AATSEEL 2024
Presentation Abstracts

Friday, February 16

<u>Session 1: 8:00am-10:00am</u>

1 <u>Stream 1A: Reimagining the Teaching of Slavic and East European Literatures and Cultures I: Cultural Texts and Significant Learning Experiences</u>

Transforming the Teaching of Cultural Texts in Translation
Benjamin Rifkin, Fairleigh Dickinson University

I will first describe L. Dee Fink's concept of "significant learning" and then demonstrate how it can be applied to the teaching of cultural texts, illustrated by sample learning activities for teaching of a poem (Akhmatova's "Lot's Wife"), a work of prose fiction (Katerli's short story "The Old Woman, Slowly ...") , a work of film (Abuladze's film *Repentance*), and a music video (Gazmanov's "Born in the USSR"). Attendees will not have to be familiar with the texts chosen to understand the example learning tasks and how those activity frameworks can be applied to other texts of their choosing for their target culture.

Critical Disability Studies and the Teaching of East European Cultures
Benjamin Jens, The University of Arizona

This paper will argue for the incorporation of disability-centered texts and films from Eastern Europe in survey or topic-specific courses in order to question and interrogate ideas of "normality" and stigma in both the target cultures and our own. Specifically, this paper will outline strategies to collaboratively engage with and develop students' intercultural knowledge through a critical assessment of Ruben Gallego's *White on Black* (*Beloe na chernom*, Russia, 2002) and the film *Kills on Wheels* (*Tiszta szívvel*, Attila Till, 2014, Hungary). This paper will explore depictions of disability in these works, with an eye to creating significant learning experiences for students to broaden their intercultural competence. Applying the theories of Ato Quayson, Jose Alaniz, and others working in Disability Studies, this paper will show how these works provide multiple opportunities for dialogue, whether in terms of historical era (Soviet vs post-Soviet), culture (Russia, Eastern Europe, and USA), diversity of conditions, gender, etc.

Power Plays: Embodying *The Bronze Horseman* in the Classroom
Kathleen Scollins, University of Vermont

Alexander Pushkin's narrative of the founding and flooding of St. Petersburg presents a poetically balanced portrait of imperial Russia's power imbalances: a three-part cycle, each

featuring a face-off between two of its three main players. The poem occupies a vital position in the nation's literary tradition and cultural identity, and in my earliest years as a professor I was eager – despite the challenges inherent in teaching a 200-year-old poem – to convey its artistic and political significance to my literature classes. I initially tried to let the poem "speak for itself" by supplementing a fairly traditional approach (read at home, discuss in class) with plenty of cultural and historical scaffolding. But while students absorbed the content easily enough (key ideas, historical figures, textual structure), the method failed to open them to the rich multiplicity of meanings; they invariably reached the same conclusion: Peter the Great obviously "wins" in the end. I could persuade them to see a different interpretation by assigning opposing positions to defend, but these readings were never compelling, as students hadn't arrived at them themselves. My frustration pushed me to develop a new approach.

Drawing on strategies of active, experiential learning (Fink, 2003) as well as the philosophy of embodiment as a crucial component of meaning and its construction (Johnson, 1987), I began to ask students to act out the major confrontation scenes in class. The exercise enables students to perceive the power dynamics in a more nuanced way. In short, the shift toward more active learning brought a commensurate shift in the way we interpret the poem, as the movement of the various players allows us to observe the rise and fall of each element in Pushkin's careful choreography of power. In the discussion that follows, each class develops a framework to describe the interconnected nature of the power structures in the poem, which we then apply to the broader political, environmental, colonial, and class dynamics at play, both in Pushkin's world and in our own.

