

AATSEEL 2023
Conference Program
Presentation Abstracts

FRIDAY, FEBRUARY 17, 2023

Session 1: 9:00am-10:45am

1 Stream 1A: 19th Century Women's Writing, Panel 1: Women's Prose in 19th Century Slavic Literature

To Be a Woman in *Sovremennik*: Poetry and Truth in Avdotya Panaeva's Fiction

Andrey Fedotov, HSE, Moscow and Pavel Uspensky, Moscow State University

This paper considers Avdotya Panaeva's fiction as a source for reconstructing the subjectivity of the writer. Examined from this point of view, her prose allows us to understand what attitude she, the only female contributor of *Sovremennik*, had toward the ethical behavior and everyday practices of the male editorial staff of the magazine. While Panaeva was regarded by them simply as Nikolay Nekrasov's wife, she was a truly independent writer and ideologue. Panaeva not only tried to integrate her work into the magazine's current literary agenda, but also – in novels like *Women's Lot*, *Domestic Hell*, etc. – managed to portray the reverse side of the emancipation project of the radical democrats. We also discuss in detail specific features of Panaeva's prose (prototypism, its emancipation program) and her literary reputation. Due to historical circumstances, Panaeva's progressive project remained unrecognized by her contemporaries. We show that the end of Panaeva's literary career in the mid-1860s was caused not by a break with Nekrasov, but by circumstances of a purely literary nature: she was subjected to crushing criticism from a rival female writer, as well as from Pisarev, a leading ideologist of the radical democratic trend, in which she considered herself a participant. Panaeva's later return to authorship with the drafting of her *Memoirs* demonstrates the stable nature of the main features of Panaeva's writing. This paper argues that Panaeva's inability to create accurate memoirs is just the other side of her inability to create "pure" fiction, i.e. fiction that is not autobiographical or aimed at getting even with members of her intimate circle.

Great Minds Think Alike? Zhukova and Tolstoy: A Hypothesis

Svetlana Grenier, Georgetown University

In this paper, Svetlana Grenier examines the numerous parallels between Maria Zhukova's "Baron Reichman" and Tolstoy's *Anna Karenina* and suggests that they are not coincidental. She hypothesizes they present evidence that Tolstoy read Zhukova's story at one point and that it was one of the society tales (along with Pushkin's and Evgeniia Tur's) that made a strong impression on him and were in some way present in his memory as he was writing his own work based on the society tale genre (*Anna Karenina*). The documented fact that Tolstoy read and liked one of Zhukova's later tales (*Nadenka*, 1853) gives additional weight to this hypothesis. "Baron Reichman" stands out among society tales and novels treating the motif of adultery in that it pits the heroine's maternal feelings against her romantic love – a conflict that becomes central to

Anna Karenina and that would have attracted Tolstoy's attention. Zhukova's potential contribution to the conception of Anna Karenina demonstrates the submerged but vital role that female authors played in the formation of the Russian canon.

An Empire of Serfs: Women Landowners in Novels by Evgeniia Tur and the Khvoshchinskaia Sisters

Hilde Hoogenboom, Arizona State University

Traditionally, critics focus primarily on Russian women as daughters, wives, and mothers – that is, as “women.” When we instead view women as noblewomen, their participation in the privileges and responsibilities of Russia's service nobility becomes central. Women too owned property with serfs and were responsible for taxes and military recruits. In their novels, Evgeniia Tur and the Khvoshchinskaia sisters Nadezhda and Sofia went further than their male colleagues in their explicit critiques of serfdom, without sparing their female characters.

As statues to the Lost Cause and slavery are pulled down here and elsewhere, I remain amazed that we have collectively been silent for so long about the centrality of serfdom to the lives and works of the writers we teach and research. In the spirit of Vissarion Belinsky's agonized letter to Gogol, we want to imagine Russian culture as a refuge from and critique of the state. That literature, though, like the Russian empire, rested on the economics and politics of serfdom – on what Belinsky called “the white Negro” – which only ended in 1907.

Nineteenth-century classics functioned to promote the culture and ideology of the minority majority, as Russians and then Soviets colonized their subjects. Since Russia invaded Ukraine, Russian studies is undergoing a sudden reckoning that is long overdue. Decolonization is taking place daily as Ukrainians rename streets and places named in honor of Russia. Statues of Pushkin are coming down, while Russian occupiers are resurrecting statues of Lenin. In his editorial in *The New York Times*, our colleague Kevin Platt argued that we should not retaliate against Russian culture: “Russian art, music, painting and film do not ‘belong’ to the Russian state.” But they do, and it is time to recognize this. The un-classic novels of Tur and the Khvoshchinskaia sisters offer us good places to start.

1 Stream 2A: Indigenous Possibilities in Post-Russian Spaces, Panel 1: Community Agency in Language and Culture Planning

‘Accidental’ Sakha Language Policy and Planning: Pushing Back Against Ongoing Russification through Online Media - Jenanne Ferguson, MacEwan University

This presentation takes a linguistic anthropological look at how Sakha speakers promote the Sakha language (not always intentionally!) through popular music and related media (e.g., YouTube and social media video sharing). Through examining micro-level language planning from an “accidental” angle (Moriarty and Pietikainen 2011) I discuss how young Sakha musicians and creatives may not always set out to explicitly engage in language policy and planning, but still have an influence on language ideologies and practices through their actions. The Sakha case is of note because there is a relatively substantial number of speakers of the

language (~450 000) compared to other regional Indigenous languages, and it also brings to light some of the complications around the term 'indigenous' as applied to Sakha people; i.e., as they are not classified as members of the Small-Numbered Indigenous Peoples (korennye malochislennye narody Severa, or KMNS), many do not use the term, despite being indigenous to their territory. Focusing on the period from 2014 to present, I cover some of the recent Russian federal policy that works to stymie the promotion and valorization of Indigenous and minority languages in the country and reveal how some young Sakha are negotiating their non-Russian identities and language ideologies through language usage in online media. I then discuss these actions through two lenses, connecting Sakha language reclamation and revitalization through online media to: a) the broader project of minority/Indigenous language maintenance (and its decolonial aims), and b) to the ongoing discussion of how some young citizens of the Russian Federation assert non-Russian identities and decolonizing senses of belonging considering the full-scale war in Ukraine. In conclusion, I consider the importance of these case studies in terms of the pedagogy and language acquisition, as well what it can indicate about sociolinguistic realities in Russia.

Soviet History Beyond National Republics: Centering Non-Titular Experience in the Juhuri (Mountain Jewish) Twentieth Century - Hilah Kohen, University of Pennsylvania

Recent historical scholarship has emphasized that the formation of Soviet republics named for national groups rested not only on the construction of those nations vis-à-vis central policy but also on the ethnic diversity internal to each republic—that is, titular nations were formed both against one another and against the non-titular nations they came to govern. What Krista Goff terms “nested nationalism” implies a need for non-titular Soviet historiography, and researchers of Indigenous history on multiple continents have demonstrated the infrastructure necessary for such a project. Namely, individual non-titular communities of the USSR require from scholars the kind of institutional dedication, diligent language expertise, and prioritization of heritage-based research that has previously been reserved for engagement with a small number of the Soviet Union’s national groups.

This paper briefly reframes non-titular historiography as a core concern for numerous subfields of Soviet history, not as a peripheral subfield relevant primarily to nationalities policy. It then elaborates a case study in this reframing by introducing listeners to historiographic debates among and about Juhurho (Mountain Jews), who lived primarily in the Azerbaijan SSR and what became the Dagestani, Checheno-Ingush, and Kabardino-Balkarian ASSRs. Specifically, the process of “Tatization,” or the distancing of Juhurho from Jewish identity and their integration into Caucasian Tat identity across republics, raises paradoxes for current English-language understandings of Soviet periodization. In Juhuri historical research and historical novels, events like the end of the Civil War and the death of Stalin turn out not to be the best or the only fulcrums for describing the trajectories of the Soviet century. This mismatch raises broader questions about the standard temporal categories that shape the conditions of possibility for Soviet history as a field.

The Soviet Literatures of Dagestan and the Gorky Literary Institute - Olga Nechaeva, University of Pennsylvania

The multilingual and multiethnic character of the student body of the Gorky Literary Institute was always a matter of special pride for its management. Between 1952 and 1964, 52.2% of the Institute's graduates were Russians while the other 47.8% represented other ethnicities (RGALI, f. 632, op. 2, ed. khr. 827, l. 1-10). When the Institute was on the verge of closing in 1963, its management named its linguistic and ethnic diversity as the main reason for the need to keep it in operation. Dagestan writers and Dagestan literature were often called the major beneficiaries of the Institute: "If the Institute is closed, it will be, first of all, a loss for small nationalities. 22 poets and prose writers graduated from this institute only from Dagestan alone" (D. Akhuba in 1962, RGALI, f. 631, op. 44, ed. khr. 8, l. 116); "More than half of the members of the Dagestan branch of the Writers' Union are pupils of the Herzen house" (A. Migunov in 1964, RGALI, f. 632, op. 2, ed. khr. 865, l. 1); "It is a pleasure to hear the stories of well-known writers about the contribution our Institute has made to the formation of local writers' organizations. Rasul Gamzatov also mentioned that 75% of writers in Dagestan are graduates of our Institute" (A. Galanov in 1974, RGALI, f. 632, op. 3, ed. khr. 82, l. 7). At the same time, in official speeches the Institute was often praised not for its diversity per se but for the "convergence of national cultures" and the impact that the Russian language and culture had on literatures in other languages. Excessive attention to one's language was often perceived as a sign of nationalism. As the vice-rector Galanov complained in 1974: "Some students, for example, are very worried about the fate of their native languages, the languages of small nationalities. They are proud of their languages, and sometimes their pride is even naive." In my paper, I want to examine Soviet Dagestan literature and its relation to the Gorky Literary Institute. Dagestan was and is a multilingual and multiethnic space where speakers of Lezgian, Avar, Lak, Tabasaran languages, several Dargin languages and many other languages reside. What was the experience of Dagestan students writing in different languages at the Gorky Literary Institute? How did the Institute shape Dagestan literature? What kind of coercive practices it used and what was the impact of this decades-long intervention? These are the question that I will try to address in my presentation.

1-4 Engaging Language Students with Authentic Activities

The Effect of Task Authenticity on Writing Process and Product in Russian - Vita Kogan, University College London

Authentic learning tasks that allow for a contextually situated negotiation between the self and society and between the classroom and the real world improve second language (L2) learners' motivation and learning. Little is known, however, about the effect of task authenticity on L2 writing. Also, most previous L2 writing research has focused on languages with simple morphology, constraining the generalizability of findings across languages. The present study aims to fill these gaps by investigating how task authenticity affects writing by L2 learners of Russian, a morphologically complex language. We will employ a mixed-method approach to explore both the product and the process of L2 Russian writing, employing natural language processing techniques and linguistic analyses to examine the writing product and keystroke-logging and stimulated recall to tap the writing process. The resulting findings will contribute to theory-construction regarding the role of motivation in task-based writing and inform L2 Russian writing pedagogy.

The participatory approach and student-active learning in language teaching: language students as journalists and filmmakers

Svetlana Sokolova, UiT The Arctic University of Norway & Andrei Rogatchevski, UiT The Arctic University of Norway

The present paper shows how the participatory approach (Yowell & Rhoten 2009, Jenkins et al. 2009) can be combined with student-active learning techniques (Spasova & Welsh 2020, Nuss & Martin forthcoming) to foster language learning. We report on the results of a new Russian course, *Media language in use* (CEFR level B1-B2), introduced at UiT The Arctic University of Norway, and the international educational project *Our common victory* (2020, <https://site.uit.no/clear/2020/09/07/var-felles-seier/>).

While collaborating on the projects, language students become amateur journalists and filmmakers. The course *Media language in use* familiarizes students with four major genres (news article, interview, book/film review, and op-ed), while the project *Our common victory* incorporates active use of documentary film in learning Russian as a foreign language. In both cases, the student projects are multifaceted and involve 1) coming up with a concept, 2) preparatory stage with lectures on the selected topic given by specialists, 3) individual and group work when further developing the concept, 4) collecting relevant vocabulary and constructions, 5) production stage (filming, interviewing, collecting data for the written genres), 6) post-production stage (editing the film, making subtitles, writing an article, a review or an op-ed and presenting them to a peer audience).

We organize classes as workshops, with joint co-editing of texts by both students and instructors, proposing meaningful tasks relevant for students' career development. In this way, the participatory approach ensures students' motivation and interest in the proposed topics, while student-active learning techniques provide a suitable environment for an optimal interaction among class participants. Through such mutually supportive atmosphere in the classroom students can master practical language skills above their basic level.

Language portraits as a pedagogical tool for discussing HL students' plurilingual identities

Renata Emilsson Peskova, University of Iceland

Language portraits have been frequently used as an activity to encourage a dialogue about students' linguistic repertoires. In this presentation, the language portrait will be discussed as a pedagogical tool in a heritage language (HL) classroom to explore the value of all languages in students' (and teachers') linguistic repertoires. Language portraits serve as oral identity texts (Dressler, 2014) that provide information about participants' self-reported linguistic competence (expertise), their attitudes towards their languages, and the importance that they attribute to their languages (affiliation) and their familial connections (inheritance). In the underlying research (Emilsson Peskova, 2021), students also expressed their linguistic identities by their perceptions of their current and perceived future use of their linguistic repertoires and through the desire to belong to real and imagined communities (De Costa & Norton, 2017; Norton, 2013). The qualitative multiple-case study explored the interplay of five plurilingual students' linguistic repertoires and their school experience. Its theoretical underpinnings were sought among others in the fields of motivational frameworks for language learning (Dörnyei, 2009; Hong & Ganapathy, 2017), and linguistic identity (De Costa & Norton, 2017; Giampapa, 2014). As a part of the methodology, students drew linguistic portraits that were analyzed with the categories of

linguistic expertise, affiliation, and inheritance (Dressler, 2014). They negotiated their linguistic identities with their families, friends, and educators, and they reported on their strong plurilingual identities and positive school experience. The study emphasized the valuable roles of HL schools and strong family language policies in counterbalancing the monolingual focus of compulsory schools. This presentation thus addresses both the theoretical underpinnings of language portraits, and provides a practical, easy-to-use tool for HL teachers which enhances mutual appreciation of versatile linguistic repertoires.

4 Big Personalities in 19th-Early 20th-c. Literature

The Love Letters of a Russian European: Peter Viazemsky's Correspondence with Vera Viazemskaja (née Gagarina)

Daria Solodkaia, independent scholar

Prince Peter Viazemsky (1792–1878) was an outstanding figure of the 19th-century Russian literary, intellectual, social, and political circles. A direct descendent of the Riurik family, Karamzin's brother-in-law and foster son, Zhukovsky's, Batiushkov's, and Pushkin's close friend and ardent correspondent, a draftsman of the Russian Constitution (1818–1820), the head of the Bureau of Censorship (1856–1858), a co-founder of the Imperial Russian Historical Society (1866), etc., Viazemsky lived an eventful and influential life, but, after his death, has long been overshadowed by his prominent contemporaries and undeservingly considered a minor author. The most noble among Russian literati, Viazemsky also holds the record for longevity among the 19th-century Russian writers (beating Tolstoy by four years) and being Pushkin's most frequent addressee. In one of his letters, the sharp-sighted Pushkin calls Viazemsky “dear European” [милый Европеец]. In his own letter to their mutual friend Alexander Turgenev, Viazemsky calls himself “a natural Russian poet” [природный русский поэт]. In fact, Viazemsky was an amalgam of both and can undoubtedly be regarded as an excellent example of a Russian European [русский европеец].

In my presentation, I will shortly outline the major characteristics of a Russian European and focus on Viazemsky's correspondence with his fiancée and wife Vera Viazemskaja (née Gagarina). I will show how and why Viazemsky simultaneously creates a very private utterance and “a literary fact” (in Yuri Tynianov's term), switches between languages (predominately Russian and French), and accounts for upbringing, education, duties, and rights. I will also demonstrate that the sincere and, at times, unceremonious spirit of Pushkin's letters to *his* wife, which we tend to see as solely Pushkinian, already floats over Viazemsky's correspondence with Princess Vera (beating Pushkin by seven years).

Fedor Sologub in English Language Anthologies: 1950 to the Present

Jason Merrill, Michigan State University

Russian Silver-Age authors figured prominently in many English-language literary anthologies. During the years 1915-1950, Fedor Sologub's poetry and short prose appeared in more than two dozen such collections. An examination of these books (Merrill, 2022) shows that in them Sologub was consistently “packaged” (through selection of works and editors' introductions) as Russia's arch-decadent writer, continuing the most popular line of pre-revolutionary domestic criticism.

The proposed paper continues research into Sologub's reception in English-speaking countries by examining anthologies from after 1950. The launch of Sputnik in 1957 led to a drastic increase in interest in the Soviet Union and the Russian language. By the early 1960s new translations of Sologub's works began appearing, some completed by émigré editors as had mostly been the case previously, but others by members of the post-Sputnik wave of literary scholars. His short prose and poetry appear in several new anthologies, some of which featured a range of authors, and others that were devoted exclusively to Sologub. These more recent collections show that the dominant interpretation of Sologub, however, did not change significantly. He continued to be described to audiences as Russia's decadent "Poet of Death," despite the appearance of additional previously-untranslated works that demonstrate that Sologub's legacy is in fact far more complex. The presentation will review English-language anthologies that include Sologub, focusing on the selection of works and discussion of him as a literary figure, to show how he has been presented over the last 70 years.

Bibliography

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Translation as Archaeology: Nikolai Gnedich, Aleksei Olenin, and Gnedich's Iliad

Judith Kalb, U of South Carolina

The fusion of antiquity and Russian nationalism was not unusual in nineteenth-century Russia. A crucial figure in this linkage was Aleksei Olenin, an aristocratic statesman-intellectual who served as Director of the Imperial Library and President of the Academy of Arts for much of the first half of the nineteenth century. In this paper, I explore Olenin's influence on the creation of Nikolai Gnedich's canonical translation of Homer's *Iliad*. An artist and scholar, Olenin was fascinated with Greco-Roman antiquities, Scythian relics, and old Russian artifacts. He searched assiduously for links between Russian culture and ancient Greece, asserting examples of such connections in items as diverse as modern Russian clothing and old Russian helmets. I argue that Gnedich's translation, a work of art that cast Russia as the heir to Greece linguistically, culturally, and militarily, became the perfect way to manifest Olenin's longstanding *idée fixe*. I discuss the Olenin circle, which combined Winckelmann's vision of ancient Greece with elements of pre-Romantic sentimentalism and Russian nationalism; Olenin's extraordinary support of Gnedich, including employing and housing him at the Library and encouraging colleagues to assist in the translation; and the specific linguistic suggestions, based on his own archaeological collections, that Olenin made as Gnedich's draft took shape. With Olenin's help, the characters, habits, weaponry, and household goods of Homer's past world were meticulously uncovered and revived in literary form for a nineteenth-century Russian audience. As Olenin had hoped, the Greek past had been reassembled for a new epic age, as ancient Greece merged with modern Russia by means of Gnedich's carefully chosen words and imagery.

¶ Soviet Film & Theater

Prozodezhda in Meyerhold's Theater

Alisa Ballard Lin, The Ohio State University

In the early 1920s Vsevolod Meyerhold featured as costuming in his theatrical work *prozodezhda*, or “production clothing.” Associated primarily with constructivist designers Varvara Stepanova and Liubov’ Popova, *prozodezhda* consisted of “antifashion,” loose and practical clothes intended to serve the needs of the wearer’s profession. Though *prozodezhda* had little success as everyday wear among the Soviet people, it made a striking impact as the basis of costumes for two of Meyerhold’s landmark productions: *The Magnanimous Cuckold* (Velikolepnyi rogonosets, 1922, costumes by Popova) and *The Death of Tarelkin* (Smert’ Tarelkina, 1922, costumes by Stepanova). Both productions featured actors in loose, boxy cuts with little costume differentiation between characters. *Prozodezhda* easily lends itself to an ideological reading in line with the socialist avant-garde’s post-revolutionary efforts to embrace Soviet ideology. It is frequently cited in scholarship on Soviet theater or fashion as an attempt to equate the actor with the worker. But less attention has been given to deeper contexts and implications of *prozodezhda* in the theater. In this talk I first examine *prozodezhda* as an aesthetic choice that intervenes into the rich polemics of modernist costuming, which largely focused on sartorially attempting to cover or restrain the actor. Second, I examine *prozodezhda* as material, as a physical and inanimate ally in the actor’s creative process. Third, I look at other constructivist and mid-1920s Soviet costume designs to speculate on *prozodezhda*’s impact on costuming practice. I argue that *prozodezhda* can be read as a radical form of costume that tries to combat the modernist fragmentation of actor and self by permitting the free skilled movement of the actor’s body and attempting to liberate the actor from mimesis. *Prozodezhda* further underscores the integrality of costume to performance by showing Meyerhold’s biomechanics to be a particularly enclotted form of acting.

Gennadii Poloka Beyond SHKID and Intervention: A Very Short Introduction

David G. Molina, University of Chicago

This paper undertakes a brief foray into the aesthetic project of Soviet film director Gennadii Ivanovich Poloka (1930-2014), presenting a broad overview of the genres, cinematic devices, and thematic concerns that characterize his filmic opus. After presenting a short summary of his two most well-known films, *Respublika SHKID* (1966) and *Interventsiia* (1968), the paper argues that one of Poloka’s most significant contributions to Soviet and post-Soviet Russian cinema is his understanding of genre: despite working within what appear to be readily articulable types of cinematic plots (detective/spy-films, melodrama, war cinema), Poloka’s penchant for comedy, fondness of scenes of mass demonstration (marches, congresses), and celebration of verbal and situational irony serve to create generic hybrids that add layers of complexity to standard narrative arcs. The paper will focus particularly on the ways in which Poloka’s destabilizes the spy film in *Odin is nas* (1971) and *A byl li Karotin?* (1989); drama in *Odinozhdy odin*, properly described as a cinematic tragicomedy; and the children’s school film, in *Nashe prizvanie* (1981).

Animalization and the assimilation of characters to pig images in Fridrikh Ermler's film *Peasants*

Maria Kustova, University of Illinois Urbana-Champaign

In their book *Fridrikh Ermler: Documents, Articles, Memories*, Vera Bakun and Izolda Sapman write that "all of Ermler's films of the 1930s were exclusively political and united by one theme: that of exposed sabotage and the disclosure of a secret conspiracy against Soviet power; the angle chosen by the director limited the life material included in his circle of attention" (Bakun and Sepman 1974: 235). I argue, however, that in his film *Peasants* (1935), Ermler not only depicts political and class struggle, but also draws the viewer's attention to a deeper, socio-psychological issue, precisely by using life material. He does not show villagers as making up a uniform society that either accepts or rejects the new ideology, but rather presents individual people as living beings — with traditions and moral principles, feelings and emotions — who face significant historical changes. To prove this argument, I focus on the special role that pigs play in the film. Pigs are given human characteristics, and people in turn are likened to them. I explore how images of pigs are used by the director in different ways, where the analogy between people and pigs is not just the resemblance in the way they are filmed, but also in their expendability: one day, they are prized and valued, and the next, slaughtered. The portrayal of pigs is a key to understanding Ermler's attitude towards the situation on the collective farm in the 1930s, and reveals reasons for the main conflict in the film.

Bibliography

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❖ **Soviet, Ukrainian, Russian: Contested Identities in Ukrainian Literature**

“The Feeling of a United Family”: National and Multinational in the Creation of Socialist Realism in Ukraine

Valentyna Kharkhun, Mykola Gogol State University of Nizhyn

This paper explores ideological structuring of literary life in Soviet Ukraine during the 1930s. The main task here is to comprehend the genesis and development of socialist realism in Ukrainian literature in order to understand how the national “merges” into the Soviet multinational project, shapes and represents it. This paper argues that Ukrainian literature of the 1930s made a substantial contribution towards the expansion of socialist realism as a phenomenon which encompassed the entire USSR by promoting unification of all SSR literatures under a single umbrella of “Soviet literature.”

The paper focuses on the biographies and literary heritage of canonical Soviet Ukrainian writers of the 1930s: Pavlo Tychyna, Iuri Ianovsky, and Oleksandr Korniiichuk. Following Serhy Yelchych's approach of a critical usage of postcolonial theory, I am showing the entire complexity and ambiguity of the Sovietization of the Ukrainian cultural space in which writers figured both as victims of the Soviet system, forced to serve it, and its (un)free adherents. Analyzing Tychyna's and Ianovsky's cases I show how these brilliant modernist writers were forced to follow communist party line and demonstrate the loyalty that crippled their talent. I am also discussing Korniiichuk's case as canonical example of the devoted socialist realist writer who masterfully translated a scholastic communist ideology into attractive melodramatic stories and popular images accessible to the masses. Ultimately, I summarize the contributions to socialist realism made by each author and how they became prominent writers of all-

union level, highlighting the role of Ukrainian literature in creating the image of multinational Soviet literature.

By discussing Ukrainian socialist realism, we refine our understanding of the phenomenon of Soviet literature. Russian literature allows us to comprehend the main trends but does not explain Soviet literature as a multinational project aimed at building a new community and establishing a new identity. Including the Ukrainian experience in the development of socialist realism makes it possible to understand how multinational literature was built, and why “Soviet” is not equal to “Russian” in this specific case.

Conflict between Soviet and National Identities in the Contemporary Ukrainian Family Saga

Tetiana Grebeniuk, Zaporizhzhia State Medical University

The paper considers identity transformations in contemporary Ukraine mediated through the texts of contemporary family sagas representing the traumatogenic collision of the Soviet identity, which had been integrated into the Ukrainian context for 70 years, and national identity that started taking shape in Ukraine after the collapse of the Soviet Union.

The objectives of this paper are to analyze explicit and implicit forms of artistic reflection of the identity conflict and representation of the personal and collective traumas, caused by this conflict, in the contemporary Ukrainian family saga, as well as to identify narrative strategies connected with “work of memory” in the texts under scrutiny. It is planned to consider family sagas “Yakiv’s Century” (2010) by Volodymyr Lys, “Dom’s Dream Kingdom” (2017) by Victoria Amelina, and “Amadoka” (2020) by Sophia Andrukhovych that provide insights into Soviet identity and their collision with the post-independence Ukrainian identity.

The theoretical framework of this study is based on Jan and Aleida Assmann’s theory of cultural memory. In the vision of fiction and social thought interactions, methodological foundation of this paper is Aleida Assmann’s understanding of literature as one of the forms of coping with effects of past traumas. Dominick LaCapra’s idea of the opposition of two reactions to historical trauma is one more paper’s fundamental tenet: “working-through” and “acting-out.” My hypothesis in this regard is that the texts under examination depict these two attitudes and demonstrate the prevalence of a “working-through” approach, which may reflect the genuine predominance of the resilient moods in the works analyzed.

Fostering Resilience: Remediation of Memory of the Repressed Pasts in Donbas War Prose

Iryna Tarku, University of Gießen

The paper aims to investigate the phenomenon of Ukrainian prose about war in Donbas, implementing the theoretical framework of memory, trauma and resilience studies. Taking into account the politics of silencing in the Soviet Union, Russia, and

Ukraine (e. g., Assmann 2013; Etkind 2013; Kasianov 2018), literature becomes an important medium of counter-memory (Foucault 1977). In terms of ‘multidirectional memory’ (Rothberg 2009), on the one hand, contemporary war enables the remembrance of the silenced pasts. On the other hand, the methodological tools, developed by Holocaust scholars, can be helpful in articulating trauma of the Russo-Ukrainian war. The writers reconsider traumatic events on the level of literary representation (‘memory in literature’ in Erl 2011) and on the level of intertext, topoi, genre, and canon (‘memory of literature’). Furthermore, writing about traumatic events fosters the development of individual and collective resilience (e. g., Cyrulnik 2009; Basseler 2019). Important roles here play narratives of resistance and remediation of the memory about cossacks, Insurgent Army, dissidents, and other rebels. However, sometimes repressed past returns in the form of beasts and creatures (‘magical historicism’ in Etkind 2013). In this paper, the examples of non-combat prose by Sofia Andrukhovych, Tamara Horikha-Zernia, Volodymyr Rafeyenko and Serhyi Zhadan are used to articulate the cultural dimensions of the Russo-Ukrainian war.

