjection of sex workers within a patriarchal system that removes their sexual, financial, and political autonomy.

5-5 Reading Tolstoy and Dostoevsky
Laurel Schmuck and Justin Trifiro
Tolstoy Versus Dostoevsky?: Free Will Under the Microscope
Dostoevsky's reputation as a staunch defender of free will may be as fraught with contradictions as Tolstoy's critique of free will in *War and Peace*. The two titans of nineteenth-century literature and thought were highly opposed to each other on this question at the core of their worldviews. Still, the rationale for Tolstoy's paradoxical rejection of free will in various of his works is interconnected with Dostoevsky's moral vision. Tolstoy's focus on the infinitesimal in *War and Peace* would later be informed by his reading of Dostoevsky's little-by-little conception of moral debasement in *Crime and Punishment*. Ultimately, Tolstoyan "infection" may have Dostoevskian roots. This paper will explore these associations with the aim of illuminating a more nuanced concept of free will (or its opposite) in Tolstoy's and Dostoevsky's interconnected worlds.

Boungsam Jeung
The Unaddressed Letters in Dostoevsky's *The Idiot*: The Unfinalizability of The Human Soul
In *The Idiot*, Dostoevsky demonstrates sophisticated techniques in presenting letters within the novel. Most letters do have an addressor and sometimes they have even an actual addressee, but Dostoevsky constructs the plot in such a way that the characters share almost

every letter with each other written to themselves, or to somebody else, and participate in deciphering it. One can assume that the whole novel is built on reading others' private notes and interpreting them in their own way. I assume that Dostoevsky plays with the generic feature of letters; by adopting the notion of false addressors and false addressees, the letter becomes a riddle, which cannot be deciphered without identifying who is the true addressor and who is the true addressee. Without the exact addressor and addressee, the message of letters oscillates depending on who is reading the letter at a precise moment. Dostoevsky discovered such an unusual ambiguity innate within the letter genre and constructs the whole novel around pursuing the letter's true addressor and addressee. In his monograph on Dostoevsky, Bakhtin indicates that the intense dialogue with an invisible interlocutor characterizes the letter motifs in Dostoevsky's novels. Dostoevsky, however, views letters with more ambiguity than Bakhtin. For Dostoevsky, the hypothetical addressee is not "a specific person" as Bakhtin states. Rather, this person is a constantly changing incognito, who cannot be reduced to a fixed "specific person." This means that even though a letter might have been addressed to an "obvious" addressee, the message of the letter is addressed to more than that specific person. While Bakhtin focuses on how varied the addressee's reactions might be, I argue, Dostoevsky figuratively embodies in his novel how different the addressee can be. This, I believe, will explain another significant aspect of Dostoevsky's poetics: the unfinalizability of the inner personality.

5-8 Sermons and Odes and the Emerging Social Institutions
Maria Kutuzov
Personal Mythology of Peter III in Mikhail Lomonosov's Odes of 1742 and 1743: Identity Craft Design That Did Not Work Out

The presentation examines creation of the personal mythology of the 7th Russian emperor Pyotr Fyodorovich. The main aim of the paper is to reconstruct the metaphorical and narrative core of Peter's III personal mythology as it was both expressed and created in Russian poetic panegyrics of 1742–1743.

Pyotr Fyodorovich was born on February 10, 1728, in Kiel, Germany. His original name was Karl Peter Ulrich, and he was raised and educated as a future emperor of Sweden. However, as a result of unexpected events and unpredictable circumstances, on February 10, 1742, the young duke of Holstein-Gottorp was brought to Saint Petersburg by his aunt Elizabeth. On November 7, 1742, Elizabeth's nephew was received into the Russian Orthodox Church with the official name Peter (Pyotr Fyodorovich), and proclaimed the heir to the Russian throne. On December 25, 1761, Pyotr Fyodorovich became a Russian emperor. On June 28, 1762, he was arrested and then killed in Ropsha Palace, near Saint-Petersburg.

The presentation provides a survey of two early odes of M. Lomonosov that are dedicated to Pyotr Fyodorovich: *Ode On Peter's Arrival From Golsteinia To Sankt-Petersburg and On His Birthday* (February 10, 1742) and *Ode On Peter Fyodorovich's Nameday* (June 29, 1743). Detailed analysis of the Lomonosov's solemn odes forms the basis for understanding why the process of creation of an effective personal mythology for Peter III failed. Close reading of the panegyrics reveals deep inconsistency of rhetorical models with the biographical circumstances and hybrid identity of Peter III. The hypothesis is that from the very beginning of his life in Russia Peter's III wrong identity design led to a systematic failure in the process of legitimization and popularization of his image among the target audience.

Ekaterina Shubenkina
"…na razsuzhdenie blagorazumnykh i bezpristrastnykh chitatelei…": The Case of Vladimir Lukin and His Prefaces

Eighteenth-century playwright Vladimir Lukin's unusual and, for many of his fellow authors, annoying manner of writing lengthy prefaces to his works has attracted a certain amount of attention among historians of theater. However, nothing has been done to clarify why they influenced his literary reputation so negatively. I argue that Lukin's prefaces to his translations and to his original comedy *Mot liuboviiu ispravlennyi* (1765) reveal his debt to two Classical traditions—the preface as a genre associated with forensic rhetoric and the dramatic contests that took place in Ancient Greece. While the Classical influence was mediated by French culture, the prefaces show some traces of the original sources—the literary trial and the dramatic competition with the audience present in real time as the ultimate judge. These two traditions influenced Lukin's relationship with his audience and with other writers. In particular, it led to a divergence between the public's reaction and that of Lukin's fellow writers: a comedy that pleased the public would be attacked very aggressively by other authors. The aggression can be explained by Lukin's pointed choice to seek approval directly from the public, not from prominent writers. By emphasizing such terms as sograzhdane (fellow citizens) or odnozemtsy (compatriots), Lukin indirectly refers to the democratic practice in Athens whereby the judges were chosen from the citizens equitably and impartially, one from each of the ten tribes. Lukin's views therefore conflicted not only with the established literary hierarchy, but also—unwittingly—with the social order. By situating Lukin's prefaces in the Classical context we can enrich our understanding of literary polemics and of literature as an emerging social institution in 18th-century Russia.

5-9 Classical Influences on Modern Russian Literature
Ludmila Shleyfer Lavine
Ruslan and Lolita: Nabokov's Pursuit of Pushkin's Monsters and Maidens

Does Poe's "kingdom by the sea" in Nabokov's *Lolita* have a precursor? Indeed it does. Scholars often note that, while English-language literary sources are made explicit in the novel, allusions to the Russian canon, though just as rich, lie beneath its surface. In this talk I contribute to the scholarship on *Lolita*'s Russian roots by exploring the yet unnoticed but pivotal subtext of Pushkin's *Ruslan and Liudmila* (*RL*).

As the thirteen-year-old Humbert Humbert is about to possess his coeval Annabel Leigh (the "precursor" to his Lolita) on the beach, two bearded brothers "come out of the sea" and interrupt what is to be the youngsters' first sexual encounter. In the same sentence we learn that Annabel dies of typhus four months later. Nabokov's "old man of the sea," who figuratively steals his beloved from Humbert, echoes "diad'ka morskoi" from *RL*'s introduction and sets in motion the main action of the novel: Humbert's mad chase to recapture his lost love by approximating her in other pubescent girls.

Pushkin's "kingdom by the sea"—*lukomor'e*—along with the evil sorcerer who kidnaps young maidens offer an important key to *Lolita* on various planes. In turn, Pushkin's poema itself presents a metanarrative strung together from various Slavic, Eastern, and Western traditions, serving to underscore Nabokov's own transnational position as a writer. Note further that Nabokov's sexually scandalous introduction to the English-speaking world was anteceded by the similar shock that Pushkin's debut with *RL* produced in its day. I argue that *RL* underlies major themes in Nabokov's novel: pursuit, mermaids and sleeping beau-

ties, dark magic, and doppelgängers. On the structural level, Pushkin's mock-epic informs *Lolita*'s oscillation between the frozen fairytale moment and the novelistic passage of time, tragically unstoppable and irreversible.

Daria Eldridge
Translating (Un)freedom: "Mariia" between Shevchenko and Pasternak
Taras Shevchenko's narrative poem "Mariia" (1859), an extended political allegory for the plight of Ukrainians (and especially serfs) under tsarist rule, was suppressed throughout the imperial period for its "blasphemous perversion of the Gospel narrative". In it, Shevchenko demythologizes the Gospel account, re-telling the lives of Mary and Jesus Christ as historical figures. Shevchenko intertwines notions of spiritual salvation with those of national liberation (a common strategy in his oeuvre) and constructs a quotidian vision of Mary simultaneously as *pokrova* and *pokrytka* – she, rather than Jesus Christ, becomes the spiritual and political intercessor for the oppressed. During the Soviet period, Shevchenko was rehabilitated as a revolutionary "poet of the people," and in 1939, his "Mariia" was translated into Russian by Boris Pasternak. Pasternak was drawn to the Ukrainian poet's work specifically because of his free treatment of the Bible, which Pasternak saw not so much as a stable text, but rather as the necessarily and continually reinterpretable "notebook of humanity." Pasternak considered Shevchenko a genius "ikonoborets" whose artistic prowess was found precisely in his transgressing of established canons and whose poesis emerged through the disarticulation and reinterpretation of Gospel elements. Given the general ether of Soviet institutional support for the "revolutionary" Shevchenko, it is notable that key moments where Shevchenko develops these kinds of concepts (through reworkings of biblical elements and Christian language and tropes by their fusion with nationalistic themes) are subtly but importantly altered in Pasternak's translation. These changes, while seemingly minor in the context of the over-700-line poem, alter significantly the play of revolutionary tropes that Shevchenko's text accomplishes. This paper highlights these moments, discussing both how Shevchenko formally imbues his text with political undertones through linguistic play, and how Pasternak's translation, in turn, seemingly undermines the revolutionary potential of the text.

Amina Gabrielova
Tolstoyan Themes in Vladimir Sharov's Novels
Vladimir Sharov's postmodern quasi-historical novels contain references, both serious and playful, to classical literature, including Andrei Platonov, Dostoevsky, Gogol, and Nikolai Fedorov. Existing scholarship usually interprets Sharov's fantasy and grotesque in association with their works. In this paper my goal is to explore Sharov's connections with Leo Tolstoy. An essay on Tolstoy and his followers is included in the novel "Before and During"; open and hidden references to Tolstoy can be found in other novels; and some of Sharov's reflections on the topics of childhood, gender, death, Russia and Europe, Caucasus can be better understood in Tolstoy's context.

5-10 Early Soviet Aesthetic and Social Theory: Between Immanence and Transcendence
Mari Jarris, Princeton University
Emotionality and "Winged Eros": Alexandra Kollontai's Transitional Theory of Gender Emancipation
In her most recent book, queer-feminist theorist Bini Adamczak describes the gender politics of the 1917 Revolution as a process of "universal masculinization," arguing that "the

androcentric universalism can in theory smoothly—in practice not at all smoothly—integrate women, just not femininity." She illustrates this Bolshevik model of gender emancipation with the work of the most prominent advocate of women's liberation within the Party, Alexandra Kollontai. In her early writings on the New Woman, Kollontai insists that women's "emotionality" poses the greatest obstacle to the revolutionary transformation of their subjectivity: in the terms that Simone de Beauvoir would later popularize, women must escape the mundane realm of "immanence" historically assigned to them in order to gain access to the category of the universal subject. In my paper, I contextualize Kollontai's various models of new subjectivities and "sympathetic ties" within the gendered realities to which they respond to argue that, despite her apparent rejection of femininity, Kollontai ultimately offers a model of gender and sexual emancipation that attempts to balance the immediate interests of individual women with those of the collective, altering both in the process. I consider her utopian visions of the New Woman and the New Sexual Morality as well as her concept of "winged Eros," which presents a dialectical model of the reintroduction of love as a "profoundly social emotion" after the initial revolutionary period. While from a strategic perspective, Kollontai largely adopts the "universal masculinization" of Bolshevik gender politics, her theoretical works considered alongside her fiction writing result in a dynamic theory of the transformation of gender relations and sexuality at different revolutionary stages.

Anne Eakin Moss, Johns Hopkins University
Vladimir Nil'sen's Transparent Mirror
This paper considers ways in which Socialist Realist aesthetics conceived of the photographic qualities of cinema. How was the movie camera to index the immanent qualities of communist utopia? How was the movie screen to transmit that sense of Soviet utopian immanence to its spectator? In the conclusion to his 1936 article "'Prostota' i prostota," the cinematographer Vladimir Nil'sen quotes the German poet Heinrich von Kleist's philosophical essay "Letter from one poet to another," in which the poet rejects a friend's praise of his poetry's formal artistic merits, claiming instead that "The property of genuine form […] is to transmit thought directly, immediately. A weak form distorts it like a bad mirror, and reminds one of nothing except itself" (Nil'sen, "Prostota" 3). This affirmation of the interdependence of form and content, not two weeks after the publication of "Sumbur vmesto muzyki" in *Pravda*, would fail to protect him against the purge of the cinema industry to come. Earlier, in 1932, Nil'sen elaborated a critique of Plekhanov's aesthetics as they pertain to cinematography, insisting on the importance of the idea to mediate sensation ("O Formalistikoi teorii montazha"). This paper proposes that Nil'sen's paradoxical commitment to form as the invisibility of form reflects a constitutive tension of Socialist Realist aesthetics indebted, albeit at a remove, to Russian Orthodox traditions of kenosis and icon worship.

V. Nil'sen, "O Formalistikoi teorii montazha," *Proletarskoe kino*, No. 4 (April 1932), 18-24.
V. Nil'sen, "'Prostota' i prostota," *Kino*, 11 February 1936.
No author, "Sumbur vmesto muzyki," *Pravda*, 28 January 1936.

Tom Roberts, Smith College
Lukács on Dostoevsky: Immanence and Totality in the Wake of 1917
Georg Lukács turned to Dostoevsky's work repeatedly in his career. As notes and correspondence attest, plans for a book on Dostoevsky eventually evolved into his celebrated *Theory*

of the Novel (1916), though ironically the completed work mostly excludes discussion of the Russian writer. Rather, the essay closes with the assertion that Dostoevsky's works represent an incipient, post-novelistic genre that struggles to transcend reality in the creation of new worlds; his fiction circumvents the "dissonance of the novel form, the refusal of the immanence of being to enter into empirical life" (Lukács, 555), which Lukács discerns in the novels of Goethe, Flaubert, and Tolstoy. Galin Tihanov has argued that Dostoevsky was essential to the formation of Lukács's thought, including his preliminary ideas on reification, and his broader concern with the correlation between ethical and social phenomena in the context of aesthetic practices (Tihanov, 165-80). My paper builds on this approach, examining how Lukács's reading of Dostoevsky shaped the philosopher's conception of "immanent totality" in his later *History and Class Consciousness* (1923). In this, his first major work after 1917, and his participation in the short-lived Hungarian Soviet Republic of 1919, Lukács develops his critiques of alienation and reification in an attempt to reconcile subjectivity and environment—a reconciliation, I argue, that he first discerns in Dostoevsky, in the context of his pre-Marxist critical writings. While focusing on the influence of Dostoevsky in this vision of communist totality, the paper also situates Lukács's project in the context of Bolshevik aesthetics and criticism, with reference to the work of Plekhanov, Trotsky, and Lunacharsky.

Lukács, Georg. *Die Theorie des Romans. Werke* 1.2 (1914-1918). Ed. Zsuzsa Bognár, Werner Jung, and Antonia Opitz. Bielefeld: Aisthesis, 2018. 527-608.

Tihanov, Galin. *The Master and the Slave: Lukács, Bakhtin, and the Ideas of Their Time*. Oxford: Clarendon Press, 2000.

5-12 Guided Readings and Self-Regulated Learning

Natalia Sletova

Reading for Meaning with Lower-Level Students of Russian: A Classroom-based Study

A 2007 MLA Committee report stated that the then current language-content dichotomy prevailing in higher education foreign language curricula did not bring the desired results in relation to students' linguistic proficiency. The Committee recommended creating holistic curricula that incorporated authentic texts of various genres starting from the early stage of the learning process. Authentic texts have still been looking for their place in a foreign language classroom, however. This study presents a lesson for third semester students of Russian that includes the inductive introduction of new vocabulary and grammar through the guided reading of an authentic text. The qualitative data based on students and instructor feedback demonstrates that literary texts help students better recognize language structures, vocabulary and grammar. Students become able to absorb new language while learning cultural aspects of the target community. They relate this cultural information to their own experience and engage in discussing similarities or differences between cultures. Teachers, on the other hand, benefit from supplementing their customary teaching practices without any necessary adjustment of the curriculum. This study suggests the potential of developing not only students' linguistic ability, but also their cross-cultural literacy through the use of authentic literature. The findings presented here provide a solid ground for future quantitative empirical research.

Maia Solovieva
Advanced Russian Course "Women's Voice in the Contemporary Russian Culture":
Challenges and Benefits
The challenges confronting language education are complex, from boosting enrollment and maintaining students' interest in our courses to pedagogical innovations in content and teaching methods and practices. My presentation will begin by briefly outlining a traditional approach to teaching the work of Russian women writers and poets. I will then argue that assembling a more complex, diverse, and interdisciplinary collection of readings on the topic will help enrich students' perspectives on many of the cultural, political, and social struggles of contemporary Russia. I will present the structure and goals of this advanced (400-level) course, taught in Russian, and discuss the trajectory of potential changes in its content, depending on students' linguistic level.

My proposed collection of reading materials goes beyond traditionally offered texts by women writers (Tolstaya, Ulitskaya, Stepnova, Chizova, etc.) to include the voices of journalists (Politkovskaya, Khakamada, Sobchak, Latynina, Milashina), film directors (Smirnova, Muratova), philanthropists (Korzun and Khamatova, Federmesser), video bloggers (Lazareva, Shikhman), and musicians (Yarovaya, Dolina).

Diversifying the content of the course in this way will create challenges both for me, as instructor, and for my students. At the beginning of the course (which I will first teach in Fall 2019), I will introduce a system of reflective assignments that encourage students to establish their own learning goals. I believe that helping students articulate their own linguistic goals and providing them with a clear structure for doing this will create a more effective learning environment. I will provide examples of students' reflections on the content of the course as well as examples of their self-navigating techniques to manage language fears and struggles.

Tatiana Maslova
Self-Efficacy-Based Instruction for Self-Regulated Learning of Russian
A primary goal of education from kindergarten to graduate school is to foster independent, self-motivated, self-regulated thinkers and learners (Zimmerman & Paulsen, 1995). Developing students' self-regulated learning strategies, increasing their metacognitive awareness (conscious monitoring of the learning process), and the sense of self-efficacy can take place in any college level discipline, including foreign languages (FL).

Utilizing the NCSSFL-ACTFL Can-Do Statements in everyday language teaching can be an effective way of fostering students' self-regulated learning of Russian, especially at the early stages of the language learning. Rooted in Bandura's (1997) social cognitive theory's major concept of self-efficacy, the Can-Do Statements serve as an exercise of control of cognition, behavior, and environmental influences while learning a foreign language. The theoretical framework of the social cognitive theory and the conceptual framework of the strategic self-regulation model (Oxford, 2011), as well as the ACTFL's suggestions on developing more context specific Can-Do statements in teaching FL, served as a basis for developing and implementing a series of weekly Russian learning Can-Do surveys into the first semester of Russian curriculum. Such self-efficacy-based instruction is investigated in terms of its effects on students' strategic self-regulation in learning Russian. The instruments for measuring strategic self-regulation in learning Russian, the findings of the ongoing case study, and some practical implications of the instructional method will be discussed.