Teaching Václav Havel's "The Power of the Powerless": Historical Document or Living Text?
David Danaher, University of Wisconsin-Madison

Havel's 1978 essay is usually taught as a philosophical-political treatise about pre-1989 East Central European society under Soviet domination. We should be aware, however, that this approach implicitly puts the text under glass in a museum devoted to memorializing the dissidentism of that place and time. While historicizing the text as we teach it is, at least to some extent, necessary, it is not sufficient if we want to do justice to the text's intentions and implications. I will argue that Havel intended the text not so much as a political treatise but rather, much like his absurdist plays from the same period, as an intellectual provocation with potentially dramatic implications for contemporary readers. Put another way, it is a text that still speaks to us in the here and now, and creating a significant learning experience around it requires us to interrogate that theme.
        My approach to teaching "Power" is informed by four sources: Paulo Freire's Pedagogy of the Oppressed with its emphasis on "co-intentional education" that puts teacher and student in dialogue with each other in order to unveil, critically evaluate, and ultimately rethink reality (56ff); L. Dee Fink's work on creating learning experiences that move beyond the transmission of foundational knowledge to actively "challenge students to significant kinds of learning" (28); John Dewey's focus on education as a "fundamental method of social progress and reform" (234); and Mark Edmundson's insistence that the purpose of a liberal-arts education is "to give people an enhanced opportunity to decide how they should live their lives" (5). These sources of inspiration for teaching "Power," explained briefly, might well be made explicit to

students in order to prepare them to read the text productively and to set the stage for subsequent discussion.

John Dewey. 1998. The Essential Dewey, Volume 1. Eds. Larry A. Hickman and Thomas M. Alexander. Bloomington: Indiana University Press.
Mark Edmundson. 2004. Why Read? New York: Bloomsbury.
L. Dee Fink. 2003. Creating Significant Learning Experiences. San Francisco: Jossey-Bass.
Paulo Freire. 1970. Pedagogy of the Oppressed (trans. Myra Bergman Ramos). New York: Herder and Herder.

2 <u>Stream 2A: Decolonizing the Russian Classics I</u>

A Russian Woman in the Pacific: Imagining White Womanhood in Elsa Triolet's 1925 *On Tahiti*
Fiona Bell, Yale University

In this paper for the "Decolonizing the Russian Classics" stream, I read Elsa Triolet's 1925 novel *On Tahiti* as a case study in Russian imperialist cultural production. While there is excellent scholarship on the literature of Russian imperialism, this paper considers how Russian writers interact with other imperial projects: in this case, the French colonization of Tahiti. Elsa Triolet, a Russian-Jewish woman and sister of Lilya Brik, debuted as a fiction writer with *On Tahiti*, a novel based on her time living on the Pacific island with her husband, a French military officer, in 1919. Praised by Maksim Gorkii and cited by Viktor Shklovskii in his *Zoo, or Letters Not About Love*, *On Tahiti* has not yet been taken up by scholars of Russophone literature. In this paper, I show how Triolet's narrator navigates her fraught identity as Russian/European/Jewish woman by racializing and gendering indigenous Tahitians. Triolet uses French imperialist discourse to perform her own proximity to Frenchness, suggesting that a Russian woman becomes "less Russian," perhaps "more European," and certainly more white in Tahiti. *On Tahiti* exemplifies a wider phenomenon in Russian culture, in which the racial and gendered category of "Russian woman" constitutes itself in relation to other racialized bodies: both Western European and non-white. By no means a "classic," *On Tahiti* merits study both for its aesthetic innovations and for its illustration of how Russian racializing logics operate beyond the territories of the Russian Empire.

Sienkiewicz's "American Sketches." Landscapes in Critical Context.
Virginia Zickafoose, Independent Scholar

The open forum of reflections on America's past is constant, competitive, and, to the experiential traveler, "free." Henryk Sienkiewicz's *Listy z podróży do Ameryki* (1988), it is argued, should be read alongside Alexis de Tocqueville's *Democracy in America* (2003). Indeed, de Tocqueville on the early nineteenth-century American republic is an example from the *Great Books* curriculum offered to students. A worthy argument, elevating Sienkiewicz's *Listy* to compare with *Democracy* would enhance discussions surrounding primary source documents, such as what constitute "major political controversies" (Hofstadter 1958: vii) that a young United States faced. "Slavery and Expansion" mark the 1830s; through the middle of the century westward expansion continued with forms of enslavement.

"Indianie" and "Indianki" in *Listy* are encountered under "American Sketches" (subheadings also name tribes, such as Dakota, Pawnee, or Sioux). Within the context of his democracy in the American landscape, what did Sienkiewicz make of the wars with Native Americans (cf. maps and photographs, Treuer 2016)? The writer belonged to a Polish *patria* under Imperial Russia. From his lived experience is there sympathy in his observations on the violence and displacement? How is "civilization" reconciled?