Session 2: 11:15am-1:00pm

1 Stream 1B: 19th Century Women’s Writing, Panel 2: Women’s Poetry and Drama in the Russian Empire

A Forgotten Play: Literary Institutions of the Russian Empire and ‘Family Scenes’ by Elizaveta Mikhailova

Kirill Zubkov, HSE, Moscow; IRL/Pushkin House

Abstract: This paper discusses an unpublished play, “Family Scenes”, by a forgotten writer from Tbilisi (Tiflis), Elizaveta Mikhailova. When this work was written in the 1860s and 1870s, there were practically no successful women playwrights in the Russian Empire – in contrast to the situation in the fields of fictional prose or poetry. I examine, on the one hand, problems relating to literary institutions: Mikhailova aspired to fame and wanted to receive a prestigious award for her drama. I will try to demonstrate why her attempts were unsuccessful, taking into account Mikhailova’s gender identity and geographical location (periphery). On the other hand, I address the poetics of her text. Mikhailova chooses a subject very typical for the dramaturgy of her time, namely a girl who is forcefully married to a wealthy old man. At the level of characters and dialogue, however, Mikhailova’s play remains highly unusual when compared with the works of contemporaries, such as Aleksandr Ostrovsky or Alexei Potekhin.

The Countess’s Temptation

Alice Vieira Barros, Federal University of Minas Gerais, Brazil

This paper proposes a reading of the poem “Temptation” (Iskushenie, 1839), written by the Russian poet Evdokiya Rostopchina. My hypothesis is that Rostopchina’s poem presents a conflict between two identities: the identity of the poet and the identity of the woman in the 19th century. The female identity functions here as an obstacle to the shaping of the poet’s image, and Rostopchina seems to be trapped in the poetess’s domestic sphere. The paper also aims to

demonstrate, through a close-reading of the poem, that readings of the ball theme in Rostopchina's lyrics by Tomashevsky and Belinsky overlook several important aspects of Rostopchina's poetry and of the Russian woman writer's struggles to build a poetic career.

Rostopchina's Legacy: Resisting Willful Misreading

Olga Peters Hasty, Princeton

Evdokiia Rostopchina opens the 1856 edition of her works with the poem «Вместо предисловия», whose epigraph cites Terentianus Maurus: “Pro captu lectoris, habent sua fata libelli” – “According to the capabilities of the reader, books have their destiny.” Popular in Russia at the time, the phrase acknowledges the vital role of the reader and reflects Rostopchina's awareness of the woman writer's heightened vulnerability to how her works are read. This paper considers examples of how Rostopchina was systematically read back into conformity with gender biases that she defied, undercutting her own advancement, the advances she brought to the Russian literary tradition, and the emerging line of women poets.

As Rostopchina continues to emerge from the ill-deserved belittlement that followed on her celebrity in the 19th century, it is instructive to examine how her successful negotiations of gender-driven disincentives were injuriously recast as emblemizing stereotypes that her writings transcended. Readings that reinstated prevailing gender constructs sought to return Rostopchina to the bounds she repeatedly breached, discounting what she invested in her works. Looking at how authoritative readers distorted her creative biography helps forestall unconscious acceptance and perpetuation of narratives rooted in misogyny.

My discussion will center on three key facets of Rostopchina's oeuvre that were targeted for willful misreading: political dissent, social criticism, and her creative accounts of men's (and not just women's) emotional inner worlds. The examples I discuss enhance our appreciation of Rostopchina's writings, her creative biography, and her place in Russian cultural history. More broadly, they sensitize us to how all marginalized groups contend with wittingly and unwittingly repressive readings, thus pointing the way to more honest and enriching engagement with their works.

2 Stream 2B: Indigenous Possibilities in Post-Russian Spaces, Panel 2: Indigeneity in Siberia and the Written Word

Black Elk Speaks with Teki Odulok: Juxtaposing Indigenous Life Stories of the 1930's

Naomi Caffee, Reed College

This presentation examines the literary collaborations of Indigenous and non-Indigenous authors in the United States and the Soviet Union in the 1930's. My central focus is the Yukagir author and ethnographer Nikolai Ivanovich Spiridonov (1906-1938), who published widely popular autobiographical stories under the pen name Teki Odulok. Writing in Russian at a time when the Yukagir language had yet to be standardized and codified in written form, Spiridonov found literary success with his 1934 novel *The Life of Imteurgin the Elder*, but fell victim to Stalinist repression in 1938. Recent scholarship has revealed the novel to be the result of extensive

collaboration with the Russian poet, critic, translator, and publisher Samuel Marshak (Ogryzko 1996; Khazankovich 2018). In this way, it forms a parallel to another foundational, yet controversial Native American life story, *Black Elk Speaks* (1932), a first-person account of an Oglala Lakota holy man, transcribed and stylized by the American poet John Neihardt. Published within two years of one another, and integrating Indigenous narrative conventions with modes of documentary, ethnographic, autobiographical writing, both works invoke questions of authenticity and authority while also suggesting broader connections between Indigenous experiences and cultural expression in North America and the Russian Far North. Through a juxtapositional reading of these works, I suggest that the voices of Teki Odulok and Black Elk might be interpreted beyond the aesthetic and ideological frameworks of their non-Indigenous interlocutors, and instead “speak” to one another.

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The Origins of Soviet Racism: Infantilization of Indigenous Worldviews in Teki Odulok’s *Snow People*

Anna Gomboeva, University of Virginia

My paper focuses on Samuil Marshak’s collaboration with an Indigenous Siberian writer Nikolai Spiridonov-Teki Odulok and explores the construction of “primitive people’s language” in Spiridonov’s 1936 children’s novel *Zhizn’ Imteurgina starshego* (*Snow People*, eng. transl. by James Cleugh). In the early 1930s, Marshak invited Spiridonov, a young Yukagir scholar from Yakutia, to write a children’s novel in Russian language about the lives of Indigenous peoples of Siberia. Spiridonov, who had just defended a doctoral thesis on Reindeer Chukchi’s economy, wrote a story of a Chukchi family tragically victimized by tsarist-era Russian merchants. Because the novel’s intended audience was Russian children, and Nikolai Spiridonov was a Yukagir academic who had never written fiction before, Marshak helped him to develop and craft his unique authorial voice. In her book *V laboratorii redaktora* (eng. *Editor’s Laboratory*) Lidiia Chukovskaia states that Spiridonov’s voice was meant to be captivating enough to educate Russian children about Chukchi people, yet simple enough to preserve primitive manner of speech of a “primeval” (pervobytnyi) reindeer herder. Although the language of *Snow People* is syntactically simple, the perceived “primitiveness” of narration does not rely on form alone.

Defined by Maksim Gorky in his notion of “second nature”, the Soviet modernization project was strictly anthropocentric; it implied that humans were separate from natural world and were meant to fight and subjugate it. Children’s literature in the 1930s praised transformation of nature through science and technology. In contrast, traditional Indigenous Siberian cosmologies frame human within the realm of nature where all beings are equal and hold empathetic knowledge of each other. In *Snow People*, Soviet anthropocentric discourse contextualized by Marshak collides with Chukchi’s traditional worldview described by Spiridonov. Subsequently, Marshak’s formulation of a “primitive” authorial voice for Spiridonov encodes Indigenous knowledge as naïve and Indigenous people’s voices as infantile and primitive.

Through the textual analysis of the novel, I will demonstrate aesthetic infantilization of Indigenous worldviews through Soviet Russian anthropocentric discourse manifested in the language of children's books. I argue that the long-term result of this was the emergence of racist stereotypes about Indigenous Siberians widely expressed in the late-Soviet pop culture and "Chukchi jokes".

Becoming Indigenous?: Imagined Realities in Indigenous Siberian Literature

Brian Yang, University of Illinois at Urbana-Champaign

Robin Kimmerer in her book *Braiding Sweetgrass* asks the provocative questions: can immigrants (colonizers) learn to be Indigenous? And what does it mean to be Indigenous? (Kimmerer 2013). As Indigenous discourse continues to grow in the public sphere, questions of what is the nature of Indigeneity, especially in the context of the "Old World," continue to be a main topic of discussion. In this presentation I am interested in how does this discourse of Indigeneity manifest itself in Indigenous Siberian literature. I argue that the works of Indigenous Siberian authors offer a unique insight to Indigenous realities that exist beyond the grasp of the Russian Empire by imagining worlds where Indigenous lives are at the center and not the periphery of societal discourse. It is through this recentering of the Indigenous subject, where it becomes clear that Indigenous literature in Siberia is not theorizing in a bubble, but rather is a part of the global discourse on Indigeneity and it presents a unique view into questions of what it means to be Indigenous and the Indigenous subject's relationship to (settler-colonial) empires. I believe analysis of Indigenous literary works will help elucidate some of the questions brought up by Indigenous theory in the Americas, which will create a better path to understanding how, we, not only as scholars, can decolonize our fields, but also the territories we occupy. In this presentation, I explore these questions, laid out by Kimmerer and other Indigenous American theorists, in the context of Indigenous Siberia and their works of literature, specifically, the works of Yuri Rytkeu and Yeremei Aipin by examining the role of Indigenous Siberian literature in creating possible realities that look beyond Russian colonialism and reimagines a world with the Indigenous subject at the center.

3 Stream 3A: Development of Intercultural Skills in World Language and Literature Programs, Panel 1: Theoretical Approaches and Classroom Examples

Teaching Intercultural Skills in a World Literature Course

Sabina Amanbayeva, Oklahoma City University

Developing student intercultural skills is probably one of the core objectives of any world literature course. Other than including literature from a variety of countries, what else should a world literature course do? This paper focuses on a case study of teaching intercultural communication skills in a "World Literature" course, offered as a general-education course for students from a variety of majors. The paper shares some concrete ways of teaching key intercultural concepts, namely the "contact zone" (term from Mary Louise Pratt), accent, diaspora, cultural hegemony, translation, and colonization - to monolingual students who may have never traveled outside of the U.S. The paper shows how these concepts can be taught through references to students' own experiences with cultural pluralism within the U.S. and through direct comparisons between students' cultures and that of the target culture. The panel

will describe specific readings and assignments that I have found useful in my teaching, from comparing different translations of Anton Chekhov to exploring the many “Englishes” my students speak, to discussing Russian adaptations of American children’s stories and vice versa.

Investigating Better Ways to Evaluate Student Intercultural Skills

Olga Scarborough, U.S. Air Force Academy, Colorado

This presentation aims to analyze the principles and challenges of intercultural competence assessments suggested in contemporary world language education. The researcher considers possible ways to evaluate student intercultural skills demonstrated in productive types of tasks in the target language. Additionally, she explores how to avoid assignments focusing solely on learners’ memorization of various facts about a target language culture in the intercultural context. The presenter argues that particular assessments may support student motivation by emphasizing the importance of learning for acquiring proficiencies versus learning for passing tests. Moreover, during her presentation, she will share strategies that can be employed to develop, enhance and assess students’ culture-general skills including their ability to compare and contrast people’s values, attitudes, and beliefs in both their native and target language cultures. The presenter will give examples of making use of the World-Readiness Standards for Learning Languages and NCSSFL-ACTFL’s Can-Do Statements in designing language and culture courses with goals of intercultural competence development. Possible criteria and rubrics for assessing student intercultural skills will also be discussed.

“Good Will, Not Geopolitics”

Elena Doshlygina, University of Tulsa, OK

This presentation will cover the tantamount role of intercultural education, as applied to the Russian-language sphere, in developing not merely knowledge and understanding, but appreciation of the studied culture(s). Students should learn respect for other cultures – steady regardless of political tides – and, ergo, become highly attuned travelers and cross-cultural communicators.

Today’s educators can work to “replace” geopolitics with goodwill (both in intent and skillset) to build relationships with people of multiple cultural and national backgrounds to be jointly designing solutions for tomorrow’s reality. Within the community of Russian speakers alone, at least ten sets with distinct cultural backgrounds can be identified – from Russian-speaking Kazakhs, to emigres in Europe, to Russians residing in Russia.

I will provide examples of compassion-centered intercultural education in my classes.

6 New Resources and Courses in the Russian Language Curriculum

Russian for STEM and professional purposes: introducing a new open access resource

Svetlana Abramova, University of Washington

In recent years, universities and schools have witnessed greater interest in LSP courses, in particular learning language in context of professional (STEM) majors. In addition, many career tracks in federal and private sectors need employees with advanced critical language proficiency,

including Russian. Given the demand in the USA, there is still a noticeable lack of pedagogical materials and approaches (Blasing 2021).

In this paper, we will present a new website on Russian for professional purposes (currently in the development stage), titled “Choose to Study Russian for Professional Needs”. Funded by a STARTALK grant, this resource features a series of interviews in Russian with professionals in different fields (Biology, Physics, Mathematics, IT and Cybersecurity, International Relations, History of Aerospace Exploration, and other fields) supplemented by vocabulary lists and comprehension activities. In addition, the resource offers a series of customizable content-based course and program promotion flyers.

In our presentation, we will address the challenges of developing authentic materials for Russian for STEM and professional communication, share examples of website interviews and materials, demonstrate several STEM modules, and discuss how they can be used in “Russian for STEM and Professional Needs” courses or integrated into other upper-level courses. The target audience for this resource are high school and college students, Russian language instructors, and program administrators.

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Introducing an Online Textbook for Russian Verbal Aspect: Russian Aspect in Conversation

Stephen Dickey, University of Kansas

This presentation introduces *Russian Aspect in Conversation* (hereinafter: *RAIC*), an open-access online textbook on Russian verbal aspect intended for upper intermediate and advanced students of Russian to be made publicly available in the fall of 2022. *RAIC* is a project of and is funded by the Open Language Resource Center of the University of Kansas.

As is well known, the usage of perfective and imperfective verbs in Russian can be a stumbling block for foreign learners at basically any level. *RAIC* attempts to alleviate the problem by focusing on aspectual usage in conversational discourse, in those cases in which the imperfective and perfective both refer to a single completed action. *RAIC* consists of three main sections that aim to give students an understanding of imperfective usage in infinitives (e.g., *Сегодня уже поздно. Надо ложиться спать.*), imperatives (e.g., *Ну, бери, конечно, раз хочешь...*), and (mostly) past-tense statements of fact (e.g., *Простите, это я у вас брала?*).

RAIC is exercise-based, and employs some basic principles of processing instruction in that students do exercises in which they answer questions about the situations in which aspectual forms are used, which guides them in constructing the principles informing aspectual usage. The exercises are graded in difficulty in each individual module and each exercise is followed by a post-exercise comment, culminating with a review exercise in which students choose the preferred aspect in various discourse contexts. Though *RAIC* is grounded in Dickey’s work on Russian aspect (e.g., Dickey 2018) and occasionally refers to abstract concepts, it focuses as

much as possible on pragmatics and the communicative intentions of speakers and reduces linguistic terminology to a minimum.

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Online, En Masse, and In Translation: Designing a High-Enrollment Introductory Course on Contemporary Russia

Olga Mesropova, Iowa State University

In this paper I will share the pedagogical approaches, strategies, and challenges of converting a conventional, face-to-face, on-campus course titled "From Gorbachev to Putin. Contemporary Russian Culture" to a fully asynchronous, online model (taught in English). The online version of the course, now in its 15th semester of instruction, has become one of the largest and most popular general education classes at Iowa State, attracting over 350 students – with and without prior knowledge of Russian culture and/or language – every semester it is offered (most recently, in Spring 2022, the course enrolled over 650 students). Drawing upon first-hand experience of creating and teaching this large-enrollment introductory online course to a diverse undergraduate student audience for fifteen consecutive semesters, I will discuss the pedagogical considerations of the course design (including such key components as student-centered research projects, online group discussions, assessment mechanisms, etc.) along with the challenges and benefits of its implementation. By giving specific examples from course learning modules and case studies (that range from the Chernobyl disaster, to Pussy Riot performances, Nashi rallies, and – most recently – the Russian invasion of Ukraine), I will demonstrate how principles of Open Architecture Curricular Design (OACD) offer effective pedagogical tools for online teaching of Russian cultural discourse in large enrollment courses. While placing my findings within recent scholarship on ways of fostering effective online learning environments for large numbers of students, I will focus on best practices for maximizing student learning (and their "perceived learning") as well as their course satisfaction. Lastly, I will also share strategies for building enrollments and sustaining student interest, both during the course and well after its conclusion.

Select bibliography.

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7 Russian Modernism in Relation to Ukrainian Literary Heritage

"Ukrainian Apostle in the Postols": Hryhorii Skovoroda and Vladimir Narbut - Vadim Besprozvany, University of Michigan

In this paper, we examine the influence of Ukrainian philosopher and poet Hryhorii Skovoroda (1722-1794) on Russian Modernism, with a particular focus on the poetry and literary philosophy of Acmeist Vladimir Narbut.

As a phenomenon relevant to the turn of the twentieth century and consistent with ideas raised by Russian philosophers, poets, and scholars of that time, Skovoroda's influence was heterogeneous and complex. Religious philosopher, mystic, and Symbolist poet Vladimir Solovyov (1853-1900) ignited an interest in the literary and philosophical heritage of Skovoroda. Several fin de siècle philosophers (Vvedenskii, Shpet, Radlow, Ern) shared and developed this interest as they assessed the significance of "Ukrainian Socrates" to Russian philosophy and culture. Keenly interested in amalgamating philosophy and literature, the Symbolists (Viacheslav Ivanov, Andrei Bely) found the originality of Skovoroda's worldview and the peculiarity of his literary style consonant with the Symbolist era. The latter allows us to raise the issue of the "filiation of ideas" and its paradoxical connection to the "filiation of style."

One of the most prominent figures of Russian Modernism influenced by Skovoroda was Vladimir Narbut (1888–1936), Ukrainian, one of the six Acmeists. Narbut, with his interest in the Ukrainian and Slavic Baroque and his archaistic literary penchant, used Skovoroda's works as the source of the formation of his own poetic world and as a way to reflect on self-perception. Skovoroda's Russian-Ukrainian bilingualism, zesty style of expression, his metaphysical ideas, lighthearted comicalness, and deep dramatism influenced Narbut's poetics greatly.

The Poets and Their Tsars: Mandelstam and Shevchenko on Autocratic Rulers of Russia Edward Waysband, Transilvania University of Braşov

According to Sergei Rudakov's letters and Nadezhda Mandelstam's memoirs, Osip Mandelstam, in his exile in Voronezh in the middle of the 1930s and until his final arrest in 1938, read Taras Shevchenko's poetry and diary and discussed them in various contexts. Based on this scant testimony, my talk attempts to reconstruct the historical, political, and literary dimensions of Mandelstam's interest in Shevchenko's oeuvre. This interest oscillated between two ideological and existential poles. On the one hand, it was prompted by the Soviet campaign of translations of Shevchenko's works, which epitomized the "Great Appropriation" (Katerina Clark) aimed at Sovietization of the foreign cultural heritage, including national literatures of non-Russian republics. On the other hand, at the opposite pole to Mandelstam's apparent willingness to accommodate to Soviet cultural imperialism by translating Shevchenko's poems, was the two poets' shared opposition to the Russian autocracy of their times. This found expression in poems aimed directly against the personalities who embodied this rule in the nineteenth and twentieth centuries. My paper discusses thematic parallels between these two poems – Shevchenko's "Dream" (1844) in the sarcastic description of Nicolas I's court and Mandelstam's epigram on Stalin (1933) – and similarities and differences in the impact that these respective anti-autocratic invectives had on the poets' lives. Shevchenko's unequivocal opposition to the Russian autocratic state presumably served as one of the role models (both positive and negative) in Mandelstam's positioning himself against Stalin's Russia in the middle of the 1930s.

Vladimir Mayakovsky's poem "Debt to Ukraine" in Ukrainian Cultural Context Vladimir Zvinyatskovsky (no affiliation listed)

The proposed paper addresses Russian modernist reflection on Ukrainian cultural heritage and Ukrainian modernist reactions to this reflection.

While Mayakovsky's links to Ukrainian Futurists are generally acknowledged in cultural historiography, detailed studies remain scarce. Especially enigmatic is Mayakovsky's activity as the informal leader (главарь as he called himself) of the modernist semi-hooligans opposed to the "respectable" representatives of traditional art. For example, the discussion between the two groups on the Ukrainian Question still awaits a thorough historical reconstruction and analysis.

The first episode in this discussion is Mayakovsky's simultaneous interventions (02/10/1926) in the debates around Mikhail Bulgakov's "anti-Ukrainian" play "The Days of Turbins" (02/10/1926), 3 days before the play's premier at the Moscow Art Theatre (05/10/1926). The second episode is Mayakovsky's poem "Debt to Ukraine" (written at this time). The third is the subsequent translation of the Mayakovsky's poem by Geo Shkurupiy, – a Ukrainian Futurist. An unbiased analysis of these interlinks requires us to answer rather complex questions. Is Bulgakov's play really "anti-Ukrainian"? Is Mayakovsky's attitude to the Ukrainian cultural heritage ("two Tarases – Bulba and Shevchenko") really "pro-Ukrainian"? Was Shkurupiy's translation of "A Debt to Ukraine" more radically modernist / futurist than the Russian original (especially if one compares Shkurupiy's translation of Mayakovsky's poem to that by the non-modernistic poet Leonid Pervomaysky)?

Kharkiv Circle of Formalists and the OPOIAZ

Galina Babak, Czech Academy of Science and Andrei Ustinov

In our presentation we will reconstruct the history of interrelations, both personal and professional between Ukrainian scholars, who participated in the "historical and literary circle" in Kharkiv, and members of the "OPOIAZ" in the first half of the 1920s. We will recreate the context of the reception of the "formal method" in Ukraine, as well as theoretical and literary ramifications related to reception of the Formalist concepts within Ukrainian culture.

Imagined Others in Russian and Eastern European Contexts

Chair: Ilya Kukulín, Amherst College

Walt Whitman in the Imagination of the Russian Intellectuals

Mariia Gorshkova, Stanford University

Literary commentators reimagine their subjects, focusing on those aspects of their work that are relevant for their own time and place. In the Russia between the two revolutions such a cornerstone was the search of the ideal form of social structure and the competition between individualism and communality as its main underlying principle. Opinions ranged from Nietzschean individualism to neo-Slavophile celebration of *sobornost* with paradoxical hybrid forms, such as Modest Gofman's communal individualism.

World literature was read through the prism of this debate. This paper will discuss how early 20th century Russian intellectuals interpreted the American poet Walt Whitman. Simultaneously a radical individualist and a passionate singer of the egalitarian democracy, which he saw as a community of comrades, Whitman allowed Russian thinkers to label him either as an

individualist or a communalist, and refer to this simplified image in their writing about Russia either as a role model or a negative example. Consequently, conflicting images of Whitman existed. Some, like Balmont, presented him as a Nietzschean individualist; others, like Repin, saw his democratism as an echo of the early Christian communality in their writing about him called for a return to religious spirituality; third, like Lunacharskii, saw his poetry as a model of the communist democracy of the future and used it to criticize the existing bourgeois democracies; fourth, like Rozanov, contrarily read his depersonalizing poetry as a sign of loss of humanity and perceived him as a sad byproduct of the French revolution. Using a broad corpus of writing about Whitman, I will show how in the first two decades of XX Russian intellectuals used a largely unknown and imagined other to define Russian “national program” and “national spirit.”

Studio Italiano as a Cultural Sanctuary

Iana Guselnikova, University of South Carolina

Studio Italiano was an official organization created in Moscow in the beginning of the 20th century, where established poets, writers and professors, including Odoado Campa, Boris Zaitsev, Mikhail Osorgin and many others, gave lectures and held classes on Italian language and culture. While details of individual participants' lives and works are available, there are no particular sources considering the Studio as a united entity. The lore of the Studio is hidden in snippets of biographies, memoirs, and encyclopedias. This paper is not only an attempt to systematize those pieces of information already known to us, but also to explore the place of the Studio in the literary life of the Russian modernists. The creation of this Italian alliance at a cataclysmic time, involving the destruction of classical, familiar culture and the emergence of a new wave intent on demolishing the past, suggests more than a coincidence. Through sociocultural analysis and drawing from research on memory and trauma, this paper describes the Studio as a cultural sanctuary, a shield from the new, oppressive Soviet doctrine. Having Italy as a creed of art and poetic inspiration, helped many Studio members survive hard times and find a new home, both intellectual, as the Studio became a place for internal emigration, and physical, as most of these figures were either expelled from Soviet Russia or emigrated of their own will. The Studio thus forms a little known but important window into the life of Russian modernists during the revolutionary and post-revolutionary years.

Yoga and Philosophy: India and the Russian Travelogues of 21st century

Gaurav Mor, Jawaharlal Nehru University

India is seen by many as a fascinating and mysterious exotic land. India's identity of being both modern and traditional creates a fascination among the travelers. It was a merchant from the city of Tver, Afanasy Nikitin, who first visited India and wrote a travel account in Russian. Since then, many Russians have written on India and her culture. This research is an attempt at exploring the contemporary Russian travelogues and their description of India in terms of philosophy and yoga. Russians are fascinated by the philosophical depth of Indian culture and have accepted yoga and meditation with open minds. Many travel to India in search of inner peace and happiness, while others travel to see what kind of place it is. This paper examines select travelogues on India and focuses on the representation of Indian culture and philosophy.

Are They Brothers of Socialist Realism?: Children's Literature of the Soviet Union and North Korea

Sooyeon Lee, University of Toronto

Historically, the Soviet Union had a significant influence on the construction of North Korea and its brand of communism, because North Korea has often regarded the Soviet Union as a guidebook in their process of strengthening the communist state. The slogan of “learn from the Soviet Union (Lee 37)” that was prominent in the early days of North Korea shows how much North Korean society was under the influence of the Soviet Union. Meanwhile, in the 1950s Soviet Union, various North Korean journals, books, and articles on North Korea were translated and published in the Soviet Union. The Soviet Union regarded North Korean socialist literature as the literature of the fraternal nation of communism and took a stand to support it.

In this wave, the children's literature of the two countries also began to share influences and shape each other. Literary critics of both countries emphasized children and children's education as an important part of building a socialist country and insisted on the importance of children's literature. In children, they planned and imagined those that would grow up to be socialists who would lead the society in the future. In this imaginary of the future, children's literature became an important medium for them.

However, Soviet and North Korean children's literature has differed in how they approached the education of future socialists. Even though North Korea seemed to have developed its own literature also by imitating the Soviet culture and by looking to the northern country's literature policies, such ‘imitation’ had markedly different results from that of Soviet Union's development. In this paper, I try to shed light on not only the similarities, but also of the differences in how the two countries developed its future trajectories through the medium of children's literature.

3-4 Open Seminar 1

Vitaly Chernetsky, University of Kansas

3-5 Instructors' perspectives on Slavic language teaching and learning practices

The Native Speaker Concept in Ukrainian and Russian Languages – Theoretical and Practical Assumptions

Magdalena Kaltseis, University of Alberta

To this day, the term *native speaker* represents an idealized idea of comprehensive linguistic competence. Native speakers of a particular language are often attributed with positive characteristics, such as authority, legitimacy, correctness, and authenticity (Stadler & Dreher, forthcoming). However, this idealization also has negative consequences, which becomes particularly evident in the professional life of non-native (foreign) language teachers and instructors. For this reason, the term *native speaker* has largely been criticized in academic literature in the English-speaking context. Also, in the last decades, there have been attempts to avoid this notion in applied linguistics research (Paikeday 1985; Davies 2003). In languages other than English, by contrast, the native speaker concept has only scarcely received, if any,

attention. The present study focuses on the native speaker concept in two Slavic languages – Ukrainian and Russian. It presents the results of two separate studies: a critical discourse analysis of subject-specific literature and an interview study with Russian and Ukrainian language instructors. The results will shed light on the native speaker concept from both theoretical and practical perspectives. Thereby, special emphasis will be given to the language ideological assumptions inherent in the native speaker concept. Finally, the study seeks to answer the question of who is perceived as a native speaker in the literature as well as by the language instructors of these two languages.