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Oxford, R. (2011). *Teaching and researching language learning strategies*. (C. N. Candlin & D. R. Hall, Eds.). London & New York: Routledge, Taylor & Francis Group.

Zimmerman, B. J., & Paulsen, A. S. (1995). "Self-monitoring during collegiate studying: An invaluable tool for academic self-regulation." In P. R. Pintrich (Ed.), *Understanding self-regulated learning* (pp. 13–28). Jossey-Bass Inc.

Dmitrii Pastushenkov, Tanya McIntyre, Kent State University
Life after Language Immersion: Do Former Students Still Care about Russian?
Russian remains underinvestigated within SLA research with a few studies in recent years (e.g., Denhovska et al., 2016; Romanova & Gor, 2017). Even less is known about Russian learners' experiences, motivation, and attitudes (Zaykovskaya et al., 2017). To address this gap, we investigated motivation dynamics of students from an immersion program in the United States: in retrospect and several years after the program. We adopted an explanatory sequential mixed methods design (Sasaki et al., 2017) with the data from interviews and artifacts added to provide more insights into the motivation survey. Dörnyei's (2009) Second Language Motivational Self System (L2MSS) complemented by the concept of anti-ought-to L2 self (Thompson, 2017; e.g., "I want to study Russian, despite other(s) telling me to give up") was used as the framework.

Our focal participants, Katia and Yana, had drastically different experiences with Russian. Katia has fully immersed herself within the language and currently lives in a Russian-speaking country. Yana currently lives in the United States and no longer uses Russian. Katia's L2MSS remained stable over the years, specifically her strong ideal and anti-ought-to L2 selves. Her trips to Ukraine prior to the program increased Katia's L2 self visions, reaching their peak when she moved abroad. Yana's ideal L2 self visions increased immediately after the program, but decreased over time. Due to the difficulties in finding conversation partners and materials, Yana no longer uses Russian.

Misunderstanding the importance of learning foreign languages is a major issue in the education system of the United States. In order to address this problem, it is crucial to learn more about L2 students' individual experiences from both quantitative and qualitative perspectives. By exploring learning experiences of Katia and Yana, we outlined potential problems and implications for language immersion programs in the United States.

6-1 Stream 1B: Dostoevsky Beyond Bakhtin (I)
Benjamin Paloff, University of Michigan
Bakhtin's Narrative Realism
A persistent challenge for those grappling with Bakhtin's treatment of literary characters, particularly in his controversial readings of Dostoevsky, is how the philosopher seems to equate the products of an author's imagination with living, breathing people. This paper argues that this concern arises from a subtle misreading of Bakhtin's narrative theory: it is not that Bakhtin imagines characters are real, but that he conceptualizes real people as narrative figures. I go on to demonstrate both how such "narrative realism" underpins Bakhtin's application of Dostoevsky to non-literary ethics at the same time as it subjects him to the same critiques leveled against Kantian thought in the postwar period.

Maxwell Parlin, Princeton University
Raskolnikov's Repentance: Kierkegaard as a Corrective to Bakhtin

This presentation reevaluates Bakhtin's notion of Dostoevsky's openness through the lens of Kierkegaard's thought, with particular focus on the epilogue of *Crime and Punishment*. Though often linked superficially, Dostoevsky and Kierkegaard have been compared in depth, and more than one of such comparisons have used Bakhtin as a fruitful vantage point. Bakhtin's applicability to Kierkegaard is not a coincidence, for the latter deeply influenced the former.

While Bakhtin's theories of polyphony and author-hero relations accurately reflect Kierkegaard's pseudonymous writings (one scholar claims that some of Bakhtin applies better to Kierkegaard than to Dostoevsky), they do not adequately account for the point, in both Dostoevsky and Kierkegaard, where interpersonal dialogue ceases: the religious sphere and its counterpart, the demonic. For Kierkegaard there are three "existence-spheres," the aesthetic, the ethical, and the religious. To the intricate interrelations among these spheres he dedicates hundreds of pages, but for our purposes we may say, oversimplifying, that the aesthetic individual is closed off, the ethical individual is open, and the religious or demonic individual is closed but in a different way. Two of Kierkegaard's spheres, the aesthetic and the ethical, find analogies in Bakhtin's concepts of monological finalization and dialogical openness. But when it comes to the religious sphere, Bakhtin's framework falls short. Hence his dismissal of the epilogue of *Crime and Punishment* as a rare instance of monologism in Dostoevsky.

Focusing especially but not exclusively on this epilogue, I claim that Raskolnikov, in repenting, enters a new existence-sphere that requires a new mode of representation. Kierkegaard's analysis of repentance as a boundary between the ethical and religious spheres illuminates the complex dynamics of this scene and of Dostoevsky's poetics as a whole.

Lynn E. Patyk, Dartmouth College
Provoking Bakhtin

In *Problems of Dostoevsky's Poetics* Mikhail Bakhtin repeatedly alludes to the ubiquity of provocation in the artistic construction of Dostoevsky's novels, where, he states "everything is absorbed into the hero's discourse or else remains outside of it as something that stimulates and provokes." Bakhtin's frequent reference to Dostoevsky's provocative devices throughout *Problems* signals his obvious understanding that provocation was an indispensable mechanism or even modus operandi, but a deeply problematic one that complicated and darkened his utopian vision of Dostoevskian dialogue and polyphony. The German sociologist Rainer Paris's (b. 1941) definition and structural analysis of the tactic of provocation offers a means to address this conceptual lacuna in Bakhtin (and the interpretative distortion it entails) while producing strong readings of Dostoevsky's poetics of conflict.

In "The Short Breath of Provocation," Paris defines a provocation as an addressed norm violation intended to elicit an overreaction in order to unmask and delegitimize an opponent before a third party adjudicator. Provocation, like dialogue, implies an exchange between two parties, but the semantic function is secondary to the tactical and the exchange is tainted in advance by a prior relationship history, adversarial intentions, and the desire to coerce or manipulate, all of which are intended to establish the "truth" of moral blame and responsibility, and of identity. In its narrowest sense, provocation in Dostoevsky functions as a dramatic device that precipitously escalates hostilities between opposing parties to advance conflict (and the novel's plot), until the eruption of violence/catastrophe. Within Dostoevskian dialogue, provocation is often narrativized as provocation narratives (often in

the form of *faux* confessions) which ultimately place the blame for violence and hostilities on the Other. While Paris conceives of provocation in interpersonal terms as the purely negative function of enmity, this paper argues that for Dostoevsky provocation is the primordial form of intersubjectivity even and especially when that intersubjectivity exists within a single individual in the form of the Dostoevskian divided self.

6-2 Stream 2B: From the Outskirts to the Center: The Many Faces of Soviet Unofficial Culture (II)

Sarah Clovis Bishop
The Theater of Elena Shvarts: From Underground to the Stage
Elena Shvarts grew up in the theater, roaming the halls of the Bol'shoi Dramaticheskii Teatr (BDT) where her mother served as the literary director. Aside from translations, she never wrote explicitly for the stage, but her early work was theatrical in nature. She created multiple characters who voiced their own dramas in her verse. One of them, Arno Tsart, even took on a life of his own, located somewhere between fiction and reality. Shvarts's own youth was notoriously dramatic, and she later recounted several vivid episodes in her memoir *The Visible Side of Life* (2000). In the 70s and 80s, however, this life and her verse were firmly located in the underground, an as yet "invisible" component of the larger society.

In this paper, I will examine recent theatrical adaptations of her memoir and early verse which bring Shvarts's work to the public stage: Boris Pavlovich's adaptation of The Visible Side of Life starring Yana Savitskaya and Iurii Tomoshevky's staging of Shvarts's early cycle Cynthia starring Tatiana Morozova. What happens when the underground world of Cynthia and Shvarts is performed on stage? How does a twenty-first century audience approach and receive the underground world of the 1970s? What changes when this underground world crosses international boundaries with the US tour of *Visible Side of Life*? Drawing on Shvarts's texts, interviews with the performers, and audience responses, I will revisit Shvarts's underground through contemporary performance.

Andrei Gorkovoi
War, Death and Coming-of-Age in Rid Grachev's Short Stories
This paper will investigate several ways in which the post-war Soviet trope of the orphan is represented in Rid Grachev's prose. For Grachev, a cult figure of the 1960s Leningrad underground, the homeless child/teenager is a key figure who, while trying to find his place in an unfriendly outer world, observes its imperfections and painful injustice (несправедливость) as in the short story «Зуб болит» (Toothache). This paper also attempts to place Grachev's works into the broader context of late 50s/early 60s Soviet culture, since through his highly personal, experimental mode of writing Grachev, as many other modernist writers, was trying to find the most honest and true artistic language in order to articulate the experience of war, violence and death. The figure of the orphan will be our main protagonist, helping to bring together so-called official and unofficial Soviet texts and to outline Grachev's place in the constellation of his contemporaries.

Laura Little
The Word Made Flesh: Oral Culture and Leningrad's "Second" Literature
The spoken word flourished in 1960s Leningrad, where the unofficial culture incubated at formal and informal venues: courtyards, cafes, circles, seminars, and literary associations (LITOs). At some point, concern emerged that valuable cultural products would be lost to

nonexistence through their purely oral existence. One stated purpose of the thick samizdat journal 37, printed in capital letters in the editors' forward to issue No 1 was "to bring the culture of socializing [obshchenie] out of its prewritten state," a goal the publication contributed to significantly. Somewhat later, poet Viktor Krivulin, one of 37's founders, would assert that "the voice disappeared somewhere around the end of the '60s. Poetry is now written, not heard," as if mourning the change that he had helped to effect. Did gaining the page mean losing the voice? The transition to print did not, in any case, put an end to the spoken forms that thrived in unofficial culture's formative "prewritten" phase, and we see their trace in the texts and genres of the later era. This paper interrogates the relationship between two phases of unofficial culture, asking how an oral culture of poetic recitations and of literary discussions and debates was transformed by the move to print in the 1970s.

6-3 Stream 3B: Slavic Science Fiction (II): Science Fiction as Mirror of the Revolution
Sibelan Forrester, Swarthmore College
Women of the Future: Science Fictional Depictions of Gender Equity (or not)
Science fiction offers political dreamers and revolutionaries the chance to depict a better and more just society in the futures they imagine. As socialism promised to rectify gender inequality, along with so many other things, depictions of a bright future need to show a just balance of gender roles and indeed may use these elements as part of the cognitive estrangement typical of the genre. This paper will examine three formative works of this kind from the point of view of their depiction of women's roles in society, as well as in the plots of the novels. In Aleksandr Bogdanov's 1908 *Red Star* the attempt to depict gender equality on Mars is hampered for a number of reasons, although the novel is unusual in its context for even suggesting the possibility of homoeroticism in a highly evolved socialist society. Evgenii Zamiatin's 1920 *We* offers several vivid female characters but only a hint of their work lives and their roles in society. (Moreover, it is not striving to depict a desirable future.) Ivan Efremov's ground-breaking 1957 *Andromeda Nebula* achieves the most impressive depiction of future gender equality, even passing the Bechdel test, but its failures and limitations are telling.

Polina Dimova, University of California, Berkeley
Title: The Revolution as Cosmic Mystery: The Myth of Alexander Scriabin in Vladimir Sharov's *Before and During*
Vladimir Sharov's *Before and During* (1993) delineates an imaginary genealogy of the Russian Revolution, beginning with the French writer and Romantic theorist Germaine de Staël. The heroine miraculously reincarnates in nineteenth- and twentieth-century Russia and takes as lovers a glamorous list of philosophers, artists, revolutionaries, and ideologues who pave the way to the Revolution—from Nikolai Fedorov to Joseph Stalin. This paper focuses on one of these figures: the Russian mystical composer Alexander Scriabin. But what motivates Scriabin's inclusion in this fantastic novel? How does Scriabin help us make sense of Soviet history? In Sharov's phantasmagoric world, Scriabin becomes the mastermind of the Revolution, and his unfinished apocalyptic Mysterium ostensibly contains the plan for the tumultuous event, transcribed by Lenin during his meetings with the composer in 1914. Sharov thus depicts Scriabin as a precursor of Lenin and the new world order. While critics have traced the cultural origins of the Revolution to the millenarian projects of the Russian radical intelligentsia, the Symbolists, and the Futurists (Gutkin, Groys), the Soviet appropriation of Scriabin's myth remains understudied. This paper traces Scriabin's post-revolutionary

mythologization and identifies the sources that inspired Sharov's characterization of Scriabin. By interweaving snippets from Scriabin's Notebooks, Symbolist verse, and philosophical and biographical texts, Sharov not only perpetuates Scriabin's myth, but also paints an uncannily historical portrait of the composer. Sharov's meticulously researched portrayal in fact captures all aspects of Scriabin's cult. The composer is a prophet, madman, and messiah; an androgyne, synaesthete, and sensuous lover; a precursor of Lenin and the space age. Reflecting on Sharov's fantastic collage of cultural documents drawn from the Scriabin mythology, the talk also considers the novel's method: is it magically real, or magically historical (Etkind)? Ultimately, the paper imagines a Soviet Scriabin, just as Sharov reinvents the twentieth century as Scriabin's Century.

6-4 Stream 4B: Gender and Sexuality in the Slavic World (II)
Melissa Miller
Alternative Visions of Motherhood in I'll Be Around
Pavel Ruminov's 2012 film *I'll Be Around* [Ya Budu Ryadom] follows Inna, a single mother who is also a successful restaurateur, as she raises her young son Mitya in contemporary Moscow. Upon discovering that she has a fatal illness (most probably some kind of brain tumor but the film is never specific), she sets out to find a new family to raise Mitya after she is gone. The closing scenes show Mitya with his new mom and dad, but subtle aspects of the film's lighting, cinematography and mise-en-scene affirm Inna's ongoing presence in her son's life.

      While Russian literature and film usually depict maternal figures as either unattainable saintly ideals, such as in Ivan Goncharov's *Oblomov*, or, as Jenny Kaminer has shown, as "bad mothers with a thirst for destruction," as in the 1990 film *Adam's Rib*, Ruminov's film offers an alternative portrait to these two extremes. My paper will explore how Inna embodies a new kind of Russian mother, one who is able to be both her son's loving friend and confidant, while at the same time is afforded the space necessary to be a flawed human being who never loses the respect or compassion of the audience.

6-5 From Grotesque to Dystopia
Ben Hooyman
Russian 'Novorealism': Grotesque as a Device in Pre-Revolutionary Russian Literature
Opening a series of lectures on the technical elements of writing at Lebedyan University in 1918, Yevgenii Zamyatin attempted to explicate the formal features of contemporary literature in Russia that had been developing in the two decades prior. In his terms, this period of Russian literary development could be called "novorealism" as it was an attempt to return to the "earthly" literature of realism by synthesizing it with the "spiritual" literature of symbolism. In his estimation, the paragons of "novorealist prose"—Andrei Bely, Fyodor Sologub, Alexei Remizov, and Zamyatin himself—confronted symbolist spiritual discourse with realist discourses of the body, resulting in a strain of literature laden with grotesque imagery. Indeed, Zamyatin's list of the formal features of "novorealism"—exaggeration, ugliness, the fantastic, the comic mixed with tragedy, skaz—correspond to the core aesthetic elements of grotesque imagery.

      Despite the prevalence of the grotesque in canonized prerevolutionary Russian prose, the majority of contemporary scholarship fixates grotesque modernism as a uniquely post-revolutionary phenomenon. The intent of this paper is to shine a light on the use of the gro-

tesque as device in prerevolutionary Russian literature—especially in the prose works of the aforementioned "novorealists"—dispelling the myth of a spontaneously arising post-revolutionary grotesque tradition, and creating a more verisimilitudinous rendering of the evolution of 20th century grotesque modernism in Russia. Further, the paper will evaluate the theoretical validity of Zamyatin's claim that the confrontation of the clashing discourses of body and spirit necessarily give rise to a grotesque tradition. And finally, the project will attempt to broaden the general understanding of the historical impulses and artistic goals driving the increased prevalence of grotesque imagery in 20th century Russian prose by seeking to isolate the grotesque elements inherent in the modernist worldview itself.

Jianing Zhao
Constructing the Future: Rodchenko's Design from Bedbug to USSR in Construction
As a co-founder of Constructivism in early Soviet Union whose work was heavily influenced by Futurism and Suprematism, Alexander Rodchenko collaborated with Mayakovsky in various design projects, including for the latter's play *Bedbug*, directed by Meyerhold in 1929. Yet while Mayakovsky committed suicide and Meyerhold was persecuted on the grounds of Formalist positions in the ensuing years, Rodchenko remained unscathed, realigned himself with the state's new definition of how art should be, and worked for USSR in *Construction*, a propaganda journal for a western audience.

How did Rodchenko navigate the transition from avant-garde theater to socialist realism photo-reportage? Or is there a significant transition at all? Upon closely examining Rodchenko's scenic design for *Bedbug* in juxtaposition to his photography and layout design for the Belamor Canal issue (no. 12) of *USSR in Construction* from 1933 as case studies, analyzed in the context of Rodchenko's own diaries and correspondences, contemporary reception, as well as typological theories on text-image relation, this paper aims to shed light on the continuity between these two seemingly disparate works in terms of both the aesthetic and the ideological visions of the artist.

Nicholas Kupensky
"You Are Such a Slacker": Mourning and Mocking Mayakovsky in Alexander Bezymensky's Verses Make Steel
This essay analyzes Alexander Bezymensky's idiosyncratic elegy to Vladimir Mayakovsky "Conversation with Mayakovsky" (Razgovor s Maiakovskim), which appeared in his collection of agitational poetry *Verses Make Steel* (*Stikhi delaiut stal'*, 1930). Bezymensky was in many ways a protégée of Mayakovsky and drew upon his experimental language, themes, and tone; however, since the mid-1920s, he had frequently criticized Mayakovsky for too often writing about himself and not sufficiently responding to the progress made on the economic fronts. At the height of the First Five-Year Plan, Bezymensky joined the movement of shockworkers who were flooding into industrial landscapes and explored the interventionist capacity of the poetic word by composing agitational poems on the factory floors of Dnepropetrovsk's Petrovsky and Lenin and Leningrad's Red Putilovite plants. When Mayakovsky committed suicide on April 14, 1930, Bezymensky momentarily set aside his epigrammatic verse and returned to the elegy as a form best suited to make sense of the tragedy. But in his poetic response to Mayakovsky's death, Bezymensky does not restrict himself to mourning one of the giants of Soviet poetry; instead, he critiques Mayakovsky's decision to abandon the exciting world of the industrial revolution "as they say, for another world" (*kak govoritsia, v mir inoi*). On the one hand, this essay offers a close reading of this

little-known elegy that reveals how Bezymensky attempts to write himself into a Russian poetics of suicide, including Sergei Esenin's "Goodbye, My Friend, Goodbye" (*Da svidaniia, drug moi, da svidaniia*, 1926) and Mayakovsky's "To Sergei Esenin" (*Sergeiu Eseninu*, 1926). At the same time, it will argue that the thesis of Bezymensky's poem—that Mayakovsky's life could have been spared if he discovered the joy and purpose of seeing his "verses make steel"—represents an alternative model of interventionist art to the operativist one taken by Mayakovsky's avant-garde colleagues.

6-7 Talking Like a Peasant, Listening Like a Scholar
Alexander Nakhimovsky, Colgate University
Peasant Periodization of Soviet History
Since 1990 many autobiographical narratives by peasants have been recorded and published. They unfold against the background of Russian and Soviet history. The way they divide it into periods and the labels they use for them reflect their lived experience and differ from what is found in the memory of other social classes or standard textbooks (Nakhimovsky 2019). Consider the examples of two semantic frames: the Revolution-Civil War, and dekulakization.