This proposal is inspired by a panel theme from the 2023 AATSEEL conference that introduced "Decolonizing the Russian Language Curriculum." The paper focuses on Sienkiewicz *on* "Indians" from an "eastern" European (Wolff 1996) post-Enlightenment perspective on democracy in the post-Civil War era that, by comparison, is not Tocquevillian. Can *Listy* (or other travelogues) chart a path through the wildernesses, prairies, and deserts, in this case of the American colonizing manifest, toward nuanced critical discourse for the Decolonizing Russian or Reimagining Slavic projects? The paper includes background (biographical and historical), problems in periodization, political culture, and values placed on "belonging," "freedom," "peace," and "independence."

Ethnic Minorities of Imperial Russia during the 1891-92 Famine: Russian vs Foreign Perspective
Olga Ovcharskaia, Stanford University

In 1891—92, several poor harvests and crop failures resulted in a large-scale famine that affected seventeen central provinces of the Russian Empire. These territories were populated not only by Russians but also by ethnic minorities like Tatars, Mordva, Volga Germans, and Bashkirs who were all disproportionally hit by the famine. Descriptions of the famine written by Russian aid workers, journalists, and writers either overlook the experience of ethnic minorities altogether (like Leo Tolstoy in his numerous articles about the crisis) or express a critical attitude towards these ethnic groups (L. L. Tolstoy, "In the years of famine", Nelidova, "From my journey to Volga last year"). At the same time, the unprecedented scale of this humanitarian crisis attracted foreigners who visited starving regions to raise awareness about the famine among their compatriots and to distribute humanitarian aid from their countries. Many of them published the impressions of their journeys. Unlike their Russian counterparts, British, American, and Swedish journalists and philanthropists wrote extensively about the suffering of non-Russian ethnic groups. Their interest in these groups of people was informed by several factors: political (British journalists criticized the policy of the Russian government and compared the situation to the recent famine in India), ethnographic (descriptions of costumes, traditional food, and customs were supposed to entertain European readers), cultural (Americans brought money collected by German diaspora in the States for Volga Germans). This paper compares foreign and Russian depictions of the famine among ethnic minorities and discusses possible biases and motivations that explain the differences between them.

3 Stream 3A: Death & Dying in Eurasian Culture I: Individual Responses to Historical Tragedies

Playing with Death: Death as a Device in *S.T.A.L.K.E.R.*, the Video Game
Spencer Small, Yale University

Death, in art as in life, is predetermined. Configurations of death, as with any narrative or aesthetic element of an art work, are often a function of the artistic medium itself. If a character dies in a novel or film, that death is ingrained into the art work irrespective of a reader or viewer's consumption of the art. I argue that in video games, however, death becomes an object of play, as its presence can be directly influenced by a player's deliberate or inadvertent actions. Crucially, death in a game is never final. In this way, video games resist the finality suggested by death in less interactive art forms, and radically reimagine death as a means of discovery and rebirth. The 2007 video game, *S.T.A.L.K.E.R.: Shadow of Chernobyl* (*S.T.A.L.K.E.R. Tin' Chornobylia*), developed by the Ukrainian studio GSC Game World, embraces death as an essential mechanic of gameplay, and presents players the possibility of moving beyond death in a digital space. It embodies the irrational metaphysicality of Tarkkovsky's 1979 film, *Stalker*, and asks players to embrace the interactivity of life and death in Chernobyl's post-nuclear exclusion zone. Cycles of death and rebirth, known as respawning in game discourse, endow players with agency to determine how they will confront and react to their own digital deaths. Death in *S.T.A.L.K.E.R.* is not an end, but a new beginning. This notion expands our understanding of what death represents in the digital age, and problematizes the notion of life's linearity.