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Instructors’ Perspectives on Successes and Challenges of Teaching Ukrainian via a Blended Learning Model

Olena Sivachenko, University of Alberta and Alla Nedashkivska, University of Alberta

The present study examines instructors’ perceptions of their experiences while teaching Ukrainian via the blended-learning (BL) model, which is a combination of traditional face-to-face and student self-study online learning. While attracting the attention of scholars and practitioners of language teaching, BL continues to raise many issues and presents some challenges to those who adapt and work with the model. Scholarship on the implementation of BL in language teaching and learning grows steadily with quantitative research dominating the field. Studies of instructors’ and learners’ perspectives, particularly qualitative studies, remain quite limited.

The present approach is qualitative with data collected via focus group interviews with instructors, who either have used in the past, or currently use, the BL in their teaching of Ukrainian. The focus is on exploring instructors’ experiences with the model, and their views on the effects and impacts the model has on instructors’ teaching practices, students’ learning, and relationships in the learning community. By empirically researching instructors’ views, the analysis provides valuable insights into our further understanding of the incorporation of technological tools into language learning and instruction in general, and BL in particular. In sum, we believe that instructors’ perceptions act as a powerful motivating factor that shapes the actions and behaviors that they adapt and display. Therefore, these perceptions, having influence not only on teaching practices, but also on students’ learning and dynamics and relationships in a language classroom, constitute a determining element in the successful implementation of any pedagogical innovation. The study, being relevant to the broader community of those who implement or teach with BL, concludes with some key insights and practical recommendations for language instructors.

Teaching Colloquial Russian: What Researchers Find, and What Instructors Think

Wolfgang Stadler, Innsbruck University

Zemskaya (2011) defines colloquial Russian (CR) as a special subsystem of the language system. Together with the Codified Standard Language (CSL), it forms the Russian literary language. CR is associated with spontaneous daily interaction and oral communication. However, due to increasing communication via the Internet and social networks, it is frequently encountered in written (online) communication. Therefore, some scholars already speak of a special “semiotic system” (Litnevskaya 2011). Without doubt, CR is a complex phenomenon, but its distinguished features are frequently missing in grammars and dictionaries.

In research literature, one finds divergent opinions on whether to teach colloquialisms in the foreign language classroom (FLC). On the one hand, common Russian textbooks mainly adhere to the norms of CSL, and so the “peculiarities of colloquial speech” (Gasanova 2011) are all too often ignored or only marginally represented. On the other hand, instructors whose L1 is not Russian may experience difficulties when teaching colloquial speech. Currently, a survey among linguists and Russian language instructors is being conducted to gain insight into their perspectives on CR in the FLC. This survey will shed light on whether to integrate CR into the FLC, and which teaching methods and task formats are considered appropriate for its teaching.

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3-6 Topics in Slavic Linguistics

On The Imperfective Infinitives: Pragmatic Approach

Kamila Saifeeva, University of Kansas

This paper analyzes imperfective infinitive complements of modal words (*надо, должен, можно*, etc.) in Russian in terms of a ‘temporal buffer’, providing a pragmatically focused complement to previous descriptions that analyzed such usage with the mereological concept of ‘onset of the action’ (*приступ к действию*; cf. Rassudova 1968/1981). According to previous accounts, the central meaning of the imperfective with modal words is reference to the onset of the action; more peripheral meanings are ‘urgency of the action’ (*неотложность действия*) and ‘necessity of the action’ (*вынужденность действия*). An example of the onset of the action is (1):

- (1) Хорошо поработали, теперь надо отдыхать.

In this example, the imperfective refers to the initial phases of the resting. However, with momentary or nearly momentary actions that take little time (e.g., *выходить/выйти*), one can see an extension of the meaning of onset of action, that of a ‘temporal buffer’ around the action, which can include the reconceptualization of preparatory phases for an action. This can be seen in (2):

(2) Так, значит, нам в шесть надо выходить уже.

Example (2) favors an interpretation according to which at six o’clock we should be engaged in preparatory actions for an immediate departure—with the implicature that we can actually walk out the door a little after six. In contrast, the perfective aspect (*в шесть надо выйти уже*) asserts that we need to be out the door right at six.

A consequence of the temporal buffer is that when speaking to others Russians regularly use the imperfective in examples such as (2) with a politeness effect. The presentation will consider the pragmatic and other issues in more detail.

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Pronoun recovery strategies in the Russian translations of Korean poetry

Chul Hyun Hwang, University of Kansas

The frequent pronoun omission in Korean, which is also referred to as ‘zero pronoun’ or ‘pronoun dropping’ raises challenges when translating Korean into Russian. It creates an ambiguity which makes it difficult to identify the subject even for native Koreans. Without the clear identification of a subject, it is hard to translate Korean originals into Russian, because Korean verbs or adjectives do not give any clue of the identity of the subject, since there are no grammatical gender markings in Korean, while it is mandatory in Russian.

It is even harder when the omitted subject in the Korean original is a generic elective/subject. In this case, the Russian translation requires either the existence of a subject or a gender marking both/either on a verb or an adjective. And a translator must make a choice what will be the subject.

Even though the subject is not omitted in the Korean original, it can be gender-neutral pronouns or pronominal phrases which are very common in colloquial Korean. Also, even if the so-called ‘he’ form of Korean, *ku*, is used, it can refer to any third person regardless of the gender of the referent, although the default interpretation is ‘he’. It is because *ku* is derived from a homonymous medial demonstrative pronoun/adjective *ku*, which is used as a medial demonstrative pronoun/adjective in modern Korean.

This study specifically focuses on how a subject is inferred in the Russian translations of Korean poetry. Pronoun dropping is more frequent in the genre of poetry, and poetry often provides narrower contexts compared to prose, which makes pronoun recovery even harder for translators. This study aims to see how translators overcome these challenges and what factors affect pronoun inference and recovery.

3-7 Literature in the Stalinist Period

Decolonizing Russian Literature: The Case of Eduard Bagritskii, the Jewish Russophone Poet, Who Wrote About Ukraine.

Olga Khometa, U of Toronto

It is fascinating how Western scholars have been reinforcing the Russian imperialist narratives by branding the Jewish poets, who wrote in Russian, as “the great Russian poets” [velikii russkii poet] rather than Jewish Russophone poets. This approach, which bolstered the Russian imperialist appropriation of national literatures during the entire Soviet era and until now, needs to be reconsidered. This can be done by paying attention to how these Jewish poets identified themselves, to the topics they were writing about and to the specifics of their poetics.

Eduard Bagritskii is an Odesan Jewish poet who continuously reflected on his Jewish background in his poetry, written in the Russian language. Bagritskii created many poems about the Ukrainian history and culture. His magnum opus *The Lay of Opanas* focuses on the events of the Civil War of the 1919 in the Ukrainian South. This long poem stylizes the Ukrainian heroic epos, specifically, the Tale of Ihor’s *Campaign*, as well as the Ukrainian folk lyric-epic genre, the *duma*, combining the two with the contemporaneous criminal jargon and the urban low folk genre, the *chastushka*. *The Lay of Opanas* along with the number of Bagritskii’s short poems, such as “Pesnia ob Ustyne,” inventively stylizes the poetry of the major Ukrainian Romantic poet Taras Shevchenko. Bagritskii reinvigorated the Russian language of his poems with Ukrainianisms, mainly relying on the Russian transliteration of the Ukrainian contemporary and archaic language, characteristic of the *duma*.

This paper invites to remove the label “the great Russian poet” from Eduard Bagritskii’s name, and instead acknowledge him as the Jewish Russophone poet, who majorly wrote about his home city Odesa and his home land, the Ukrainian South, in the inventive language and style, borrowing from the Ukrainian language and literary tradition.

The Dispute over sotsial’nyi zakaz as a Polemical Landmark in Early Stalinist Russia

James Goodwin, University of Florida

Among the many cultural debates and controversies that reached the Soviet press throughout its first decade, the dispute over “social command,” or “social demand,” occupies a unique place. Arising in 1927 and extending through early 1929, arguments about the writer’s (or artist’s) function, role and relationship to the consumer not only coincided with a sharp rise in pressure on opponents of proletarian hegemony in cultural expression, but also comprised arguably the last major Soviet literary conflict in which substance outweighed diatribe or self-defense. Culminating in a “discussion” forum in the thick journal *Pechat’ i revoliutsiia*, the exchanges over the problem of *sotsial’nyi zakaz* in Soviet literature featured well-known critics and writers both “for” and “against” the concept, including Viacheslav Polonskii, Osip Brik, Petr Kogan, Valerian Pereverzev, Fedor Gladkov, Leonid Leonov, Boris Pil’niak and Konstantin Fedin, each of whom was given space in a sequence of opinions and remarks without rejoinders.

As Stalin's first Five-Year-Plan accelerated and deepened throughout 1929, the relative diversity, open-ended and discussion-oriented dimensions of the *sots zakaz* episode soon grew obsolete. Yet despite its brevity, the debate over *sots zakaz* provided Soviet readers with a model of conceptual controversy without the obvious domination of a Party line. In addition to the content and literary repercussions of the theory itself, my presentation on the *sots zakaz* debate will consider its significance in the context of early Soviet polemics, their function, and their evolution in the 1920s. In light of the views and contributions to the debate by Polonsky, in particular, my paper aims to illuminate his broader motivation for initiating and leading the discussion, and also for publishing it at a moment of diminishing tolerance toward liberal critics like himself, who stubbornly continued to support "fellow travelers" of Soviet literature.

The Reign of Terror versus Stalin's repressions: The motif of beheading in Mikhail Bulgakov's "Master i Margarita"

Elena Petrova, University of Southern California (USC)

Aleksandr Pushkin's poem dedicated to *Andrei Shen'e* (1825), who was guillotined by the Robespierre regime, represented how Russian culture perceived the Reign of Terror in post-revolutionary France for almost a century. In the summer of 1917, Vladimir Lenin proposed a new way of understanding the actions of the Jacobin Club: "IAkobintsy dali Frantsii luchshie obraztsy demokraticeskoi revoliutsii" (Lenin: 374). Iosif Stalin continued to develop Lenin's conception of the good Jacobin, and in 1927 wrote: "Ran'she "iakobinets" byl strashilishchem vsei burzhuazii. Teper' bol'shevik iavliaetsia strashilishchem burzhuazii" (Stalin: 171). This paper suggests that Mikhail Bulgakov's frequent, almost obsessive reference to decapitated heads in *Master i Margarita* (the word 'golova' there is mentioned 256 times in 383 pages) should be seen as an echo not only of Stalin's repressions, but also as an allusion to the Jacobin Terror. Marietta Chudakova argues that our understanding of Berlioz's head must be interpreted through the lens of knowledge about the political realities of the 1930s (Chudakova: 375), but what this reading overlooks is Bulgakov's fascination with both 18th century France and the oeuvre of Aleksandr Pushkin. This paper demonstrates how Bulgakov criticized Stalin's repressions by filling his novel with allusions to *Andrei Shen'e* – such a reading proposes more complex understanding of the motif of beheading in *Master i Margarita*, and, moreover, provides a better understanding of Bulgakov's view on the historical connections between the Bolsheviks and the Jacobins.

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Russian Ukrainian Memory Contestations in Volodymyr Vynnychenko's *Take the Floor, Stalin!*

Nataliya Shpylova Saeed, Colgate University

Volodymyr Vynnychenko (1880-1951) is one of the most ambiguous Ukrainian writers. Born in Ukraine which was under the rule of the Russian Empire, he participated in establishing

Ukraine's independence in 1918. As a writer, who started his career when the Valuev Circular (1863) and the Ems Ukase (1876)—decrees banning the Ukrainian language introduced by the Russian Empire—were still in place, Vynnychenko contributed to the development of Ukrainian modernism. In an uncanny way, his writing reveals how the memory of the past shapes the memory of the present moment; how the history of the contested past influences the current political and cultural development.

This paper focuses on Vynnychenko's final novel *Take the Floor, Stalin!* (1951), which encapsulates an entangled development of memorial contestations over nationality, which is tightly connected to the lack of interest to self-identify as a Ukrainian in Soviet Ukraine. Vynnychenko touches upon the damaged, deformed, and traumatized sense of nationality by specifying major triggers that over an extended period of time contributed to the formation of contested issues in relation to how the Ukrainians saw and remembered themselves as a nation.

Vynnychenko hints at traumas that are part of cultural memory in Ukraine: in addition to terrors organized by the Soviet regime, Soviet Ukrainians also struggled with the inferiority complex that had been cultivated through Russia's imperial oppression of the Ukrainian language, in particular, which was positioned as inferior to the Russian language. The novel does not offer a solution for how to process contested memory and break the cyclical reliving of traumatizing experiences on the collective level. Based on the theory of contested memory, this paper discusses *Take the Floor, Stalin!* as a text that explores the possibility of turning memorial contestations into a source of mnemonic replenishment.

Session 4: 5:00pm-6:45pm

4-1 Assessment and Classroom Instruction

Standards-Based Grading in a Russian Language High School Classroom

Josh McDermott, Pineville Independent Schools

Teachers use grades to report to parents (and students) how well a student has achieved a set of learning objectives or goals that demonstrate a specific set of skills or knowledge for a particular class or subject (Munoz & Gusky). However, even when teachers use the same methods and scales, grades can reflect different levels of achievement from classroom to classroom. Another aspect of teaching that differs from class to class with different teachers is the expectations for the students and the communication of those expectations with the students. By implementing a grading system that utilizes standards throughout the school, teachers should be able to make grades more closely reflect a student's learning toward particular standards.

The state of Kentucky utilizes the Kentucky Department of Education's "Kentucky Academic Standards for World Language, July 2021 v 1.1" (KAS) for all world languages taught in the state. This document breaks down the standards for world languages into Novice, Intermediate, and Advanced benchmarks and performance indicators at low, medium, and high proficiency levels. The KAS have adapted the American Council on the Teaching of Foreign Languages' (ACTFL) five Goal Areas: Communication, Culture, Connections, Comparisons and Communities (or the 5 Cs) and the correlating "Can Do Statements".

In this presentation, I will show how I have used Kentucky's Academic Standards for World Languages (and related Can-Do Statements) to develop a standards-based grading system in my first year Russian language class. Participants will learn how to implement their state standards into their curriculum and assessments and how to get their students to buy-in with standards-based grading. Standards-based grading is a means to implement equity in grading and to have the students take ownership of their grades.

Recentering listening comprehension assessment in the L2 Russian classroom

Lynne deBenedette, Brown University

Listening comprehension (LC) and assessment can seem like the poor orphans of classroom L2 programs. Ockey and Wagner (2018) note the difficulty of developing LC, and that assessing LC requires the use of other skills. Demonstrating LC requires reading – choosing answers, for example; writing – note-taking, summarizing, adding missing information; and speaking, whether in routine classroom interaction, or in higher-stakes testing. Tschirner (2016) notes that the LC of students completing multiple years of university-level instruction tends to lag behind that of reading proficiency (regardless of language studied), sometimes not reaching ACTFL Intermediate High, even by learners of commonly-taught languages who completed three or more years of study.

In assessing students' LC in classroom L2 instruction at ACTFL Novice and Intermediate levels, we make certain decisions. Among these, whether listening content should consist primarily (entirely?) of authentic texts looms large – although we note a relative dearth of authentic listening materials at those levels easily available in our textbooks. We decide how scripted or unscripted materials used are, and whether LC activities tie in more with vocabulary and general comprehension, conversational themes, or grammar study.

How contextualized are our materials, and how much LC assessment is of longer connected speech? Much real-world listening these days is multimodal; are we using audiovisual texts as well as just audio? Finally, how frequently are we conducting assessments, and how high-stakes are our activities? What kinds of listening do we ask students to do? Does LC tie in to other interactive work?

The presentation will demonstrate practices for daily LC assessment in Novice and Intermediate level Russian. Examples will mix lower and higher-stakes tasks, use in-class and homework assignments, use both smaller and larger chunks of connected, contextualized language, and include a range of types of listening.

Ockey, Gary J & Wagner, Elvis. (2018) Assessing L2 Listening: Moving Towards Authenticity. Tschirner, Ervin. Listening and Reading Proficiency Levels of College Students Foreign Language Annals, 49 (ii), 201–223.

Applying 'Instructional Conversation' in the Beginning Russian Classroom

Valeriya Anderson, Elbert County School District

Educators are constantly looking to improve student learning with pedagogical methods that can help them solve unique challenges. With the growth of mediated communication tools, students are losing opportunities to collaborate, communicate face-to-face and problem-solve productively. An effective practice that teachers can employ to meet these challenges in an increasingly diverse population of learners is Instructional Conversation (IC). IC is a student-centered approach to teaching and learning that not only relays instructional content, but also engages students in authentic activities that elicit disciplinary discourse to construct knowledge (Johnson, 2016).

As world languages teachers, we need to create an environment where students are willing to engage in conversations in the target language that allows them to share their ideas. Learning must be meaningful and always engage critical thinking. Instructional Conversation (IC) methods fully support this kind of learning and change the focus of learning in a way that allows for productive conversation between teacher and students in establishing learning goals, monitoring progress, and setting tasks for using the target language.

In this presentation I will demonstrate how I use this conversational-based collaborative learning system that positively affects students and offers teachers opportunities to conduct formative evaluations and differentiate instruction. I will explain how Instructional Conversation gives students the opportunity to practice their listening, speaking, and writing skills, improve their social-emotional learning, and create empathy and a sense of “connection” with their peers. We cannot afford to ignore these skills in our lessons if we want to produce college- and career-ready citizens who can work together with diverse stakeholders to solve complex, real world problems (Mellom, Hixon and Weber 2019).

Paula Johnson, M.A. IDRA Newsletter (May 2016) “The Role of Conversation in the Classroom – Promoting Student Voice through Instructional Dialogue”

Mellom, P.J., Hixon R. K., & Weber J.P. (2019) *With a Little Help from My Friends. Conversation-Based Instruction for Culturally and Linguistically Diverse (CLD) Classrooms.* Teachers College, Columbia University.

4 Dostoevsky and Europe (sponsored by the North American Dostoevsky Society)

Selves and Others: the Dostoevskian Response to Schiller

Melissa Frazier, Sarah Lawrence College

Dostoevsky’s frequent mockery of Schiller took aim at Schiller not as he is, but as he is most often read, as an advocate of a faux or at least entirely impractical idealism. Dostoevsky’s own reading operated in different terms. In Schiller’s plays as in Dostoevsky’s novels, ardor cut free from any real substance can produce a kind of despair in the souls of impressionable adolescents, while the commitment to making “bookish” ideals real often devolves into a kind of despotism. Either way, the result is death, although in contrast to the tragic deaths of Schiller’s Amalia and Karl Moor, Elizabeth, Posa and Don Carlos, murder/suicide in *Crime and Punishment* (1866) as in *The Brothers Karamazov* (1880) offers not an ending, but a second chance, as his ardent young heroes learn to engage with real bodies in the world. In *Crime and Punishment*, as in Schiller’s plays, the desired connection with a real other is cast in terms of conventionally

heterosexual romance. In Dostoevsky's novels as in a certain strain of British literature, however, this much-needed connection doesn't always manifest as a tidy pair. While the marriages that famously conclude George Eliot's *Middlemarch* (1871-2) are more complicated than they may seem at first glance, in Wilkie Collins's *The Woman in White* (1859), Fosco's "extraordinariness" is foiled not just by his "weakness" for Marian, but by the still less conventional threesome of Walter, Laura and Marian working, living and loving together. In *The Brothers Karamazov*, while heteronormative couplings end on an inconclusive note, Ivan's love for the "'sticky little leaves that come out in spring'" is realized instead in his love for his brothers: all of them.

European Air and Russian Soil: Questions of Contagion

Giulia Dossi, Hamilton College

This essay examines Smerdyakov as miasma and germaphobe. The mysterious parricide in *The Brothers Karamazov* is akin to a miasma, a fetid vapor that was thought to emerge at night to infect and potentially kill people, without being seen or heard by anyone. Smerdyakov is also a germaphobe: he keeps the world at an emotional and physical distance, squeamish and afraid of getting dirty, or close to the soil. The paper considers the opposition between air -where European ideas, transplanted into an alien, Russian environment, circulate and become: "certain strange 'unfinished' ideas that go around in the air" (PSS 28.2: 136)- and Russian "dirt" and soil (*griaz'* and *pochva*). Smerdyakov is all "air" because he decidedly cuts his connection to his stinking roots, and thus to Russian soil. The mixing of contagion metaphors reflects the cultural understanding of how infections spread at the time.

"The living Stream of life" versus self-annihilation

Amy Ronner, St. Thomas University School of Law

Dostoevsky's experience of Europe was triadic. During his first three-month trip to Europe in 1862, Dostoevsky visited Berlin, Dresden, Wiesbaden, Baden-Baden, Cologne, Paris, London, Lucerne, Geneva, Genoa, Florence, Milan, Venice, and Vienna. This provoked a renewed appreciation of Russia along with harsh criticism of Europe, which he expressed without restraint in *Winter Notes on Summer Impressions*, first published in 1863. Despite his scorn for the West, Dostoevsky embarked a second time, about a year later, partly because he wished to consult medical epilepsy experts and mainly because he had fallen in love with a twenty-three-year-old, Apollinaria Suslova, who awaited him in Paris. The third excursion occurred when Dostoevsky and his new bride, Anna Grigoryevna Snitkina, went abroad in February 1867 to dodge creditors. Although they planned to be away for a few months, their exile spanned more than four years. During this era, Dostoevsky kept abreast of current events in Russia, yet he feared estrangement from the creative energy that could ensue only from the font of the motherland. This is what Dostoevsky articulates in numerous letters, especially in one to Apollon Maikov: he states that although he is going "through three Russian newspapers to the last line daily (!)" and receiving Russian journals, he fears "los[ing] touch not with the age, not with the knowledge of what's happening in Russia," but "los[ing] touch with the living stream of life." This paper explores how Dostoevsky's exile from "the living stream of life" not only catalyzed his goal in later years to proclaim the Russian Christ and inculcate a unifying, empathic, collective unity in his people,

but also helped him shed light on and supply antidotes to what was disturbingly rampant – the suicide epidemic on his native soil.

4 One World, Many Worlds: Investigating Nabokov’s Visual, Literary, and Motorial Materials

Through Nabokov’s Looking Glass: Tracing Nabokov’s Play with Lewis Carroll in *Приглашение на казнь*.

Caitlin Giustiniano, University of Southern California

This paper focuses on Nabokov’s use of Lewis Carroll, specifically *Alice in Wonderland* and *Through the Looking Glass*. Nabokov, in an interview, claimed to be “very fond of Carroll,” and published a Russian translation of *Alice in Wonderland*, titled *Аня в стране чудес*, in 1923 in Berlin. While Nabokov held Carroll in high regard as a children’s author, he has also dismissed similarities between their respective works. Despite Nabokov’s rejection of similarities between his works and Carroll’s, many scholars have noted possible connections to a “wonderland theme,” to chess and games, to mirrors, and to the grotesque, highly constructed use of violence (beheading in both cases). While, some of these connections are obvious in his English language literature, in this paper, I will focus these reflections of Carroll in *Приглашение на казнь*. I endeavor to establish in this paper that Nabokov does intentionally engage with Carroll’s work in *Приглашение на казнь*. Nabokov is often seen as an “artificer,” in this case, I will examine the specific effect his play with Carroll creates and, crucially, consider what effect these illusions would have in the context of a Russian speaking audience. How does Nabokov translate Alice not just into Russian but also into the grotesque world, which surrounds Cincinnatus?

Cinematic Tricks in Nabokov’s *Gift*

Erica Camisa Morale, University of Southern California

The paper shows how in *The Gift* (1937) Vladimir Nabokov’s conceptions and modalities of representation of the human experience interweave with conceptions and tools typical of the cinema. *The Gift* is Nabokov’s last Russian novel and, hence, is the occasion for a well-thought-out goodbye to Russia, balanced between past and present. So, in it, memory and imagination, literature and life, and dream and so-called “reality” intersect and create a multi-layered system, a world including all worlds—all co-present and interacting—so that it is impossible to determine where one ends and the other begins. This occurs, for instance, when Fedor is so immersed in his memories that he seems to be really walking in the yard of his Russian house; that he dialogues twice with the poet Kontseev; that his dead father reappears while Fedor is working on his father’s biography. The “tricks” of German cinema—as Nabokov himself called them—from the Twenties-Thirties provide models for representing the continuity between different dimensions. Treasuring such techniques as multiple exposure, dissolve, and flashback, in *The Gift* Nabokov represents multiple, intersecting worlds and portrays the fluidity of the human universe in its spiritual, intellectual, and emotional dimensions. So, adapting typically cinematographic tools to the writing of novels becomes the ideal means to express the “unity of reality” as conceived by the “monist” Nabokov and helps to create the diverse tones—like irony and satire, lyricism and nostalgia—that distinguish *The Gift*.

Half Painter, Half Naturalist: Nabokov's Micropoetics of the Visible

James Ramey, Universidad Autónoma Metropolitana, Cuajimalpa

In a note to Alfred Appel, Jr., in the late 1960's, Vladimir Nabokov says that, as a writer, he considers himself to be “half painter, half naturalist”(AL, 364). . . “I do not see the colors of lepidoptera as I do those of less familiar things--girls, gardens, garbage (similarly, a chessplayer does not see white and black as white and black) [. . .] In my case the differentiation in artistic and scientific vision is particularly strong because I was really born a landscape painter, not a landless escape novelist as some think.”(AL,414). Although Nabokov's vast body of published work is extremely diverse in subject matter and technical approach, these dual facets of his creative identity—painter and naturalist—appear in various manifestations throughout his entire corpus. Moreover, his conjoining of painterliness and naturalism in his work not only adorns the surface of what he writes (in powerful imagery with precise color gradations, and a multiplicity of animal and plant references), but also structures the foundations of his invented literary worlds. This paper will discuss instances of Nabokov's micropoetics of the visible in *Pale Fire's* exploitation of the iconic properties of typographical symbols and offer a synthetic view on the painterly-naturalist genesis of these virtuosic gestures.

“A Foxtrot in Disneyland”: The Dance of Inanimate Objects in Nabokov

Susan Elizabeth Sweeney, College of the Holy Cross

The above quotation, which Nabokov applied to a translation he disliked (*Strong Opinions* 282), epitomizes my topic. In previous studies of Nabokov's kinesthetic imagination, I explore his allusions to ballet, his use of motor imagery (in which the mind rehearses physical movements), and his depiction of topographical agnosia (in which individuals have trouble navigating environments). I'm fascinated by how Nabokov's narration prompts readers to imagine gestures, actions, and journeys as they read. In this paper, I analyze how he depicts objects in Terpsichorean terms—for example, the “pale-blue and pink underwear cakewalking on a clothesline” in a famous passage from *Speak, Memory* (309).

My paper surveys Nabokov's familiarity with classical ballet, the Ballets Russes, and ballroom dance before showing how he evokes dance forms in his fiction. I focus on how he animates furniture, clothing, and other objects by describing them as if dancing. In “The Vane Sisters,” a table performs “jiglike movements” during a séance (*Stories* 627), and in *Transparent Things*, Hugh imagines his three-legged nightstand “executing a furious war dance all by itself” (21). Nabokov describes garments in similar terms, as when Humbert, shopping for children's clothes, pictures “phantom little Lolitas dancing, falling, daisy-ing all over the counter” (108). Some objects seem stopped in the middle of their dance. In *Lolita*, for example, Dolores's scattered belongings freeze like “hypnotized bunnies” at her mother's home and recline “in various attitudes of enchantment on pieces of furniture that seem[] vaguely afloat” at *The Enchanted Hunters* (81, 130-31). The narrator of *Transparent Things* remarks that “few things are funnier than three pairs of trousers tangling in a frozen dance on the floor” (14).