"Revolution" was a frequent word in 1917, but the discrete event of Bolsheviks coming to power on October 25 registered only as a vague rumor, if at all. Instead, the years 1917–21 merged into one long революция, while the term Гражданская война was rarely used. (Ex. 1) Alongside the Western borrowing революция, there were Russian alternatives such as переворот 'lit. overthrow', also referring to the entire period of turbulence (Ex. 3). More colloquial заваруха 'ruckus, commotion' appears in Ex. 1, while Ex. 2 shows a local word заворох, synonymous with заваруха.

Раскулачить was an inescapable word, a perfective verb that needed an imperfective pair. The literary language used раскулачивать but secondary imperfectives formed with the suffix ивай/ывай are uncommon in peasant language. Instead, the economic and energetic кулачить was used. (Ex. 4). There were also local synonyms. In the Volga region the verb корчевать 'uproot, remove tree stumps' was common, together with the corresponding noun корчевка. (Ex. 2-3) Some Northern areas show the verb верхушить, from верх 'top'. (Ex. 5) The two metaphors view the destruction of kulaks in the opposite ways: the kulak is either uprooted or cut down to size.

These and other examples considered in this paper illustrate three common features of the peasant language when faced with new realities: reinterpretation of unfamiliar words, concise word formation, and metaphoric adaptation. They also demonstrate the peasants' perceptions of history as they experienced it.

Natalia Labunets, Tyumen State University
Гендерное своеобразие диалектной речи: "сибирские разговоры"
1. Сибирские диалектологи ставят вопрос о формировании нового направления – гендерной диалектологии. Диалектные словари демонстрируют преобладание феминности.
2. Доклад строится на базе полевых исследований русских говоров юга Тюменской области (Нижнее Прииртышье, в границах от Казахстана до Ханты-Мансийского округа), в которых автор принимает участие с конца 70-х гг. В диалектные словари 2003 и 2014 гг., автором и соавтором которых выступает Н.В. Лабунец, включены также и материалы живой народно-разговорной речи.

3. Имеющиеся тюменские источники позволяют рассмотреть гендерные особенности диалектной речи, однако целостного видения гендерной картины пока нет. Тюменские материалы (словари, картотеки), описывающие архаический слой окающих говоров севернорусского типа, дают возможность «расслышать» не только женские, но и мужские голоса в живой народно-разговорной речи, в том числе и в «разговорах» о природе края: «Думашь, стариш ”ка-та куленьгиста или ш ” иста будет? Дак ить опеть, как знать-то» — «Куда, говорят, пошли-те? Да в хвойник. А хвойничёк и не говорим: унижать-то его зачем?»

5. Живая народно-разговорная речь тюменских старожилов позволяет моделировать диалектное представление о гендерном структурировании географического пространства. Ближайшее воспринимается как «свое», «домашнее», «женское», используется бытовая, общерусская, в том числе и перенесенная, лексика: «Лывка, ремочки круг нашего Дегтярёва». Отдаленное пространство представляется «чужим», «диким/лесным», «мужским». Реализация стратегий маскулинности достигается за счет включения контактных заимствований, субстрата, т.е. своеобразного мужского языка: «Лес-от страшённой – урман, по-охотничьи называтса. В урман придёшь, что добудешь – всё в кыртму складёшь. А в шигар зайдёшь, дак и бродишь там. Ты в шигара идь, там здоровой воздух».

6. Многие факты в говорах региона сохраняются с «ермаковых времен», поэтому интересные результаты дает метод направленного поиска, полевого изучения «сибирских разговоров». В докладе планируется рассмотреть также и новые диалектные материалы (в том числе материалы экспедиции 2019 г.). Изучение того обильного материала, который русские диалекты обещают дать гендерной лингвистике, только начинается.

Лабунец Н.В. «Словарь народных географических терминов Тюменской области (южные районы)». Тюмень, 2003.

Романова М.А., Белякова С.М., Лабунец Н.В. и др. «Словарь русских старожильческих говоров юга Тюменской области», в двух томах. Тюмень, 2014.

Christian Sappok, Ruhr Universitaet Bochum
Russian Peasants' Speech: The Benefit of Auditory Access to the Recordings

Speech material of Russian peasants and kolkhoz workers has been cited (Kasatkin 1999) or even made accessible (Kachinskaya, Malysheva, 2019), but seldom in the original spoken version. This loss of direct contact with the acoustic source deprives the user of the possibility of control over ambiguous fragments (Grishina 2005, 96). But, to my mind, the loss is much more severe.

Our expeditions since 1991 collect interviews, mostly within rural population of Russia. The resulting data base gives insights into the field work <http://rureg.de/expeditions>. The acoustic material can be listened to, copied and indexed for further use and acoustic citation <http://rureg.de/search/audio>.

The aim of this presentation is to show that direct access is not only useful for the analysis of complex dialectal variations. It also allows the user to analyze the highly developed art of narration achieved by people with no literary education. Here is a fragment on the kolkhoz struggles during World War II from an interview with Ol'ga Ivanovna, born

1925, Xutor Kanygin, Ust'-Donetskij rajon, recorded 06/07/2012 by L.L. Kasatkin, Ch. Sappok, N.A. Arkhipenko, M.A. Karpun. (ROV1-03-02-b)

На поставили [pəstáv'il'i] среди там он хутора. И где самая сбой народу всегда бывает. Сюда ни человек не дойдёт [dajd'ót]. Ни на кого не допросишь [daprós'iʃ]. Хворают [xvərájut]. Идите да вызывайте. Да. Стоит [staít] белый этот.

Two observations can be made: (a) the consequent dissimilative akan'e, where pretonic /a/ and /o/ are reduced to [ə] before accented /a/ and to [a] in all other positions; (b) the rich use of anacoluthon and ellipsis, which are central indicators of oral speech. Such constructions, considered to be defects of extempore speech, are used by Ivanovna as a rhetorical device to chracterize the dramatic situation, to be visualized through auditory access.

By demonstrating segments like this, I will make a case for collecting, digitizing, making available, and using the tremendously rich dialectal material while it is still possible.

Opening <http://rureg.hs-bochum.de/search/index> and filling in the code ROV1-03-02-b into the slot FULL-TEXT SEARCH leads you to the corresponding oscillogram and to additional options. For immediate listening you may use your smartphone: <http://rureg.de/playReference/ROV1-03-02-b.mp3>

Grishina, E.A. 2005: Ustnaja rech' v natsional´nom korpuse russkogo jazyka. *Nauchno-tekhnicheskaja informacija*. Ser. 2.3, 97–110.

Kachinskaja, I.B., Malysheva, A.V. 2019: Narodnaja rech' v Natsional'nom korpuse russkogo jazyka. *Russkaja rech'* 4, 103-117.

Kasatkin, L.L. 1999: *Sovremennaja russkaja dialektnaja i literaturnaja fonetika kak istochnik dlja istorii russkogo jazyka.* Moskva.

6-8 Poster Session: Teaching the Less Commonly Taught Slavic and East European Languages 1

Christopher Harwood, Columbia University

Czech Attitudes about Gender Roles and Family Reflected in Grammatical Forms, Proverbs and Texts

In recent years, anglophone social criticism has frequently drawn attention to elements of sexism that appear to be more or less built into the English language, or at least into its traditional and prevailing usage. In the face of these arguments, many critically thinking people have felt compelled to reevaluate, for example, the way gendered pronouns in English have traditionally been used, and how they might now be used more fairly. Meanwhile, feminist and critical theory have been examining the construction and deconstruction of gender roles in cultural texts for decades. Insofar as foreign language teachers strive to incorporate cultural competence into their instructional goals, they may wish to explore with students how attitudes about gender are reflected in the coded structure of the target language and in its enduringly popular cultural texts. This presentation articulates some of the most conspicuously patriarchal features of Czech language and culture on three different levels—that of grammar; that of proverbial language; and that of often-cited cultural texts—and suggests ways of engaging elementary and intermediate students in cross-cultural comparison with analogous features of the language(s) and culture(s) they know best. The case of gender in Czech language and culture is quite topical at the present moment, when some long-standing linguistic norms (such as the forms of women's surnames) appear to have entered a state of flux; when terms like toxic masculinity or non-binary gender have just begun to gain broader

currency in the general population; and when a transsexual woman is a featured character in one of the most popular original series on Czech television.

Karen von Kunes, Yale University
How to Deal Positively with Cultural Negativism in Czech Language Textbooks
This poster focuses on examples from current textbooks and online video series that are used for teaching Czech to foreign learners, residing in the Czech Republic. Authors of these textbooks and videos are often unaware that their negativism—embedded in Czech culture for centuries as a response to tragic historical upheavals and often viewed as humorous—may be inappropriate in introductory textbooks, especially if they are used for educational purposes in other countries. It is not easy to come up with an inspirational text in everyday dialogues and readings in order to show how grammar is reflected in a real context. Authors of language textbooks often narrowly focus on morphology, paying less attention to possible cultural interpretations and perceptions of these short readings. However, students eager to understand each word in order to grasp the meaning of the text as one coherent whole, occasionally get even more confused because their perception of reality is often quite distant from the one printed in a textbook. They relate easily to situations familiar to them from their viewpoint, and if they intend to learn Czech—one of the most complex languages grammatically—they want to work with informationally positive texts that speak to their heart and interests.

This presentation focuses on several humorously negative dialogues in Jitka Cvejnová, Česky, prosím I, Učebnice čeština pro cizince, and on the Výuková videa visual scenes: Jak řešit problém s majitelem bytu, which gives visual negative cues, Jak rozumět oznámení, which unnecessarily emphasizes negativism in its introductory sentence, Jak se orientovat v MHD, which brings out dysfunctionality of the everyday at the expense of innocent passengers, Jak vyplnit formulář, which focuses on arrogance of office clerks, and several other scenes. But above all, this poster shows how all these situations can be easily turned into positive and upbeat scenarios.

6-10 Arts on Stage
Elizabeth Richmond-Garza
The Pygmalion Effect: Boris Eifman's Century-long Pas de Deux with Sergei Diaghilev
The New York Times remarked that for 40 years, across a shifting political climate for artists in his native Russia, the defiantly controversial choreographer Boris Eifman has created "works that hinge on extreme theatricality, acrobatic pas de deux, and spectacular effects." Behind unforgettable moments like Volochkova's dance with death at the end of *Ruskii Gamlet*, however, Eifman has been engaged in a century-long pas de deux with the original experiment in making St. Petersburg the center of global dance and the avant garde with his creation and promotion of the *Ballets Russes*. Sergei Diaghilev's initial promotion of spectacular ballet from St. Petersburg prefigures the ways in which Eifman appropriates and then exceeds Parisian and global expectations so as to relocate the cultural epicenter to the periphery while at the same time engaging in a globe-trotting mobility. Precisely by never eliding an indigenous Russianess, Diaghilev, in a characteristically modern way, places the local in a global idiom. This artistic agility allows his company to transition smoothly from pre- to post-revolutionary artistic milieus and to transform permanently global dance in both aesthetic and ideological terms. Early productions by both the *Ballets Russes* and the Eifman Ballet share a complex relationship to traditions both balletic and political, but Eifman's

most recent production suggests a deeper conceptual affinity that pervades their works, the relationship of the artist to his creation, and of the promoter to his product. Boris Eifman's 2019 production, *The Pygmalion Effect*, offers the most direct parallel to date, exactly a century after Sergei Diaghilev's profoundly successful *La Boutique Fantasque*. Each of these tragicomic ballets, one set in our current reprise of the post-Vernon and Irene Castle ballroom dance competition craze of the early 20th century and the other in a shop selling magical dancing can-can and Cossack toys in 1860s Paris, connects the question of what it means to be alive and human with what it means to be Russian and Russia's place in the world. For Diaghilev and his choreographer Massine, as well as for Eifman, Paris and Petersburg slums are the crucible for modern subjectivity. It is the doll-like Galateas who possess the willpower to instruct not only their Pygmalion creators but also the global consumers who imagine that by buying tickets, winning competitions and possessing dolls, they have animated modernity.

Lee Singh
In Defense of 'Drambalety': A Decisive Stage in the Development of Twentieth-Century Ballet
This paper contends that Soviet ballets in the 1930s through 1950s demonstrated that ballet could embody sophisticated people and situations—that ballet was a serious art form participating in the political education and enlightenment of Soviet mass audiences and a genre that mass audiences could understand. Later historians have applied the term "drambalet" (dramaticheskii balet, or dramatic ballet) to ballets of this period, especially those with libretti based on works of classic Russian or Western European literature. Christina Ezrahi describes this era as "static" (2012, 51) and "a blind alley" (2012, 65). This paper argues that even if few drambalety are still performed today, the marriage of dramatically coherent plots and complex characters with ballet's corporeal communication was important at the time and fostered innovations that made possible later Soviet ballets which probed human psychological experiences.

In the nineteenth century, ballets featured loose narratives. The stories were conveyed through sequences of standard mime gestures; these plot-driving mime scenes alternated with dance scenes that did little to further the plot. Replacing loose narratives with more serious stories, drambalety also deemphasized mime in favor of telling stories with dance itself. Post-drambalet choreographers later expanded the trope of danced soliloquies to explore the psychology of characters, including characters from non-literary sources.

Using examples from Leonid Lavrovskii's ballet *Romeo and Juliet* (1954) and evidence from archival records from the Bolshoi Theater, this paper emphasizes that the decades of drambalety encompassed vital experimentation in the field of embodied storytelling that changed the structure of ballets. Soviet ballet learned to tell new stories and for this purpose developed new through-danced forms.

Ezrahi, Christina. 2012. *Swans of the Kremlin: Ballet and power in Soviet Russia*. Pittsburgh: University of Pittsburgh Press.
Lavrovskii, Leonid. *Romeo i Dzhul'etta*. 1954. Mosfil'm online archive. YouTube video. <http://cinema.mosfilm.ru/films/film/1950-1959/romeo-i-djuletta/> (accessed April 6, 2019).

Anna Gąsienica Byrcyn
Gabriela Zapolska's Glass Beads and Diamonds

Gabriela Zapolska, born Maria Gabriela Stefania Korwin-Piotrowska (1857–1921), was a remarkable Polish playwright, novelist, feuilletonist, epistoler, and actress. In Poland, she is considered as one of the greatest playwrights. The daughter of Józefa Karska, a former prima ballerina at the Warsaw Opera, the artist dedicated her entire life to her work in the domain of theater. As a young woman, she dreamed of becoming a successful actress in the partitioned Poland and abroad, especially in France. Her role model was the famed Helena Modrzejewska (known as Modjeska), who played leading Shakespearean characters in Poland, England, and the USA. Zapolska also wanted to make her own and unique mark on the international theater stage following Modrzejewska's footsteps. Consequently, she devoted her passion and energy to fulfill her dreams by working in the different areas of theater. She had ten years of experience acting in the traveling theater troupes when she arrived in Paris, where she spent six years (1889–1895) mastering her skills as an actress and a playwright while working with André Antoine at his modernist Théâtre Libre, performing at the symbolist Théâtre L'Ouvre, and taking minor roles on the stage of the small theaters, such as Batignolles and Porte-Siant-Martin to gain valuable exposure and experience in the performing arts. This paper will trace Zapolska's multilevel participation in the theater as a stage actress, dancer, costume designer, playwright, theater critic, translator, naturalist write, teacher, director, and a patron of her own Gabriela Zapolska Independent Theater.

6-11 Exile and Revolution

Roman Tashlitskyy

National Liberation and Self-Expression in the Revolutionary Kyiv of 1917

The eight months between the February and October revolutions of 1917 were one of the most turbulent times in the history of Kyiv. Usually this period is regarded from the viewpoint of political transformations, which were abundant. At the same time, cultural transformations are often neglected. The paper will deal with the evidence of cultural developments of national minorities in Kyiv as reflected in selected local newspapers in the abovementioned timeline.

It is a known fact that the revolution provided nations that inhabited the city with an opportunity for their national liberation and self-expression. From newspapers one can observe very dynamic activity of individual national groups which were encouraged by the revolution to initiate various organizations and claim some new rights and freedoms that were suppressed during the tsarist regime. For example, one can read in *Kievlianin* that "On March 18 in the hall of the Polish club Ognivo a solemn opening of lectures offered by the Polish higher courses will take place. More than 300 people were registered." Another issue tells about the newspaper *Czechoslovak*: "In view of the keenest interest in Czechoslovak circles towards current events, the newspaper *Czechoslovak* began to be issued twice a week instead of once a week." Generally, events happen one after another after the long period of stagnation: "The Polish National Club was organized in Kyiv. Its goal is to unite all Kyiv Polish population under the slogan of independence of the Kingdom of Poland, restored from the lands that are part of Russia, Austria and Prussia." "Among the Jewish population of Kyiv 5 million rubles were collected for the needs of the newly born People's University." *IUzhnaia kopeika* reported about the French community: "The French Alliance in Kyiv resumed its activity, which had been interrupted by the war, and now it organized a series of lectures to familiarize Russians with what is happening in France." The paper will try to systemize and explain these activities.

Miroslava Nikolova
Space, Exile and Claustrophobia in Anna Akhmatova's Late Oeuvre: A Case Study of the Lyrical Cycle Sweetbriar in Blossom (1946-1964)
Anna Akhmatova is rarely demarcated as a poet of exile, especially considering the turbulent sociohistorical period she lived through as well as the tragic fate of some of her contemporary writers. Nevertheless, a handful of scholars and even figures like Isaiah Berlin (whose meeting with Akhmatova in 1945 might have triggered the events that eventually resulted in the State's official denouncement of her poetry) have suggested that the Silver Age poet was in a state of internal exile. The writer was, after all, repressed, censored and—quite possibly—closely observed and followed by the Soviet apparatus. With this in mind, I would like to explore the ways in which such external factors might have left an imprint on Akhmatova's late poetic pieces, particularly the ones that she wrote after 1946. The concrete physical spaces and places that are constructed and interwoven into her poems—houses, rooms, buildings, forests—seem to become gradually more restrictive and encasing, shrinking around the lyrical characters. An analysis of several key moments of the lyrical cycle *Sweetbriar in Blossom* (1946–1964) suggests that Akhmatova's state of inner exile might have been reflected in the centripetal (moving inwards) and claustrophobic nature of spaces she constructed on the poetic stage. The cycle is an especially suitable ground for such analysis since it encompasses a variety of poetic styles and its chronology spans the entire late period of Akhmatova's artistic biography.

Christopher W. Lemelin
Tsvetaeva's "Magdalene" Cycle as an Expression of the Exilic Condition
Marina Tsvetaeva's 1923 lyric cycle, "Magdalene," has given rise to a number of studies, one of the most noteworthy of which is Faryno's lengthy examination in "Mifologizm i teologizm Tsvetaevoi." Faryno investigates theological aspects of Tsvetaeva's cycle, as do others (Knapp). Some (Brodsky, Pann) have considered the cycle's influence on Pasternak. Nearly all have noted the unorthodox relationship between Magdalene and Christ, and some (Knapp) have discussed Tsvetaeva's identification with the Biblical heroine. Pann explores a wealth of interconnections between this cycle and Tsvetaeva's other writings, including poetic works, letters, and notebooks.

One aspect of these poems that has not been examined is their relation to Tsvetaeva's exilic condition. Yet the broader Magdalene myth, incorporating a "wandering" woman (*bludnitsa*), the other, has obvious connections to the exile. Additional, less obvious aspects of Tsvetaeva's poems also suggest reading them through the lens of the exilic condition. Saïd characterizes the exile using images of doubling; Rigsbee notes that the exile attempts to reconstruct a new self against the backdrop of his former self, and Tsvetaeva's Magdalene poems show many aspects of doubling, including the native (*rodnoi*) against the foreign (*chuzhoi*). The multiple perspectives taken in these poems, the shifting roles in the Magdalene–Jesus relationship, the projection of the poet's self onto Magdalene (and to some extent onto Jesus), all create a fabric of projections and constructions of the poet's self. Finally, many have noted ways in which the 1923 cycle plays off Tsvetaeva's earlier treatment of Mary Magdalene, which provides another frame through which the poet projects her émigré identity against the past.