The Locality of Death: Valentin Rasputin's Narratives of Sacrifice
Misha Martin, University of Michigan

This paper describes the concepts of death and sacrifice in the early work of Valentin Rasputin. I argue that Rasputin constructs an understanding of "localized" death that resists the tropes of Socialist realist narratology. In *Making Martyrs: The Language of Sacrifice in Russian Culture from Stalin to Putin*, Yuliya Minkova demonstrates how the narrative of sacrifice and martyrdom in Soviet literature served to "sanctify the state's mythology by connecting the figure of a martyr with the overall aims of Soviet society in general" (2018). I show how Rasputin disrupts this dynamic, creating a local framework of death that exists alongside an ideological one. In one of his first published literary works, the short story collection *The Land Near the Sky Itself*, Rasputin focusses almost exclusively on this localized death, showing how the act of passing is felt primarily through the loss of a specific part of a family or community rather than a catalyst for a broader societal achievement. In subsequent works this philosophical line becomes more pointedly anti-ideological, with death for a cause becoming death because of a cause. The demises of both the titular character in "I Forgot to Ask Lyosha" and Nastyona in *Live and Remember* are directly brought about by their forced participation in the Soviet project (the "conquering of nature" and Great Patriotic War, respectively), but their deaths are felt in the communities they leave behind rather than the achievements brought about by their sacrifices. This research shows that Rasputin, even in his early years, was already establishing himself as a regional author by using locality to question the injustices of Soviet ideological structures.

Bibliography
Yulia Minkova, *Making Martyrs: The Language of Sacrifice in Russian Culture from Stalin to Putin*. Boydell and Bower.

5 Rewatching Tarkovsky's *Andrei Rublev*

'Transfiguring the Visual': Music in *Andrei Rublev*
Harlow Robinson, Northeastern University

Andrei Tarkovsky believed that music in a film "does more than intensify the impression of the visual image by providing a parallel illustration of the same idea; it opens up the possibility of a new, transfigured impression of the same material: something different in kind….." (Tarkovsky 1986: 155) *Andrei Rublev* was the third and last of Tarkovsky's films (after *The Steamroller and the Violin* and *Ivan's Childhood*) scored by veteran Soviet film composer Vyacheslav Ovchinnikov (1936-2019). For *Rublev* Ovchinnikov composed three basic kinds of music: one for "cruelty," one for "paganism" (heavily influenced by Sergei Prokofiev's music for *Alexander Nevsky*) and one for "Christianity." The "Christian" music draws on Russian Orthodox sources, but never becomes mere quotation. Extensive use is also made of leit-motifs, with Rublev's dominant. This theme is "transfigured" in the final sequence, when the switch is made from black and white to color and Rublev's icons appear. Significantly, the film ends with Rublev's leit-motif merging with the natural sound of falling rain, as the camera moves from the icon of "The Saviour" to a pasture with grazing horses. As Tatiana Egorova writes, this shift from the spiritual to the material plane points the way to a new relationship between sound and visual image developed in Tarkovsky's late films.

Bibliography
1)Egorova, Tatiana. *Soviet Film Music: An Historical Survey*. Translated by Tatiana A. Ganf and Natalia A. Egunova. Harwood Academic Publishers. 1997.
2) Tarkovsky, Andrei, *Sculpting in Time*. Translated by Kitty Hunter-Blair. Knopf, 1986.
3) Johnson, Vida and Petrie, Graham, *The Films of Andrei Tarkovsky: A Visual Fugue*. Indiana U. Press, 1994.

A Redemptive Dream of the Bad Old Days: Nostalgia, History, and Materiality in Tarkovsky's *Andrei Rublev*
Greg Miller, University of Nevada, Las Vegas

Rolan Bykov, who played the irreverent — and cruelly punished — jester in Andrei Tarkovky's 1966 film *Andrei Rublev*, once said that Tarkovsky's nostalgia was "not aimed at the past" (Bykov, 1990, p. 155). What could this possibly mean? How are we to formulate a meaning for such a nostalgia — a longing for return — that does not long for an actual place in an actual past? Seventeen years after the completion of *Rublev*, Tarkovsky provided a deeper clue when he defined nostalgia as "sadness for that lost span during which we did not manage to count our forces, to marshal them, and to do our duty" (Gianvito, 2006, p. 94). This is a radical reframing of the notion of nostalgia, in which the longing is not for what did happen, but precisely for what did not. In his films, Tarkovsky creates a narrative on one level, but on another he looks beyond the very concept of happening to fix upon polysemic images that invite the viewer's creative contemplation of possibilities lost and found.