In developing this argument, I draw on Whalen's comment that the relationship between beauty and pity “spiritualizes Nabokov's world, animates its objects”—including telephones, elevators, and punchbowls as well as clothing and furniture. I also consider

how comics and animated films helped inspire the choreography by which Nabokov brings such things to life.

SATURDAY, FEBRUARY 18, 2023

Session 5: 9:00-10:45

5-1 Stream 4A: Student-Centered Approaches to Teaching Russian, Panel 1: Who are our students, what do we know about them and how do we know it?

Russian and the Others: Secondary School Languages as Perceived by Czech Students and Corpus Collocations

Michal Místecký & Denisa Místecká, University of Ostrava, Czech Republic

The contribution analyzes the perceptions of the languages taught at Czech secondary schools from two perspectives – corpus research and pupils’ opinions –, with the special emphasis put on Russian. First, data from the opinion journalism section of SYN v8, a corpus comprising texts from the period of 1990–2018, is analyzed for its collocations linked to the language names (e.g., “Russian”). Second, a survey of pupils’ views of the languages (n = 200) is evaluated. Generally, the results show the contrast between the neutral tone of journalism and more emotion-infused stances of the respondents; specifically, there are substantial differences as to how individual languages are seen, with the opinions on Russian being split concerning its difficulty and mellifluousness. The outcomes of the research may be of use for language teachers and school recruitment staffs, and may stimulate similar investigations in other (East European) countries.

In search of real-world language tasks: Insights from learners’ language experience abroad

Vita V. Kogan, University College London, School of Slavonic and East European Studies, UK & Maria Bondarenko, Slavisches Institut der Universität Heidelberg, Germany / University of Montreal, Centre de langues, Canada

Task-based curriculum design usually starts with learner needs analysis (Long, 2015). By identifying the target tasks for a particular group of learners – what they need to be able to do in the new language, a teacher can make effective choices that lead to a functional and relevant curriculum. However, even when a detailed learner needs analysis is conducted, the resulting list of task often reflects teachers’ and learners’ beliefs rather than the actual scenarios that learners have to face at a target country. Textbooks also often contain themes and tasks that are either outdated and do not reflect the current reality or are guided by principles other than functionality and applicability. We asked thirty-six participants of various study abroad programs what actual real-world language tasks they had to perform during their first days in a target country. The participants shared their language experiences in the format of a multiple-choice and open-answer survey. Applying qualitative research techniques (Hammersley, 2013), we analyzed the data and identified several prominent themes. Some unforeseen language tasks appeared that a typical language course would seldomly cover: e.g., navigating digital screens, gesture and body language, dealing with administration, and filling out paperwork. On the other hand, many canonical tasks that are routinely introduced in the language classroom and in many textbooks

did not prove to be essential in our participants' day-to-day communication: e.g., purchasing clothing, words for colors, animals, the rooms around the house and furniture, giving and receiving directions, talking about seasons and weather. We discuss our findings critically in the light of current research (Campbell, 2021; Gilmore, 2007; Klimanova & Bondarenko, 2018) and propose a few strategies on how to complement the existing textbooks with more relevant tasks.

Keywords: task-based curriculum, needs analysis, study abroad, learner centered approaches

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Describing Profiles of Russian Learners in Brazil through survey questionnaires

Anna Smirnova Henriques, Pontificia Universidade Católica de São Paulo

Russian language and culture were first brought to Brazil at the end of the 19th century by immigrants from the Russian Empire. In the 20th century, there were four waves of Russophone immigration to Brazil, the last one began with the dissolution of the Soviet Union and continues until now. Very few Brazilian universities offer undergraduate courses of Russian, and those are focused on the preparation of translators of Russian literature. In these conditions, most Brazilians interested in studying Russian look for private language schools and private instructors. They are interested mainly in conversation with native speakers, and most instructors of Russian are immigrants from the last immigration wave (Smirnova Henriques et al., 2022). The Russian learners in Brazil belong to very diverse profiles who were first formally described after first sessions of the TORFL (Test of Russian as a Foreign Language) application in Brazil in 2018 and 2019 (Dubinina et al., 2020) using a survey questionnaire. We also performed the survey after the online TORFL application in 2021, during the Covid19 pandemic, and now intend to survey how Brazilian students' interest in Russian language and culture is affected by the war in Ukraine.

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4 Environment, Indigeneity & Politics in Soviet Literature

“They Have Pulled the Hairs from my Head”*: Depictions of Environmental Destruction in the Works of Khanty Writers Yeremei Aipin and Maria Vagatova

Miroslava Nikolova, Bowdoin College

While Indigenous Siberian literature is gradually becoming more accessible to Anglophone audiences by way of projects such as Alexander Vaschenko and Claude Smith’s anthology *The Way of Kinship* (2010), academic analysis of its central themes and motifs is still incipient. The purpose of this paper is to examine the diversity of Indigenous Siberian artistic voices and concrete literary techniques as seen in two works centered on environmental issues by contemporary Khanty authors. Yeremei Aipin’s short story “The Pain of the Earth” (1998) and Maria Vagatova’s poem “Dirge for the Land of the Khanty” (2011) render a case study of the contrasting, yet resonant with-each-other literary approaches to the portrayal of the destructive relationship between the environment (embodied by the figure of Mother Earth) and human beings. While both works comprise similar stylistic elements such as the frequent use of anthropomorphism, parallelism, and allegory, each propounds a divergent portrayal of the Earth and the fraught relationship with her inhabitants. For instance, Aipin’s autobiographical story, which is narrated by a child, delineates Earth as a magnanimous and rather passive deity, forgiving of humans who thoughtlessly cause her pain. By contrast, Vagatova’s poetic approach not only endows the figure of the Earth with more agency, incorporating a stanza with direct speech by her, but also further underscores the collective emotional anguish of Indigenous peoples facing an escalating existential crisis due to environmental degradation.

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Where the Taiga Reigns and the Tiger Roars: An Ecocritical Reading of Nikolai Baikov's Writings about Manchurian Nature

Mengqi Mercy An, Johns Hopkins University

Nikolai Apollonovich Baikov (Николай Аполлонович Байков, 1872–1985), a Russian writer and naturalist who came to Manchuria in 1901 and spent about forty years there, devoted most of his writings to the natural world of the taiga. His creative writings depict Manchurian experience of nature-culture encounter and engage with pressing ecological problems such as deforestation, pollution, and excessive hunting. Through analyzing Baikov’s novel *The Great Wan* (Великий Ван) and his short sketches, I will demonstrate that Baikov’s works are not only thematically ecological but also formally innovative and conceptually subverting. My analysis will focus on three aspects: the animalistic narrative perspective, radical defamiliarization through cultural and linguistic hybridity, and the mixture of scientific and mythical styles.

Baikov’s works create a space of trans-species transculturation based on human and nonhuman beings' shared materiality, rationality, and spirituality. The major events of *The Great Wan* take

place against the historical background of Russia's construction of the Chinese Eastern Railway in Manchuria and depict how industrial modernity is forced upon and perceived by the natural world. Within the frameworks of ecocriticism and Russian borderland writing, I argue that Baikov deconstructs the traditional narrative about exotic nature, which often underwrites imperialism and supports an anthropocentric worldview. By attending to the local nature of Manchuria and taking a serious account of the meaning of nonhuman beings, Baikov subverts the empire-building narratives of 19th-century Russian literature and showcases a literary strategy of ecocritical modernism that transcends both romantic and realist conventions of nature writing.

Akram Aylisli's "Yemen," or the face of this world

Peter Orter, Colby College

Akram Aylisli has said that every book that he ever tried to publish met resistance and censorship. *Yemen* (1991), the first novella of his non-traditional novel in three parts *Farewell Aylis* (2018), and one of the earliest literary reflections in Azerbaijani fiction on the Sumgait (Feb. 1988) and Baku pogroms (Jan. 1990), contains undoubtable signs of this struggle. In "coded" form, it offers Aylisli's response to his public denunciation by the Azerbaijani Writers' Union for his reaction to Sumgait, and it contains prophetic presentiments of the persecution he was to face for future works. While the novella's hero Safaly muallim does not confront the growing violence around him heroically, like his quixotic counterpart Sadai Sadygly in *Stone Dreams*, clear allusions to Sumgait, ongoing protests at the Government House in Baku, conversations with a frightened Armenian neighbor, and confrontations with representatives of Soviet careerism and the KGB assure that these events remain in the background and disturb the uneasy foreground of Safaly's life story. Placing the novella in its context between Aylisli's early, mature prose and the celebrated "novel-requiem" *Stone Dreams*, this paper offers an interpretation of Aylisli's "coded" response to the Azerbaijani Writers' Union in *Yemen* as well as an analysis of his hero's dreams as part of the work's prophetic fabric. While *Yemen* has garnered less attention than Aylisli's *Stone Dreams* or *A Fantastic Traffic Jam*, it contains no less important insights into life during perilous times of transition and social disintegration.

Key words: Post-Soviet literature, Azerbaijani literature, Nationalism, Soviet and Post-Soviet Careerism, Soviet Soul

5 Communication in 19th century Russia: Poetics, Language, Media

Winged Words: Poetry and Memory in the Age of Mass Communication

William S Nickell, University of Chicago

William Nickell will discuss the durability of Russian poetic tradition within a mediasphere increasingly dominated by modern modes of communication (newspapers, the telegraph, radio), with special attention to the ways that the poetics of Russian verse, with its resilient rhymes and meters, have promoted oral communication.

The Meanings of the Mother Tongue: Teaching Rodnoi Iazyk in Late Nineteenth-Century Russia

D. Brian Kim, University of Pennsylvania

Brian Kim's paper will examine the concept of rodnoi iazyk, or "mother tongue," in its capacity as an epithet for Russian in debates surrounding the teaching of language in primary and secondary school contexts during the second half of the nineteenth century. Despite rising literacy rates in Russian, theorists of education in the 1880s-90s, including Vladimir Kunitsky and Innokenty Annensky, pointed to a crisis in Russian letters caused by insufficient efforts to inculcate in Russians a proper love and appreciation for their native language. Like their mid-century predecessors both conservative and liberal (e.g., Konstantin Aksakov, Konstantin Ushinsky), they treated as self-evident that a people should be united in a single national language (this idea can, of course, be traced back clearly at least as far as the Germans of the previous century) and so argued for the promotion of rodnoi iazyk in the educational system. Their advocacy of rodnoi iazyk, however, goes beyond older questions concerning the political ramifications of language choice on national identity and civic duty. Incorporating an approach based in modern psychology, their writings additionally associate language choice with the moral, intellectual, and spiritual development of the individual from childhood to adulthood, signaling a change in how the role of the mother tongue and its teaching was understood. I will analyze the expansion of the meanings of rodnoi iazyk from the 1850s to the 1890s, the implications of this evolution for the concept of language choice in public and private arenas, and the fluctuation of the place of Russian in relation to other languages in educational policies as well as popular perceptions

Reading Publics and Politics During the Reign of Alexander I

Bella Grigoryan, University of Pittsburgh

Bella Grigoryan's paper will examine the literary public sphere during Alexander I's reign (drawing on periodicals, works of literature, letters, diaries, and recollections) vis-à-vis the period's evolving political landscape.

Session 6: 11:15am-1:00pm

6 Stream 4B: Student-Centered Approaches to Teaching Russian, Panel 2: Engaging students in ways relevant to them in terms of both instructional design and assessments

History of Student-Centeredness, Its Modern Vision in Education, and What This Means for Teaching L2 Russian Today

Svetlana V. Nuss, University of Alaska

This chapter discusses the concept of student-centered teaching. I start by outlining main points of tension and criticism of student-centeredness in education today. I then provide an overview of the historical development of student-centeredness as a concept in education and briefly elaborate on its stages: experiential learning and progressive pedagogy; humanist pedagogy and

whole person learning; transformational and transformative learning of critical pedagogy; constructivist pedagogy and deeper learning; open pedagogy and active learning; andragogy (adult pedagogy) with its lifelong learning. The historical overview of *student-centeredness* in education reveals its deep conceptual roots and prominent position in the educational and societal worldview being developed consistently by humanity in the global pursuit of collective educational excellence. The need for actionable frameworks of creating and evaluating a learner-centered environment is established. I synthesize a side-by-side comparison of teacher- and student-centered environments based on their attributes. Next, I present and analyze the ways student-centeredness is manifested in the modern educational landscape. A conceptual vision and a framework of implementation are discussed and applied to the teaching of Russian as a foreign language. An approach to evaluating one's instructional practices is provided with assessment taken as an example. The term *teacher* is used throughout to refer to any educator who practices teaching with learners of any age. The terms *student-centered* and *learner-centered* are used as synonyms. Student-centered education is viewed here as equally important for K-12 and tertiary settings; therefore, they are addressed as one *educational environment*; the overall discussion serves to bridge the literature that may dominate one or the other educational setting. The chapter bridges the gap in the perceptions of *student-centeredness* between the K-12 and tertiary educational settings, facilitates its further discussion in the space of teaching Russian, and illustrates a meaningful framework upon which student-centered learning could be fostered by teachers.

Recipes for developing figurative thinking in online sessions and independent studies

Luudmilla A'Beckett, University of the Free State, Republic of South Africa

Leveraging Online Tools for Student-Centered Instruction in RSL Classroom

Maria Khotimsky, Massachusetts Institute of Technology

In the years since the pandemic, language educators adopted many digital tools to facilitate transition to remote teaching. Recent studies have shown that these tools can be successfully integrated into classroom instruction (Klimova 2021) and used in blended learning (Spasova 2020). Moreover, digital tools can aid student-centered teaching in face-to-face instruction at different proficiency levels.

Referring to the frameworks of project-based learning and transformative language teaching defined by Lou Leaver and Cassel (2022), this presentation will discuss the use of online tools for student-centered activities that help foster learner autonomy and promote student collaboration. The presentation will describe several case studies of student-centered activities at the intermediate level that use online tools to foster student interaction, facilitate discussion during group work, and connect independent learning with classwork. Using examples of social annotation tasks completed on Perusall as well as group and individual projects created using the ThingLink app, I will discuss developing a series of activities that bridge asynchronous homework tasks with classroom discussion, allow students to produce tangible outcomes, and contribute to student-centered learning and community building. In addition, I will share some ideas for adapting these activities for courses at different proficiency levels.

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6 Stream 5A: The Disasters of War in Russian Literature, Panel 1: Responses to New and Old Wars in Russophone Literature

Russophone Poetry of Dissent: World War II and the War in Ukraine

Maria Bloshteyn, University of Toronto

Putin's invasion of Ukraine on 24 February 2022 was followed by a wave of protest poetry written in Russian by poets around the world, a torrent that shows no sign of abating. In fact, the last time there was such an outpouring of Russophone war verse was during WW2. I am interested in considering the differences and similarities that can be traced between these two cultural productions and in the role of dissidence in both. (I will be drawing on my experience as the editor of *Russia is Burning: Poems of the Great Patriotic War* [Smokestack Books, 2022] and one of the editors/translators involved in the Kopilka Project that has been gathering and safekeeping Russophone poetry since the beginning of the invasion.)

An Ethics of Fictionality: Isaac Babel's Literary Alternative to Lived History

Spencer Small, Yale University

This paper demonstrates the relationship of the ethical pact with the varieties of first-person discourse in three types of Isaac Babel's wartime texts: wartime reportage, wartime diary writing, and fiction. I argue that through his later wartime fiction, Babel recapitulates the ethical concerns and unethical encounters earlier articulated in his nonfiction writing by creatively reshaping historical narratives into an ethical alternative to lived history, and through this reveals a latent mistrust of both Soviet political activism and narratives of war. Despite his background in journalism and reportage, Babel is most well-known for his fictional account of the Polish-Soviet War, the cycle of short stories *Red Cavalry* (*Konarmii*), which will be the foundational text for this chapter's investigation into Babel's wartime narrative ethics. Babel's pathos-laden non-fiction accounts of the war (in his diary and reportage) are transformed in the fictional story cycle into laconic and distanced, even stoic descriptions of similar events. *Red Cavalry* abounds in intratextual paradoxes that lay bare the ethical dimensions of narrating war, its victims, and participants. Ethics in the short story cycle arise most forcefully in these moments of tense incongruity between narrative voice and narrative content, a disjuncture recognized humorously by Viktor Shklovskii, who famously quipped that Babel speaks "with one voice about the stars and gonorrhoea."

‘Sailing to Byzantium’: Orthodoxy and Empire in the Poems of Boris Khersonsky

Martha M.F. Kelly, University of Missouri

A native of Odesa, Boris Khersonsky had to flee his longtime home soon after the Russian invasion. Much of his poetry, meanwhile, uses the Russian language to reflect critically on empire and to assert a distinct Ukrainian culture and identity. In these poems Orthodox Christian traditions often serve as a lens through which to examine colonial legacies.

This paper focuses on Khersonsky’s 2009 collection *Spirituals* (Spirichuels) and on his 2014 *Missa in tempore belli/Messa vo vremeni voiny* (Lat. “mass in time of war”), written (most immediately) in response to the Russian invasion and annexation of Crimea, with reference to more recent poems. Many poems portray the immense complexity of decolonizing from within imperial histories and institutions. In the poem “A Second Sailing to Byzantium, from *Spirituals*, Khersonsky writes, “The Russians took from Byzantium anything that could/ be useful somewhere there—music, faith, the icon—and put them in their places” (Russkie vyvezli iz Viantii vse to, chto tim/ kuda-to godilos’—muzyku, veru, ikonu—i rasstavili po mestam). Yet, the speaker continues, in his childhood he himself imagined being “an inhabitant of Byzantium” and building a cathedral like Saint Sophia “in some city of ours taken in battle from the Turks” (v kakom-nibud’ nashem gorode, vziatom s boem u turok). Other poems disrupt empire by illuminating anti-imperial modes within Orthodox Christian traditions. In *Missa in tempore belli*, for instance, instead of leading the forces of war, “The Holy Heavenly Mother covers her face in terror” (Litso zakryvaet v uzhashe Sviataia Nebesnaia Mat’).

Drawing on Patrick Lally Michelson’s assertion of “multiple Orthodoxies,” this paper studies the poetry of Khersonsky to imagine decolonizing Orthodoxy, and to understand what such a postcolonial Orthodoxy might look like, and whether such a thing is possible or even desirable.

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§ Stream 6A: Fresh Approaches to Teaching Russian Verb System: Focus on Aspect, Panel 1

Aspectual peculiarities of motion verbs in Russian

Valentina S. Soboleva, Independent Scholar, Newark, DE

Verbs of motion are considered an anomalous subclass within the Russian aspectual system, defined as a binary system of imperfective and perfective verbs. They stand apart from that system for four reasons:

1. Unlike other primary imperfective verbs, the non-prefixed imperfective motion verbs are paired on additional contrastive principle as determinate – indeterminate motion: идти – ходить ‘go, walk’, ехать – ездить ‘go by vehicle’, etc.

2. Even though both groups are regularly involved in the process of prefixation, their prefixation outcome is different: only determinate motion verbs, like all other primary imperfective verbs, become consistently perfective, while most indeterminate motion verbs, with some exceptions, remain imperfective.

3. The ability of certain indeterminate motion verbs of having both perfective and imperfective prefixed verbs, such as ходить (imp) > выходить (imp) ‘go out, exit’ and ходить > вы́ходить (per) ‘nurse, raise’ remains a puzzle.

4. The existing practice of pairing prefixed determinate motion verbs with their corresponding prefixed indeterminate motion verbs as aspectual correlates also raises a question regarding their derivational procedures: Are prefixed verbs like уходить, подходить, выходить formed from their perfective correlates уйти, подойти, вы́йти or from their non-prefixed correlate ходить?

The presenter will address all these issues along with various versions of terminology, used for description of Russian motion verbs, specifics of their stem semantics, controversial interpretations of their derivation, and her explanation of the puzzling fact of why most of prefixed indeterminate motion verbs remain imperfective.

Teaching Russian verbs via aspectual clusters and aspectual triplets: Intermediate Level

Irina Six, University of Kansas

The presentation explains a viable way of teaching Russian verbs designed to expediate understanding of the full range of verbal aspectual behavior (both morphological and semantic).

The presentation describes exercises proposed for second year students using Anna Kudyma’s textbook “Russian: from Novice to Intermediate” (2021). It presents the ways of introducing “aspectual clusters” with verbs, like делать – сделать, переделать. It shows the possible methodological implementation of Lora Janda’s distinction of four kinds of perfective verbs (natural perfective, specialized perfective, complex act, single act).

Furthermore, it presents exercises that familiarize students with derivational elements for secondary imperfectivization in aspectual triplets/word-formation chains, such as делать – переделать – переделывать. It defines possible ways of introducing the mechanism of generating imperfective in “obligatory imperfectivization” (Zalizniak & Šmelev 2001), like in мазать – намазать – намазывать.

It also addresses the way of presenting exceptions when imperfective forms are constrained due to morphological restrictions and imperfectivised verbs of other modes of action, like просидеть <целый день за компьютером> → просиживать (perdurative mode of action), отцветсти → отцветать (finitive), закупить <продуктов> → закупать (cumulative), наесться → наедаться (saturative).

The presentation describes lesson techniques, such as completion exercises, translations, and pattern exercises designed for oral and written drills. For some of the assignments, students are

asked to focus on morphology, for others on lexical choices, for still others on morphology and lexical choices at the same time. In conclusion, pros and cons of the described approach to teaching verbal system are considered.

Implementing visual aids to support Gen Z learners while teaching Russian verbal aspect Devlin Cook-Hines, Defense Language Institute, Monterey, CA

Gen Z, defined as those born between 1996 and 2010, grew up with technology. Studies show that this demographic group favors visual learning methods and values the ability to quickly access desired information (Nichols, 2020). According to a 2017 study by Sparks and Honey, Gen Z has an attention span of 8 seconds, as compared to Millennials' 12 seconds.

Visual supplements are increasingly important for teaching Russian grammar concepts to Gen Z, who may not benefit so much from lengthy written explanations or lectures. Accommodating Gen Z's learning style is essential when it comes to teaching Russian verbal aspect, a notoriously tricky subject for English-speaking American students that becomes even more daunting when it must be applied to verbs of motion.

Data visualization can supplement, if not replace, paragraphs of wordy explanations that Gen Z does not find as helpful. It can help students to categorize the characteristics of imperfective/perfective, multidirectional/unidirectional, regular/prefixed verbs of motion and their uses. When the information is broken up into bite-sized pieces and organized into a table or chart, students can quickly locate the pieces they need. Moreover, as visual learners, charts and tables could provide the mental scaffolding to help Gen Z students retain information long-term and apply it to their language production.

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Political Economy in Early Soviet Literature: Olesha, Platonov, Mayakovsky

Envy, Ambition, and Emulation in Yury Olesha's *Envy*

Brian Kilgour, University of Wisconsin - Madison

The rise of commercial society in the 18th century led to several philosophical treatises that reevaluated the role played by character traits and emotions long considered negative in European philosophy. Political economists of this era argued that the pursuit of one's economic self-interest through profit would benefit the public good but struggled with the moral dilemma of encouraging self-interest over the good of others. Bernard Mandeville and Adam Smith, among others, acknowledged that envy is the driving force behind commercial society, pushing men to seek material gain through labor to then purchase goods that will raise their public esteem. On the other hand, Marx recognized that the material impulse to revolution in the working classes could also be labeled envy. According to these political economic understandings, envy should have no place in a post-revolutionary socialist society. In Yury Olesha's 1927 novel *Envy*, the portrayal of envy as a character trait of Nikolai Kavalero was

initially read by contemporary critics as a condemnation of the old bourgeois intelligentsia, but in later scholarship it became clear that the characters in *Envy* represent a wide spectrum of human virtues and vices. Olesha portrays envy as a necessary component of the artistic process through the characterization of Nikolai Kavalero; envy allows the artist to see the true world around them. The avatar of the new world, Volodya Makarov, also exhibits traits of envy and ambition, but his ability to act is limited to a soccer field. This paper will analyze the portrayal of envy and ambition as both positive and negative character traits in Nikolai Kavalero and Volodya Makarov in *Envy*.

“Не требует амортизации”: Platonov’s Labor-Saving Devices

Semyon Leonenko, University of California, Berkeley

In the summer of 1925, the leading Formalist critic Viktor Shklovsky visited the Voronezh region where he first met Andrei Platonov, a local land reclamation engineer in charge of irrigation. The timing of this encounter is striking: even though Platonov had consistently claimed the superiority of socialist construction to the “contemplative art of literature” in his personal division of labor, Shklovsky encountered Platonov arguably at his most divorced from literature. However, the latter would soon experience a tremendous outburst of literary creativity.

My paper will address the conspicuous recurrence of labor-saving devices in Platonov’s texts as he transitions from land reclamation to literary work in 1926-1927. After a failure to initiate a critical polemic with Shklovsky, Platonov’s artistic response to Tret’ia Fabrika mostly amounts to the short story “Antiseksus” (1925-1926). The novella is stylized as an advertisement for the titular device; a subversively productivist glorification of the titular bourgeois gimmick. Borrowing the notion from Sianne Ngai’s *Theory of the Gimmick* (2020), I venture to apply it to a completely different historical and economic context. Can Ngai’s insights into the aesthetic responses to late, crisis-prone capitalism be applied to the NEP-era Soviet Russia with its briefly reintroduced market capitalism? I will seek to situate “Antiseksus”, a story of the labor-saving device for the labor that needs no saving, in Platonov’s economic imagination.

Beyond Productivist Critique: Labor, Energy and Environment in the Postrevolutionary Poetry of Vladimir Mayakovsky

Zachary Rewinski, College of Wooster

This paper examines the relations between labor, energy, and environment in the postrevolutionary poetry of Vladimir Mayakovsky. Poems involving industrial production reveal the poet’s thinking about the relation between labor and environment and the mediation of that relationship by energy usage. Mayakovsky’s treatment of the relation between labor and environment evokes the Marxian concept of metabolic rift, recently rediscovered and recentered in scholarship on the role of environment in Marxian thought. Although the concept of metabolic rift is most pertinent to industry under capitalism, it is applicable to the economics of the 1920s, insofar as economic reorganization could only proceed from the economic conditions inherited from the Russian Empire. Analysis of Mayakovsky’s representations of future societies reveals a profoundly revised, sustainable sourcing of energy, and production not based in an ideology of ever-increasing growth, but rather, in a restored metabolic balance between labor and the environment. Comparison of the poet’s treatment of production in the present with his visions of

the future leads to the conclusion that Mayakovsky was aware of environmental and human consequences of fossil fuel usage, and that he expected communist society to repair the metabolic rift. However, Mayakovsky does not suggest specific processes by which society would develop energy alternatives.

¶ Questions of Form and Gender in 19C Russian Literature

On Becoming поэтесса: Karolina Pavlova's *A Double Life* and the Evolution of a New Woman

Mary Elliott, University of California, Davis

The paucity of nineteenth-century women writers on Slavic comprehensive examination lists in the United States is striking. This lack of representation gives the impression that there were few, if any, women writing quality literature during one of the most vibrant eras of Russian literature. This impression is false but it begs the question: Why are women so canonically under-represented? Many social factors may play a role in this lack of visibility. Regardless of potential implicit biases, however, it seems that one of the primary goals for contemporary scholars who study nineteenth-century Russian women writers is to make their relevance and import undeniable, encouraging future scholars to study these women with requisite attention. One of the ways this can be accomplished is by explicating the innovations, developments and conversations that women writers brought to the fore, allowing them to be recognized as equally brilliant and influential contemporaries of some of Russia's greatest literary minds.