Brodsky. "Footnote to a Commentary" Rereading Russian Poetry. 1999.

Faryno. "Mifologizm i teologizm Tsvetaevoi." *Wiener Slawistischer Almanach*. 1985.
Knapp. "Tsvetaeva's Marine Mary Magdalene." *SEEJ* (Winter 1999)
Pann. "Magdalina! Dliashchaiasia!" *Dni Marina Tsvetaevoi*. 2000.
Saïd. *Reflections on Exile*. 2000.

7-1 Stream 1B: Dostoevsky Beyond Bakhtin (II)
Alexander Spektor, University of Georgia, Athens
"Mr. -tin and the Question of Plot": Realigning Dialogism in Dostoevsky
Dostoevsky's solution to the correlation between aesthetic and ethical freedom received its most famous analysis by Bakhtin, who argued that Dostoevsky "opened" his prose by connecting the radical change in the relationship between author and character with his characters' ability to freely determine their own truth about the world. Such dismantling of the hierarchy of representation between author and hero endows Dostoevsky's characters with discursive freedom. At the same time, however, as Dostoevsky makes clear in his 1861 article "Mr. –bov and the Question of Art," incompleteness is never a final stage: life and art must be directed by our striving toward an ethical and aesthetic ideal. Any artistic form must then accommodate the dramatic tension between the character's freedom—the unfinalizability of one's personhood—and the ethical pull towards the completion of one's search for an ideal, which, if it were reachable, would also signify ethical and aesthetic closure. The implications of this tension for Dostoevsky's prose require a reconsideration from an ethical perspective of the relationship between the dialogic realm of the novel—what for Bakhtin establishes the unfinalizable freedom of the characters—and the progression of the plot that reflects the characters' movement toward or away from acting upon that freedom. To do so, I suggest pairing Bakhtin's formulations on Dostoevsky's narrative ethics with Geoffrey Harpham's notion that, in narrative prose, plot can reflect the state of the text's ethics at any given point of textual time. As I argue in my presentation, the reintegration of plot into an inquiry into Dostoevsky's narrative ethics invites a reassessment of the ethics of dialogism in Dostoevsky's prose, and consequently has important ramifications for the author's and reader's ethical engagement with the text.

Jillian Costello, Stanford University
Reading Slant: The Failure of Dialogism and Narrative Cruelty in Dostoevsky's
***Krotkay*a**
Bakhtin's theory of dialogicality has given ample tools for understanding the complexity and power of Dostoevsky's art. It does not, however, offer a complete model for thinking about failures of multi-voicedness. How do we make sense of stories with no second voice? How do we make sense of Dostoevsky's silences? Dostoevsky's short story "Krotkaya" is one such case, for it features a meek wife driven to suicide by her husband. Taking a psychoanalytic approach and mobilizing theories of reading "slant" as discussed by Frank Kermode and Ilya Kliger, this paper examines the character of the wife in "Krotkaya" not as a dialogic other but as a figure of silence, an uninterpretable rupture in the narrator's worldview.
He is unable in the course of the story to grasp Krotkaya's own personality and agency; however, through the chinks created in the narration by "stenographically"-recorded silences and ruptures, readers are able to find a new "key" which unlocks a reading of the story as the account of a uniquely narrative form of cruelty. In this way this paper seeks to expand the reading of Dostoevsky past dialogicality, offering a hint at a new vision of the writer not as the master of many voices, but as a careful chronicler of cruelty.

7-2 Slavic Syntax

Predrag Obućina , Faculty of Philology, University of Belgrade
Slavic Agreement as a "Black Box": A Distributional Approach. A Case Study of Adjective-Noun Phrases in Serbian/Croatian/Bosnian

Agreement in Slavic languages cannot be fully explained by mechanistic principles of transferring the head's properties to the dependent members of a phrase. Moreover, the dependency analysis, which is standard in contemporary Slavic grammar, frequently fails in its basic procedures, for example determining the status of the phrase constituents in a numeral-noun phrase or in a subject-predicate construction.

In order to overcome those limitations, we will deliberately abstract all the knowledge of the internal workings of agreement, conceptualize it as a "black box," and focus on analyzing the correlations between its input (individual word forms of nouns and adjectives) and output (the noun phrase) as they are. The "black box" is put to work on the material of Serbian (Bosnian, Croatian), which probably has the most complex agreement patterns among Slavic languages. We have catalogued twenty two patterns of agreement in Adj-N phrases in Serbian (Croatian, Bosnian) using this method, which significantly exceeds the basic three genders known from semantics or morphology. The model can be applied to any Slavic language, and potentially to any other inflectional language, with certain modifications.

We propose a model of a syntactic dictionary, which can help learners, and also computer systems, to generate sentence structures in Serbian/ Croatian/ Bosnian with better accuracy. We also believe that the model makes possible cross-linguistic comparison and contrast of agreement patterns between two, three, or even more individual languages.

In the paper the usual distributional tests are performed (substitution tests, alternating word forms, the reduction test etc.); both regular examples and exceptions are treated with the same procedures. In order to avoid metalinguistic disputes, the terminology does not rely on any particular theoretical framework. The theory applied in the paper was influenced by the works of Milka Ivić for Serbian, Andrey Zaliznyak for Russian and Zygmunt Saloni and Marek Świdziński for Polish, however certain modifications were made in order to make cross-linguistic application possible.

Ивић, Милка. Обележавање именичког рода у српскохрватском\ књижевном језику. *Наш језик* X/7–10 (1960): 192–211.

Зализняк, Андрей Анатольевич. К вопросу о грамматических категориях рода и одушевленности в современном русском языке. *Вопроси языкознания* 1964/4: 25–40.

Saloni, Zygmunt, and Marek Świdziński. *Składnia współczesnego języka polskiego*. Warszawa: Wydawnictwo Naukowe PWN, 2007.

Valentina Vinokurova, University of Arizona
Case Selection for Direct Objects of Negated Verbs: A Corpus-based Investigation of Alan Timberlake's Hierarchies

One of the most ambiguous positions for case selection in the Russian language is that of the direct object of a negated verb. This position baffles not only language learners, but also linguists because it can be filled with nouns in either Accusative or Genitive case, with the Accusative case in other situations commonly used for direct objects of transitive verbs and

the Genitive case often used with negation. In his 1975 paper entitled "Hierarchies in the Genitive of Negation", Alan Timberlake developed a theory that was meant to account for case selection by native speakers in this specific situation. This theory rests on characteristics of the noun in question, the main verb, as well as the noun's declension type and the overall stylistic register of discourse. However, Timberlake's theory was built upon and confirmed with testimonies of four native speakers and has not yet been tested with a larger dataset. In addition, in his paper, Timberlake suggested that Genitive of negation was in a state of transition and that the Accusative case was becoming increasingly more favorable to native speakers in less formal contexts. Therefore, because Timberlake's study was published more than 40 years ago, his hierarchies warrant an investigation with a more recent and a larger dataset. The present study aims to test the significance of all eighteen characteristics subsumed under Timberlake's hierarchies and to assess their relative effect on case selection for direct objects of negated verbs with recent data from the National Corpus of the Russian Language. This investigation will help to narrow down the list of potentially influential factors and allow Russian language instructors to incorporate a treatment of this linguistic variation into their teaching, to make it more transparent and useful for language learners.

Eun-Ji Song , Seoul National University
Multi-level Intersubjectivity of Russian Imperfective Aspect
In structuralism the binary opposition between Russian perfective and imperfective aspects has been defined as privative, perfective as marked category and imperfective as unmarked, although recently there are opposing views that the opposition is equipollent, contrary or contradictory. All these views are primarily based on a range of semantic meanings each aspect encodes. From the semantic perspective, perfective aspect suggests a marked complexity: it reports definitive change over three phases of time: a prior phase in which a state or property does not hold, a phase of change and a resulting phase in which the state or property resulting from the change is projected to continue indefinitely, whereas imperfective aspect does not report a definitive change, but instead reports continuity of states or processes over time (Timberlake 2004). From the pragmatic perspective, however, imperfective aspect entails intersubjectivity on multiple planes: general-factual imperfective implicating indirect speech acts (Šatunovskij 2009), imperfective imperatives for cordial invitation or impolite urging by evoking a shared script or scenario (Dickey 2019 inter alia), and a propensity for imperfective aspect of represented directive speech act verbs necessitating speaker-addressee mutual cognitive alignment (Song 2018). The study argues that the semantic markedness of perfective aspect denoting multiple time-world phases is balanced or compensated by multi-level pragmatic complexity triggering recursive mind reading of imperfective aspect: common scripts or scenarios shared by the speech act participants, or indirect speech acts presupposing the speaker's belief in the addressee's assessment of the speaker's intention, or negotiable perlocutionary effects from the perspective of the speech act participants.

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Šatunovskij, И. Б. 2009. *Problemy russkogo vida*. Moscow: Iazyki russkix kul'tur".

Song, E. 2018. Russian Verbal Aspect and Intersubjectivity: Focus on the Aspect of Represented Directive Speech Act Verbs." *Russian Studies* 28(1), Seoul National University, Seoul: Institute for Russian, East European, and Eurasian Studies.

Timberlake, A. 2004. *Reference Grammar of Russian*. Cambridge: Cambridge University Press.

7-4 The 19th-century Russian Novel and Myths
Lidia Tripiccione
The Colonna Case: Mysticism, Clues and Superstition in the late Kiukhel'beker
This paper has two interrelated aims. First, it seeks to bring to the foreground a mostly ignored religious and mystical reflection which occupied Kiukhel'beker's years in prison and in Siberia. Subsequently, it tries to reassess the significance of *Poslednii Kolonna* (written between 1832 and 1845), generally interpreted as a quintessentially romantic epistolary novel.

In a diary entry from 1845, Kiukhel'beker reflected on the fact that a man of the 19th century cannot believe in God unless he or she is given tangible proof of the existence of the divine. The proof Kiukhel'beker speaks of here resides in the mystical possibility of relating to the supernatural sphere, that is, in a series of divine signs guiding us in our everyday lives, as he had already argued in the diary more than a decade before (1832). However, as we understand from many other entries, an interpretative problem arises when we realize that we are not able to distinguish meaningful signs from our inclination to superstition.

We meet the same problem in the novel as well: as in the case of God, it has now become impossible to blindly believe in something, so that an interrogation regarding the grounds of our beliefs is inescapable. The form of the novel, which we define as a sui generis detective story, gives new force to the philosophical question. How do we interpret the "clues" surrounding us? Which clues are meaningful and which are not? According to which principles and which interpretative frameworks? Through such interrogation, the novel is also able to shake to the ground some ethical and aesthetic principles which had been extremely dear to Kiukhel'beker all his life.

Ray Alston
"The Love of One's Native Land…Has Always Been a Gloomy Feeling": Pushkin's Dialogue with Mickiewicz in "Songs of the Western Slavs"
In the author's notes to the cycle "Songs of the Western Slavs," Pushkin draws attention to the fact that both he and Mickiewicz translated Prosper Mérimée's "Le Morlaque à Venise," an original piece that fraudulently claimed to be a French prose translation of an Illyrian folk song. Therefore, some scholars have seen Pushkin's "Songs" as part of his ongoing dialogue with Mickiewicz. Previous studies often focus on the dialogue between Pushkin and Mickiewicz in the cycle as a whole and tend to discuss their disagreements on matters of national identity and politics. My study will present a comparative analysis of Pushkin and Mickiewicz's translations of "Le Morlaque à Venise" in conjunction with Pushkin's notes that explicitly allude to Mickiewicz. Such a reading reframes the dialogue between the two in terms of their competing conceptions of two issues: the nature of poetic inspiration and the challenges of exile. Pushkin advocates a prosaic approach to inspiration in contrast to Mickiewicz's ecstatic approach and he criticizes what he sees as Mickiewicz's obsessive

focus on his lost homeland on the grounds that such a focus only makes the challenges of exile worse.

Eva Troje
Turgenev and the Sculptural Myth
The statue is a paradox, a compromise between two fundamentally incompatible worlds: the dead immobility of matter and the living being. Inspired by Roman Jakobson's essay "Pushkin and his Sculptural Myth," this presentation will explore the way in which Turgenevian male protagonists metaphorically transform woman, the unknown and unquantifiable other, into a statue. Elizabeth Allen identifies Turgenev with the Apollonian sculptor: "Sculpture conveys the impression of space encapsulated and time arrested, of forward progress thwarted — and Turgenev's narratives so often do likewise." (Allen, 42) In some of Turgenev's works, such as "Living Relic" (1874) and "Halt!" (1878), the protagonist also plays the role of the Apollonian artist, who imposes beauty, order and stasis on the chaos of the unknown. Turgenev's mysterious tales, however—specifically "Phantoms" (1863), "A Strange Story" (1869), "The Unhappy One" (1868), and "Klara Milich"(1883)— complicate this interpretation of the statue metaphor. In these stories, the woman's immobility becomes uncanny, and leaves the male narrator powerless to penetrate her mysteries. I argue that these late stories are symptomatic of a gradual disillusionment with realism. The Turgenevian protagonist, the realist artist, has lost his interpretive power, and thus opens the door to the irrational, the absurd, and the chaotic.

Allen, Elizabeth. *Beyond Realism: Turgenev's Poetry of Secular Salvation*. Stanford: Stanford University Press, 1992.
Jakobson, Roman. *Pushkin and His Sculptural Myth*. Translated by John Burbank. The Hague; Paris: Mouton, 1975.

7-5 Rethinking Russian and Ukrainian Horror: Gothic Narratives, Soviet Transformations
Lev Nikulin, Princeton University
Gogol's Apophatic Turn: Tentacles and Viy
Nikolai Gogol has been understood as a realist, a satirist, and a Romantic – but not yet sufficiently as a horror writer. In this paper, I will analyze a key component of Gogol's horror poetics: his use of negation and obscurity, which I term an apophatic approach to horror. In rewriting his own earlier texts in preparation for his first 1842 edition of collected works, Gogol shifts away from abundant detailing of supernatural horror, moving instead towards a poetics of obscurity and indeterminacy according to which the object of horror is never represented directly, but instead approached obliquely. I will argue that Gogol's horror is characterized by the use of negation and failure of language and will demonstrate a growing trend toward obscurity in his writing over the course of the 1830s. This trend is related to the critical exchanges between Gogol and the critics Stepan Shevyrev and Vissarion Belinsky; as I will show, Gogol's responses to them are reflected in his revisions to the novella *Viy*. As he subtracts moments of clarity and explicability from *Viy*, Gogol not only engages with his contemporary critics, but develops key ideas in horror poetics, moving in the direction of obscurity in the sublime tradition of Edmund Burke, and one analogous to the approach of apophatic mysticism. This apophatic move, which would permeate Gogol's poetics into its later periods, begins as a device of horror fiction; the emptiness found in the comically

demonic, void-like Chichikov of *Dead Souls* has its genesis in the inscrutable, unapproachable eyes of *Viy*.

Svitlana (Lana) Krys, MacEwan University
The Gothic in 19th-century Ukrainian Literary Imagination: Oleksa Storozhenko's Villains

Oleksa Storozhenko's dark prose is often viewed as an epitome of the Gothic sensibility in Ukrainian Romanticism. It is also unique in that it simultaneously endorses and undermines the horrific by turning the repulsive into the attractive. This presentation examines Storozhenko's creative borrowings from the West European Gothic canon and proposes to approach his Gothic aesthetics from a postcolonial perspective, following Edward Said's theory of contrapuntal analysis. Reading a selection of Storozhenko's prose (*The Devil in Love* (1861), *Harkusha* (1862), and *Marko the Cursed* (1870-79)) through the prism of Said's method helps to unearth a political message, concealed behind Gothic occurrences or descriptions. Produced at the time of the Ukrainophile movement and its subsequent decline due to increased Russification pressures of the 1860s and 1870s in the Russian Empire, Storozhenko's Gothic prose (especially, his final novel *Marko the Cursed*) invokes the Cossack era, used as a foundation for the development of the national idea in nineteenth-century Ukraine. As a result, the transformation into glorious Cossack knights that his presumably Gothic sinners undergo to a greater or lesser degree has special significance. I argue that it is the twist that Storozhenko puts on the Gothic aesthetics that enables him to glorify Ukrainian national heroes when he could not do so directly, challenging the presumed imperial conservatism and complacency that previous scholars saw in him and inspiring contemporary neo-Gothic Cossack fiction by Dmytro Bilyi.

Brittany Roberts, University of California, Riverside
Empty Landscapes, Broken Beasts: Human Exceptionalism and Animal Fury in Dmitri Svetozarov's *Dog*s

Dmitri Svetozarov's film *Dogs* [Psy] (1989) begins with a provocative sequence: a young boy, wandering in a dark, dimly lit cavern, is torn apart by previously domesticated dogs, now turned feral. Shot and set in a central Asian village on the edge of the Aral Sea, the city, like the dogs, has been abandoned: the formerly lush, seaside landscape is now empty, barren desert. Left behind as their owners departed in search of water, the dogs prowl the ghost town in marauding packs, their haunting howls and savage expressions levying accusations against the humans on whom they prey. Like the Aral Sea, desiccated by destructive Soviet environmental policies, the dogs no longer bend to human sway: the former pets, now man-eating beasts, make a mockery of human claims to mastery. As a special squad of hunters, veterans, and scientists are dispatched to exterminate the monstrous dogs, the dogs drive them mad, one by one, beneath the punishing desert sun.

Released during Glasnost at the end of the Soviet Union, Svetozarov's brutal film raises several linked questions useful to studies of horror, the environment, and Soviet thought. What are the limits of human responsibility toward non-human Others? What claims of authority can we make over non-humans? And, most critically, can we ever truly exercise mastery over the animals with whom we live? In this talk, I consider several key scenes from *Dogs* through the lenses of animal studies and post-humanism in order to examine how the film challenges Soviet myths of mastery over non-human nature. Locating the film within the broader transnational sub-genres of ecohorror and animal horror, I argue that

Svetozarov's bold Glasnost film presents a stunning indictment of the human exceptionalist beliefs and philosophies that undergirded Soviet environmental policy.

7-6 In 1937: Exile and Foreign Authors in Distant Lands
Lada Panova, UCLA
Rethinking the Émigré Künstlerroman: The Case of Nabokov's *Gift*
This paper introduces, within the theoretical framework of Pierre Bourdieu's sociology of literature (*The Rules of Art*), the concept/ canon of the interwar Russian émigré *Künstlerroman*. In the field of diasporic Russian literature, at least six émigré writers of different generations produced ten coming-of-age novels featuring *homo artistocraticus et artisticus*. So many attempts within one narrative format are a clear sign of competition for a symbolic prize: the unofficial title of "the voice of Russia." The winner of such a designation was, seemingly, Ivan Bunin, the author of *The Life of Arsen'ev*. His 1933 Nobel Prize for Literature, which was considered a significant break-through for Russian literature, reinforced the prestige of the Künstlerroman — along with, of course, Bunin's own literary reputation.

Yet, in the long run, Vladimir Nabokov's *Gift* was by far the best-selling and most thoroughly analyzed of the ten émigré <u>*Künstlerromans*</u>. What then was it that Nabokov did to garner this public and scholarly attention? Thanks to his astutely strategized approach to literature, he realized that persisting in the nostalgic portrayal of the *homo aristocraticus et artisticus* as the cream of the cream of "old Russia" was becoming the genre's dead end. He reoriented the narrative towards describing the diasporic sector of Russian literature and, especially, the protagonist's projects assuring his success. More succinctly, *The Gift* surprisingly reads as a textbook of the sociology of literature *avant la lettre*.