This analysis of Tarkovsky's *Rublev* draws on Svetlana Boym's (2001) concepts of restorative and reflective nostalgia to interrogate the nature of Tarkovsky's temporal longing. Tarkovsky

rejects restoration of the past while inviting us to intense reflection upon the shards of latent beauty that lie within the past, beyond the past, and within us. He penetrates a brutal period of Russian history — a past shattered by human action and time itself — to find lost materials that he can collage into an image of redemption. By lacing his film's images with ineffable indeterminate longing —longing at once temporal, material, and spiritual—Tarkovsky used one kind of nostalgia to shatter another.

Bibliography:

Boym, Svetlana. *The Future of Nostalgia*. New York, 2001.
Bykov, Rolan. "A Cinematography Philosopher." *About Andrei Tarkovsky*. Ed. Marina Tarkovskaya. Moscow, 1990. 149-55.
Gianvito, John, ed. *Andrei Tarkovsky: Interviews*. Jackson, MS, 2006.

Molchanie vs. tishina in Tarkovsky's *Andrei Rublev*
John R. Givens, University of Rochester

"Molchanie" (Silence) is the title of the next-to-last episode of *Andrei Rublev*, so named because the eponymous hero of the film has taken a vow of silence that is to last some fifteen years in the movie. On the level of narrative, Rublev's vow of silence does not produce much plot — for 54 minutes, he is but a witness to events in the film's last two episodes, a role not unlike the one he plays elsewhere in this movie for, as Tarkovsky reminds us, "Rublev is not so much the main hero, but the basis and reason to tell about the spiritual, moral force of the Russian people" ("Strasti po Andreiu," 75).

Unimportant on the level of plot, the theme of silence is nevertheless critical to the novel's discourse on the divine, especially since it is set during the golden age of Russian monastic hesychasm — the attempt to know God through prayer "that is stripped, so far as possible, of all images, words and discursive thinking" (Ware, 64). Rublev's vow alerts us to the importance of silence not only as an act of penance but also as a way of discerning the divine. But silence has two words in Russian and two ways of understanding its relation to spirituality. Molchanie is the "silence maintained by someone who speaks," while tishina denotes the "absence of noise" as in "the silence of the forest, or of the tundra, and carries with it some sense of the English word 'stillness'" (Davies, 202). God is denoted by the latter, and it is this stillness to which the hesychastic practice aspires. But God can also withhold speech and can thus participate in the other kind of silence: molchanie, the willful refusal to speak (as in Rublev's vow)—a sign of God's inaction or even absence in the face of evil. How these two concepts of silence are represented in the film and what picture of the divine they create are at the center of my investigation of what has been an insufficiently studied theme.

Davies, Oliver. "Soundings: Towards a Theological Poetics of Silence." *Silence and the Word: Negative Theology and Incarnation. Ed. Oliver Daviews and Denys Turner. Cambridge, 2002. 201-22.*
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Ware, Timothy. *The Orthodox Church*. New York, 1993

6 Transnational Literary Journeys

Divergent Paths of Children's Literature in the Soviet Union and North Korea
Sooyeon Lee, University of Toronto

Throughout history, the Soviet Union wielded a substantial influence over the construction of North Korea and its brand of communism. North Korea fashioned its approach after the Soviet model of state-building as it worked to fortify its communist foundations. Concurrently, the Soviet Union considered North Korea a fraternal country of communism and took a stand to support it. The children's literature of the two countries also began to share influences and shape each other. Literary critics in both nations underscored the significance of children and their education as integral components in constructing a socialist country and insisted on the importance of children's literature, suggesting literary policies and guidelines for children's literature. Literary critics of the two countries 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.

Extant research on the relationship between the Soviet Union and North Korea has heavily focused on North Korea's literary activities and output as being an imitation of Soviet Stalinist models, and thus having had little influence on the Soviet Union (David-West 128-129). 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 literature policies, such 'imitation' had markedly different results from that of the Soviet Union's development. In this paper, I try to shed light on not only the similarities but also the differences in how the two countries developed its future trajectories through the medium of children's literature.