To this end, my current project examines the use of gender in Karolina Pavlova's *A Double Life* and the ways in which her innovative approach to gender may function as a predecessor to twentieth-century writers like Zinaida Gippius. In *A Double Life*, Pavlova inverts the gendered function of the muse, giving the muse of her protagonist a masculine persona. This male muse, in turn, is actually an internal facet of the protagonist (a budding poetessa), allowing the woman-as-writer to become a being who challenges the traditional male/female binary construct. The female artist as not only a distinct character but as a uniquely gendered being is revolutionary and a concept that notably proceeds similarly revolutionary twentieth-century representations. This project examines the construction of gender in Pavlova's novel alongside later works that make use of similar gender blurring. The goal of this project is to both reclaim the term poetessa for nineteenth-century Russian women poets and to help establish the import of nineteenth-century women writers as not only important artifacts of literary history but as deeply influential and innovative thinkers worthy of wider study.

Elena Gan's "The Ideal": Failure to Create a Well Rounded Female Character

Liubov Kartashova, University of South Carolina

As Virginia Woolf famously suggests in her *A Room of One's Own*, one of the first works on women's lack of free expression in literature: "Women have served all these centuries as looking glasses possessing the magic and dubious power of reflecting the figure of man at twice his natural size" (35). In the 19th century male-authored Russian literature, a female character, generally secondary, has no other choice but to be defined through her connection with a male character. The emergence of female authors in prose writing in the 1830s, as opposed to

autobiography and poetry of the earlier period, allows for the appearance of more female protagonists and, in theory, for more variation in their development. This project is concerned with one of the most well-known female writers of the time, Elena Gan, and her work *The Ideal* (1837). The heroine Olga, portrayed as intelligent and emotionally vulnerable, is disillusioned with her marriage to an older general and deliberately alienated from her milieu. Her character, however, does not develop in isolation but mostly alongside the idealized version of her favorite poet, a central male character, Anatoly. My work is concerned with analyzing why Elena Gan chooses to develop her prominent female character beside her male counterpart, depriving her of an opportunity of being developed independently, or alongside other female characters and, as a result, depriving her of complexity. In this project, I employ feminist theory on female writing of a woman's character as well as Belinskiy's criticism of Gan's work to help explore possible reasons for Gan to have chosen such a cautious way to develop her female character.

The Formation of Cyclic Unity in Ivan Turgenev's *A Sportsman's Sketches*

Elena Makarova, UCLA

The book of short stories *A Sportsman's Sketches* (1852) gives us a vivid example of a particular prosaic cycle unity. With the formation of a cycle Turgenev changed the genre of a short story as well. In the paper we intend to study both transformations of a small genre, raising a short story from a sketch and sources for the cyclic unity.

In the context of 1840-s-1860-s writers belonged to *natural'naja shkola* developed the genre of physiological sketch. Those sketches could be united into collections called *physiology* and linked by a common theme. As an example, here we will analyze *Physiology of St. Petersburg* (1845), and sketches in that collection composed by Vissarion Belinsky, Nikolay Nekrasov, Cossack Lugansky (Vladimir Dahl), Dmitry Grigorovich.

Besides the tradition of the collection brought together by *natural'naja shkola*, we also may find the influence of hunter's stories. Here we will pay attention to Louis Viardo's book *Souvenirs de chasse* (1844-1845) and Ivan Aksakov's *Zapiski ruzhejnogo ohotnika Orenburgskoj gubernii* (1852). In that case Turgenev used another well-known European genre as a frame for the cyclic unity, together with an attempt to mislead the reader, which was expecting some popular entertaining content observing the title of the book.

In the third part of the paper, we will study the influence of Nikolay Gogol's *Vechera na khutore bliz Dikan'ki* and other romantic cycles on the formation of the book of short stories. The interest towards cycles in romanticism was provoked by various experiments led by denying the solid form of a poem or a novel and encouraging different cyclic unities both in poems and in prose. The idea of the disconnected unity could be traced to romanticism rather than to sketches of 1840-s-1850-s.

Sounds of Injustice: Defamiliarization through Auditory Phenomena in Chekhov and Tolstoy's Punishment Scenes

Savannah Eklund, Columbia University in the City of New York

Pulling from scenes in Chekhov's *Sakhalin Island* and Tolstoy's *After the Ball*, my proposal investigates the use of sound to defamiliarize scenes of punishment. In both of these works, the literary renderings of auditory phenomena illuminate the cruel reality of corporal punishment, defamiliarizing the cruel and casual acceptance of brutality.

Whether it is the clamoring of fetters contrasted with the otherwise haunting silence in Chekhov's *Sakhalin Island* (Chekhov, 129), or the juxtaposition of the "singing" that is said to be within the soul of the protagonist with the unpleasant melody the soldiers play during the public beating of a military deserter in Tolstoy's *After the Ball* (Tolstoy, 140), these sounds generate affect in the reader. The focus on sounds, from the jangling of chains to the hiss of a cane, breaks down these brutal scenes to their constitutive parts, highlighting the peculiarity of this passive acceptance of punishment.

Using the scientific literature on sound and the brain, particularly in the research on PTSD, I suggest that the efficacy of these scenes in producing affect in the reader is engendered by their mimicry of auditory phenomena in traumatic memory and flashbacks. Furthermore, the defamiliarization of these scenes is predicated on the fragmentation of sound from other forms of sensory input, much in the same way that traumatic memory has tendencies to fragment auditory memory from visual or haptic memory, thus replicates the traumatic nature for the reader. I argue that these scenes, through the mirroring of trauma and the corresponding affective stimuli, represents a powerful mode of defamiliarizing punishment and incarceration.

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8 Eastern European Gothic: Fiction & Folklore

At the Origins of Ukrainian Female Gothic Fiction

Svitlana Kryś, MacEwan University

The Ukrainian Gothic emerged around the 1820s as part of a larger Romantic literary movement in the Russian Empire. While female voices within Ukrainian Romanticism have drawn the attention of scholars in the past, what remains outside the academic radar is the Gothic aesthetics of their prose. This presentation zeros in on the folk tales of Marko Vovchok, the pseudonym of Mariia Vilins'ka (1833-1907), and Liudmyla Staryts'ka-Cherniakhivs'ka (1868-1941). Vovchok, a more central and better-known nineteenth century Ukrainian female writer, and Staryts'ka-Cherniakhivs'ka, a later and more marginal figure on the Ukrainian literary scene, both engaged the Gothic modality in their prose, as did some of their male counterparts — Nikolai Gogol' (Mykola Hohol', 1809-1852), Oleksa Storozhenko (1805-1874), and Panteleimon Kulish, 1819-1897. The Gothically-inflected oeuvre of the female writers noted above reflected sociopolitical concerns of the time (i.e., politically dissenting views related to the Ukrainian national idea), but their tales diverged from their male counterparts by focusing also specifically on anxieties regarding women's experience of disempowerment. Vovchok and Staryts'ka-Cherniakhivs'ka weave several similar female Gothic tropes into the narrative canvasses of their tales, first and foremost the stigmatized heroine (who often symbolized the feminized nation) in flight from tyranny, but also the threat/allusion of an incest that brings up a

wider gender-political unconscious, and the concept of the mythological locale, as a trope for the foundation of nationhood. Studying their prose through the theoretical lens of the female Gothic subgenre will allow me to speak on the intersection of gender and nationhood that their Gotho-Romantic prose demonstrates and the manner in which such themes contributed to shaping the emergent Gothic literary movement in Ukraine.

The Bulgarian Vampire at the Inn: The Unusual Villain Donor

Viktorija Basham, Salisbury University

Works such as *The Darkling: A Treatise on Slavic Vampirism*, *The Vampire: A Casebook*, and *The Vampire Book: The Encyclopedia of the Undead* present numerous depictions of Slavic vampires. In the majority of these accounts the vampire returns from the grave to torment either their family members or the whole community. This paper focuses on the Bulgarian tale “The Vampire at the Inn.” When “The Vampire at the Inn” is compared to other texts depicting Bulgarian vampires, such as the one recorded in *The Darkling: A Treatise on Slavic Vampirism*, it can be seen that the father in “The Vampire at the Inn” combines traditional Slavic vampire traits that are found in other Bulgarian accounts of vampires with a donor function which is unusual for the Slavic vampire. While the father in this tale suffers a violent death and returns as a vampire to torment the living, he also rewards the young man who helps him by giving him his inn. In texts about Slavic vampires there is no material reward for the living following the destruction of the vampire. The father from “The Vampire at the Inn” becomes an interesting hybrid character that combines traditional Slavic vampire villain traits with the role of a donor that tests others and rewards or punishes accordingly. In this way, this tale leaves the boundaries of a traditional vampire account that depicts a chain of events related to a misfortune that befalls the living and gets attributed to an unquiet dead, but doesn’t serve a didactic purpose. “The Vampire at the Inn” assumes a didactic function by placing the vampire in a dual role—a villain and a donor, thus using a deeply-rooted and widely recognizable folkloric character to reinforce a lesson about values and virtues such as compassion, bravery, and generosity.

The Origins of the Negative Image of Jews in the Newly Discovered Slovene Spiritual Literature of the Baroque Period

Irena Avsenik Nabergoj, University of Ljubljana, Research Centre of the Slovenian Academy of Sciences and Arts

The paper is based on the finding that the recently discovered, 700-page *Poljanski manuscript* from the end of the 18th century which represents the Slovenian version of the genre of meditation on Jesus’s suffering within the *vita Christi* tradition as well as of Mary’s compassion within the *planctus Mariae* tradition, very often mentions “Evil Jews.” A comparative analysis of the Slovene manuscript in the European context shows that the manuscript was directly influenced in terms of both content and form by the *Revelationes* of Birgitta of Sweden (1330–1373) and by *Das Große Leben Christi*, an extensive work by the German ascetic Capuchin writer Martin of Cochem (1634–1712) from 1712, which was extremely influential in the Baroque period and which underwent many reprints and translations into other languages. The work of Maximus the Confessor (c. 580–662) from the Eastern tradition of the Church Fathers, entitled *The Life of the Virgin*, is comparable in terms of the extent and nature of the negative image of the Jews. These authors, thus, most marked the development of European spiritual culture in the Middle Ages and in the early modern era. The paper seeks to find out: what are the similarities and differences in the representations of the Jews in the works of Maximus the Confessor, Birgitta of Sweden, Martin of Cochem and the *Poljanski manuscript*; how much the negative image of Jews in the genre of meditation in these authors is similar to

the very widespread negative image of Jews in older Slovenian folk prayers based on the gospel story of Jesus' passion and Mary's compassion; and the extent to which the negative image of Jews in the applications of the Gospel story of Jesus' passion is consistent with official Church liturgy and religious texts authorized by the Church authorities.

Session 7: 2:45pm-4:30pm

7 Stream 4C: Student-Centered Approaches to Teaching Russian, Panel 3: Embracing innovation and more dynamic approaches to be more student-centered

Implementing a student-centered, story-based approach to teaching grammar: PACE with Russian prepositions

Wendy M. Whitehead Martelle, University of Alaska Fairbanks

This presentation reports on a classroom study that implemented the PACE model (Adair-Hauck & Donato, 2002a), a learner-centered, story-based approach to the inductive teaching of grammatical forms. The four phases of PACE – Presentation, Attention, Co-Construction, and Extension – encourage students to experience the language through contextualized, integrated discourse (Adair-Hauck & Donato, 2002a), rather than through monotonous, contrived drills. Moreover, learners interact with the text and with each other as they play an active role throughout the learning process.

Stories and storytelling have been shown to influence the development of comprehension and speaking skills (Isbell, Sobol, Lindauer, & Lowrance, 2004), as well as provide contextualized, comprehensible input (Paesani, 2005). Previously published research on PACE has examined various grammatical and cultural topics such as relative pronouns for beginner learners of French (Paesani, 2005), imperative forms in intermediate French (Adair-Hauck & Donato, 2002b), and gender roles in intermediate Italian (Blad, Ryan, & Serafin, 2011).

The present study investigates the teaching of the Russian prepositions *в* and *на* (along with the prepositional and accusative cases) through the PACE model in the context of a first-year online classroom.

Through analysis of several data points (recorded Zoom sessions of the implementations, instructor- and student-generated artifacts, and teacher researcher journals), this presentation discusses the following questions:

- What instructional decisions did the instructor make in the planning and implementation of online PACE lessons on prepositions? What led to these instructional decisions?
- What interactional patterns emerged during the different phases of implementing the PACE model?

Some specific discussion points include: considerations of implementing PACE in an online context, adapting authentic stories for lower-level learners, using the same story for different language features, and structuring the Co-Construction and Extension phases to encourage meaning-making.

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Construxercise!: implementation of a construction-based approach to language pedagogy

Valentina Zhukova, UiT The Arctic University of Norway

We propose a construction-based approach to learning and teaching Russian as a second language (L2) and present an innovative pedagogical resource called *Construxercise! Hands-on learning of Russian constructions* (<https://constructicon.github.io/construxercise-rus/>, CEFR

levels A2-B1), that implements this approach. The resource offers over 150 practical exercises for mastering Russian discourse constructions that are grouped by twelve lessons (such as Getting a job or Going to the doctor), and nine functions (such as to express one's subjective opinion, to add information, to clarify one's point, etc.). All constructions included in *Construxercise!* are thoroughly described in the *Russian Constructicon* (<https://constructicon.github.io/russian/>), an open access electronic database of over 2200 grammatical constructions supplemented with descriptions of their properties and illustrated with corpus-based examples. Both resources are inspired by the view of language as a structured inventory of grammatical constructions, as suggested by Construction Grammar.

We argue that the *Construxercise!* resource fills an essential gap in available educational materials and provides a powerful alternative way to successfully organize conversational practice in L2 Russian. Targeting strategic and highly frequent discourse constructions in language learning brings the focus to conversation and strengthens text production skills. *Construxercise!* presents ready-to-use communicative patterns that language learners can employ already at early stages of learning Russian to build confidence and proficiency. The talk details our methodology, the choice of constructions, and the architecture of the website. The resource is built in close collaboration with our students and benefits from both native and non-native perspectives on L2 Russian.

Multiliteracies Approach to Task Design Using a Learner Corpus

Valentina Vinokurova, University of Arizona

Within the Task-Based Language Teaching (TBLT) approach, task-based pedagogy is often juxtaposed to text-based teaching. Long (2015), for instance, highlights the importance of task over text by labeling a text as a by-product of task and recommending to use task instead of text as the unit of analysis in curriculum design. However, it is hard to imagine classroom teachers not using texts in their teaching. This presentation will attempt to bridge the gap between texts and tasks using the Multilingual Academic Corpus of Assignments -- Writing and Speech (MACAWS). We will demonstrate the task-text-task cycle using the concept of "Available Designs" borrowed from the multiliteracies approach.

In the multiliteracies framework, "Meaning Design" involves "Available Designs" (vocabulary and grammar, genre, personal experience), "Designing" (creation of meaning, be it through interpreting a text or through designing one's own text), and the "Redesigned" (the product of "Designing"). One person's "Redesigned" can then become someone else's "Available Designs" (Cope & Kalantzis, 2009).

Applying this framework to our context, the cycle of "Available Designs" starts with a teacher creating a task (which can be located in the MACAWS Repository). Next, learners engage in the process of "Designing": they respond to the task by designing their texts. The "Redesigned", or the products of learners' work, can be located in the Corpus and further used to create new tasks for learners. In this way, as per the multiliteracies framework, students' "Redesigned" becomes someone else's "Available Designs". More crucially, by creating tasks on the basis of a learner corpus, teachers can quickly find level-appropriate texts for their students and create powerful and confidence-boosting activities, drawing on the experience of other students. The presenters

will demonstrate this process using two writing tasks as examples: one about university life and another about students' linguistic background.

My Russian Journey: Rethinking Teaching Russian to Beginners

Svetlana Sokolova, Elena Bjørgve, Daria Kosheleva, and Elmira Zhamaletdinova, UiT The Arctic University of Norway

This paper discusses essential issues in teaching elementary Russian as a Foreign Language and analyzes the process of creation of a digital curriculum along with ways to integrate it into the classroom. We provide insight into recently emerged researched-based methods of language analysis based on corpus research and build corresponding teaching practices.

Through an overview of My Russian Journey (MRJ), a new digital beginner course in L2 Russian available on the open MOOC platform Open EdX (<https://mooc.uit.no/courses/course-v1:UiT+C001+2020/about>), we approach several important issues in the teaching of Russian at beginner level. MRJ contributes to the discussion about student-centered learning through active student involvement in the design of the resource. The students have given valuable feedback on the structure and content of the grammar instructions and have contributed to the creation of the media module.

Furthermore, in the curriculum, language serves as a cultural medium, as MRJ's texts are rooted in the rich cultural, national, religious, and geographic diversity of Russia and place special emphasis on the long-established amicable relations between Russia and Norway. The texts around which the resource is built present a detective story about two siblings from Norway who travel to Russia to find their relatives and learn about their family history. The historical credibility of the events mentioned in the texts has been checked by consulting relevant literature and experts in Russian and Norwegian history.

Finally, we investigate whether digital platforms can completely replace paper textbooks. We analyze how the resource can be integrated into the classroom by presenting the experiences from the pilot semester with MRJ at UiT The Arctic University of Norway and Kongsbakken High School in Tromsø. We conclude by highlighting student feedback that was particularly impactful in MRJ course design and discussing ways to facilitate student engagement.

7 Stream 5B: The Disasters of War in Russian Literature, Panel 2: The Subjects and Objects of War

Deductive and Inductive Turns of Russian War Poetry

Marat Grinberg, Reed College

The paper analyzes the poetry of Boris Slutsky and Ian Satunovsky as representative of the “inductive” turn within Russian poetry on World War II, written during the event and in its aftermath, and the parallels this poetry holds for today. Using Lydia Ginzburg's notions of the “deductive” and “inductive” in lyric poetry, it argues that both Slutsky and Satunovsky individualize the enemy in remarkably similar and dissimilar ways, with far reaching consequences for their overall poetics.

Poetics of Language Play and the Siege of Leningrad

Polina Barskova, UC Berkeley

I will discuss today one aspect, one trope of the poetics of the Russian war writing: What interests me is what role broken, bad, agrammatical, unbalanced and punning language might play in war poetry and how subjectivity of the war victim can be expressed via language experimentation. Among the authors in focus are Gennady Gor, Vladimir Sterligov, and Pavel Zal'tsman.

The Subject of Ian Satunovsky's War Lyric

Luba Golburt, UC Berkeley

This paper describes Satunovsky's war lyric as an extensive corpus drawn from the entirety of his poetic career (early 1940s- early 1980s) and offers a series of close readings focused on the compounding of identities and temporalities in his very short texts. War hardens identities, consolidating them around agonistically defined collectives, intensifying epochal consciousness, and insisting on amplified discursive forms of representation and commemoration. While acknowledging war experience as the source of its poetics, Satunovsky's lyric – with its minimalist form and deeply misaligned subject -- resists war's reductive ontologies.

3 Stream 6B: Fresh Approaches to Teaching Russian Verb System: Focus on Aspect, Panel 2

A new approach to introducing the category of verbal aspect in Russian

Alena Makarava, Defense Language Institute, Monterey, CA

This presentation lays open a novel approach to introducing the category of aspect, the essence of which consists in abandoning traditional classification of the category of verb aspect as a binary opposition based on aspectual pairing. Instead, it suggests description of Russian verbs as a system, in which each verb is an independent lexical unit with its own unique semantics and grammatical characteristics. All verbs in this system are described in the view of their derivational morphology: roots, prefixes, and suffixes.

This approach helps to avoid the contradictions that appear when we try to identify aspectual pairs dealing with triplet verbs, such as *читать* (Imp.)– *прочитать* (Per.) – *прочитывать* (Imp) – 'read' or *думать* (Imp) - *подумать* (Per) – *подумывать* (Imp) – 'think', etc.

Understanding the triparted character of the Russian verbal system allows the learner of Russian to focus on the formal components of each verb and on their role in the formation of its aspectual semantics.

The presenter will show the slides of the lesson that introduces the verbal system of Russian according to the approach described above. The lesson explains the tripartite character of the verbal system of Russian, in which various morphological markers, such as roots, prefixes and suffixes are used to form verbs. At the end of the lesson, the students provided their feedback in a survey form. The aim of the questionnaire was to gain students' opinion on the novel approach of teaching the Russian verb system. The results of that survey will be shared.

Semantic types of secondary imperfective verbs: their morphology and contextual specifications

Olga Popova, Defense Language Institute, Monterey, CA

Secondary imperfective verbs are the most puzzling among Russian verbs. Despite the widespread belief that they are typical imperfective verbs and there is no difference between primary and secondary imperfective verbs, recent studies indicate that they differ significantly.

In this presentation, the author will share thought-provoking facts about secondary imperfective verbs, discerned in the process of collective work on a glossary of Russian verbs. Its goal is description of aspectual semantics of Russian verbs in the light of their morphology specifics that suggest a triparted character of the Russian verb system: primary imperfective verbs → perfective verbs → secondary imperfective verbs. Each member of this triparted system has its own grammatical and semantic peculiarities due to their distinct morphological characteristics, such as verb stem types, prefixes, and suffixes: *писать* → *переписать* → *переписывать* or *говорить* → *переговорить* → *переговаривать*. Peculiarity of secondary imperfective verbs also stems from their morphological structure, in which all elements play a key role in coining their aspectual semantics.

The presenter will demonstrate that secondary imperfective verbs both differ from primary imperfective verbs and at the same time share similarities with their perfective derivatives and, also, will offer her explanations for both phenomena: Why it is possible to say *Доктор прослушивает / прослушивала больного 10 минут*. (The doctor *examines / examined* a patient for 10 minutes.) or *Доктор прослушивает / прослушивала больного за десять минут*. (The doctor *spends 10 minutes for examining* a patient / *used to or would examine* a patient in 10 minutes), and why primary imperfective verbs cannot be used this way.

Students' errors in using Russian verbal aspects and how they can help us to improve teaching

Olga Dobrunoff, Defense Language Institute, Monterey, CA

In this presentation the author shares her analysis of the most common errors American students make when they speak or write in Russian. The difficulty in choosing an appropriate aspectual form (perfective versus imperfective) the students typically experience when they need to use an appropriate form in the Past tense or Infinitive.

The data include a collection of errors from multiple student inputs, which the presenter recorded through her personal observation and communication with students, as well as from diverse types of tests: such as oral and written tests, prepared for the Intermediate levels by the school management, and the tests in Russian for Level B1-B2, released by the Zlatoust Publishing House.

The error analysis reveals certain patterns that induce us to look for adjustments and changes in the methodology of teaching the verbal aspect in Russian. At the end of this presentation, the author will share her suggestions for changes and improvements in teaching the Russian verbal aspect.

4 Open Seminar 2: Balkan Women's Journeys North-West (and Back): Legacies of State Socialism and Panic Anxieties

Yana Hashamova, The Ohio State University

I begin with some theoretical remarks and questions on thinking Europe, the West (and Russia) from the periphery and the invizibilized space. Moving beyond post-imperial, post-colonial, and post-socialist concepts, are there other productive approaches to revitalized Cold War imaginaries and globality of state socialism and its legacies?

Two Bulgarian women from different generations living in France find themselves confronted by one of the most morally abhorrent legacies of socialism, the role of the state secret services and regular peoples' complacency. Analyzing Bojina Panayotova's documentary "I See Red People" (Je vois rouge; Червено, твърде червено, 2018), in which she discovers facts about her family's participation in the state secret services' apparatus and exploring the "scandal" of Julia Kristeva's collaboration with these units, I interrogate the legacy of totalitarianism and nationalist movements in East European societies, still unable to confront their past as well as the sensationalism of left-leaning media in the West, still unable to know Eastern Europe and to analyze its history. At the background of this discussion, I uncover anxieties of the individual and shift of "positions" among diaspora writers and filmmakers.

5 Literary Theories in the Soviet Era

From "living into" to "loving removal": early Bakhtin and empathy

Yazhe Yang, Princeton University

In the early 20th century, the concept of Einfühlung (empathy/feeling into, vchuvstvovanie) pervaded the Russian intellectual field. Echoes of this 19th-century German aesthetic concept could frequently be heard in the literary criticism of various schools, including Russian Formalism and the psychological school as represented by Lev Vygotsky. Mikhail Bakhtin joined the discussion quite early, which was partly due to his close attention and direct access to German theories, and more significantly due to his shared concern with the empathy theorists – how one relates to the other.

In this paper, I focus on Bakhtin's early philosophical works and analyze his engagement with the idea of Einfühlung. Empathy theory inspires Bakhtin mainly in two aspects. First, empathy suggests a model of subject-object relations. From "active empathy" to "outsideness," Bakhtin develops the principle of "I outside the other" in contrast to the empathetic principle of "I in the other" as the fundamental structure of aesthetic activities. Second, empathy theory pays close attention to one's physiological body and its role in connecting one's inner states and outside spatial form. Bakhtin turns the focus to the other's "outward body" and its actualization by the subject, in an outside position in relation to the other. The subject's aesthetic actualization of the other's outward body creates meanings and values, which cannot receive embodiment from within the body of the self.

Besides reading Bakhtin's ideas in light of 19th-century German aesthetics of empathy, I also read Bakhtin together with other two Russian literary theories related to the notion of

empathy—Shklovsky’s defamiliarization (*ostranenie*) and Vygotsky’s psychology of art. Their different attitudes towards empathy could offer an opportunity to make more visible the literary debates in 1920s Russia and their points of departure.

“Post structural ish”: Kristeva as Bakhtin’s dialogic reader in early essays (1966 1973)

Kathleen Mitchell Fox, Princeton University

Julia Kristeva is credited as one of the scholars responsible for introducing the West to the works of Mikhail Bakhtin. However, the relationship between Bakhtin’s newly (re-)published works and Kristeva’s own burgeoning critical perspective in 1966-1973 is more complex than a simple matter of ideological inheritance. This paper evaluates early Kristevan ‘Bakhtinalia’ with the aim not of classifying Kristeva’s success as a Bakhtinian thinker, but rather of assessing her early reflections on Bakhtin as the work of a self-consciously dialogic reader.

The three essays under discussion in this paper trace a chronology not only of Bakhtinian reception, but also of Kristeva’s own development as a thinker. ‘Word, Dialogue and Novel’ (1966) serves as an introduction to Bakhtinian concepts of dialogism, polyphony, and carnival. The second essay is ‘The Destruction of Poetics’ (1970), the introduction to the first French translation of Bakhtin’s *Problemy poetiki Dostoevskogo* (Éditions de Seuil, 1970), in which Kristeva presents her own interpretation of the text. Finally, ‘The System and the Speaking Subject’ (1973) is not an essay about Bakhtin, but rather one from which he is conspicuously absent: this essay develops the concept of *semanalysis*, from which any reference to Bakhtin is now excluded.

Through close readings of the main concepts in these three essays, this paper addresses three points of dialogism between Bakhtin’s work and Kristeva’s reading of it: firstly, Kristeva’s usage of Bakhtin to create new concepts; secondly, her adoption of Bakhtinian concepts in a non-Bakhtinian way to construct compatibility with contemporary psychoanalysis; thirdly, Bakhtin’s total disappearance from her bibliography by 1973, even as she returns to the concerns of her early Bakhtin essays. More broadly, this paper will consider the ways in which, as a reader, Kristeva receives and responds to Bakhtin such that it reflects a vision for her own critical project.