Alexander Zholkovsky, University of Southern California
Exile and Experimental Writing: Bunin's Dark Alleys with Special Reference to "Calling Cards"
In this paper, I will argue that Ivan Bunin's exilic isolation and resulting creative freedom took the form of an experimental, laboratory-style, exploration of his favorite themes. The dominant theme of *Dark Alleys* (1937-44) is neither "nostalgia for Russia" nor "relishing erotic experience," but rather a sort of formal, and thus un-ideological, experimentation with the theme of "love," testing all of the possible approaches, versions/solutions, points of view, and narrative techniques. The plots of the short stories comprising Dark Alleys can be seen as diverse variations on a limited set of basic situations, presented from multiple angles and carrying paradoxically divergent value judgements. A close analysis of "Calling Cards" will demonstrate how an "experimentation with love" pervades both the plot and the narrative structure of one of the most controversial tales in the collection. Remarkably, the readers' and critics' responses to the short story in question and the collection as a whole have been, first in emigration and later in Russia, mostly inadequate — precisely because experimentation, and all the more so, experimentation with sex, was alien to the Russian idea-centric intellectual tradition.

Yuri Leving, Dalhousie University
Commemorating Pushkin in Exile: The 1937 Centennial in America
This paper will trace the little-known history of the American Pushkin Committee and its preparatory activities leading to the ambitious celebration of Alexander Pushkin's hundredth

anniversary in the United States in 1937. General Motors promised the Pushkin Fund to broadcast Pushkin-inspired music to be conducted by Stravinsky; the Ford Motor Company supported an artistic program; the Metropolitan Opera agreed to a memorial performance of *Boris Godunov*, while the Federal Children's Theater prepared a dramatization of "Coq d'Or." Boris Brasol, the President of the Pushkin Centennial committee, addressed the U.S. Chamber of Commerce with a speech devoted to Pushkin's genius. In addition, there were numerous university lectures and concerts, special catalogues and new translations of Pushkin's writings published in America, marking this important cultural landmark. I will suggest that these gaudy and, in some cases, controversial events, organized by the American Pushkin Committee, provided the Russian-speaking émigré community with a literary-historical alternative to the concurrent frenzy surrounding the Pushkin 1937 celebrations in the Soviet Union.

Frederick White, Utah Valley University
Soviet Critics' Response to Ernest Hemingway's Emerging Social Consciousness
Between 1936 and 1939 Ernest Hemingway began to display a political commitment that made him attractive to left-leaning American critics and to Soviet cultural merchants. His former contempt for any ideology and a willingness to expose the sham made his public image even more salient once he became an outspoken antifascist. Hemingway's departure for Spain as a news correspondent to cover the Spanish Civil War was praised in the Soviet Union, where there was some anticipation that the author would move beyond the pessimism, skepticism and individualism that had been noted in his early literary works. "The Chauffeurs of Madrid" appeared in the journal *Abroad* (Za rubezhom) on 25 June 1937. The novel *To Have and Have Not* was published in October 1937 and a Russian translation soon followed in *International Literature* (Internatsional'naia literatura) with a tentatively positive response from Soviet critics. A portion of his film script, *The Spanish Earth*, was published in the newspaper Izvestiia on 29 December 1937. The entire film script was published in *International Literature* in 1938.

Yet, it was Hemingway's play, *The Fifth Column* that was met with unanimous enthusiasm. It was translated into Russian and published in the first number of *International Literature* for 1939. This paper will examine in some detail Hemingway's emerging social consciousness and the positive response of his Soviet critics that validated their earlier efforts to co-opt the American author for the Soviet experiment.

7-7 Russian Literature for Children and Young Adults
Semyon Leonenko
Andrei Platonov's "Июльская гроза" and the Soviet Literature for Children
In 1936, Andrei Platonov first started contributing to literary journals for children, both as an author and a reviewer. Initially, he simply reworked for publication a few of his earlier texts (Бессмертие, Среди животных и растений) for the journal *Колхозные ребята*. His 1938 short story "Июльская гроза" is arguably his most successful early attempt at securing a firm standing as a children's writer. At the same time, this presumably model *detskii rasskaz* in its original redaction cannot but strike one as eerie and, per one of the contemporary reviews, full of "unchildish thoughts." This paper will explore how Platonov carefully follows new emerging ideological strains in the field, and then himself tries to offer a template for the new Soviet literature for children — and almost gets away with it.

Michael Gluck
Can Irony be Sincere? Youth Prose and the Readers of Iunost'
The literary periodical *Iunost'* (*Youth*) was founded in 1955 as part of an initiative to engage the younger Soviet generations in contemporary social issues. The journal published a wide variety of genres: adventure and detective stories, translations of foreign literature, romantic tales of youth and childhood, as well as publicistic works on contemporary issues. However, the style most associated with *Iunost'* was a revised form of Socialist Realism that came to be known as "Youth Prose". Youth Prose was marked by its combination of the many quests and dramas of young adulthood with the traditional Socialist Realist demand for a positive hero. Beginning with the publication of Anatolii Gladilin's *Chronicle of the Times of Viktor Podgurskii* in 1956, Youth Prose was also characterized by a distinctly ironic disposition. In Gladilin's debut, the narrator mocks his protagonist's unrequited devotion to his love interest and even young love itself. The other great exemplar of Youth Prose, Vasilii Aksenov, further destabilized the position of the positive hero by subordinating the authorial voice to those of his characters – urban hipsters whose jaded attitudes and detached slang made them problematic communist archetypes. This paper explores the reception of such characters using archival materials from *Iunost'*, particularly letters to the editor concerning Aksenov's and Gladilin's works. Did readers see themselves in the heroes depicted in these stories? Did these protagonists represent some new, expanded Socialist Realist hero or was Youth Prose emblematic of youth trending away from Soviet values? This paper suggests that, despite the ironic tone of much of Youth Prose, irony could still be received as sincere because of its verisimilitude. To Soviet readers who were uncomfortable with the high ideals and mythic proportions of traditional Socialist Realism, irony seemed a truer mode of self-expression than saying what one meant.

Yuliya Volkhonovych
"Timur and His Team": One Book, Two Cinematic Realities
The focus of my paper is a comparative analysis of two Soviet films made in 1940 and 1976 based on the same Soviet children's novel *Timur and his Team* written in 1939 by Arkadii Gaidar. The book tells the story of a positive character, a boy named Timur, against the backdrop of the unfolding Second World War. Both films were smashing successes, and have not been forgotten, as they still generate heated debates in online forums.

The paper identifies key differences between the two film adaptations through an analysis of cultural references and visual symbols employed by the filmmakers to capture the utopian notion presented in the novel. While the 1940 film attempts to faithfully follow the party line projecting unassuming optimism on the brink of the war, the 1976 version displays some ideological skepticism reflecting attitudes prevalent in the 1970s. The later adaptation places the story in a somewhat asynchronous framework, indirectly subverting the ideological underpinnings and creating a cinematic reality in which the utopia and its disillusionments are tightly intertwined.

The paper also includes a brief discussion of online comments made by viewers who find both films relevant even today, grappling to reconcile the issues of utopian vision and historical past.

7-9 Gender, Sexuality, and Society in "The Kreutzer Sonata"

Ani Kokobobo, University of Kansas
Pacifism, Abstinence, and the Late Tolstoy as Gender Theorist
This paper interprets Tolstoy in dialogue with second-wave feminists Dworkin and Mackinnon. When scholars normally speak of Tolstoy's ideas of non-violence and sexuality, they tend to view these as completely separate from one another. In reevaluating Tolstoy's ideas about sexuality, it is important to discern the internal ideological relatedness between his abstinence and his pacifism, which together make up a consistent ideological worldview reflecting the author's essential creed of nonviolence. In many ways, no differently than Dworkin and Mackinnon, Tolstoy came to view heterosexuality, and with it, marriage and the family, as no less violent than other social institutions, like the military. As I argue, Tolstoy's denunciation of both violence and sexuality—and sexuality as violence—was part of a larger attempt at reconceptualizing the whole social order in nonviolent terms, beginning with human relationships. This reconceptualization is reflected throughout his late fiction, beginning in part with *Anna Karenina*, and then continuing in the later works, which will be the focus of this presentation, with a special emphasis on the novella "The Kreutzer Sonata."

Mina Magda, Yale University
Stock Brokers: Anti-Capitalism and the Trade in Women in Tolstoy and Zola
In this paper, I argue that Tolstoy's "Kreutzer Sonata "and Zola's *Au Bonheur des Dames* use the stock figure of the femme fatale to critique the rise of consumer culture and its promise of socioeconomic liberation.

Vadim Shneyder, University of California, Los Angeles
Industrial-Sexual Economy of "The Kreutzer Sonata"
In Emile Zola's novel *Nana* (published 1879-80 and translated into Russian in 1880), the narrator marvels at the title character's capacity to consume seemingly unlimited resources. But where Zola's novel had only an extended metaphor of Nana as an all-consuming fire, Pozdnyshev, in his long monologue in Tolstoy's 1890 novella "The Kreutzer Sonata" offers something like a social theory, at the heart of which lies the thesis of women's dual status as masters of the modern economy and its ultimate commodity. In Pozdnyshev's view (a view that Tolstoy supports in his "Afterword to 'The Kreutzer Sonata'"), women, as drivers of market forces, become the involuntary controllers of entire national economies devoted to the production of consumer goods that these same women then utilize as prosthetic enhancements of their own commodification in an endless cycle of waste. With the liberation of all human appetites from both traditional and physical constraints, there develops a modern economy serving no real purpose, except for the gratification of these desires, and causing a great deal of harm to both masters and workers in the process.

7-10 Russian Theater and Opera: New Interpretations, New Adaptations
Mila Shevchenko, Ohio University
Whose Chains Are Those Anyway? Womanhood and Motherhood in Al. Sumbatov-Iuzhin's drama *Chains*
When *Chains* was staged in 1888, many critics viewed it as an example of Sumbatov's proclivity for dramatizing clashes of "contrasting cultures," that is the ubiquitous camps of virtue and vice. The "chain" symbol they read exclusively as the essence of the play's antagonists (the Nina-Proporiev) plotline. Well into the 20th century, the general interpretation of the play did not undergo any radical revision. The "horrible chains" were construed as Nina

allowing Proporiev to lead her down the primrose path: the path of immorality, self-indulgency, and destruction. When choosing the play's title, Sumbatov unquestionably had in mind Nina's fatal liaison with Proporiev and her inability to break out from the web of his intimidation and extortion. On a larger scale, however, there is another "set" of chains, and it is the principal dimension of the drama's evocative title: the "chains" of matrimony and of the public opinion. On the one hand, Sumbatov explores the problem from the perspective of Volyntsev's (the play's protagonist) dilemma, whether to fall under society's pressure and sacrifice his love to Olga (the female protagonist) or to resist and protect their family. On the other hand, in the opposition Nina-Olga, the playwright brings to the fore the issue of lawful and common-law unions' status and that of birth and surrogate parents' rights. These two main themes unfold unfailingly and concurrently, and this is what makes the play Sumbatov's most harmonious and powerful play. The dramatist challenges the established heavily-gendered formulas of melodrama: unlike the male central characters, the leading heroines develop and transform, and in this way the playwright illustrates melodrama's "emancipatory implications for women."

Victoria Kononova, Lawrence University
Not A Fairy Tale for Children: Cherniakov Stages Rimsky-Korsakov's *Snow Maiden*
Nikolai Rimsky-Korsakov's opera *The Snow Maiden* (1881), based on the eponymous play by Alexander Ostrovsky (1873), draws upon a host of thematic and musical elements from Russian folklore and presents a picture of a prehistoric pagan kingdom, "the Berendeyan land." This kingdom has been perceived as a representation of ancient Rus', and many directors and stage designers have sought to capture ancient Rus' on stage in productions of both the play and the opera.

Two recent productions of the opera—Alexander Titel's production at the Bolshoi Theater (2017) and Dmitri Cherniakov's production in the Opéra Bastille in Paris (2017)—reinterpreted the opera's subject and exemplified different approaches to the opera's folkloric and mythic components. In this presentation, I will concentrate on Dmitri Cherniakov's Paris production. While Titel presented a vision of a post-apocalyptic world, Cherniakov moved the action of the opera to a setting that resembled our present. His "Berendeyans" were a community of folklore fans who gathered in the woods for a folklore-inspired retreat, dedicated to reenacting old customs; they bore a striking similarity to contemporary cosplay subcultures inspired by fantasy novels and videogames.

But Cherniakov theatricalized more than just the folk elements of the opera. In the course of the performance, theatricalization permeated other layers of the story and resulted in a drastic reinterpretation of the opera's plot. My presentation will explore the intersections between this production's treatment of the folklore theme and the social and political commentary that emerges, intentionally or unintentionally, from Cherniakov's interpretation of the familiar subject.

John Pendergast, United States Military Academy
The Wizard of Igor: Cherniakov's *Prince Igor*, Met Opera 2014
Borodin's opera *Prince Igor* is a staple of Russian theater, despite the fact that the composer himself never completed the score. After his death, Nikolai Rimsky-Korsakov and Aleksandr Glazunov worked together to bring the opera to the stage in 1890, and it has held a rather solid place in Russian-language opera houses ever since. Admittedly, war horses of this type can fall into a rather routine performance regime that may cause the piece to lose

some of its original excitement. In those cases, it is quite welcome for impresarios to modify the appearance of the opera, in order to keep things fresh for the audience. On the other hand, when Russian director Dmitri Cherniakov was asked by the Metropolitan Opera to mount a production of the opera in 2014, the opera had not been seen there in nearly a century. What Cherniakov presented to the audience was a stark departure from anything routine, including transitions from black-and-white video projections to colorful stage design and a poppy field that would have been at home in MGM's *The Wizard of Oz*. Using the preparation undertaken for a class field trip to see the opera as a case study, the author will explain the differences between the published sources and score of the opera and Cherniakov's production in order to explore the limits of directorial innovation and their effects on audience response.

Amelia Glaser, UC San Diego
Staging Crimea
In July 2014, Yuri Alexandrov staged a chamber opera, *Crimea: An Opera-Demonstration*, at Sankt-Petersburg Opera. The Opera was a reenactment of Marian Koval's 1946 opera, *The People of Sevastopol*, and was one of the first artistic attempts to place the 2014 takeover of Crimea in a historical continuum of Russia's struggles for the peninsula. In this paper, I will discuss Alexandrov's adaptation of the original Koval' opera to stage a version of Russian-Ukrainian history that legitimated Russia's annexation of the peninsula from Ukraine in March 2014. Alexandrov's opera was generally reviewed negatively, but it presented a fascinating hybrid of musical revival, historical commentary, and hypothesis about the constructed nature of political demonstrations. To make this argument, I will use Diana Taylor's discussion of restaging historical work as a means of performing cultural memory, as well as Andre Lepecki's discussions of protest and performance. Finally, the paper will suggest that analyzing performances of Crimea (including film, concerts, and rallies) since 2014 offers a model for understanding the shifting use of collective memory in the region.

7-11 A Sense of Socialism: Late Soviet Sensorium through Film, Art and Urban Planning in 1960s-1980s
Michael Brinley, University of Pennsylvania
A Fire in the Architect's Studio: The Role of Sense in Contesting Soviet City Planning
Soviet prefects of the 1960s were empowered by the popular sentiment—growing over the course of the decade—that the housing construction boom needed to be augmented by more rational, socially equitable, and aesthetically edifying urban planning. Despite vocal support from the highest levels of the party structure, planner architects and engineers faced challenges to fulfilling their mandate to develop "model socialist cities." In this paper, I explore the language of sense as it featured in their writing about planning: in the press, personal correspondences, auditing committee review memorandum, memoirs, and in the librettos of a satirical architect's choir. The language of sense experience was fundamental to the arguments that planners made and to the life stories that they wrote down in memoirs. I focus on sense language as it qualifies and supports competing definitions of core socialist planning concepts: the ensemble [ansambl'], implantation [vnedrenie], and the tie-off [priviazka]. A battle between expert planners and disgruntled residents played out over the definition of the city's sensorium, one that helped give shape to an emerging citizen interest group in the last decades of the Soviet Union and beyond.

Elizaveta Mankovskaya, Princeton University
Construction Sight and Other Senses in Films about Soviet Construction in 1970-1980s
This paper focuses on 1970-1980s films about construction and examines the portrayal of sensations and the ways in which the films engage the senses of the audience. I draw on recent scholarship which argues for the elevated role of the private and the personal in the project of creating a distinctly Soviet person, and through a focalization on the role of senses contemplate the role of a closely monitored by the state phenomenon such as construction in these issues. As my analysis demonstrates, despite the often stated juxtaposition of the individual and the state-controlled spheres, in these films, the personal and the domestic, the unheroic, individualistic, and sometimes even egoistic becomes interwoven with fulfilling the state-mandated agenda and moves it forward instead of holding it back.

Olga Kondur, Pennsylvania State University
At the Periphery of Perception: (Dis)correlation of the Empirical and the Psychic in the 1984- 85 Artworks of the Collective Actions Group
Well-known and widely recognized actions of the Moscow conceptualists art group Collective Actions have been overlooked in scholarship as evidence of special sensory-emotional relationship with the world. For their actions, CA members produced various objects, often from recycled materials, and placed them in the vast open spaces of empty fields outside of Moscow to be interacted with according to the artists' intricate meditative scenarios. The sensory responses that the participants experienced during the actions (visual impression, sounds, smells, tactile interactions with the environment and so on) often constituted most of their reports which they were encouraged to write after each event. Based on these highly individualized participants' reports, close formal and phenomenological examination of the objects and environments of several actions from the first five series (1976-1989), and the artists' own texts, my analysis will demonstrate how CA art attempted to recreate relationships between human subjects and the material world by recovering what the artists perceived as epistemological mode of human sensorium from the ideological context.

8-2 Poster Session: Teaching the Less Commonly Taught Slavic and East European Languages 2

Gulnara Glowacki, University of Wisconsin-Madison
Task-Based Learning Activities for Novice to Intermediate-Level Students of Kazakh
This presentation and poster will discuss how task-based learning activities can provide opportunities for students to learn and use language in authentic ways. In task-based learning activities, the task is communicative, authentic, and provides opportunities for learners to engage in "real-world" language use. In completing the task, learners create something original, using all the tools in their learning tool box. Tasks are meaningful and contextualized, with no specific linguistic outcome as the objective. My poster will show examples of task-based learning activities from introductory and intermediate-level Kazakh language courses, such as a group project to plan for a trip to a famous historical site in Kazakhstan that includes determining the dates and time for the trip, looking for flights, identifying local lodging options, and coming up with a budget.

8-5 Class, Taste and Print Media in Goncharov

Sara Dickinson
The Taint of the Merchant in Goncharov's *Obyknovennaia istoriia*
A member of the merchant class who enjoyed noble privileges, Goncharov made an unfavorable first impression on many members of the literary elite. Class anxiety plays a central though often implicit role in his writings as well. Dickinson explores Goncharov's first novel, *Obyknovennaia istoriia* (1847), the narrative of a young man's transformation from starry-eyed country romantic to shrewd urban careerist, both as a testament to Goncharov's own insecurities about his social position (which he alternately attempts to obscure or purge) and as a provocation to the literary status quo in his era.

Anne Lounsbery
Learning Good Taste in Goncharov
Obyknovennaia istoriia represents what we would call "good taste" as a skill that can be acquired through practice. In fact Goncharov's first novel is largely about the incremental process by which a callow provincial, having arrived in the capital, revises his unsophisticated and outdated tastes in everything from waistcoats to poetry to women. In the 1840s, while working on *Obyknovennaia istoriia*, Goncharov published shorter texts on related topics in *Sovremennik*. By reading the novel in light of these lesser-known works—particularly "Pis'ma stolichnogo druga k provintsial'nomu zhenikhu" ("Letters from a Resident of the Capital to his Friend, a Provincial Bridegroom") and "Ivan Savich Podzhabrin"—this paper will reflect on what it means to view taste as an acquirable skill.

Bella Grigoryan
The Meanings of Print in Goncharov's "Literaturnyi vecher" (1880)
Grigoryan takes Goncharov's late-career short sketch (ocherk) "Literaturnyi vecher" ("Literary Evening") as a point of departure for thinking about the shifting meanings of print capitalism, literary institutions, and the public sphere in Russia, beginning with the 1840s and through the year (1880) of the text's publication. With frequent references to the time of Grech and Bulgarin, the text reevaluates and refracts various key preoccupations of the Nikolaevan age: namely, the rise of the print media and the attendant reconfiguration of the field of cultural production. Goncharov's retrospective glance brings somewhat unexpected insights about the political meanings of print.

8-6 Dialogues with/in Dostoevsky
Chloe Papadopoulos, Yale University
Speaking Silently in Fedor Dostoevsky's "Krotkaia"
Speech saturates Fedor Dostoevsky's "Krotkaia," wherein the first-person narrator, a loquacious grieving husband seeks to comprehend the cause of his wife's suicide. But this speech, strangely, is often as silent as it is voiced. In this paper, I follow the seemingly ceaseless speech of Dostoevsky's narrator, but also, will listen to the pauses, speechless moments, and silence. In doing so, I discuss the audible and inaudible in "Krotkaia," positing that reassessing the relationship between speech and silence calls for reconsideration of the male-dominated narrative landscape of Dostoevsky's prose. I show how gender dynamics are defined by the interplay of speech and silence, and explore whether or not the Meek One can be analyzed independently of her male possessor and mouthpiece.

In scholarship on Dostoevsky, silence has often been read through the lens of the Christian meekness and humility, as well as within the context of Bakhtinian dialogism. I

suggest, however, that the gendering of silence in "Krotkaia" deserves more attention than it has received in scholarship to date. This paper encodes feminine silence into existing scholarly readings of the text's discourse-driven plot structure.

Kelsey Rubin-Detlev, University of Southern California
F. M. Dostoevsky's Correspondence with A. G. Dostoevskaia: Dialogue or Serialized Novel?

Dostoevsky's approximately 1000 surviving letters constitute the least studied portion of his complete works. They have been used primarily for evaluations of his personality and as sources of historical facts; only recently have the first attempts been made to outline a "poetics" of his letters (N. V. Shevtsova). Making up nearly a quarter of his epistolary corpus, Dostoevsky's correspondence with A. G. Dostoevskaia, née Snitkina, offers a key test-case for reassessing the literariness of his letters. Covering the last fifteen years of Dostoevsky's life, the letters trace the evolving relationship between the famous author and a young stenographer turned wife and business manager, as well as the practical publication history of his major works. However, as I. S. Andrianova has suggested, the correspondence can also be regarded as an independent literary work. Whereas Andrianova emphasizes the spouses' collaborative authorship of this "epistolary novel," the present paper will explore the ways in which the epistolary dialogue falls apart, generating in essence a serialized monologue by Dostoevsky. His epistolary persona anticipates the objections of an interlocutor who rarely resembles his real wife; he instead seeks to dictate her themes and manner of writing. His letters are tied together less by responses to hers than by his own set of concerns, most notably attempts to shut out other voices and secure his own personal space. The letters thus mimic the novels in creating a semblance of dialogue within a single-authored text. For her part, through her epistolary style and curation of the manuscripts, Dostoevskaia self-consciously acts as the facilitator and editor of her husband's letters, as she did for his published works. Whereas the letters are normally regarded as the near antithesis of Dostoevsky's published writings, this paper affirms their intimate connection with the broader question of dialogism in Dostoevsky's œuvre.

Alex Spektor, University of Georgia
Between Idyll and Catastrophe: The Space of Ethics in "The Dream of a Ridiculous Man"

In this presentation, I explore the semantic ambiguity in Dostoevsky's short story "The Dream of a Ridiculous Man." I argue that the multi-level indeterminacy of "The Dream" makes it into Dostoevsky's most explicit "messianic" text. In this story, Dostoevsky directly establishes the value of an ethics of redemption in which ambiguity is part and parcel. I attempt to untangle what this means in the context of Dostoevsky's religious philosophy by situating the story within the philosophical context of Dostoevsky's two novels—*The Idiot* and *The Brothers Karamazov*—in which redemption drives the characters' thoughts and actions. I continue by discussing Dostoevsky's "The Dream" alongside a key twentieth century messianic text by Walter Benjamin, "Theses on the Philosophy of History," as well as Giorgio Agamben's notion of the contemporary. By forming a constellation between Dostoevsky and Benjamin, I hope not only to show the relevance of Dostoevsky's philosophy for our times, but also to determine a common philosophical context which helps to elucidate hidden spots in each text, namely the importance of history for Dostoevsky's ethics of redemption and Benjamin's relationship to theology and individual action.

8-7 Envisioning and Depicting the Imperial Edge in Russian Romantic Literature in the 1820s and early 1830s

Emily Wang, University of Notre Dame
Byron, Pushkin, and Decembrist Exiles: Fyodor Glinka's "Maiden of the Karelian Forest"
This talk stems from a larger project that argues that a particular interpretation of Lord Byron was foundational to Decembrist mythology. The Decembrists' focus on the poet as a freedom fighter, and their interpretation of Pushkin's Byronic "southern poems" as an extension of what they understood as English poet's freedom-loving life's work, led writers like Kondraty Ryleev to develop a subgenre of the "southern poem" that was specifically Decembrist. Here, I will also consider Fyodor Glinka's "Maiden of the Karelian Forest" (1832), in which the author reimagines the exile narrative established by Pushkin's "Prisoner of the Caucasus" (1820-1) from the purview of his own post-uprising exile to Petrozavodsk.

Vera Senina, Columbia University
The Frame Narrative Unframed: The Narrative Voice in Gogol's Evenings on a Farm near Dikan'ka
In the 1820's and 1830's the practice of writing short story collections was on the rise in Russian literature. Gogol's *Evenings on a Farm* continued this practice, following the canon of the "evenings" genre. The "evenings" was a type of short story collection which became particularly authoritative around that time; it typically included stories with multiple levels of narrative framing, the uppermost level being the host of the evenings who recorded the stories and made them available for publication. Approached formally, Gogol's *Evenings* seems to abide fully by this well-established canon; however, upon closer review, it appears that in the depths of the narrative frames, a new type of narrator is beginning to crystallize. This new narrator dominates the entire collection, giving the reader subtle clues of his presence and exposing the flaws associated with delegating the act of narration to characters.

This paper examines the narrative strategies in *Evenings on a Farm* that signal the emergence of the new type of narrator, and discusses the role of *Evenings on a Farm* as a performative utterance proclaiming the change of the dominant strategy in the literary narrative. It combines the traditional methods of narrative analysis with computational study of narrative voices in Gogol's cycle.

Ekaterina Iashchuk, University of Tartu
Polonophobia and the Creation Myth of the Russian Statehood in Zagonskin's novel *Yury Miloslavsky* in the context of Polish–Russian War 1830–31
Mikhail Nikolayevich Zagoskin began his literature career in 1815, joined to the conservative literary camp of "Archaists" (the term of Yury Tynyanov). Contemporaries considered him to be one of creators of the "Russian movement." *Yury Miloslavsky or Russians in 1612*, written by Zagoskin in 1829, was the first "Waverley type" novel in Russian literature and was a best-seller throughout the 19th century. The success was facilitated by an entertaining plot unfolding in the Time of Troubles, skill in depicting peasant life and the literary and social situation of the turn of the 1820s and 1830s.

The official interpretation of the Time of Troubles as a mythological moment of the revival of Russian statehood, based on the Orthodox faith and people's love for the fatherland and sovereign, was formed in the early 1830s . Zagoskin with his novel was at the fore-

front of this interpretation. His novel is an important part in the formation of Russian nationalism of the 19th century,

Yury Miloslavsky was written on the eve of the Polish uprising of 1830 and the Polish theme is the most important in the novel. In my report, I will analyze the image of Poland and the Poles in the Russian public consciousness of the early 19th century. The idea of Poland as an enemy of Russia was promoted by the historical memory of the Polish intervention during the Time of Troubles, by The Partitions of Poland, by Kosciuszko Uprising and by participation of the troops of the Duchy of Warsaw on the side of France against Russia in 1812. The proximity of some "Decembrists" to Polish patriots contributed to the concept of a Pole as a dangerous conspirator.

I will analyze how Zagoskin transforms this public perception of the Poles into the narrative of a historical novel. Catholic Poland in the novel is a direct threat to Russian statehood, which cannot exist without the Orthodox faith. The absence of a legitimate Russian monarch is dangerous for the existence of the entire Russian. I will show how ambiguously the issue of xenophobia is resolved in the novel of one of the prominent ideologues of Russian imperialism.

8-8 War, Holocaust and Performative Memories
Jiří Holý, Charles University
Holocaust as an Entertainment? Arnošt Lustig and Igor Ostachowicz
This paper will examine changes in the Holocaust presentation in Czech and Polish literature throughout the past few decades. According to Alvin H. Rosenfeld, today, the Holocaust is percieved less and less as an authentic historical event, but more as a shared symbol of evil or even just as entertainment. Rosenfeld warns about the possible "end of the Holocaust" in public consciousness.

Arnošt Lustig's later novel *Colette* (1992, Colette) as well as Igor Ostachowicz's novel *Noc żywych Żydów* (2012, Night of the Living Jews) are good examples of these changes. Lustig's later books accentuate the more abrasive side of life in the camps (violence, brutality, hetero- and homosexual prostitution, a lack of unity among the prisoners, etc.). He often records the stories of young Jewish girls and women. Their beauty and youth form a moving contrast to the horrors of the Shoah. In the novelette *Colette*, for instance, Lustig' s narrative uses many conventional images. The credibility of his charachters is very often lost. They are "omnipresent" and "omniscient" almost like the famous Forrest Gump. While Lustig uses elements of thriller and romance, the Polish author Ostachowicz uses fantasy, comics, horror as well as pornographic films. Also his novel is full of violence, brutality and sexual scenes. Nevertheless, in contrast to Lustig or other writers Ostachowicz's *Noc żywych Żydów* is more original and impressive. It also puts for the actual questions concerning the past and relations between Poles and Jews.

Ibler, Reinhard (ed.) 2016 *Der Holocaust in den mitteleuropäischen Literaturen und Kulturen: Probleme der Poetisierung und Ästhetisierung* / The Holocaust in the Central European Literatures and Cultures: Problems of Poetization and Aestheticization (Stuttgart: Ibidem-Verlag).
Rosenfeld, Alvin H 2011 *The End of the Holocaust* (Bloomington: Indiana University Press)

Alexey Shvyrkov
Dead among Us: The Immortal Regiment and Performative Memory of War

"We must remember, a new war begins when a generation grows up that has forgotten the previous one. Our duty is to preserve and protect the memory of our heroes!" (BPR)

   The Immortal Regiment, as a social movement and political phenomenon, represents a paradox. On the one hand, Immortal Regiment is a social initiative that was put forward from the bottom as an alternative to official state commemorative events. On the other, it reflects and ties into a larger foundational "myth" and "cult" of WWII that is imposed from the top by the regime. Using Jan Assmann's theoretical framework of "collective" memory, Maurice Halbwachs' "social frameworks," and Erving Goffman's concept of "performance," this paper is going to analyze the Immortal Regiment as a massive performance of individual memory manifested through collective effort. The traumatic experience of the collapse of the Soviet Union became a new point of departure where collective memory started working through a "foundational myth" that refers to the myth of origins becoming an essential part of identity building. In the process of memory transcending from individual to collective, performance is essentially allowing the transition to happen. Social memory, recognized and accepted through performance, moves from an individual to collective and back, creating a life cycle of a living memory. The prominence of the Immortal Regiment in contemporary Russia as a massive performance allows to communicate personal memory to ensure its durability. Because the collective myth of WWII is a crucial part of national identity, performance becomes the only sustainable way to protect the identity from collapse, by providing sense of unity through symbolic affiliation to family and kinship ties.

"Istoriya Bessmertnogo Polka Rossii." Bessmertnyi Polk Rossii (BPR). Last accessed April
   15, 2019, https://polkrf.ru/about/.

8-9 Dystopia in Contemporary Russian Prose
Walker Griggs
All the Forest Scaries: Fear Taxonomies in *The Slynx*
This paper examines Tatyana Tolstaya's *The Slynx* through an eco-folkloric lens, exploring the relationship between monstrousness, alienation, and fear. Building on Daria Kabanova's nondichotomic conception of the human/non-human divide, it argues that the golubchiks conceive of the self, the other, and the dystopic landscape through fear-based mythotaxonomies. Reinterpreting golubchik cultural and political norms through a fear taxonomic lens constructs a new understanding of humanity/animality in the novel and reveals Tolstaya's subtle dystopic satire.

Timothy Portice
Science Fiction in the "Age of Plaster": Viktor Pelevin's *iPhuck10*
This paper will focus on Viktor Pelevin's suggestively titled 2017 novel *iPhuck10*, for which the author received the Andrei Bely prize for prose in 2017. Like many of Pelevin's more recent texts such as *S.N.U.F.F.*, *iPhuck10* clearly belongs to the realm of futuristic science fiction. The novel takes place in a near future where the United States has split in two, Russia is once more a monarchy (ruled by a series of clones), targeted digital advertising is omnipresent, and physical sex between bodies is viewed as dangerous and degenerate (the preferred vehicle for erotic pleasure is the device that serves as the novel's title). Moreover, of the three central characters of the novel, one is a highly-trained computer programmer turned art curator, while the other two are sophisticated computer algorithms designed to

create artistic works such as pulp detective novels, film reviews, and counterfeit works of contemporary art.

This setting facilitates what I argue are the three central concerns of Pelevin's novel: a meta-commentary on the state of contemporary art and literature (which follows in the footsteps of Baudrillard's provocative "The Conspiracy of Art"), a withering and vicious parody of contemporary discourses on sexuality and so-called political correctness that nonetheless attempts to avoid collapsing into a reactionary pose, and a vague semblance of humanistic values that persist in Pelevin's quasi-dystopia. Illustrating the interconnectivity between the first two of these concerns, I will argue that Pelevin's novel—while remaining deeply problematic—can best be viewed as representative of the author's continued striving to resist institutionalized modes of thought, and speculate as to how resonant such an approach is in our current cultural moment.

Alexei Pavlenko
Gorky's Legacy in the "New Realism" of Roman Senchin and Zakhar Prilepin
Roman Senchin (b. 1971) and Zakhar Prilepin (b. 1975) represent a generation of writers who began their careers at the end of 1990s and the first decade of 2000s and identified themselves as новые реалисты (Shargunov 2001, Pustovaia 2004, Senchin 2004). Their claim to continuity with the realist tradition and at the same time their insistence on the "new" invite a comparative examination of the young writers to Maxim Gorky (1868-1936), the founder of Socialist Realism and arguably one of the most seminal reformer of the Russian realistic prose of the early twentieth century. On one hand, Senchin and Prilepin consistently employ Gorky's distinguishing strategies: reinvention of realism through un-aesthetic use of the author's biography, focus on "the oppressive horrors of the savage Russian life" («свинцовые мерзости дикой русской жизни»), rejection of the fin de siècle's and the postmodern aesthetics, and the debunking of one of the foundational myths of the Russian realist prose, "the God-bearing Russian peasant." On the other hand, and no less important for assessing the degree of Gorky's impact on Senchin and Prilepin, are those elements in his art that the New Realists reject or accept only partially: the unapologetic ideological stance, the romantic aesthetics, the ideal of the beautiful human (пафос Прекрасного Человека), and the celebration of a writer's calling as a luminary. These characteristics are absent in Senchin's works but can be detected in Prilepin's *Sankya*. This paper will focus on the question: Why in the works of the New Realists some elements of Gorky's legacy persist while others remain inactive?

8-10 Spectacularization of Soviet Memory
Daniel Rusnak
The Soviet Space in Margaret Bourke-White's *Eyes on Russia*
American Margaret Bourke-White is known as the most prolific foreign photographer of the Soviet Union during the first Five-Year Plan. Obsessed with the beauty of factories, Bourke-White was naturally intrigued by the Soviet Union, which was in the throes of rapid industrialization. In the summer of 1930, Bourke-White was granted permission to enter the Soviet Union for five weeks to photograph the country's economic development. The result was not only a stunning (and surprisingly diverse) collection of photographs including farms, factories, machines, mines, and workers, but also an accompanying text titled *Eyes on Russia*, which was published in the year after the journey in 1931. Drawing on the idea that space can be "read" as a text in and of itself, this paper seeks to parse the Soviet space as described

by Margaret Bourke-White. Through this lens, I will specifically explore the unique tension between the textual space and the photographic space of Bourke-White's travelogue.

Sara Ruiz
Future Under Siege: Death and Historical Time in Vasily Grossman's *Life and Fate*
One of the few Soviet novels to include an exploration of the German and Jewish experience of World War II, Vasily Grossman's *Life and Fate* expands the limits of Soviet war memory. Those living on occupied territory are shown to be trapped between timelines - they live within an unreachable past, a suspended time that is no longer connected to the Soviet core, but their existence also serve as a harbinger of possible futures as the occupation advanced. This paper shows how images (and non-images) of occupied territory function in the novel to heighten the sense of historical uncertainty and allow for a discussion of alternate Soviet futures.

Tetyana Shlikhar
Contrasting Memories of the Second World War in Russian and Ukrainian Contemporary Cinema
Cultural memory in contemporary societies has become a variable that is constantly used by official powers to reinstate legitimacy and support their politics. Historical film is a powerful tool for inducting audiences into certain version of the past, invoking or constructing memories. The historical film is called upon to connect the past to the present; it may also bring into consideration hidden or competing memories that either challenge or complement prevailing narratives and authoritative accounts of the past.

After the disintegration of the Soviet Union, Russian memory politics continued to propel the imperial visions of the past. For Russia, Ukraine has always been its inalienable part, whereas the new national policy of Ukraine was oriented towards independence and restoration of its national values.

In post-Soviet republics, with Stalinist crimes uncovered in the 1980s and the 1990s, the vision of the Second World War has divided. As a result of the recent anti-Communist course in Ukrainian politics, WWII that used to be referred to as the Great Patriotic War in Soviet terminology is now called the Second World War by Ukrainians. Russia, however, continues to use the Soviet term, thus perpetuating the Soviet mythology about the war and acquiring the role of its heir.

Post-Soviet Ukrainian films about the Second World War tend to mythologize and bring into the official discourse the Ukrainian Insurgent Army, a nationalist movement for Ukrainian independence before and during the WWII (Ianchuk's *The Undefeated* (2000) and Khymych's *Alive* (2016), while Russian historical films portray Ukrainian nationalists as traitors and Nazi collaborators (Maliukov's *The Match* (2012) and Samokhvalov and Rostov's *We Are from The Future 2* (2010).