Word Versus Fist: Psychoanalytic Polemics in 1920s Soviet Press and in Vsevolod Ivanov's Novel "U"

Nikita Allgire, University of Southern California

This presentation will examine the polemics over psychoanalysis that broke out in periodicals of the 1920s, particularly in connection to the “thick journal” *Red Virgin Soil* (*Krasnaia Nov’*), edited by Soviet critic and Trotskyist Alexander Voronskii. The journal published the first article addressing psychoanalysis in the press, and Voronskii’s own essay on the topic signed off on the potential application of “Freidizm” for soviet aesthetics, which utilized some psychoanalytic ideas to elaborate an unconscious drive of artistic (revolutionary) creativity. Vsevolod Ivanov, a minor Soviet author whose stories of “wild” revolutionary brigades of the civil war circulated during the NEP, was lauded by Voronskii as successfully channeling this creative drive, though the critic also chastised Ivanov for focusing too much on the “spontaneity” of his heroes. These factors would play a part in embroiling both Voronskii and Ivanov in the vicious campaign against Pil’niak and Zamiatin carried out in 1929 by Leopold Averbakh, the Na Postovtsy,

RAPP, and other rival proletariat groups. Alongside generic calls of false political loyalties, the accusations against them included the use of Bergsonian and psychoanalytic ideas, “biological deviations” and “signaling to class enemies.” For his part, Ivanov was indeed explicitly familiar with psychoanalytic ideas and shared his partiality with several members of the Serapion Brotherhood (headed by Zamiatin), composing “for the drawer” a secret and experimental novel titled *U* in the early 1930s. Written in Aesopian language in a highly experimental form, the novel encrypts features of the polemics Ivanov directly experienced. *U* parodically depicts an overly-loquacious Red analyst, tasked by a Bolshevik commissar with converting criminals into new Soviet men. Two methods of transformation are pitted against each other in the novel—the “word” versus the “fist”—both of which are revealed to be fraudulent before authentic creative labor.

Session 8: 5:00-6:45

8-2 Projects and Tasks in Russian Language Teaching

Research-Enriched Teaching and L2 Russian: a Project at the A1 level

Emmanuelle Guenette, University of Victoria

A Research-Enriched Teaching fellowship gave the opportunity to develop a research-enriched syllabus for Russian Language course SLST 202 at the University of Victoria and engage A1-level learners (108 to 140 instructional hours) in a research project. The research project involved reading for content on Academic.ru and Wikipedia on a selected topic and making a presentation to the class. Since A1-level learners are not able to work independently with authentic research material, preparation throughout the semester was necessary: this involved engagement in smaller-scale research activities and scaffolding the final project, breaking it down into subtasks such as checking a list of keywords and answering A1-level guiding questions. For the task to remain linguistically relevant and to ensure its communicative value for the whole class, learners were asked to keep their oral presentation at the A1 level. Content material selection and keyword identification for each learner were mediated by Textometr, an online tool developed by Laposhina and Lebedev, which analyzes Russian text and sends an evaluation of its CEFR level with a breakdown of its keywords and most useful words. The presentation format (paper, PowerPoint, video) was left to the choice of learners. This attempt at introducing A1 learners to research activities in Russian helped identify strengths and gaps in the chosen approach. The project was perceived as a significant achievement by the learners. However, further similar projects should provide them with more specific instructions on how to make successful presentations for optimal class comprehension.

Lingua Meeting Integration in Russian Language Courses: Task Design, Level Considerations and Proficiency Gains

Liudmila Klimanova, University of Arizona

Among various formats of e-tandem partnerships, service-provider virtual exchange (SPVE) has received by far the least attention in current literature (O’Dowd, 2018). As a new form of intercultural virtual activity introduced in foreign language instruction fairly recently, service-provider virtual exchange platforms are a way of enriching students’ classroom learning

experiences by offering paid videoconferencing sessions with a native-speaking (NS) peer at the students' convenience. The logical benefits of SPVS are obvious. The difference between SPVEs and reciprocal virtual exchanges is that native-speaking (NS) coaches are trained and supervised by the service provider. Although often the same age as their non-native-speaking interlocutors, SPVE tutors have an economic incentive to cooperate with learners because the company pays them for their services. Additionally, instructors using SPVEs avoid facing the challenges of planning class-to-class partnerships. SPVE companies provide access to stable Internet platforms, trained tutors, and technical support. The presenter talk will reflect on the results of a longitudinal study of SPVE use in elementary, intermediate, and advanced level Russian language classes at a large public university. Drawing from the data consisting of videorecorded SPVE sessions and interviews with learners of various levels, the presenter will discuss how task design affects learners' opportunities for oral proficiency gains. The presentation will address the following questions: 1) Does SPVE offer an authentic engagement with the target language via regular interactions with native speakers? 2) How does task design affect learners' performance in SPVE? Discussion of the findings will be framed by the theoretical constructs of grit defined as "perseverance and passion for long-term goals" ((Duckworth, Peterson, Matthews, & Kelly, 2007, p. 1087) and willingness to communicate (WTC), the intention to speak or to remain silent, given free choice (MacIntyre 2007).

Ensuring Focus Patterns During FL Asynchronous Self-Regulated Learning

Serguei Podoprighora, Defense Language Institute

Introducing Autonomous, Asynchronous-online, Blended, and/or Open Architecture studies in a foreign language, the instructor faces the problem of keeping study-relevant attention in prolonged self-regulated activities. "Wondering minds", as psychologists call it, appears to be the main obstacle in any study at any level. This refers to the well-known mental phenomenon of unprovoked thinking about something irrelevant to the study and becomes the crucial distractor, especially in a course of lengthy asynchronous online sessions and other various self-regulated studies. Referring to the Neuroscientific basis for FL Teaching, one may hypothesize that mind wandering, stimulus-independent thoughts & images' effects happen only because the teacher's input (which often includes visual, auditory, teacher-originated, and grammatical distractions) does not cover all relevant cells/ signals to the various brain regions. This presentation is based on academic research and on the comparative observations of over 100 Foreign Language learners in the L2+ --L4 groups in DLI Continued education branches from October 2020 through June 2022. Solving the problem, the presenter applies the andragogy-related notion of "focus pattern", which is defined herewith as the planned and outlined structure of lesson references that provide students' attention to the study and constant involvement in the activities. Thus, he is answering the following three relevant questions: What are the optimal and (or) most productive focus patterns that help students to stay involved in the self-study for several hours? How do ensure those patterns? Which distractors should not be eliminated and how to reduce their impact? All FL instructors who teach online and apply Open Architecture, Autonomous & Blended Learning will find this presentation beneficial.

8-7 Community and Creativity Under Pressure: Soviet Filmmaking During the Brezhnev Era

Tarkovsky's Mask: The Two Faces of Montage

Filip Sestan, University of California, Berkeley

The influence of romanticism on the aesthetic worldview of Andrei Tarkovsky has been long established by scholars Robert Bird and Vida Johnson. Tarkovsky's film style has generally been seen in opposition to the tradition of the Soviet avant-garde, which politicized art as didactic and governed by reason. This view is best epitomized by the theory of intellectual montage as proposed and practiced by Sergei Eisenstein. Tarkovsky, by contrast, understood the role of art as primarily affective, functioning on a preconceptual level and spiritually moving the spectator in a manner that cannot be reduced to reason. In this paper, I suggest that the influence of romantic aesthetics on Tarkovsky paradoxically can unveil affinities between his and Eisenstein's film style. While Tarkovsky's comments on Eisenstein indicate an ambivalent relationship to the father of Soviet montage, I argue that both were committed to an understanding of art rooted in the romantic idea of the absolute and the aesthetic mask.

In order to illuminate these parallels, I turn to Andrei Tarkovsky's comments on the German writer Thomas Mann, whose romantic ideas clearly influenced Tarkovsky's own thought. Mann is among the most frequent references in Tarkovsky's diaries and a little-known intertextual presence in many of his films. In his comments on Thomas Mann, Tarkovsky describes a rather dialectical approach to aesthetic creation, citing Mann's idea that all great art "has two faces" and remains unable to collapse the artist's perception of the world and the spectator's perception of the artwork. At the same time, this dialectical relationship manifests itself in the artwork's desire to break free from society and express an ideal, the absolute. In the conclusion of my paper, I suggest how this striving toward the absolute manifests itself in famous close-ups from Eisenstein's *Strike* and long shots from Tarkovsky's *Nostalgia*.

Miscommunications and Misunderstandings: A Study of Misinterpretations in Vasily Shukshin's Pechki-lavochki and The Red Snowball Tree

Carina Zhur, University of Michigan

At times humorous and at other times awkwardly painful, verbal and behavioral miscommunications and misunderstandings between characters occur frequently in the writer and director Vasily Shukshin's stories and films. This essay studies the miscommunications and misunderstandings occurring specifically between the characters of men and women, as well as between characters from varying social classes, in two of Shukshin's films: *Pechki-lavochki* (1972), and *The Red Snowball Tree* (1974). Shukshin's often peculiar and very specific inclusion of confusion between men and women and people from different societal backgrounds amplifies and symbolizes the physical spaces and settings present in his films, such as the space of the train in *Pechki-lavochki*, and nature (e.g. the birch trees groves) in *The Red Snowball Tree*. Such spaces, like the confusion between characters, allude to and magnify the societal changes in the 70s Soviet culture under Brezhnev—including in particular the village and city dichotomy which affected Shukshin personally, as well as others from his generation.

Tarkovsky and Japan: Tracing A Subtle Taste

Jo Nakpil, University of Southern California

In 1971 director Andrei Tarkovsky made a trip to Tokyo to shoot footage for his film *Solaris*. This trip came at the end of a five-year trade agreement between Japan and the USSR to promote economic and cultural exchange, which included joint film projects. Even before his visit to Japan, Tarkovsky had a clear respect and appreciation for Japanese culture, from Zen haikus to Japanese films such as those of Kenji Mizoguchi and Akira Kurosawa. This subtle and fascinating aspect of the Russian director has never before been explored or extensively discussed, even in the growing field of Russian-Japanese topics. This paper puts Tarkovsky in the context of this exchange between Japanese and Russian cinema, from his years as a student at VGIK to his late career films and writings. Charting this story will involve Tarkovsky's personal writings, screenplays, and finished films. Such a story also goes beyond Tarkovsky to look at his Japanese reception, a reception which includes TV specials, a documentary, interviews, and publications from members of the short-lived Japanese Andrei Tarkovsky Society. First and foremost, this paper aims to introduce a non-European source to Tarkovsky studies and to Tarkovsky's own involvement in the international cinematic community of his time, most prominently in his professional relationship to Kurosawa.

SUNDAY, FEBRUARY 19, 2023

Session 9: 9:00am-10:45am

9-1 Stream 7A: Quarrelsome Literati: Polemics and Debates in Literary Journals and Beyond, Panel 1

Vantage and Horizon: Soviet Debates on the Origins of Art

Michael Kunichika, Amherst College

This paper examines Soviet debates on the origins of art from roughly the 1960s to 1970s. The intensity of the exchange was partly due to the fact that debating the origins of art meant debating the origins of humanity, thus necessarily reconsidering the central anthropological tenets of Marx and Engels, while also parrying with Western theories on how art and the human emerged. The paper focuses primarily on a cluster of works from the 1960s through late 1970s, while also seeking to recuperate how the debate stretches back to the 1920s and 1930s, when Soviet art historians sought for the first time to theorize the origins of art in line with the values of Socialist culture. They emphasized art's emergence from labor and collectivities, and objected to Western views of a transcendental (or, ahistorical) human subject and to the projection of solitary artists working alone in caves. Such debates raised further questions about how to narrate a story of origins in the first place, especially when the standard historical drive of Marxist historiography—namely, the role played by class antagonism—could not be discerned in the unfathomable stretches of Paleolithic time.

Among the Spinozists: Journal Debates at the Origins of Dialectical Materialism

Siarhei Biareishyk, University of Pennsylvania

This paper will trace how the continued public debates in newspapers and journals in the 1920s around philosophy of Baruch Spinoza contributed to the institutionalization of the dogma of dialectical materialism as the official philosophy of the Soviet Union. I will investigate the

processes through which the dynamicity of public debates assumes static official form. More specifically, I will argue that the concept, or temporality, of latency is central to understanding the dynamics of such public debate: that the effects of dispute crystallize only retroactively, well beyond the intentions and frameworks of the initial participants. To this end, two moments will focus the discussion of the process of this transition: the so-called mechanist-dialectician dispute of the early-1920s and the publications in the 1927 “Under the Banner of Marxism” dedicated to Spinoza. Earlier dispute commenced on the disagreement on the function of the dialectic in materialism and Spinoza’s philosophy specifically between two of Plekhanov’s students, Akselrod and Deborin. While Deborin and his followers gained an upper-hand in the debate with the seminal publication of Engels’s *Dialectics of Nature* (1925), it was only in the publication in the late 1920s that the original stakes of debate—an articulation of dialectic in Spinoza—gain concrete arguments. Nevertheless, Deborin falls out of favor with the party by the early 1930s, at which time Akselrod’s arguments resurface against Deborin, only now without so much as mentioning her or Spinoza’s names. The latency of Akselrod-Deborin debates proves effective when the official discourse comes to revive and synthesize their positions in a latent form as the official dogma of dialectical materialism. The perspective of public debate, this paper will suggest, will demonstrate the contingent, aleatory, and dynamic process of becoming of the discourse with a claim to transhistorical truth in science and philosophy—dialectical materialism.

The Fight on Formalism: Meanings and Functions of a Floating Signifier

Lidia Tripiccione, Princeton University

As Slava Gerovitch argued in his famous book *From Newspeak to Cyberspeak*, by the end of the 1930s the term “Formalism” had been turned into a floating signifier, whose disparaging meaning could easily be applied to an expandable array of scientific and artistic theories and practices in need of criticism and denunciation. While this much is well-known, few scholars have explored the meanders of the debates around Formalism that unraveled in the 1930s. My presentation addresses specifically this gap by looking at several publications featuring the Formalist querelle in the arts and literatures from the late 1920s to 1937, date of the publication of the volume, *Protiv formalizma i naturalizma v iskusstve*, edited on the basis of several articles published in the “Pravda” in 1936. The presentation will have a double aim. First, I will present a *Begriffsgeschichte* clarifying the varying meanings that have been assigned to the term in the time I consider. Secondly, and more importantly, I will interrogate the function of the debate(s) within the context of the 1930s: was the term “Formalism”, however dangerous, merely a linguistic weapon, or was it used to negatively define the contours of what it meant to produce Socialist realist art and literature?

9 Individual Differences and Identity in the Slavic Language Classroom

Student: ka napisal: a egzamin: A gender-inclusive writing convention for teaching gender in Polish

Krzysztof E. Borowski, University of Wisconsin-Madison

Grammatical gender and gender-inclusive language represent an ongoing challenge in the teaching of Polish as an L2.

This paper focuses on gender-inclusive writing as a presentational strategy to facilitate gender acquisition.

The objective of the paper is to propose a new method to enhance the acquisition of grammatical gender by introducing a gender-inclusive writing convention:

(example) Amerykański:a student:ka napisał:a egzamin, a potem zjadł:a obiad.
'American.M:F student.M:F wrote.M:F exam, and later ate.M:F lunch.

I argue that the convention increases non-masculine gender visibility by offering an inclusive, economic, and scalable solution that improves gender equity in grammatical presentation, e.g., każda:e:y 'every.F:N:M'.

The convention was introduced into the author's teaching practice in the AY 2021/2022, and observational evidence suggests that gender became a well-understood concept among students.

While gender-inclusive spelling strategies in Polish are rare (Koniuszaniec and Błaszowska 2003), the most common convention involves separating gender options with a forward slash and/or a hyphen, e.g., inicjator/-ka 'initiator' (Kielkiewicz-Janowiak 2019).

In the following step, the author plans to introduce tasks and exercises that engage the students with the convention to improve their grasp of gender in Polish and increase their awareness of gender inclusivity.

In the AY 2022/2023, the author plans to conduct small-scale data ($N \approx 20$) collection among 1st- and 2nd-year Polish students to yield quantitative and qualitative results addressing the potential role of the convention in the acquisition of gender as a grammatical category.

Potential benefits of the convention include (1) equipping Polish/Slavic language teachers with a quick, scalable way of repeatable reinforcement of grammatical gender, (2) providing long-term opportunities for spaced repetition, visual and practical, and (3) allowing for the creation of gender-neutral characters and prose, inside and outside of language teaching.

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Koniuszaniec, G., and Błaszowska, H. (2003). Language and Gender in Polish. In Hellinger, M., and Bußmann, H. (eds.), *Gender Across Languages: The Linguistic Representation of Women and Men*, vol. 3 (pp. 259–285). Amsterdam, Philadelphia: John Benjamins.

And What about You? Comparing and Contrasting Students' Cultural Backgrounds in Russian Language and Culture Classes

Olga Randolph, University of Tulsa

In the Russian program at the University of Tulsa, we are firm believers in developing cross-cultural understanding from the beginning stages of learning Russian, and not necessarily as a separate subject. Cultural tidbits, commentary and discussion can be peppered into Russian language classes of any level.

Bidding to actively “compare and contrast” the studied culture vis a vis cultures represented by students in the classroom is also key. For example, in our courses, three groups frequently come together – “traditional” American learners, foreign students (mostly from Persian Gulf countries), and heritage or native speakers. This cultural “triangle” allows for repeated fruitful discussions with the lead question “So, how does _____ work in your country/ state/ culture?” Program Director Elena Doshlygina has successfully fought to allow native Russian speakers to enroll in classes as well, because their contribution to other students’ learning is high both in terms of language and cultural competency.

“Russia and America in Dialogues”, a textbook written as a conversation of two young people comparing notes on a slew of subjects from education systems to taboo topics, serves as a springboard for the “So, what about in your culture?” discussions.

Addressing the elephant in the room: adapting Russian language curricula to the Russian-Ukrainian war

Alexandra Shapiro

In February 2022, Russian instructors were faced with a challenge of how to address what was going on in the Russian-speaking world: how to balance their own emotions, the need to address the students’ questions and concerns, and yet meet the course’s end goals. In my upper-level Professional Russian Tutorial class, I have a modular system that allowed me to devote a three-week period to the discussion of the Russian invasion of Ukraine while following the syllabus. I adjusted the “Human rights” module to serve as a platform for current events discussions. In the ongoing dramatic political situation, pivoting existing courses to speak about the war in an unemotional yet open way is necessary. It is equally important to help the students reach their language targets while doing this. Thus, in my talk, I would like to share my successful experience of pivoting an upper-level Russian Flagship course to accommodate the unprecedented historical events and incorporate them as part of the curriculum. I hope to spark a discussion as many colleagues might face similar challenges.

9 Speaking Politics in Contemporary Ukraine and Russia

Newspeak in Russian Propaganda

Elizaveta Volkovskaia, The University of Arizona

Russian state propaganda has been using its own language for many years, constructing an alternate reality of events for the populace (Gorham). As it always occurs with totalitarian discourse, the person (or people) owning it may shape the direction of the language and impose their convictions (Foucault). In the context of the recent war with Ukraine, such trends in post-invasion newspeak have become more prominent. Russian totalitarian discourse, although striving to isolate, still must coexist with oppositional messages of independent media. The need in to shape a new, “proper” reality is that conforms with state objectives is most important for the TV channels, Pervyi kanal and Rossiia-1, which have extended the length of their news shows up

to 80% (Radio Svoboda). In doing so, the state media chooses to use certain terms and interpretations while avoiding others and counter the reporting of independent media. While commentators have noted these trends, less understood is the specific, targeted language around Russia's invasion of Ukraine. This paper will offer new insights into contemporary newspeak by investigating the contexts and associative-semantic fields of the terms *voina* (war), *spetsial'naiia operatsiia* (special operation), and other instances in state-run media channels and oppositional media. The paper will also explore the contexts of using quotation marks and the constructions *tak nazyvaemyi* (so-called) and *samoprovozglashennyi* (self-proclaimed).

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The Power Breakers: Russian Stand Up Resistance in the Time of War and Repression

Lynn Patyk, Dartmouth College

Russian stand-up comedy was booming before the unprovoked invasion of Ukraine, but after February 24 stand-up performers and fans morosely asked: «О чем теперь можно шутить?» About quite a lot, as it turns out; the prime material for stand-up is precisely the uncomfortable, the disturbing, the taboo. Despite intensified repression (Vitalii Kosarev joked: There are a lot of police on the streets of Moscow now [pregnant pause]; you probably feel very safe, don't you?), Russian comedy clubs are still in business, although a number of top comedians have set up shop in emigration. This paper considers the performances (available on YouTube) of comedians from both groups, and first of all asks: what are they joking about and how? Whether in Russia or in emigration, these comedians' irrepressible joking is a form of nonviolent resistance, and I apply the Swedish sociologist Majken Jul Sørensen's approach to humor and comedy as evincing the key nonviolent resistance tactics of “influencing dialogue facilitation, power breaking, utopian enactment and normative regulation” (Sørensen, 2017) Power breaking in comedy happens in the symbolic (discursive) realm, by challenging, undermining, “jamming” the power holder's language and symbols in order to reveal to their audiences “systems of submission.” Stand-up comedy uses a panoply of means to do so, and this paper will analyze the performances of the Belorussian comedian Slava Komissarenko (famous for his «чык-чырык» impersonations of Alexander Lukashenko), Vitalii Kosarev (as of this writing, performing in clubs in Moscow and St. Petersburg) and Alexander (Sasha) Dogoplov (hosting the satirical news show «Что случилось?») on NavalnyLive.

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Sørensen, Majken Jul, “Laughing on the Way to Social Change” *Peace and Change: A Journal of Peace Research* Vol. 42 No. 1 January 2017: 128-156.

Rap as Popular Discourse: A Study of the Viewpoints of "Husky" and the Nature of Russian Opposition

Danielle Hix, University of Colorado Boulder

Following the 2022 invasion of Ukraine, thousands have fled Russia in what has become the country's largest mass exodus since the Bolshevik revolution. In Istanbul, high-profile rappers have held concerts in defiance of both Putin and the "special military operation." In Russia, the Western media has been no stranger to posting frightening polls that evince massive popular support for the war—the results often presented alongside quotes of interviewees who have emphatically demonstrated their support for Putin. Both maintain an illusion that feelings towards the president and feelings towards the war are synonymous—an illusion that must be discarded.

Famous for his brutally honest lyrics that criticize the Putin regime, government corruption and class inequality, Husky has become one of the most popular rappers in Russia and a mouthpiece for protest. Despite this, he is an anomaly in Western analysis: though staunchly anti-Putin, Husky did not flee with his fellow rappers upon the onset of war. Rather, he traveled to Donetsk in blatant support of Russian action in Ukraine. His choice brings to the forefront a reality that is often misunderstood in analyses of popular Russian opposition: beliefs are not mutually exclusive. One can adhere to an imperialist ideology whilst simultaneously advocating for opposition.

Modeling his actions, words and aesthetics in the fashion of Gramsci's "organic intellectual," Russian avant-garde artists, and Eduard Limonov alike, Husky has antagonized scholars and government officials—all the while acquiring unprecedented public support. As the world grapples with the war against Ukraine, it is imperative that scholars look beyond the Kremlin, polls and Western dichotomies to understand the reality behind both popular Russian opposition and imperialism. Husky, through his melancholic rap and incongruent beliefs, offers a window into these realities that cannot be ignored if one wishes to understand the nature of Russian support for the war against Ukraine.

Disempowering the Enemy through Laughter: Twitter Memes as the Tool of Ukrainian Resistance During the Russia's War and Terrorism in Ukraine - Olga Khometa, U of Toronto

Since the beginning of the Russia's full-scale war in Ukraine in February 24, 2022, Ukrainians laugh at their enemy, specifically in social media. One of the most popular means of their enemy-excruciating laughter is through memes. This paper analyses the phenomenon of the Ukrainian Twitter memes that has become an artistic and intellectual weapon against Russian propaganda, helping in winning the informational war in the West, but most importantly, serving as a morale booster and a coping mechanism for Ukrainians by turning the creeping fear into genuine laughter.

The Ukrainian war memes are images macro designed to reflect on the topical political issues of the day in a form of a witty, often humorous textual message or catchphrase, superimposed on a piece of digital media featuring a

picture or artwork. The Ukrainian Twitter memes manipulate iconic images of pop culture to reveal in a nutshell an essential meaning or implications of the latest war-related and political events; to unmask Russian propaganda; to reflect Ukrainians' attitude toward the enemy and toward the international community, and lastly, to present the Ukrainian vision of the Ukraine's victory and their war-related desires and wishes.

There are two major groups of the Ukrainian War memes. The first group represents the Ukrainian war folklore and is designed for the Ukrainian domestic use. The folk memes contain micro-narratives in Ukrainian, Russian, Ukrainian swear language, and even Old Church Slavonic and rely on nuanced cultural references for well-informed domestic audiences. Such memes most often convey Ukrainians' self-irony and their excruciating laughter at the enemy. They serve as a morale booster and a coping mechanism through the war.

The Twitter memes of the second group usually appear in English, targeting the Western audiences, and contain a well thought through political message. Such memes appear as the Ukrainian war propaganda. They utilize the faces of major political figures in this war as well as the iconic images of Western (Hollywood) mass culture entertainment, such as superheroes or easily recognizable scenes from most popular TV shows and films like *Star Wars*, *The Lord of the Rings*, *The Simpsons*, *Games of Thrones* etc.

Each of these two groups has their own subgroups. The memes of the first subgroup employ in-depth cultural references and usually circulate on Twitter and online platforms, such as Reddit. The memes of the other subgroup represents "hack jokes" for less-informed Facebook and Viber chats' audiences.

In my presentation, I will display some of the most popular Ukrainian Twitter memes and provide the context to understand their witty and humorous messages.

§ Soviet and Post-Soviet Dissident Art Reframed: Inquiries in Response to Current Conditions

The Presence of the Past "Under Erasure": Memory as History in Dissident Art

Maia Toteva, Texas Tech University

After the end of the Cold War, former socialist countries faced a dual dilemma: how to preserve the memory of a past that citizens often preferred to forget in hopes of overcoming its historical and personal trauma and, at the same time, how to erase the authoritarian legacy in the auto-noetic experience of the self while preserving the historical lessons of the bygone era. According to the British historian of Eastern Europe Timothy Garton Ash, this predicament engendered persistent gaps and lapses of historical memory because "after suffering under a repressive dictatorship, people repress the memory of repression" (*History of The Present*). At the same time, the parallel desire to preserve the authentic presence of the past prompted a fascination with historical mementos, records of personal stories, and efforts to compile ephemeral traces and archives. The tension between compulsive (re)collection and concurrent erasure engendered a

rupture between the official stories of the regime and the personal tales of dissident artists who sought to reconcile the bifurcated image of the past by reclaiming their agency as active subjects and authors of their self-narration. This paper explores the autoethic strategies that artists such as Ilya Kabakov, Nedko Solakov, Ion Grigorescu, and Józef Robakowski employed to rewrite and archive the image of the erased, yet present, memory of repression as I analyze the ways in which they renegotiated the discord between personal recollections of the past and reconstructed official historical narratives. In conclusion, the paper revisits the dilemma of cultural memory by reframing the phenomenon of repressed “memory of repression” and exploring how artists conjecture the exigency of the past that is now present “under erasure.”

The Figures of the State as Symbols of Resistance: Two Case Studies in the Art of the Slovenian NSK Collective

Gediminas Gasparavicius, University of Akron

What does it take to turn the rituals and symbols of an authoritarian state into a strategy of artistic resistance? Can such state attributes take on a positive value and become an instrument of critique or a platform for a new social imagination to occur? The presentation will focus on two instances in the art of the Slovenian NSK collective. The first point of focus is the so-called “Poster Scandal” of 1987, when NSK artists won a poster competition to commemorate the Youth Day, a state holiday in former Yugoslavia. The winning design, however, was soon engulfed in a controversy when its composition was found to closely mimic a 1930s painting celebrating Nazi Germany. The second case examines the ongoing conceptual project titled *NSK State in Time* (1992-present), in which NSK established an imaginary state that does not claim any physical territory but instead comes into existence through the actions, feelings, and work of its citizens. Established at the time of rising neo-liberalism in the 1990s, the NSK State continues to prove its relevance in the era of deglobalization.

The paper will follow the evolution of the figure of the state from an object of subversive appropriation to a conceptual platform for participatory art. If the first case highlights resistance against existing ideological constraints, the second one reinvents resistance as a platform for alternative sociability and new political models.