8-11 Spatial and Spiritual Travelogues
Laura E. Matthews (Christians), Princeton University
The Education of a Literary Educator: Tolstoy's Pedagogical Journey through Europe
In 1860, Count Leo Tolstoy embarked on a journey to study pedagogical theory and school systems in Germany, France, Switzerland, England, and Belgium. Tolstoy witnessed many theories in practice, met the most esteemed pedagogical philosophers, studied Western textbooks, and visited schools, all presumably in order to expose himself to new ideas and mod-

els to implement at his own school at Yasnaya Polyana. However, as this paper argues, what he was exposed to in Europe did not change or challenge his educational philosophy. It merely gave him the language to articulate that which he had instinctively felt from a young age, which leads us to reconsider the origins of Tolstoy's pedagogical views. The second major impact of his trip, primarily due to the literary influences of Berthold Auerbach and Charles Dickens on his educational endeavours, is that Tolstoy began to rethink the relationship between education and literature.

In this paper I will compare what Tolstoy was exposed to in Europe—relying primarily on diary entries and letters—to both his early ideas about education as expressed in his novels *Childhood* and *Boyhood* and his later educational ideas articulated in his pedagogical articles after his trip to Europe. I will thus shed light onto the development of Tolstoy's pedagogical thought, the influences on him, and his conception of the relationship between literature and education.

Ultimately, this reading of Tolstoy's pedagogical journey in Europe attempts to understand how Tolstoy conceived of his educational projects vis-à-vis his literary activity, and vice versa. Contrary to Eikhenbaum's contention that the question of education dropped out of his teaching practices and Annenkov's reading of Tolstoy's pedagogical work as a new form of artistic work, I propose that this European journey gives evidence that Tolstoy viewed literature as a new form of pedagogy.

Jason Merrill
The Reception of Fedor Sologub in English-Language Translation and Criticism Before the Revolution

In 1944 ("Cabbage Soup and Caviar"), Vladimir Nabokov described Fedor Sologub as "that very minor writer for whom England and America show such an unaccountable predilection." This paper examines the sources of this "predilection" and attempts to "account" for it. In England and the United States, Sologub's works began to be translated in 1913 and very quickly English-speaking audiences could read two of his novels, several collections of his short prose, his major dramatic works, and many other short pieces. A wide range of critics enthusiastically wrote about Sologub, and he was arguably one of the most visible authors in the "Russiamania" that gripped England before the revolution. Critics positioned Sologub as one of the most important representatives of Russian Modernism and saw his works as keys to understanding contemporary Russia and the Russian Soul. They established certain interpretations of Sologub and his works that echo throughout the pre-revolutionary years. For many, Sologub's decadent mastery of style hid a certain coldness and distance from reality. Interest in Sologub died as quickly as it began, but the brief period of critical attention in the five years leading up to the revolution set the groundwork for the rebirth in interest in Sologub that began in the 1960s. The critical attitudes established during the years 1913-18 continue to dominate Sologub criticism, and studying the initial formative period of Sologub criticism sheds important light on its trajectory ever since.

Nabokov, Vladimir. 1944. "Cabbage Soup and Caviar."
https://newrepublic.com/article/63770/cabbage-soup-and-caviar

Claudia Kelley
Man is to Man… a Man: An Examination of Human Relationships in the Fiction of Sigizmund Krzhizhanovsky

Despite the eccentric nature of the philosophers, writers, and dreamers that fill the pages of Sigizmund Krzhizhanovsky's fictional universe, scholars often treat them as one-dimensional afterthoughts to the worlds he creates and his own philosophical worldview. Krzhizhanovsky's characters are frequently described as pure plot devices that allow him to both vivify and scrutinize abstract ideas through the use of dialogue. Although his protagonists regularly function as embodiments of Plato, Kant, Spinoza, Leibniz, or Fichte's philosophies, it is nevertheless an oversimplification to propose that his characters and their relationships are simply formal devices. Furthermore, the protagonists from Krzhizhanovsky's short stories "Wandering 'Strangely'," "In the Pupil," "Quadraturin," "Seams," "The Collector of Cracks" and "Another Man's Theme" complicate this argument because their relationships to the world around them, and not just their worldviews, are drastically altered by the presence or influence of other human beings. This paper will argue that in Krzhizhanovsky's work, interpersonal relationships form the basis of his protagonists' ability to engage positively or negatively with the external world. As a character from "Seams" says in response to the expression, "man is to man a wolf" (Homo homini lupus est): "Man is to man…a man" (Krzhizhanovsky 75). The absurd simplicity of her answer speaks to an uncomplicated but essential truth in Krzhizhanovsky's work. Although his protagonists rarely explicitly articulate a desire or need for human connection, the bond with another person is the only way that they can escape the strange, if not paradoxical, spatial claustrophobia and existential alienation that they all feel.

Krzhizhanovsky, Sigizmund. "Seams." Autobiography of a Corpse, translated by Joanne Turnbull, New York Review of Books, 2013, pp. 61–87.

SUNDAY, FEBRUARY 9, 2020

9-1 Feminism in Slavic Cultures
Juliette Stapanian-Apkarian
Women Breaking Silence: "#MeToo" and Battles for Truth in the Art of the Early 20th c. Russian/Soviet Avantgarde
Organized through social media, the "#MeToo" movement has unleashed debates that have elicited a wide diversity of views within feminist circles as well as more generally. Along with concerns about power relationships, identity, and justice, the public breaking of silence about sexual violence and harassment has met with questions of credibility and truth as well as questions of timing, editing, and the role of media—even "fake news." With these areas of contestation as meaningful benchmarks, this paper argues they offer useful intersections from which to examine questions of gender and concepts of truth in the transition from late imperial Russia to the 1930's. Along with revolutionary socio-political currents, it was a time of vigorous artistic experimentation and the rise of new media. Competing truths and ideas of truth emerged in the trajectory from early Russian Futurist experiments with "voice" through the period of Constructivist "factography," when the silence of film actually broke into sound. Because literature and film were traditionally male-dominated domains, this study is grounded in the experiences and work of women, with particular attention to Elena Guro (1877-1913)—an early Futurist writer of the vulnerable, and Esfir Shub (1894-1959)—a Constructivist pioneer of the documentary film. Consideration of their work in tandem helps to elucidate complexities in shifts from lyrically disruptive "sincerities" to emphasis

on documentary "fact," as well as strategic use of media, time and timing in constructing the art of the future. The study builds on growing scholarship on the "factographic" and on elements of recent media theory. It is part of a larger study on the "Russian Futurist Feminine."

Lejla Marijam
The Progressive Feminism of Marija Jurić Zagorka's *The Witch of Grič*
This paper introduces and explores Zagorka's subversive influence on the Croatian public in matters of progressive feminist ideology. Zagorka was the first female political journalist in Southeastern Europe, and a celebrated author of socio-historical romance novels; I propose to explore her work's impact on the development of women's rights in the region by focusing on her novel series *The Witch of Grič*.

The Witch of Grič introduces Nera Ratkay, whose fight for the liberation of women wrongly accused of witchcraft reflects Zagorka's own ideals of women's solidarity. Nera's romantic subplot is secondary to her development into a savior-figure whose agency always comes first. Zagorka furthermore leaves Nera and many of her other female protagonists orphaned, but instead of the Disney formula which deprives the princesses of a mother figure Zagorka gets rid of the patriarch to allow for the cross-generational community of women.

Another controversial character in the series is Stanka, who gets married at the conclusion of a cross-dressing romance with decisively gay undertones. However, her relative androgyny is shown as necessary for her happiness; her traditionally feminine "happy ending" proves to be a downward spiral into isolation and depression until she rediscovers her male alter-ego agency and engages in a plot to free Nera which culminates in a temporary marriage of the two women.

Zagorka's female protagonists are inspired by her own life and are each a tour de force of courage, independence and authenticity, but their storylines end on a much happier note. Upon her death in 1957, Zagorka was buried with much pomp as a member of the intellectual elite, but her work and letters were only preserved unofficially, indicating the precarious position that powerful women continue to find themselves in as disruptors of the status quo.

9-2 Milan Kundera Revisited: His Works in Czech and French
Karen von Kunes, Yale University
Milan Kundera's *The Festival of Insignificance*: Binary Opposition of Significance and Insignificance
This paper focuses on the binary opposition of significance and insignificance to demonstrate how it reflects characters' actions, their philosophical musings and the author's views on life. Kundera presents it in provocative connections between the serious and the playful, as well as between the political and the erotic. The lack of verbal communication between an unemployed actor, who pretends to be Pakistani, becomes a means of closeness to his friend precisely because the two have no ability to communicate verbally. The significance of gesture-oriented communication at the expense of language expression is contrasted with Vaclav Havel's theory on power of words; here in Kundera, words recede into insignificance while in Havel, words are mysterious due to their ambiguity. An impending death of another character provokes delight in him because he knows—unlike his friends—how insignificant his farcical claim is due to his faking illness.

The theatrical staging of the novel is framed by Stalin's posture that evolves into weakness, and the significance of his theories on politics into emptiness of insignificance. When people no longer believe in him, his dictatorship is smashed into the insignificance of a lonely man. The significance of erotic act that has dominated Kundera's previous novels is now reduced to a fluid-gender organ, the navel. Observing the exposed navel of women, one character contemplates on today's insignificance of sex.

When significance fades into history, the players of the novel realize that they no longer can overturn the world but only meditate on life. In his contribution "Philosopher Novelist" (*The New Republic*, 2015), Nick Romeo concludes that Kundera, himself a character in the novel, is "curious, perplexed, and amused by the spectacle of human nature." As implied in the novel, it is because once significance is voided of joking, it has lost its power, and only insignificance remains. Despite this pessimistic view, this paper suggests a complementary nature of binary opposition of significance and insignificance that can be observed throughout the novel.

Michelle Woods, SUNY New Paltz
Tolstoy in Kundera: Aesthetic Affinities, Syntactical Experiment, and Translation
This paper focuses on the affinity of syntactical experimentation, linguistic-thematic recursiveness (theme-words, motifs) and semantic repetition in Milan Kundera's 1984 bestseller, *Nesnesitelná lehkost bytí* / *The Unbearable Lightness of Being* and Leo Tolstoy's *Anna Karenina* to suggest that Kundera recognized and engaged with Tolstoy's linguistic experiments in his own novel to give texture and form to his thematic engagement with *Anna Karenina*. Kundera smuggles *Anna Karenina* into his own novel, carried under the arm of one of his protagonists, Tereza. The signifier—a closed book never opened—resonates through the novel thematically as an interrogation of love inspired by Tolstoy's novel: chance meetings, infidelity, coincidence and manufactured fate, as well as the irrationality of doomed fate. Kundera writes of these preoccupations with *Anna Karenina* also in his literary essays in *L'art du roman* (1986) and *Les testaments trahis* (1993).

Using the archives of Kundera's translator, late Michael Henry Heim, and of one of Tolstoy's first American translators, Isabel Hapgood, the paper suggests that the translators' recognition, understanding of, and resistance to, repetition and syntactical experimentation in the novels helps us understand and read these under-read elements of the stylistic affinity between Kundera's and Tolstoy's works.

Lucie Mala, Filozoficka fakulta Univerzity Karlovy
Reshaping Milan Kundera's Image in the Czech Context After 1989
The reaction to Milan Kundera's work in the Czech press has often intertwined with current political discussion, using literature as a background of discussions of the Czech nation and its history. For example, the debates around reforming socialism in the sixties were projected into the reviews of the novel *Žert* (1967). The Czech post-totalitarian reception of Kundera has similar qualities in the new social and political context.

This paper examines the Czech reception of Kundera's French novels (*La Lenteur* /1995/, *L'Identité* /1998/, *L'Ignorance* /2000/, *La fête de l'insignifiance* /2014/), presenting a typology of the reviewers' approaches and arguments, especially as concerns "Czech identity." They do not only articulate a standard literary evaluation but also develop a complicated dialogue with this "best Czech writer" who separated himself from both the Czech cultural environment and also from the Czech language.

The reaction to Kundera's novels has been colored by the investigative report about his alleged collaboration with the StB published in *Respekt* in 2008. This paper presents the arguments of apologetic as well as critical texts with regard to Kundera's possible collaboration with the secret police. From this point, the literary criticism and debate on Kundera's denunciation have been inseparable.

This paper concludes with possibilities of theoretically framing this phenomenon (e.g. Petr Rezek's concept of "kitsch" in a discourse of Czech philosophy and politics) and points to some related problems: influence on the interpretative tools of review practice (literary fiction being treated as a real-life evidence or argument) and the way Czech public discussion on the nation's past and prospects has been recently conducted.

9-3 Female Spaces of Russian Culture
Michelle Ort
Freedom and Constraint: An Analysis of Female Space in Natal'ia Baranskaia's *Day of Remembrance*

The spaces that women occupy in the novel *Day of Remembrance* by Natal'ia Baranskaia are many: a train car, a country deprived of its men by war, the domestic sphere, the maternity ward, widowhood, the spiritual realm. In the novel's wartime setting, the divisions between men's and women's worlds are stark. Although Baranskaia describes spaces that are occupied almost exclusively by women and children, it is debatable whether they constitute "female space" in the feminist sense defined by Mary Daly.

According to Daly, female space exists "on the boundary of patriarchal institutions and their legitimations" (5). This paper aims to investigate to what extent Baranskaia portrays female space in her novel, and to what extent, on the contrary, these woman-occupied spaces are still defined and permeated by patriarchal norms. Baranskaia herself rejected the idea of gender-based oppression and instead saw gender differences as largely biologically inherent.

The notion of space creates a sense of expansiveness at the same time that it necessarily implies boundedness. Paradoxically, Daly's female space is itself a boundary, even as it offers women a freedom that is not possible within the dominant male space. Similarly, the extremes of war impose constraints on women's actions and, at the same time, open new conceptual possibilities for female potential.

Daly, Mary. "Theology after the Demise of God the Father." *Women and Religion*, edited by Judith Plaskow and Joan Arnold. Missoula, MT: Scholars Press, 1974.

Tetyana Dzyadevych
The Red Queen **(2015) and** *Russian Beauty* **(2016): Dangerous Aestheticization of the Soviet Reality**

My paper will examine two Russian/Ukrainian TV shows about the Soviet fashion industry and the first Soviet fashion models (*The Red Queen* (2015) and *Russian Beauty* (2016)). I claim that both shows appeal to the feeling of Soviet nostalgia by glamourizing Russian Cold War-era culture, while they also fail to deal realistically with uncomfortable questions about individual liberty and totalitarian government. Despite being tragic stories based in historical truth, both TV shows have managed to attract many viewers through the aesthetic presentation of the story—i.e. by glamorizing 1950-60s Soviet culture and setting the show to a stylish musical soundtrack. I argue that such an aesthetic style falsifies a less stylish and

much more uncomfortable historical truth about the inhumane Soviet system. Through mystification, the producers promote a stylish myth about the Soviet socialist system with a "human face."

Meghan Murphy-Lee
Contemporary Russian Women as Tradition Keepers of Folklore
As stated in Adonyeva and Olson's, book, *The World of Russian Village Women* and Rouhier-Willoughby's *Village Values: Negotiating Identity, Gender, and Resistance in Urban Russian Life-Cycle Rituals*, Russian women have long been the predominant keepers of tradition and memory in the Russian village. Although gender roles have changed somewhat, the task of memory and tradition keeping continues to fall under the purview of Russian women, and they use a myriad of methods to do so.

Here, the author will take a closer look at how many contemporary urban and rural Russian women do this work. Interviews with several of these Russian women will form the foundation of this presentation. The author will show how one professor of Russian folklore spends her time collecting orthographic data in order to preserve ancient traditions in Russia's remote rural areas. The author will also discuss the prevalence of amateur Russian folklore clubs and organizations that bring Russians together to preserve ancient holidays and folk musical traditions. Finally, the author will discuss how a local museum in a remote village in the Altai Republic, run by two local women, is working to keep both Russian and Altai customs and traditions alive.

In this presentation, the author will show that while the methods of preservation have changed, Russian women continue to be the keepers of traditions and use various methods in order to protect and preserve these ancient folkways.

Olson, Laura J., and Svetlana Adonyeva. *The Worlds of Russian Village Women: Tradition, Transgression, Compromise*. University of Wisconsin Press, 2013.
Rouhier-Willoughby, Jeanmarie. *Village Values: Negotiating Identity, Gender, and Resistance in Urban Russian Life-cycle Rituals*. Bloomington: Slavica, 2008.

9-4 Dostoevsky's Poetics
Paul Contino, Pepperdine University
Ivan's Confession and Kenosis: How von Balthasar's Theology Enriches Bakhtin's Study of Dostoevsky's Poetics
Especially after my work on the volume *Bakhtin and Religion: A Feeling for Faith* (Northwestern UP, 2001), I have thought that the work of theologian Hans Urs von Balthasar could give fuller embodiment to Bakhtin's scattered insights into Dostoevsky's religious vision. Bakhtin himself acknowledged that given his Soviet circumstances, he could never fully develop those insights. Having engaged Dostoevsky's work throughout his career, von Balthasar offers a possible way forward. In his trilogy on the True, the Good, and the Beautiful, von Balthasar finds their integral embodiment in the image of Christ. So too does Dostoevsky: but the truth to which his art gives narrative form is neither "monological" nor ultimately "unfinalizable"; rather, it is complexly and inclusively "both/and," redolent of an analogical imagination rooted in the incarnation. As I am developing in my book-in-process, Dostoevsky's "incarnational realism" is most richly evident in *The Brothers Karamazov*.

I have presented at International Dostoevsky Symposia convened in Naples, Granada and, in July, in Boston. At that conference I will focus on the way the true, good, and espe-

cially the beautiful converge in the novel's final chapter. In San Diego, I will focus on the kenotic experience of Ivan Fyodorovich, who, in his final appearance, enters the courtroom looking "like a dying man" and undergoes a complex self-emptying. Dostoevsky and von Balthasar were both haunted by their viewings of Hans Holbein's "Dead Christ." This June, while in Basel, I will have the opportunity to study this painting closely, and it will serve as the point of departure for my argument that Ivan's confessional encounter bespeaks "the cross, not the gallows," that it is kenotic in—to borrow Sergius Bulgakov's words—its "voluntary humiliation" (Lamb of God 220).

Piotr Axer
"The only other world" - Elaborating the Representations of the Void in *Demons*
A tendency exists within Dostoevsky scholarship to characterize the major novels as patterned and repetitive, developing the same characters and thought experiments in different contexts (cf. Frank, Mochulsky, etc.). I argue that this is myopic reading and is especially deficient in explaining the poetics of negation present in *Demons* that are not present elsewhere.

"[God] doesn't [exist], yet he does….God is the pain of the fear of death. He who overcomes pain and fear will himself be a new God…." This quotation from Kirillov presents the "outside" perspective of *Demons*. Within the world of the text itself, the supposed existence of this "other world" makes characters' perspective, changeability, and reaching toward the ideal (or nonstatic idea) possible. However, I argue that Dostoevsky conceives of his novel as representing the very idea it depicts - negation itself.

The significance of Kirillov's irony with respect to the "other world" is that it makes of *Demons* a text devoid of a "center" of authoritative perspective, even *in absentia*, as it would be possible to consider a "world" other than that of the bathetic and self-negating textual space of the novel. This possibility is presented ironically. Only a reader's perspective would provide a surplus to the text that could turn its bathetic register to one that is tragic, or one inspiring pity rather than horror.

I consider the dynamics of this structural feature within the text through: the reference to characters as flies in the text; characters' denials of crucial information to one another; the non-surplus of meaning in the several conversations between the narrator and Stepan Trofimovich; and the negation of romantic couplings in the novel. Within this sepulchre that the novel and its events represent, the love object, the keenest object of desire that each character pursues, is lost or never attained.

9-5 Screen Adaptations
Aleksandr Grishin
A Knife in the Back of Avant-garde: The Filmic Adaptation of Arkady Averchenko's "Rat on a Serving Tray" (1963) and Soviet Cultural Policy of the Khrushchev Thaw
This paper examines the short film "Rat on a Serving Tray" (1963, Mosfilm, director and screenwriter – Andrei Tutyshkin)—the filmic adaptation of Arkady Averchenko's several anti-modernist short stories of 1910s—in the context of the large-scale ideological campaign against Modern Art and Avant-garde in USSR which started in December 1962 (after the notorious scandal at the exhibition "30 years of MOSKh" in the Moscow Manege).

Having studied the archival documents in RGALI, we can say that this movie was made by order of the official authorities without delay in short terms. The first version of the script was ready on December 25, 1962 – 4 days after the unexpected publication of A.

Averchenko's short story "Rat on a Serving Tray" (1915) in *Pravda*, the main newspaper of the country. The production of the film ended on March 6, 1963; the same day the film was shown on Soviet TV without prior announcement (apparently, breaking the broadcast schedule). Obviously, the film's release was timed to coincide with Khrushchev's planned meeting with intelligentsia on March 7 and 8, 1963.

In December 1962 creative group of Mosfilm was in a difficult situation. The challenge for filmmakers was to make an ideologically "true" movie (in the context of the campaign against "abstractionism" in art) based on (in many respects) the ideologically "untrue" short story of the bourgeois writer and, in Lenin's words, "the embittered to distraction White Guard". The solution was found in careful editing, "sovietization" of the pre-revolutionary literary basis.

This paper will consider in detail all the changes that the text of Averchenko has undergone in its filmic adaptation. The analysis of these transformations will help to reveal logic and contradictions of the Khrushchev Thaw's cultural policy in relation to Modern Art and Avant-garde.

Benjamin Jens Dostoevskian Subtexts in the Films of Christi Puiu
The director Christi Puiu is often described as the leading figure of the Romanian New Wave that first swept through international film festivals in the early-2000s (Pop, 1). Puiu has shown a distinct interest in Russian literature, albeit one that has been little explored in the critical literature. Vladimir Solovyov has been a recent direct inspiration for Puiu's *Three Exercises of Interpretation* (2013) and *The Manor House* (2019) (Petkovic). Monica Filman has noted in passing that Puiu's 2010 film *Aurora* "was inspired by readings in classics such as

Fyodor Dostoyevsky's *Crime and Punishment*" (74). Puiu himself in interviews has cited Dostoevsky, among others, as one of his influences; however, there has to date been little sustained exploration of Dostoevsky's works and themes in Puiu's films. This paper will explore Dostoevskian subtexts in Puiu's films *Aurora* and *The Death of Mr. Lazarescu* (2005). In particular, I will demonstrate how the discussions of art and immortality in Dostoevsky's *The Idiot* act as a vital foundation for Puiu's *The Death of Mr Lazarescu*.

Filimon, Monica. Cristi Puiu. 2017. Contemporary Film Directors. Web.
Petkovic, Vladan. "*The Death Of Mr Lazarescu* Director Cristi Puiu Wraps on New Film
    Manor House (exclusive)." *Screen International* [London] 2018: Screen International, May 12, 2018. Web.
Pop, Doru. *Romanian New Wave Cinema: An Introduction*. Jefferson: McFarland & Incorporated, 2014. Web.

Sara Ceilidh Orr
Doomed to Repeat: The Inescapable Storyscape of Wojciech Has's Saragossa Manuscript
This presentation explores the connection between physical and narrative spaces in Wojciech Has's 1965 film *The Saragossa Manuscript* (*Rękopis znaleziony w Saragossie*)and the 1815 novel by Jan Potocki (*Manuscrit trouvé à Saragosse*) on which it is based. Both the novel and the film are structured around a series of embedded narratives that interrupt the protagonist's journey, leaving him in a liminal state in which it is impossible to distinguish fact from fiction and reality from dream. In Potocki's novel, this story space becomes a place

where the protagonist must come to terms with his complex heritage, making choices about how to synthesize competing religious and national loyalties into a boundary-crossing, international identity. Richard Van Leeuven describes the protagonist's entry into this space as "the freezing of the regular course of life, of the deferment of the continuation of a journey, and of the substitution of both by a time and space consisting of stories." Adapting the novel in post-war Poland, Has is also interested in the creation of a story space, which he visualizes through his sets, including examples of multi-story, Moorish architecture that reflect the layers of the narrative, as well as seemingly boundless but enclosed underground spaces that prove as inescapable as the fantastic narrative in which the protagonist is trapped. Where Potocki's story space provides a pause in which to work out an international identity, however, Has's story space becomes an inscription of Polish national identity. It suggests, moreover, that the accretion of shared narratives into such story spaces may serve as site of cultural identity that is less violable than geographic boundaries but also bewilderingly, dangerously labyrinthine.

Van Leeuwen, Richard. "The Art of Interruption: The Thousand and One Nights and Jan Potocki." *New Perspectives on Arabian Nights.* New York: Routledge, 2005.

9-7 Russian Life-Writing in the Long 20th Century: Memory, Trauma & (Auto)fiction
Elena Leonenko, University of Oregon
Isabella Grinevskaya's Archive: Strategies of Self-Modeling
The first paper examines the self-modeling strategies of the poet and playwright Isabella Grinevskaya (1854(?)-1944). It considers numerous discrepancies between the writer's actual biography and the information she herself reveals about her life in memoirs and archival works. At stake in Grinevskaya's ego-documents is a desire to present herself as an ideal Christian poet.

Kathryn DeWaele (UC Berkeley)
(Re)Construction of a Family History Through Collective Autobiography: Irene Nemirovsky's Wine of Solitude (1925) and Elisabeth Gille's Mirador (1995)
The second paper proposes a reading of emigre writer Irene Nemirovsky's (1903-42) autobiographical novel *The Wine of Solitude* (1925) alongside her daughter Elisabeth Gille's (1937-96) "dreamed memoirs" of her mother entitled *Mirador* (1995). Due to her very young age at the time of her mother's arrest, deportation to Auschwitz, and subsequent death, Gille can only construct and contribute to a (quasi-)auto/biographical account of her family's history via her mother's notes and autobiographical novels. At stake in this paper is the integrity of collective, family memory realized through the preparation, writing, and publication of varied autobiographical texts.

Anastasia de la Fortelle, University of Lausanne
Writing As Memory: Testimony Narrative in Russian Post-Soviet Literature
The final paper extends the discussion of trauma, memory, and autobiography, and shifts focus to the present day with an exploration of the way in which contemporary Russian authors, working within the "post-memory" cultural paradigm, deal with the legacy of literary texts written by survivors of historical trauma. It considers the autofiction of Sergei Lebedev (1981-) who, influenced by Varlam Shalamov (1907-82), explores the interaction between memory and writing, and in turn calls into question strategies of representation in—and the very nature of—literary testimony.

10-1 Epiphany in Chaos: Andrey Bely's Discontinuous Modernism
Evgeniya Koroleva, Graduate Center CUNY
Between Idealism and Romanticism: Andrey Bely's Discontinuous System
The paper situates Andrey Bely's theory of Symbolism, as elaborated in Symbolism, Arabesques, and The Green Meadow within the broader historico-philosophical context and argues that in its contradictions and inconsistencies, the three volume collection embodies the epochal shift from "philosophy as science" propagated by Idealism to "philosophy as art" pioneered by Romanticism that takes place in Russian philosophy at the beginning of the 20th century. This dramatic shift is a response to what is perceived as a profound epistemological failure of 19th-century systematic philosophy to conceptualize the highest truth, a feature leading to empty formalism, relativity, and, ultimately, nihilism. To salvage the objectivity and knowability of absolute truth, the metaphysical anchor of universal values, Bely seeks to work out a new type of philosophy which would reconcile the Idealist and Romantic outlooks in the higher synthesis of Symbolism.

Benjamin Stein, Johns Hopkins University
Unbreakable Promises: The Unity of Obligation in Petersburg
Where predominant readings of *Petersburg* tend to subsume the motifs of fragmentation and contingency under a higher principle of unity (roughly reducible to an authorial creative consciousness), my paper argues that disjuncture and discontinuity are in fact the condition for intersubjective relations. The paper examines Nikolai's promise to assassinate his father as an essentially effective communicative speech act. In a novel defined by the continual seclusion of its characters and their inability to communicate with each other, the plot is compelled by an act that insists on mediating difference, and creating agreement between two people. Thus, although shared meaning is withheld, the promise exerts a force of obligation between characters that structures the ethical relations of the novel. The recognition of the demands of the other forms the basis of a unity in *Petersburg* that is dependent not on the creative coherence of a unitary consciousness, but in the unstable and non-guaranteed correspondence of multiple individuals.

Tim Langen, University of Missouri
Discontinuity and Modeling in Andrey Bely's Symbolism
For Andrey Bely's father, the prominent mathematician Nikolai Bugaev, discontinuous functions were not an obscure corner of an abstruse discipline. Rather, it was continuous functions, the sort that can be represented by straight lines and smooth curves on a graph, that were the exception. Both in real life and in the world of mathematics, Bugaev believed, discontinuity is fundamental—but also considerably more difficult to model and analyze.

This paper will explore some ways in which Andrey Bely's artistic and theoretical writings emerge from a similar view and confront similar difficulties. Thus cognition for Bely is often represented not as a gradual coming-to-know but instead as a sudden epiphany sparked from photograph-like images. Words and symbols are typically not the result of slow, accretive building but rather instants of creative illumination between two or more beings separated by an abyss. One difficulty with this view—even if one accepts Bely's initial intuitions about cognition and creation—is the relation of one "spark" to another. Is there some sense in which they cohere or otherwise combine to form something like a viable form of knowledge, wisdom, or tradition? Can they function as a model of anything other than

their own individual, unique discreteness? Is the theory or vision that would encompass them itself a continuous phenomenon? If not, how can it be described? These questions, I will argue, form an important part of the subtext of Bely's works.

10-2 The Poetics and Reception of the Czech Forged Manuscripts (RKZ)
David L. Cooper, University of Illinois
Poetics and Sources of Oral Epic Imitations in the Czech Forged Manuscripts
David Cooper will examine the poetics of the epic poems, which use the 10-syllable form of South Slavic oral epic poems, in comparison with the detailed description of the oral formulaic poetics of that tradition resulting from its intensive investigation in the wake of Lord and Parry's groundbreaking studies. He will also sort through the long list of supposed poetic sources of the poems, asking which are really substantial, formative sources and not mere coincidences of phrasing.

Anastasia Tsylina, Brown University
"The Language of this Bohemian Manuscript is Purely Our Language": The Reception and the First Translations of the RKZ in Early 19th-century Russia
Anastasia Tsylina will examine the Russian reception of the manuscripts, which began with the first publication of the RK in 1819, with particular attention to the translation by Admiral Aleksandr Shishkov. Pronouncements on the "clarity" of the text for Russians, motivated by linguistic ideologies and new Slavic studies programs, are belied by the apparent difficulties Shishkov had in translating the text and his reliance on a German intermediary translation.

Andrew M. Drozd, University of Alabama
Čelakovský and the RKZ
Andrew Drozd, who is completing a book on František Ladislav Čelakovský, will present the multifaceted reception of the manuscripts by this leading poet and folklorist of the second generation of Czech national awakeners.

10-4 Transformative Experiences
Olga Ovcharskaia
Polemics About the Russian Famine of 1891–1892 and Chekhov's Short Story "The Wife"
In 1891–1982, extensive territories in the central Russian Empire were facing famine. Many prominent authors including Tolstoy, Leskov, Fet, and Chekhov, were involved in heated polemics in the press about the causes of the disaster and possible solutions. I analyze Chekhov's short story "The Wife" (1892) in the context of these polemics and address two problems. First, this story is traditionally regarded as a moralistic statement in the spirit of Lev Tolstoy, but I show that Chekhov argues against Tolstoy rather than supporting his ideas. In this period, Chekhov had just overcome Tolstoy's influence; his polemics with the Tolstoyan movement and Tolstoy's own dogmatism inform this text. Second, I discuss "The Wife" in the broader context of media studies. During the famine, a person who expressed unconventional views could be stigmatized by public opinion, which happened to Fet, who criticized the peasants' behavior. Claiming thoughts that significantly differed from the dominant point of view was risky at a time when the press was becoming more influential. Chekhov actively participated in charitable activities; however, he confessed in his private letters that these duties burdened him and distracted him from his main activity, writing. At the same time, in the extreme circumstances of the famine, Chekhov was expected to discuss

the current events and draw the public's attention to the people's suffering because, in Russian culture, writers are traditionally regarded as moral and spiritual guides. By delegating his more and less conventional thoughts and concerns to different characters and then undermining his readers' trust in them, Chekhov creates a complicated story that reflects upon ethics, self-representation, and the performative power of literature.

Daria Solodkaia
From Scientist to Saint: The Curious Case of the Title Character in Alexander Kuprin's "Miraculous Doctor"
In the last two decades of the 19th century, the Christmas story (*rozhdestvenskii/ sviatochnyi rasskaz*) became very popular in periodicals. Leskov, Dostoevsky, Saltykov-Shchedrin, Korolenko, Chekhov turned to this genre — to name a few and the most renowned. In his "Pearl Neckless" (1885), Leskov discusses (if not criticizes) the frameworks of *sviatochnyi rasskaz* as dictated by the tradition: it should evolve during yuletide, be somewhat fantastic, have a moral or, at least, unmask a certain prejudice, and end in a happy way. The rigid regulations resulted in the writers' attempts to overcome those barriers. *Sviatochnyi rasskaz* started gravitating more and more towards the realistic narrative and, especially in the last decade of the century, to self-parody.

The present paper focuses on the text that, in turn, expands the boundaries of the realistic direction. By offering a close reading of Alexander Kuprin's "Miraculous Doctor" (1897), I will show that the tale's realistic rede is an exterior layer and peeling this layer off reveals an unexpected dimension. I will particularly concentrate on the image of the title character and demonstrate how Kuprin transforms an individual (albeit real and famous) man, a scientist, into one of the most worshiped saints and how the confluence of the secular and the religious brings Kuprin ahead of his time in creating a new Christmas literary tradition.

Tatjana Jovovic
The Unusual Transfer of The Montenegrin-Japanese War Mythologem From Epic to Contemporary Narrative
This paper investigates the origin of the myth of the Montenegrin-Japanese War, which Montenegrins (and not only them) believe to be the real truth. In addition, the paper investigates a bizarre cultural turn in which several historical facts regarding the participation of Montenegrin volunteer soldiers fighting for the Russian army in the Russian-Japanese War, were transformed into the myth of the alleged Montenegrin-Japanese War in the national consciousness. We will follow the reflexes of this myth from epic memorization to popular processing in the contemporary Montenegrin culture and to its literary interpretation from the gender point of view. The paper also dwells on the absurd perception of Japan in Montenegrin folklore, as well as in popular culture. The corruption of the fact of purely historical value led to its modification, which turned it into the realm of fiction, opening the possibility for new readings. We will try to compare the nonconventional forms of the oral and the written culture regarding the said fact and to follow its reflection in post-truth era.

10-5 Russian Symbolism
Jeffrey Riggs
Ivanov the Orphic: Initiatory and Sacramental Theurgy in "Psikheia"
Viacheslav Ivanov's theoretical essays consistently argue for art as a form of theurgy. Ivanov's discussions of theurgy tend to be more effusive than descriptive; he does not spec-

ify guidelines for how poetry in particular fits a theurgic rubric. Given the density of references in Ivanov's poetry, theurgic elements may be discerned within the internal logic of symbolic correspondences built into the individual poem on the micro-level, and, on the macro-level, into the cycle, the verse collection, and Ivanov's *oeuvre* as a whole. In creating theurgic poetry, Ivanov puts a combination of Neoplatonist and Solov'evian theories into practice. The Neoplatonists Iamblichus and Proclus conceptualize theurgy as a ritual implementation of symbola, or symbols. Ivanov's championing of the Symbolist movement in Russian poetry, and Neoplatonism's emphasis on theurgic symbola, suggest an interpretive strategy that designates a theurgic role for symbols.

This paper examines the theurgically inflected symbols in Ivanov's poem "Psikheia" (1902). The epigraph of the poem quotes from one of the Orphic gold tablets—small leaves of gold foil that have been exhumed in numerous burial sites of the ancient world. The tablets bear hexametrical post-mortem instructions for deceased initiates into Orphic mystery cults. The epigraph, which cites a prayer that initiates were to recite in order to gain admittance to the underworld, interacts with the thematics and narrative of the poem in nuanced ways. Most notably, it reflects the speaker's perishing along with Psyche in the flames of Eros in the final stanza of the poem. I argue that the epigraph functions as a theurgically active symbol in re-positioning the speaker from an observer to a recipient of theurgic rites.

Daniel Brooks
***Prima facie*: Maksimilian Voloshin's Critique of Physiognomic Criticism**
Maksimilian Voloshin's literary criticism represents an intriguing, symptomatic, and somewhat understudied document of Russian Modernism. Its Symbolist inflections (references to Nietzsche, terminological echoes of Viacheslav Ivanov, etc.) exist alongside deconstructions of the Symbolist ethos, especially the practice of life-creation [zhiznetvorchestvo]. So too with Voloshin's references to physiognomy, a quintessential fin-de-siècle fascination with reading archetypal human characteristics out of specific, identifiable facial features. Voloshin's literary criticism often hinges on his first encounters with poets at the famous Symbolist salons; he makes recourse to detailed physical descriptions of poets' faces that accord with their "biographical legends" (per Tomashevskii), likening their appearances to specific artworks or epochs of art history. However, Voloshin also undermines the integrity of these ekphrastic moments by exposing them as artificial rather than essential, contra to the ethos of physiognomic analysis. He demonstrates how Symbolist life-creation encourages the reduction of a complex individual biography to a discrete visual sign—in other words, how it encourages the transformation of lichnost' into litso into lik, and contributes to a self-undermining Modernist "masquerade."

This paper concerns Voloshin's elaboration and deconstruction of the varied "visual literacies" that undergird and perpetuate the Russian Symbolist worldview, as detailed in his ambitious (if uncompleted) collection *Faces of Creativity* [*Liki tvorchestva*]. It considers the broad stakes of physiognomically-inflected criticism in European and Russian *fin-de-siècle* culture, as well as the individual engagement with modes of visual interpretation that allowed Voloshin—an art critic and practitioner of literary portraiture—to forge unique insights into the Symbolist persona and Russian practice of life-creation.

Yelena Severina
Visions of a Nation in Russian Symbolist Theater
The medieval revival of the Russian fin de siècle led to the stylization of various literary genres, among which modernist dramaturgy formed a distinctive category of plays set in the

Russian Middle Ages. Russian symbolist playwrights latched onto the European tradition in order to graft their notion of a liturgical drama that was at best marginal in Russian Orthodoxy. Their medieval-themed works embedded into a modern form began as a symbolist "project" but quickly grew into an experiment which reflected the search for new concepts in theater during the time of Stolypin's Reaction of 1907-1908. My paper analyzes how rituals of passage—or, rather, their interrupted, inverted or parodied forms—found in these dramas can be read as commentaries on the sociopolitical situation during the Russian Empire's final years. They achieve the latter by constructing the apocalyptic vision of a nation and interpret revolution as an inorganic event in the country's historical development. The examples include Alexei Remizov's *Comedy of the Devils* (1907) which presents theater as a demonic act that is orchestrated by metaphysical forces; Alexander Blok's *The Song of Fate* (1908) that employs a hero's quest to the historical event (The Battle of Kulikovo) to emphasize the need for national awakening; and Leonid Andreev's *Tsar Hunger* (1908) that depicts the trial as a prescient commentary on the social process in a society that releases its self-destructiveness through acts of violence.