A Revised Report Regarding an Arena of Shadows: Casting Light on the Oppressors of the “Generation of ‘68” in Soviet Era Poland

Frank Boyer, SUNY-New Paltz

This paper uses the career of one particular artist, Jan Sawka, as a mirror in which to make visible the values, intentions, and point(s) of view implicit in the actions of those who sought to manage/repress dissident artists who arose at the time of the student protests 1967-8. It draws from Sawka’s accounts of his activities from 1968 through his exile in 1976 and of his subsequent opposition to the Soviet regime, as well as upon testimony by his widow, Hanna Sawka. Informed both by direct experience and by conversations she had with him over 39 years, she is able to fill in gaps in Sawka’s narrative. The paper also draws upon relevant literature to illuminate and describe historically significant cultural and political conditions and social mechanisms in Poland that manifested in the regime’s responses to dissident art activities. Among these sources are *The Captive Mind*, by Czesław Miłosz and the documents published in

The Black Book of Polish Censorship. The paper seeks to illuminate the socially shadowy, psychically ambiguous, and personally paradoxical areas of the interaction between artists and censors, shifting focus from the artists to those tasked with “handling” the errant “workers in art.” Recognizing the fact that neither the bureaucratic structures nor those who staffed the regime’s apparatus of social control did not “disappear in a puff of smoke” with the collapse of the Soviet Bloc, the study seeks not only a deeper and more comprehensive understanding of the psycho-social dimensions of the interplay of the artist and those who implemented the state mechanisms of cultural control in the arts during Soviet era, but also to posit the application of that revised understanding in a genealogical/historical inquiry that seeks to illuminate significant as-yet-unrevealed aspects of the present psycho-social conditions in the former Soviet Bloc.

§ Frozen in the past: the representation of gender relations and public reception in modern day Bosnia, Croatia, Montenegro, and Serbia

Adios Cowboy - Gender, Identity, and Language Use in Olja Savičević’s Novel

Frane Karabatic, The University of Texas at Austin

This paper investigates the representation of gender, identity, and language use in Croatian contemporary literary work. The focus is placed on Savičević’s novel *Adios Cowboy* where the concept of gender characteristics, self-identification, emotional features, and language structure(s) is examined. Since physical characteristics such as the body, sex, race, and/or age can have a strong impact on self-definition and self-presentation, many of these traits become flexible in written environment. The research will shed light and will try to answer the questions of how similar/different male and female voices are when representing the state – both the state of mind and of the country. The question of who is more prone to express emotions in their communication will also be examined and compared with generally established opinion (Tannen, 1995) that male interlocutors use more direct and energetic style while female interlocutors use more indirect and affectionate style in communication.

In the Name of “Her”: Montenegrin Women in the ‘Claws’ of Patriarchy in Zivko Nikolic’s Movies

Ljiljana Duraskovic, University of Pittsburgh

The patriarchal Balkan country of Montenegro, among other countries in the region, has experienced profound social transformations influenced by global developments during the past several decades. Gender issues embody one of these major social transformations. Women had to fight for their emancipation and gender identity in Montenegrin society; however, patriarchy still exists in both concrete and symbolic forms in the Balkans. Until the 19th century a Montenegrin woman was treated as the property of her family or her husband; she was ignored, invisible, and anonymous. She had no status in society. She was powerless and silent. Montenegrin women were subjected to very strict social and behavioral rules derived in part from past tribal practices. Women were bound by these patriarchal stereotypes during the 20th century. Even in socialist and post-socialist Yugoslavia, women were still in the ‘claws’ of patriarchy fighting for their freedom. The unveiling of the gender-stereotyped woman and her role in patriarchal Montenegrin society was visualized in Zivko Nikolic’s late 20th century movies. Zivko Nikolic, a famous

Montenegrin film-director, is a rare cineaste who undertook a radical fight with patriarchy in his work. In Nikolic's movies, the 'carrier' of the story is a woman embodying the gender stereotypes of patriarchal Montenegro. In this presentation, I will present several female heroines from Nikolic's films and describe their fights against Montenegrin traditional society. However, my main intention is to shed light on how Zivko Nikolic examines social norms through the characterization of women in his movies. At the end, I argue that the victims of Montenegro's strict social norms are not just women but also men.

Inversions of family and gender identity in the play 'Tobelia' by Ljubomir Đurković Milan Marković, Faculty for Montenegrin Language and Literature

The paper analyzes the play *Tobelia* by Ljubomir Đurković, one of the most prominent contemporary Montenegrin playwrights, which was first published and premiered in the theater in 2000. Subtitled *A Play for Three Actresses and a Man's Shadow*, this female-centric drama explores the ways in which repressed 'domestic trauma' (Wood Anderson, 2012) creates voids in its heroines' existence, evoking states of melancholy, distress and mourning. Since all female characters are marked by the loss of a male family member, we will explore how the suffered loss affects their family structure, mutual relationships and identities, as well as the way the author encodes the trope of private loss into a symbol of the absence of a male figure in the patriarchal cultural system. The culmination of the drama is the moment in which the sister of the deceased man completely renounces her gender identity, assumes the male family role and thus tries to fill the void created by his death. This ancient and almost forgotten Montenegrin socio-cultural phenomenon, emphasized as the main theme in the play's title, is set in a real space and a recognizable time (the 80s, i.e. the last decade of socialism), which serve as a framework for an unusually complex family drama.

Disseminating ideologies of language and gender otherness through use of memes and internet humor

Joseph Patrick, University of Pittsburgh

Memes are popular and creative internet resources often shared for purposes of humor or social critique. Visual and linguistic components in memes can behave as semiotic signs for the creation and dissemination of socio-cultural and linguistic ideologies and for conveying speaker style (McCulloch, 2019). Linguistic and visual signs have both been considered stance-taking resources which are used to semiotically construct ideologies through socially-enregistered and culturally-recognizable forms (Agha, 2003; Johnstone, 2017; Kiesling, 2022). Memes also provide an accessible manner to reveal both hegemonic and subversive ideas of gender, sexuality, and identity through the semiotic process of differentiation (Gal & Irvine, 2019). This paper situates the study of memes and visual humor in the context of the Balkans-as-perceived-online, but will also consider the role of outside regions when relevant.

9 Marko Vovchok: New Materials and Perspectives

Marko Vovchok, Dostoevsky and the Debates on Popular Ukrainian and Russian Literature in 1860-1861

Alexey Vdovin, HSE University, Moscow

The paper reconsiders the 1860-1861 relationship between Marko Vovchok and Fyodor Dostoevsky through the double literary historical lenses of gender and deep institutional contextualization. It answers the question of what Dostoevsky and Vovchok knew about each other, and why he criticized and even stigmatized her short stories about Russian peasant life.

So Many Marusias: Marko Vovchok and the Articulation of a 19th-Century Ukrainian Literary Tradition

Sara Dickinson, Università di Genova

This paper explores connections between Marko Vovchok's *Marusia* (1871) and earlier Marusias in Russian and Ukrainian tradition. Vovchok's most well-known work, *Marusia* is the tale of a brave and patriotic Ukrainian maiden involved in the historical events of the Khmelnytsky Uprising. In our view, the protagonist's given name links her to other important literary forebears in a 19th-century tradition of envisioning Ukrainian history and culture, including works by Hrihorij Kvitka, whose *Marusia* (1834) is a sentimental tale of unhappy love often considered to be the first example of Ukrainian prose, and Aleksandr Shakhovskoi's *Marusia, the Little Russian Sappho* (1839). Written in Russian and also set during the Khelmnytsky Uprising, Shakhovskoi's tale introduces the fictional poet Marusia Churai, a figure so compelling that she was later canonized as a 17th-century Ukrainian woman writer. This paper examines thematic and structural links between Vovchok's *Marusia* and her precursors to illuminate their interconnected role in an emerging Ukrainian literary canon.

Translation as Political Act: The French Adaptation of Marko Vovchok's *Marusia*

Polina De Mauny, Sorbonne

The tale *Marusia* (1871) was first published in Petersburg where it appeared in a literary supplement for children that accompanied Vovchok's journal *Translations of the Best Foreign Writers*. Styled as a tale handed down in oral culture about the time of war and conflict in late 17th-century Ukraine, *Marusia* lacks specific historical details. Indeed, Vovchok couches raw historical facts in the touching narrative of a little girl, Marusia herself, who presents the conflict from her child's point of view. This paper focuses on the relationship between Vovchok's *Marusia* and its later adaptation into French by Pierre-Jules Hetzel-Stahl (*Maroussia*, 1878). Hetzel-Stahl's alterations changed the political connotations of the tale so dramatically that it became difficult to distribute the French version in the Russian Empire.

Scholarly Editions of Marko Vovchok: Issues of Editing and Sources

Bohdan Tsymbal, Shevchenko Institute

This talk begins with a review of previous editions of Marko Vovchok's collected works, examining their shortcomings and lacunae, before turning to the question of currently available sources and their possible usefulness as the basis for a new edition of her work. The last edition of Vovchok's *Collected Works* appeared in 1964-1967 in 7 volumes; this was followed by a two-volume edition of her letters (1979) and two more volumes (1984) of letters addressed to her. Since that time, no notable publication of Vovchok's legacy has appeared, although 2024 marks 200 years since her birth and the question of a new publication is long overdue.

Session 10: 11:15am-1:00pm

10-1 Stream 7B: Quarrelsome Literati: Polemics and Debates in Literary Journals and Beyond, Panel 2

Two Versions of the Ukrainian Culture of the late 1910s—early 1920s in the Two open letters of the year 1960

Maria Mayofis, Amherst College

This presentation will focus on analyzing two open letters published in 1960 in the "Literary Newspaper." The author of the first one, Maksim Rylsky, a renowned Soviet Ukrainian poet and a laureate of two Stalin prizes, addressed a famous prose writer and his former friend Konstantin Paustovsky, blaming him for intolerable mistakes in describing the Ukrainian culture of the late 19th – early 20th century in the third and fifth volumes of his memoirs. These two volumes, "In that Dawn" (in Russian -- "Nachalo nevedomogo veka") and "Southern Adventure" (in Russian -- "Brosok na yug"), were published correspondingly in 1956 and 1960. Paustovsky answered in the same newspaper with his own "Open letter" filled with confusion and grievance. He could not explain to himself and the readers why, after so many years of collaboration and friendship, Rylsky was so harshly criticizing his autobiographical prose and even Paustovsky himself as a person and a writer pointing not to actual mistakes, but to the facts which could be represented at least in a variety of ways.

This polemic could be analyzed on two levels. The first one refers to the strong fictional nature of Paustovsky's memoirs that Rylsky did not want to acknowledge, thus, perceiving some episodes as those that distort historical reality. The second one refers to the important process of reviewing and rewriting the history of Ukrainian culture of the late 1910s and 1920s after the repressions against its major actors had been officially proclaimed illegal and harmful. In the late 50s – early 60s, Rylsky was a part of the movement that aimed to restore and rewrite the Ukrainian cultural history of the 1920s, meanwhile, Paustovsky constructed his own early biography as being connected to Ukraine mostly geographically, and not culturally. Rylsky could not help but notice this intention and must have been offended by its textual implementations, i.e. descriptions of Kyiv as a Russian city, or declarations of Paustovsky's love for Central Russian, and not Ukrainian nature and landscapes. However, the real questions to Paustovsky that preoccupied Rylsky and other representatives of Ukrainian cultural elites of the early 1960s could not be discussed in public, and the polemics on the role and fate of Ukrainian culture of the 1920s was hidden under the veil of factual criticism

Learning from the Critics: Readers' Letters to 1960s Literary Journals

Philip Gleissner, The Ohio State University

Literary criticism was an essential element of the Soviet literary journals. Not only was it the battleground for foundational debates between different aesthetic and political camps; it also had a didactic function. Soviet critics modelled for their readers how to correctly assess literary works. The impact of this didactic practice is reflected in the letters that Soviet citizens sent to editorial offices in response. From the 1960s on, several of the central Soviet literary journals maintained in their editorial offices dedicated departments to correspond with their readers. While barely any of these letters were printed, numerous examples were preserved in the archive. In this paper, I analyze the correspondence archives of two journals, *Iunost'* and *Inostrannaia literatura*, against the background of their published literary criticism. This will allow me to assess the impact of late socialist literary criticism. What did readers learn from the critics? And how did they appropriate the language of Soviet literary criticism in order to pursue their own individual agendas?

Problems and Perspectives: The Fight Against Dogmatism in Slovene-language Journals of the 1960s

Kaitlyn Sorenson, Binghamton University--SUNY

This paper explores the early intellectual history of the Slovene-language journal *Problemi* (Problems, 1964-present). It begins by analyzing the controversy over *Problemi*'s founding, and then chronicles the conflicts between *Problemi* and the contemporary journals *Sodobnost* (Contemporaneity) and *Perspektive* (Perspectives). While *Problemi*'s commitment to the embeddedness of literature in the social sphere clearly distinguished it from *Sodobnost*'s predominantly belletristic purview, its relationship to *Perspektive* was a bit more troubled. Although the two publications shared a general predilection for the radical aesthetic movements of the time, *Problemi* was more interested in interrogating these phenomena within a larger societal context, while *Perspektive* was committed to separating the alternative scene from mainstream culture. Yet both journals sought to secure a space for alternative culture, and both accused the other of being "dogmatic." Ultimately, this paper attends to this conflict in order to examine the strategies through which literary journals aided the development of alternative culture in the Socialist Republic of Slovenia.

***Tak polemizirovat' nekul'turno*: LEF and the Problem of Art Criticism in the Early Soviet Period**

Charles Swank, Princeton University

In the May 24th, 1923 issue of *Pravda*, Lev Sosnovskii published a scathing "feuilleton" on LEF (The Left Front of the Arts) and its members titled "A Yellow Jacket from Soviet Calico" (*Zheltaia kofta iz sovetskogo sitta*) (the "yellow jacket" a no-so-veiled reference to a line from Mayakovsky's *Oblako v shtanakh*: Хорошо, когда в желтую кофту // душа от осмотров укутана!; the point seemingly that the members of LEF were using ostensibly pro-Soviet language to disguise an otherwise "bourgeois," incomprehensible artistic practice). The overtly negative tone of the piece, which came out shortly after an equally critical article by V. Polianskii published in the journal *Pod znamenem marksizma*, prompted an immediate and rather extended

(relative, at least, to the “feuilleton”) series of responses from members of LEF, published at the beginning of the journal’s third issue from June-July of 1923.

Though the substance of the critiques are more or less in line with what would be expected—LEF’s artistic practice is an incomprehensible relic of bourgeois art with no use to the burgeoning proletarian state—the framing of LEF’s collective response is rather insightful. Taking this brief but fiery series of exchanges as a microcosm of the broader artistic debates raging at the time, this paper attempts to examine the ways that members and affiliates of LEF utilized a particular orientation toward artistic criticism and critical discourse to position themselves as sole proponents of a truly “Marxist” theory of art and artistic practice.

● **Politics and History in Contemporary Russian Fiction**

Distinctive Literary Characters of Modern Russian Literature

Sergei Podoprighora, Defense Language Institute

In developing a Course on Modern Russian Fiction for advanced learners a scholar would face a few professional and reader critical remarks about the local writers’ inability to depict modern-day Russia. Referring to the citation by Dmitry Bashilsky, a famous Russian literary critic, one may stress that “...current Russian literature does not have the skills of working with modern reality, and therefore, faces the same system’s crisis as the rest of Russia...”

Reviewing the winners of the most prestigious national literary awards, and the Russian bestsellers of the last decade would provide the answer, to whether the above claim has been true. The corresponding conclusion may be considered valid, taking into account the author’s credentials as a published author, and an editorial board member of a major Russian “thick” magazine.

The presenter reviewed the storylines and literary characters of the following works, awarded by *Russkij Buker*, *Natsionalnyj Bestseller (Natsbest)*, *Bolshaya Kniga*, *Yasnaya Poliana* and *NOS* in the years 2015-2021: Mikhail Elizarov (*Zemlia, Bibliotekar*), Evgenij Vodolazkin (*Lavr, Brisban*), Viktor Pelevin (*Ifuck-10*), Alexei Salnikov (*Petrovy v grippe I vokrug nego*), Maria Stepanova (*Pamiat pamyati. Romans*), Vladimir Sorokin (*Telluria*), Aleksander Ilichevsky (*Chertezh Njutona, Pers*), Grigoriy Sluzhitel (*Dni Saveliya*), Alexei Makushenskiy (*Predmestia mysli. Filosofskaya progulka*), Yana Vagner (*Vongozero*) and other laureates.

While coming to a conclusion about the authors’ lack of desire to address acute social issues (largely because of the unprecedented censorship by the authorities), one may conclude that readers of Modern Russian fiction should look for the following: naturalistic description of suffering; disillusion in the future, escaping from the contemporary reality to the questionable memories, religion, and fantasies; looking for a philosophical and psychological foundation for the immoral deeds.

Psychoanalysis and Its Discontents: Vladimir Nabokov and Victor Pelevin’s The Sacred Book of the Werewolf

Marija Fedjanina, University of Illinois at Urbana Champaign

For the Russian postmodernists of 1990s-2000s, Nabokov is perhaps the most influential author among those whose works “returned” to the post-Soviet Russia after the collapse of the Soviet Union. Nabokov became a symbol of writer’s success, as someone who was acknowledged both

in Russia and USA and succeeded as a writer in both languages. Moreover, one of his languages, English, started to grow in popularity among post-Soviet Russians, yearning to return to the international arena. For Victor Pelevin, who strives for similar acknowledgement both in Russia and abroad, Nabokov became a role-model.

As one of the most noticeable Russian postmodernists, Pelevin cannot but interact with the Western discourses which inspired it. In Post-Soviet Russia, psychoanalysis becomes one of those discourses, enjoying renewed popularity caused by informational boom of the 1990s. However, for Pelevin, Freud's theories cannot exist outside the context of Nabokov's aggression, nor can they exist outside postmodern refutation of authoritarian metanarratives. That is why Pelevin's usual attempt to embody a Western theory in *The Sacred Book of The Werewolf* acquires Nabokovian undertones. This paper interprets the novel as a materialization of some psychoanalytic concepts considering Nabokov's vision of these concepts as limiting for both creative process and personal life. It also considers typical for Pelevin proto-Buddhist tendencies which strive for absolute freedom, aka complete disappearance into the nothingness. Nabokov's context presents itself mainly in the form of references to *Lolita*. Buddhist subtext turns the novel into Pelevin's typical soteriological fable with social commentary.

Narratives of the Stalinist Past in Contemporary Russian Novel

Sergey Toymentsev, Saint Louis University

The paper examines several attempts to construct a reconciliatory narrative of the Stalinist past in contemporary Russian novel, exemplified by Aleksandr Terekhov's *The Stone Bridge* (2009), Zakhar Prilepin's *The Monastery* (2014), and Guzel' Yakhina's *Zuleikha* (2015). Unlike Sergei Lebedev's debut novel *Oblivion* (2010) that unequivocally condemns Stalin's purges and explicitly mourns for the gulag victims, the novels under consideration strive to synthesize antithetical accounts of Stalinism into a coherent and affirmative narrative that would rehabilitate its legacy without downplaying the severity of its atrocities. Both Terekhov and Prilepin openly expressed their appraisals of Stalin by simultaneously attacking Russia's liberal intelligentsia for the hypocrisy of their democratic aspirations. Yet neither of them could be suspected in offering a pro-Stalinist propaganda in their novels. In *The Stone Bridge*, employing the detective genre of journalistic investigation, the Stalin era is romanticized and contrasted to post-Soviet Russia, mired in cynicism and joyless physiology, waiting to be redeemed by the grandeur of the former. In *The Monastery*, heavily relying on the tradition of Bildungsroman, the protagonist spiritually matures and turns to religion thanks to his sufferings in the Solovki prison camp. Yakhina's *Zuleikha* similarly engages with the Bildungsroman tradition yet from women's perspective, by focusing on an uneducated Tatar woman on her path of enlightenment in a Siberian gulag settlement. Furthermore, both protagonists from Prilepin's and Yakhina's novels are engaged in a romantic relationship with their prison guard. I argue that the authors' inner complicity with Stalinist ideals is persistently betrayed by their diverse writing strategies (e.g., postmodern play, religious prayer, melodrama) intended to reconcile the systemic contradictions of post-Soviet memory in Putin's Russia.

Putin and Stalin, Carceral Disciplinarians

Irina Dzero, Kent State U

In the recent years, there appeared many books attempting to answer the question of a UN diplomat “Who is Mr. Putin?” in response to which Russian officials exchanged perplexed glances, shrugged, and finally burst out laughing. He has been called a “spin dictator” (Guriev), “an accidental king” (Zygar), an “operative” (Hill), and “a man without a face” (Gessen). I propose the term “carceral disciplinarian” to explain Putin’s leadership style, and his assault on Ukraine. Carceral disciplinarians like Stalin and Putin do not stand out by their looks, ambition, intellect, or oratorical talent. With their professional appearance and a sincere passion for rules and discipline, they make people believe that with such a man in power things in the country will go as they should. Little do they know that the carceral disciplinarian enforces his vision of order by setting up a parallel country of incarcerated subjects plucking them at random from those still at liberty. The carceral disciplinarian cringes when giving speeches in front of large audiences. He knows he has no charisma and no one will willingly shower him with applause. A mediocre man, he reduces his captives to no ones like himself – in his prisons, professors, engineers, and poets become urkas (common criminals) assignable to meaningless tasks. In Stalin’s times, they felled trees and mined gold in Siberian cold, starving. Putin’s famous captives, lawyer Navalny, businessman Khodorkovsky, artists from Pussy Riot sew mittens. In the last months, over fifteen thousand people protesting the war were arrested. With his assault on Ukraine, Putin is expanding his carceral domains. Ukrainians are fingerprinted and interrogated like criminals in “filtration camps.” I draw on books and memoirs about Putin and Stalin, the Gulag testimonial literature (Ginzburg, Solzhenitsyn, Shalamov, etc), and films which intuit the logic of the carceral disciplinarian.

■ Forms of Seeing in 20-21C Russian and Czech Poetry

Going Blind on the Page: The Flexible Eye in Bohumila Grögerová’s *Rukopis*

Alex Braslavsky, Harvard University

Bohumila Grögerová (1921-2014) was among the first to investigate the possibilities of experimental poetry in the Czech context. My paper focuses on her 2008 collection *Rukopis*, released five years after the death of her husband, fellow poet Josef Hiršal.

The collection deviates from her previous work in two ways. First, it marks her return to working independently late in life, after having worked collaboratively with her husband for the larger part of her career. Writing this collection enabled Grögerová to receive her due recognition in her eighties after having been largely in the shadow of her husband. Second, Grögerová wrote *Rukopis* while going blind. The irony of a visual poet going blind is not lost on us, to say the least of the fact that Grögerová gained literary visibility only as she was losing her own access to vision. The loss of her sight also brought about a shift in her aesthetic: although she wrote primarily Concrete poetry during her lifetime, with this collection, Grögerová began to focus more on imagery in her work rather than on its visual layout.

My paper contextualizes Grögerová’s aesthetic shift in the history of the Czech Concrete and Surrealist poetic traditions. I compare her earlier Concrete aesthetic to that of Vaclav Havel in his *ANTIKODY*, and I show that her late independent work, while retaining a visual throughline, takes on a more contemplative bent akin to the style of Milada Součková. Throughout *Rukopis*,

Grögerová integrates collage into her poetic, observing the visual lacunae and warping colors of her eroding vision and recording these as images in their own right. She thus redefines how a poet might engage her vision by writing about her process of going blind as the reformation of her vision, rather than the loss of it.

Poetics of Reconciliation in Gorbunova's "Purgatory"

Alexandra Tkacheva, University of Michigan

In this paper, I perform a close reading of Alla Gorbunova's „In the purgatory of images” and propose a posthumanist interpretation of the poet's method. A. Gorbunova is a contemporary Russian poet, prose writer, translator, and critic. “In the purgatory of images” appears in her collection *While the alphabet is burning down [Poka dogoraet azbuka]* (2016) for which the poet received Russia's prestigious literary award - the Andrei Bely Prize. The poem I am focusing on is the only poem without a title in the collection, which suggests the poet's refusal to frame her readers' experience and offers us with a disorienting silence instead. To fill this silence, I bring voices of other poets (i.e., Akhmatova, Szymborska, Brodsky), Gorbunova's interview responses, and relevant posthumanist concepts. I read with J. Bennett to present Gorbunova's poetry as an assemblage, draw from K. Barad to discuss material-discursive character of poetry, and follow M. Chen in my attempt to understand collapsed animacy hierarchy in the poem.

I show that Gorbunova's poetry reconciles multiple oppositions, including life and death, nature and culture, materiality and discourse. Her associative poetics resides in the liminality, allowing the poet to destabilize language and restore naturecultural entanglements, thus tracing the world back (or forward) to its undivided state. Gorbunova imagines the world as an interconnected system where ongoing changes and artistic possibilities are more important than stable meaning. This world is confusing and dizzying as it defies our attempts to parse it and always hints at other worlds, but this is also a rich, more inclusive, and beautiful world to inhabit, even for a brief moment while the “alphabet is burning down.”

Evgenii Kharitonov and the Aesthetics of Veillance

Dylan Ogden, University of Michigan

This presentation aims to analyze the fiction of Evgenii Kharitonov through the lens of Steve Mann's theorization of multi-directional “veillance.” As a gay man and dissident writer, Kharitonov was under observation by the KGB throughout his life, and his stories frequently confront the inherent violence of homophobic surveillance in the Soviet Union. However, rather than being a passive victim to this surveillance, this paper aims to show that Kharitonov actively engages in sousveillance, which denotes the inverse of surveillance, but not its negation: both activities involve observation, but surveillance does so from a position of relative power (e.g. police officers, shop-owners), while sousveillance does so from the position of the subject being observed (citizens, customers, etc.). Within Mann's model, a situation where surveillance and sousveillance are simultaneously in effect is referred to as a state of “veillance,” and this is precisely the terrain on which Kharitonov's stories operate. By observing and recording his experiences as an act of sousveillance, Kharitonov goes farther than just acknowledging the existence of surveillance that was designed to make homosexuality invisible. Rather, his stories respond to this system of surveillance by drawing attention to the performance of gay invisibility

enforced by this system, while simultaneously making visible the homosexual content that such a system was designed to hide.

Elusive Visions of Home: Mirror Symmetry in Joseph Brodsky's "V Italii"

Maria Rees, University of Southern California

The mirror motif resurfaces in Joseph Brodsky's Venetian texts as "the archetypal instrument of signification," "generator of dangerous illusions, signifiers that have lost their connection to the signified, Doppelgänger" (Lev Loseff). This paper examines how the principle of mirror symmetry works in Joseph Brodsky's 1985 poem "V Italii" where Petersburg arises as a reflection of the Italian city. As the protagonist contemplates hidden parallels between the past and the present, his homeland and Italy, the text manifests Brodsky's fascination with the Venetian chronotope where "everything is reflected in everything, hence the constant transformation."

● Soviet and Yugoslav Samizdat Culture of the Late 1970s – 1990s

A younger generation of Leningrad Samizdat's authors in the second half of the 1980s and projects of underground culture's future development: Dmitry Volchek and Vassily Kondratiev

Ilya Kukulin, Amherst College

Samizdat culture is usually considered as decentralized and post-utopian, that is, having no projects of the common future. However, in the second half of the 1980s at least two manifesto texts were created in Leningrad, that were aimed at the reflection of historical place of samizdat culture, and, correspondingly, of its possible future. To be more precise, their authors understood under "samizdat culture" the most aesthetically innovative segments of unofficial/uncensored ("nepodtsenzurnaia") literature. The first paper was "How Much Longer Does Samizdat Have?" published by a poet, a literature scholar and a samizdat editor (later, a prose writer and a journalist) Dmitry Volchek (b. 1964) in 1986. The second one is "Presentiment of emotionalism" by a poet, a prose writer and an organizer of underground literary life Vassily Kondratiev (1967-1999) included in 1990 into an "officially" published collection *Mikhail Kuzmin and Russian Culture of the 20th century* (edited by Gleb Morev). Although they were deploying their arguments in diverse ways, both authors presumed that the most important part of samizdat literature was based on revisiting the aesthetic and ethical ideas of radical European modernism and the problematization of the very notion of artistic form and language. Therefore, ideas of "literary transgression", according to Volchek and Kondratiev, could become a basis for the future development of samizdat literature.

Non-academic humanities and alternative science in the samizdat magazine *Chasy*

Kate Tomashevskaya, University of Southern California

Chasy, issued in Leningrad between 1976 and 1990, was one of the main samizdat journals of the "unofficial cultural movement," publishing artistic, philosophical and critical works of Russian-speaking and translated authors. However, it still remains on the periphery of research interests. The purpose of my work is to address this gap by analyzing texts from

the journal, exhibiting the problem of "academism" in humanities. The paper aims to show how reflections on "humanities" became an important step towards formation of dissident culture. I will elucidate how *Chasy's* publishers, Boris Ivanov and Boris Ostanin, attempted to make literary and art criticism more irrational, paradoxical and philosophical by publishing anti-academic texts intersected with the fields of humanities. The writers' view of "humanities" was not amateurish: a large number of them had a degree in humanities and worked at universities. However, their texts transformed, shifted, and parodied scholarly norms, remaining outside academic institutions. The unofficial movement of Leningrad writers and artists sought to find a form for autonomous life outside of official institutions. The community of authors from *Chasy*, defining itself as the "second culture," assumed its alternative existence together with the first (official) culture. Literary and art criticism, as an important tool of Soviet power, was reinterpreted by them in the paradigm of confrontation between two cultures. The publishers of *Chasy* were aspired to the formation of a new "cultural environment", the desire to fluctuate the authority of Soviet institutions was accompanied by the construction of their alternative forms. The long-term goal of the journal's editors was to gently transform the cultural and, subsequently, the political situation during the period of stagnation.

“Ved’ kazhdaia veshch’, kak ia vizhu, rasschitana na bol’shee vnimanie, chem ei zdes’ udeleno...no, kak ulybnetsia, esli vdrug kto-nibud’ narushit obychnyi poriadok, pomolchit i poslushaet” Ecopoetry & Olga Sedakova’s Leningrad Samizdat Publications
Sarah Matthews, University of Southern California

Olga Sedakova is one of the most influential Russian poets and translators living today. The purpose of this paper is to discuss her early poetry in the context of ecopoetry. The general definition of ecopoetry in this paper has its origins in the writings of J. Scott Bryson, who states that ecopoets work to create place, making a conscious and concerted effort to know the more-than-human world and Laura-Gray Street, who remarks that ecopoetry is a way of thinking ecocentrically rather than anthropocentrically. In Sedakova’s early publications in *37* and *Chasy* nature is an animated force and a locus of the divine, which deserves our care and attention. In this paper I will perform close readings of “Elegiia lipe,” “Prokliatyi poet,” and “Pokhvala poezii,” relying on Jane Bennett’s model of ecocritical thought in *Vibrant Matter: A Political Ecology of Things* to demonstrate how these works can be characterized as ecopoetic. After analyzing “Elegiia lipe,” “Prokliatyi poet,” and “Pokhvala poezii,” I will shift my focus in order to address why it matters that we view these works by Sedakova as ecopoetic in the broader context of dissidence in Late- and Post-Soviet Russia. In this section of my paper, I will examine the motivations for publishing the two journals *37* and *Chasy*, focusing specifically on statements made by and about their editors Viktor Krivulin and Boris Ivanov. I will argue that the underground culture’s desire to create an alternative sphere wherein people could find their own (svoi), and the democratic nature of *Chasy* in particular, align with Sedakova’s ecopoetic approach.

The samizdat existence and defining dissidence. The case of Yugoslavia
Nemanja Stanimirović□, University of Belgrade

Due to the structural position Yugoslavia held during the Cold War, there was never a significant amount of scholarly literature discussing the issue of Yugoslav dissidents. Moreover, it was often assumed that there were no Yugoslav dissidents as such, because the relatively more liberal regime did not render the West as the sole option for publishing written work and Tito did greater damage to the Soviet Union than any other Yugoslav dissident ever could. Consequentially, the sole torchbearers discussing the issue of dissidence in Yugoslavia were the dissidents themselves, most often retrospectively. The debate in the *Republika* journal in the late 1990s and the more recent exchange between Latinka Perović and Mira Bogdanović represent rare attempts at defining dissidence in Yugoslavia. None of them, however, have taken into consideration the existence of samizdat/tamizdat in Yugoslavia when discussing dissidence. Focusing on samizdat, this presentation will thus evaluate the arguments of the afore-mentioned debates in the light of the newly discovered samizdat/tamizdat newspapers published by a Yugoslav Trotskyist group. Given that they functioned as a part of an international Trotskyist movement, and that the newspaper production and distribution process greatly resembled the examples of the more traditional Eastern Bloc dissidents, this presentation will challenge the hitherto dominant perspective which saw dissidence solely through the conflict of the two superpower states. Instead, this presentation will suggest the inclusion of other transnational actors which escape such a binary outlook, namely the international Trotskyist movement. Samizdat/tamizdat might serve as a key to this phenomenon, which would allow to recognize its influence and better understand the Yugoslav dissidence as a whole.

Session 11: 2:45pm-4:30pm

11-4 Literature and Institutions in 19C Russia

The Dueling Tradition of the University of Dorpat and the Ministry of National Education Policy of the 1830s

Marianna Petiaskina, University of California, Los Angeles

The dueling tradition significantly influenced most European cultures in the 17th — 19th centuries. Russia joined the tradition of dueling later, after the Petrine reforms of the early 18th century and the fast westernization that followed. Duels became even more important in the reign of Catherine the Great, who granted more autonomy to the gentry. In the 19th century, after the suppressed December 1825 revolt against the absolutist monarchy, Emperor Nicholas I suspected toward all forms of even partial independence of the nobility from the State. His policy included imposing more control over both military and civil institutions. Higher education institutions played a unique role in the societal structure of the nineteenth-century Russian Empire.

The main advantage of studying at the university, which the state promised students, was obtaining a high-class rank in the civil service. The prestige of university education under Nicholas I increased significantly, and students acquired a status equal to that of nobles. Therefore, they began to fight duels. However, students still were not identical to the nobility and were not endowed with a high level of political agency. Thus, dueling at the university was considered a danger to the monarchy and highlighted lacunae in the authority's discipline. Furthermore, the student dueling enraged the Minister of National Education Sergey Uvarov, who felt it negatively affected his reputation as an ideologue of enlightenment.

My research is based on the Russian State Historical Archive (St. Petersburg) materials. In the presentation, I will discuss attempts of several ministries, university authorities, and Nicholas I to establish the corpus delicti of a student duel at the University of Dorpat, as well as the ways of the university community to elude the authorities' control.

“Pervye opyty”: Literary Exercises as a Milestone for a Young Man in Nineteenth Century Russia

Ekaterina Shubenkina, University of Southern California

When it comes to juvenile writings in the Russian Empire, we tend to remember only big authors and their often half-clandestine works distributed through handwritten journals, such as Pushkin in the Imperial Lyceum or Gogol in Nezhin Gymnasium. However, writing poetry and prose did not always stem from a student's exceptional talent or even from a love of literature. Since Classical antiquity, many cultures have used grammatical and/or rhetorical assignments to mark a threshold between childhood and young adulthood. In my paper, I will consider the writings of young people in nineteenth-century Russia from an angle that combines anthropology, the history of education, and the history of literature. I will argue that 1) literary exercises were a nearly universal experience for educated young men; 2) these exercises were perceived at the time as the transition to adulthood, both as a part of formal education and as a private practice. Taking students' memoirs as my primary sources, I will examine how this rite of passage occurred through official assignments—for instance, graduation speeches or essays—and other, mostly poetic works written by students in their leisure time. Moreover, I will demonstrate how, for memoirists, these writings became associated with the youth itself. Thus, I hope to paint a more complicated picture of juvenile works and to challenge the longstanding clear division between writing instruction in the Russian Empire (often viewed as scholastic and meaningless) versus the self-initiated poetic activities of the younger and seemingly more talented literary generation.

The Making of a Terrorist: Evolution of the Revolutionary Persona in Late Imperial Russia

Lonny Harrison, University of Texas at Arlington

This paper examines permutations of the revolutionary persona in Russian literature and radical texts in late Imperial Russia. From the advent of Russian nihilism and the student movement of the 1860s, to the “age of assassination” spanning 1878 through 1906 and beyond, the narrative of revolutionary terrorism is examined in light of evidence that the image of the Russian revolutionary conforms to an archetype or heroic myth. From its earliest inception, the revolutionary image (*obraz*) is founded on the idea of the construction of individual identity with ethical knowledge of self and society—a consciously integrated self or personality (*lichnost*). As the movement evolves, at issue is how and why young, well-educated people overtly concerned with their own moral perfection would resort to terror as a method and turn to lethal violence. Examining the self-image of revolutionary terrorism in some of its most vivid personalities, this paper illuminates the subject within an original framework, citing evidence from newspapers and periodicals, manifestos and revolutionary pamphlets (*To the Younger Generation*, *Young Russia*, *Catechism of a Revolutionary*), selected memoirs (Boris Savinkov, Vladimir Zenzinov, Vera Figner, and others), trial proceedings, popular literary texts, as well as the student movement and Populist voices. The compendium of sources is a broad lens to

examine political violence, allowing us to observe how Russian revolutionary terrorism originated in a discursive performance, which perpetrators enacted with self-conscious intentionality. The revolutionary persona and its culmination in terror is found to be performative (intentional, theatrical) and transformative (employing religious imagery of self-sacrifice). Because it is a performed image, terrorism achieves its aim when it becomes attractive to an audience of the public. In essence, it becomes an art. The question, then, is this: could art replace the moral imperative and become an impetus to perpetuate terror for its own sake?

11-6 Network Analysis of Soviet and Post-Soviet Literature

From journal to network: 1930s *Internatsional'naia Literatura* network

Georgii Korotkov, Stanford University

This paper will focus more on the technical side of the Digital Humanities project InterLit, hosted on www.interlit.online. It is based on different language versions of *Vestnik inostrannoi literatury*, *Literatura mirovoi revoliutsii* and *Internatsional'naia literatura* from 1928 to 1945. In this paper I will mostly focus on the technical side of network analysis. In the first part I will describe the architecture of the relational database that complies with the journal structure. In the second part I will address several data visualization tools and their web-implementation, focusing mostly on the dynamic ones. And the final part will be about the clustering of the contributors to the four language versions of *Inostrannaia Literatura* in 1934-1935. The main research question that I am going to address in this paper is how one can benefit from analyzing literary periodical sources not as a text, but as a dataset, switching the focus from close reading to network analysis.

The Gorky Literary Institute as a Network

Olga Nechaeva, University of Pennsylvania

The Gorky Literary Institute founded in 1933 is the alma mater of numerous Soviet and international writers. Some of them became renowned stars of world literature, others were satisfied with the humble positions of editors in regional publishing houses and newspapers, while the rest of them abandoned the hopes of becoming writers and drastically changed their career. In this paper, I will present a visualization of a network of students who graduated from the Institute between 1950 and 1970 and their instructors. This visualization will help me to examine symmetric and asymmetric relations which grew out of the Institute. The main research question that I will try to answer is how the time at the Literary Institute impacted the future career of its graduates. My hypothesis is that their career path depended not only on their talent and political reliability but also on the position of the head of their creative writing seminar in literature and Soviet literary bureaucracy. My goal is to demonstrate how network analysis can improve our understanding of the formation of Soviet literary reputations and fame.

Queer Network Analysis between Surveillance and Cultural Preservation

Philip Gleissner, The Ohio State University

For most of history, anonymity and a deliberate lack of traceability have been of crucial importance for the security and survival of queer communities. In Russia, like in many other countries, the decriminalization of homosexuality in the 1990s changed this situation. In major cities, a visible infrastructure of lesbian and gay bars and organizations emerged, as did a series of periodicals and book publishers that have since ceased to exist. In this paper, I present the digital project kvir_izdat, which documents this short but rich period in Russian queer publishing. Specifically, I will explore how network analysis can be applied to this archive as a tool that gives us a better understanding of queer strategies for cultural organizing. At the same time, I will apply a critical lens to social network analysis as a scholarly method and the ways it is structurally similar to methods of oppressive surveillance. How can we reconcile these two approaches in productive, meaningful, and safe ways?

“Too late to scroll through Facebook?”: Russian Poetic Networks in 2022

Anna Ivanov, Harvard University

Though the Golden Age of literary salons has long passed, the possibilities for reading poetry, having discussions about it, and sharing it with friends have entered a new golden period, especially online. On Facebook and elsewhere, there exists a vast and interconnected network of poets, critics, and readers who engage with texts online. In this paper, I use computational methods to map, visualize, and understand the Russian poetic network of 2022 as it exists on Facebook, highlighting the role of connection in contemporary poetry, individuals that enable this connection, and dynamics that emerge as a result, as well as the role of Facebook as the platform of choice. I will also share readings of several poems which circulated through this network, understanding them as situated both in a networked context more generally and in the more specific Facebook poetic network that I map. While poetic networks have existed for centuries, these and other new dynamics are inherently, and perhaps inseparably, tied to the platform of choice and its infrastructure. As this platform has been altered, so, too, has the network, giving us a moment to reflect on its historical formation and behavior, its present precarity and new strengths, and its possible future.

Session 12: 5:00pm-6:45pm

12-1 Pedagogical Challenges and Solutions

Russian in its Place. A Scholar Learner Approach to Aspect from within the Slavic (pre Modern) Historical Setting

Virginia Zickafoose, Independent Scholar

The lens on aspect in learning/teaching the Russian (or Bulgarian, Czech, Polish ...) verb system could widen focus onto the Common Slavic (Migrations) and Early Slavic (Christianization) periods in beginning instruction. Within the periodization, presentation, even dramatization, of archeological, historical, and linguistic testimonies of Slavic encounters and conflicts can serve to inspire conceptual thinking (imagination) about events, processes, and states. Against big-picture geography of migrations (tribal), integrations (linguistic, cultural, religious), and Roman and Byzantine (military, social, political) interactions, given contexts for visualizing hunting, navigation, fighting, or worship, while sampling common introductory verbs — speak,

stand, carry, lead, ride, swim, drag, chase, give, take, have ... — learners acquire spatial orientation and temporal organization. The teacher can then notionally invest with boundary, direction, and goal.

This methodological tactic allows engaging pre-teaching of aspect that may comfortably address (discover) deficiencies in learner native understanding (tense) and improve effectiveness of learner/teacher communication by creating a reciprocating studio wherein stories and visuals speak to movement. It provides fundamental geographical data; notes historiographical fluidity of western/eastern; identifies ethnic Slav, Slavic-speaking and non-ethnic Slav, Slavic-speaking in settlement; platforms other Slavic language study; and does not interfere with teacher performance, but utilizes shared space, neither oversimplifying, nor over-complicating introduction to perfective/imperfective distinction as ranges in textbook delivery.

The paper presents, in part, a mocked-up pilot syllabus, suggestions for timing (introductory or interval), interdisciplinary teaming, and activities with selected bibliography. NB: This proposal originates out of investigations of intellectual nodes along the baptismal timeline of Slavic Christianization (Gospel missionary activity carried into central and eastern Europe and the Balkans) and later new Evangelization in early modern Slavic lands.

Differentiation in a Multi-Level Russian Language Class

Catharine Cooke

In U.S. secondary schools, World Language programs must sometimes group two or more levels together to meet the needs of enrollment or staffing. As a less commonly taught language, Russian is more likely to be in this situation. Ideally, the teachers of these multi-level classes engage all students at their proficiency level, be they Novice Low or Intermediate High. One way to address the challenge of teaching to multiple levels simultaneously is to create lessons that are differentiated.

Differentiated instruction is a student-centered teaching methodology where students complete tasks that meet their individual needs. Differentiation can happen by content, process, or product (Tomlinson).

In multi-level world language classes, teachers frequently teach by moving between same-level groups. Another way, however, is to have the whole class engage with the same “text” (reading, audio, video). Following the presentation of the text, students complete differentiated tasks at appropriate proficiency levels. This approach keeps all students creating with the language, potentially developing more proficiency than they would “waiting their turn” for the teacher to lead their level in a separate lesson. Additionally, the shared experience of working with the same text can lead to a more cohesive classroom culture, despite students’ differences in language level.

In this presentation I will show how I differentiate in a multi-level Russian language class whose students are Novice Low to Intermediate Low. I will demonstrate how I use single “texts” as the basis for my lessons and create tasks for a range of proficiency levels. If we are to sustain viable high school Russian programs, we need to actively engage all students during our time with them so that their proficiency improves and they want to continue their studies. Differentiation can be a tool for accomplishing this.

Tomlinson, C.A. (2017) *How to Differentiate Instruction in Academically Diverse Classrooms*,

ASCD, Alexandria, VA.

Functional Russian: Improving Willingness to Communicate during Study Abroad

Jeffrey Watson, U.S. Military Academy - West Point

The Semester Abroad Program at West Point has been sending students abroad for intensive language education since 2002. According to student feedback, one of the biggest challenges abroad is the initial fear and discomfort of being in an unfamiliar country and not being able to carry out certain everyday communicative tasks. To remedy this, a pre-departure 15-lesson modular course, Functional Everyday Russian, was developed and offered to cadets.

Using a task-based approach, the course familiarizes cadets with the basic everyday situations and customs of the Russian-speaking community. These situations include conversations with officials, host families, local peers, adults, and teachers, and include practice solving typical problems abroad.

Before and after the course, participants completed a modified Willingness to Communicate survey (McCroskey & Richmond, 2013) and the Intercultural Development Inventory. As in similar studies (Dewaele, 2015, Zhou et al., 2020), findings show a statistically significant increase in willingness to communicate (WTC) after the course and identify several variables that particularly affect WTC, e.g., listening comprehension, vocabulary, and learner expectations. Once participants return from their semester abroad, a future study will compare their proficiency test scores with non-participants' and the participants will be interviewed for further feedback.

Dewaele, J. M., Comanaru, R., & Faraco, M. (2015). The affective benefits of a pre-sessional course at the start of study abroad. In R. Mitchell, N. Tracy-Ventura, & K. McManus (Eds.), *Social interaction, identity and language learning during residence abroad* (pp. 95–114). EUROSLA Monograph Series, 4.

Zhou, L., Xi, Y., & Lochtman, K. (2020). *The relationship between second language competence and willingness to communicate: the moderating effect of foreign language anxiety*. Journal of Multilingual and Multicultural Development, 1–15.

McCroskey, J. C., & Richmond, V.P. (2013). *Willingness to communicate (WTC)*. Measurement Instrument Database for the Social Sciences. Retrieved from www.midss.ie.

Diagnostic assessment in Language Teaching and Learning

Irina Poliakova, DLIFLC

Diagnostic assessment (DA) is an important area that is not as well developed as other types of language assessment such as proficiency and achievement testing. Diagnostic assessment is a term used by language teachers for diagnosis of a learner's strengths and weaknesses for the purpose of addressing the learner's needs. Language teachers have perhaps always known that diagnosing their students' strengths and weaknesses early on in a foreign language course would, in principle, greatly facilitate their efforts to tailor instruction to students' needs, or at least help them plan class activities appropriate for the general skill levels of the class.

This assessment is not for a grade; its purpose is to facilitate learning. It accomplishes this purpose by individualizing the assessment of learners beyond what generic placement tests can do, and by providing information that informs the design of follow-up activities. Prominent foreign language scholar J. Charles Alderson published a book called *Diagnosing Foreign Language Proficiency* (2004), in which he calls for a greater emphasis on diagnostic assessment in both research and practice.

The first presenter Irina Anokhin will review the diagnostic tools that are used at the DLIFLC to enhance foreign language acquisition. The presenter will display the four main domains of diagnostics administered to students.

Then Irina Poliakova will share practical examples of how the recommendations given by diagnostic specialists help improve student performance. The presenter will also focus on differentiated teaching in the TLLT environment.

Finally, Alena Makarava will share the essential role of Diagnostic Assessment elements in achieving excellent results in Oral Proficiency Interview (OPI). The presenter will share the best practices that the teaching team uses every semester. The presentation will feature the tips on how to diagnose student learning issues, boost motivation, implement various instructional strategies, and improve student speaking proficiency.

12-3 Working Through the Past: Memory and Post Memory in Contemporary Russophone Literature

Lost in the Asiatic Space: Post-memory in Girshovich's Prais

Assel Almuratova, University of Wisconsin-Madison

This paper addresses the theme of post-memory in the novel *Prais* by Leonid Girshovich. The novel depicts an alternative history when the rumor about the deportation of the Jewish population to the Far East actually came true. This paper explores what happens to the memory of the past life in a community isolated from the rest of the world. The second generation of the deportees are affected by the narratives of the past, they live by the memories that are not their own. Eventually, Girshovich shows how these memories collapse when the main character Prais meets the outside world for the first time. In this paper, I will connect the post-memory concept with the image of the Asiatic space in the novel. The fictional settlement Fizmha located in the Asiatic part of Russia serves as an artistic device. This paper intends to demonstrate how wandering the Asiatic space and escaping it becomes the act of overcoming memory and thereby claiming one's existence.

Can the Dead Speak? Method and Ethical Issues of Post-Memory Writing in Maria Stepanova's *To Memory of Memory*

Anna Vichkitova, Harvard University

The protagonist's Maria Stepanova's book *To Memory of Memory* has been dreaming for many years of writing her family's story. But then, the time comes, and she realizes not so much left from this story: her child's memoirs, some photos, and letters. Moreover, some of her still alive

members disagree to share even a few survived personal documents (her father's letters). Thus, from writing down of family's history, the work turns into its reconstruction and investigation. This raises not only a question of creative method but also ethical issues. How could one speak for others? Especially for the passed away. Stepanova's work balances between an interpretation of her family members' lives and their appropriation. Her figurative language is rooted in the metaphors of visibility and invisibility, voices and muteness, and the presence of traces and their absence. The paper focuses on how Stepanova avoids and/or falls into the trap of speaking for someone else, how it is reflected in her writing and where is the line which one cannot cross speaking for someone.

‘Zombies of Perestroika’ in Theatre of Horrors by Andrei Ivanov.

Dmitrii Kuznetsov, University of Southern California

Immigration literature, as a genre particularly predicated on temporal and spatial shifts of perspective, is saturated with narratives centering nostalgia, remembering, and memorializing. Theatre of Horrors (Teatr Uzhasov, 2021), the latest novel by Andrei Ivanov, a Russian-Estonian writer, engages with the thematic canon of immigration literature, while redefining “thrownness” and “dislocation”. The protagonist of the novel is not alienated because he moves into a new, foreign environment, in fact, on the contrary, his existential ‘thrownness’ is a result of remaining in one place and not letting go. The novel focuses on a Russian-speaking community in contemporary Estonia, the ‘temporal immigrants’ that are suspended in between the past and the present, between their countercultural aspirations of the late Soviet regime, and the Western civilization’s projects of today. The small town where the action of the novel takes place becomes a ‘Soviet Disneyland’ of sorts, featuring such touristic attractions as a “Holy Gorbys” bar, serving ‘authentic’ Soviet food, the “Theatre of Horrors,” a wax museum that displays sculptures of Soviet leaders as vampires and ghouls, and a dungeon where the local theatre director stages experimental erotic plays. In my paper, I aim to study the memorial practices and the types of historical spectacle in the novel, in order to demonstrate how Theatre of Horror crystalizes the contemporary, diasporal preoccupation with the ghosts and phantoms of the Soviet past that continue to haunt the contemporary narratives of cultural production.

12-5 Texts around Images: Cinema and the Written Word

Extra-cinematic Enlightenment-work in Soviet Cinema from the Late 1920s to Early 1930s

Vincent Bohlinger, Rhode Island College

This presentation examines the relatively short-lived phenomenon of extra-cinematic ‘enlightenment-work’ (‘politprosvetrabota’), roughly approximate to the period of the First Five-Year Plan (1928-1932). While ‘enlightenment’ was a long-standing goal for artwork made in the Soviet Union since at least the founding of the Commissariat of Enlightenment in October 1917, the precise means by which films were to achieve enlightenment in their audiences was the subject of much discussion, particularly throughout the 1920s well into the mid-1930s. The Soviet Union’s First All-Union Party Conference on Cinema, held in Moscow on 15-21 March 1928, did not settle any of the ongoing industry debates as to the proper look and content of Soviet film. Instead, I contend, the conference merely reemphasized the need for films to be both enlightening and entertaining, the former in the interest of state ideology and the latter in the

interest of industry self-sufficiency and profit. I argue that because there was no singular coherent strategy for how best to carry on the cinematic project of ‘enlightenment-work,’ alternative propaganda strategies were developed within the film industry. I identify and characterize what I am labeling as ‘extra-cinematic enlightenment-work’ as propaganda that existed independently of films, but was meant to extend and reinforce a precise film-going experience. At least one book was published that recommended a variety of pre-screening and post-screening activities involving surveys, games, lectures—even recommendations for how to design a theater’s lobby/foyer. Such activities were intended to be enlightening and entertaining all the while reinforcing the ideological messages of the specific films they accompanied.

The Mesmerizing Power of Andrzej Pałowski's Film Posters: Collision or Collusion of Visual and Verbal?

Helena Goscilo, The Ohio State University

The modern poster pioneered by Jules Chéret (1836-1932) in mid-century Paris triggered an avalanche of graphic ads throughout Europe, facilitated by advances in lithography. Art serviced commerce as businesses, cultural/entertainment entities, and individuals launched street posters to attract not only buyers of products but also enthusiasts seeking entrée to events—all created within a framework of capitalist marketing that in socialist countries engaged politics and education. While indentured to Soviet oversight, Poland’s influential Poster School from the 50s through the 80s became famous for the originality of its posters, whether cinematic, political, or both. Its artists cleverly negotiated the balance between visual and verbal—a key issue in a genre conceived to capture viewers’ attention from a distance along busy streets while aiming for an impact strong enough to encourage closer scrutiny to obtain relevant information. Movie posters proved particularly complex, for the genre advertised not a single product, such as a perfume or a cigarette brand, but a screen narrative created by multiple, often famous, professionals, all wishing acknowledgement.

With the aid of PowerPoint, my talk analyzes the challenge of this genre-specific bifocalism as confronted by Andrzej Pałowski (b. 1953). Over a 45-year career, as Poland’s premier film graphic artist he has won a plethora of international awards for movie posters designed for Bareja, Hoffman, Holland, Kieślowski, Skolimowski, Wajda, Zanussi, and scores of non-Polish directors, including Robert Altman, Costa-Gravas, Federico Fellini, Steven Soderbergh, and Steven Spielberg, in addition to works for a host of domestic and international film festivals. His vast and variegated oeuvre illustrates extraordinarily successful solutions to the dilemma of *pics cum/versus words*, which explains the presence of his art in MOMA and sundry European museums as well as his solo exhibitions in the capitals of France, Poland, Sweden, and the UK.

Wasting Words: The Language of Andrei Bely's Screenplay

Olga Zolotareva, Princeton University

In the late 1910s, writing for the screen was still a relatively new art, but it already had conventions, one of them being concision. In the screenplay (circa 1910-1920s) based on his magnum opus *Petersburg*, Andrei Bely conspicuously flouts this convention – his manuscript is verbose and sprinkled with quotes from the novel. Reading the screenplay alongside Bely’s writings on aesthetics, I show that its prose paradoxically reveals both Bely’s desire to transcend

the imperfect medium of words and his lingering attachment to literary language. The screenplay, then, not only describes *Petersburg*'s unrealized cinematic adaptation, but also sheds light on the creative ambitions of the novel itself.