Beyond the Curtain: Transnationalizing Polish Culture during the Cold War (1946-1991)
Ilaria Sicari, Ca' Foscari University of Venice

In the context of the so-called "Cultural Cold War" (Scott-Smith et al.2012; Scott-Smith and Krabbendam 2003; Mitter and Major 2004), the production and diffusion of Polish culture overcome the national borders and the geopolitical division marked by the Iron Curtain. As noted by Péteri (2004), the Curtain was extremely permeable to cultural objects, fostering a great transnational circulation of texts. Since 1946, Polish literature censored in the homeland found its route through Italy, where was founded the Instytut Literacki. The Institute –founded, among others, by Jezry Giedroyc and Gustaw Herling-Grudzínski– published books in the original language (Polish) and in translation (Italian, Hungarian, Russian), and since 1947 also the journal «Kultura», thus granting not only the transnational production of Eastern European literature, but even its cross-border reception.
By analyzing the archival documents stored at the Open Society Archives (OSA, Budapest) and devoted to the secret book distribution program of Radio Free Europe in Poland, the aim of this paper is to highlight the transnational dimension of Polish culture in the XX century, in order to overcome: 1) the traditional representation of Western and Eastern culture as divided into two blocs and 2) the interpretation of *tamizdat* as a mere ideological weapon of the Cultural Cold War.

Reimagining Nabokov: The Russian Émigré in Germany and America
Julia Kobrina, Defense Language Institute Foreign Language Center

This paper investigates how Vladimir Nabokov's experience as an exiled writer in Germany and in America serves as a model for the protagonists in his last Russian novel "Gift" (1938) and his English novel "Pnin" (1957), in which exile is a central theme. Nabokov takes an unprecedented approach to exile: rather than lamenting the loss of his homeland, he represents exile as a natural state of being, a state of perpetual transition. Even though the protagonists, Fyodor Godunov-Cherdynstev and Pnin, are both true exiles, they demonstrate remarkably different responses to their dislocations; however, these novels, when read in tandem, illustrate Nabokov's depiction of exile, his transient status, and his transcendence of exile through creativity and art. The paper will explore some of the psychological implications of the exile in Nabokov's life and in the two novels, focusing in particular on the roles of memory and imagination.

7 Forms of Eros in 19th-Early 20th-Century Literature

The Ambiguous Sexuality and Sexual Desire of the Main Characters in Nikolai Gogol's "Old-World Landowners"
Diana Avdeeva, The University of Arizona

"Old-World Landowners" (1835), one of the stories in Nikolai Gogol's Mirgorod collection, initially appears as a touching description of an idyllic, pleasant and serene estate. As described by the narrator the gardens are full of fruit and vegetables, there are lush and endless forests, and a kind, yet childless, elderly couple oversee the estate. Yet, this pastoral setting obscures the perplexing sexuality of the characters and their milieu. While scholars have examined Gogol's depiction of same-sex desire and the aversion to female sexuality in his fiction (Karlinsky 1972; Peace 1981; Putney 2003), much more could be said about the writer's complex and ambiguous depiction of sexuality and his undermining of readers' assumptions about sexual desire and procreation. This presentation seeks to fill the gap in existing scholarship through careful analysis of "Old World Landowners" and Gogol's portrayal of the central characters: Pulkheria Ivanovna and Afanasy Ivanovich. In contrast to the abundance of goods and vegetation, the landowners seem asexual and baren, which is further contrasted by frequent appearance of phallic symbols in the story. Yet, the traditional gender roles are switched, as Afanasy Ivanovich appears to reject sexual relations and procreation, while phallic symbols are mostly associated with the female figure, Pulkheria Ivanovna. Close analysis of key passages will illustrate how Gogol plays with connotations associated with sex and sexuality through careful wordplay, association, and switching of traditional gender roles.

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Sex and Christianity in Dmitri Merezhkovsky's Translation of *Daphnis and Chloe*
Olivia Kennison, Brown University

The mingling of Symbolist ethos, Christianity, and classical antiquity are defining elements of Dmitri Merezhkovsky's oeuvre as a poet and literary theorist, and his 1896 translation of the ancient pastoral novel Daphnis and Chloe demonstrates the convergence of these interests. While interest in classical antiquity is a recurring theme throughout the nineteenth century in Russian literature, Merezhkovsky was also a proficient reader and translator of Ancient Greek, and was inspired to begin translating ancient literature after a trip to Greece in 1894, producing Russian versions of a handful of Greek tragedies and the lesser known pastoral novel Daphnis and Chloe, the only known work of the writer known as Longus. Daphnis and Chloe has been a controversial text since it was rediscovered during the Renaissance due to its frank depiction of sex, which many translations over the centuries have omitted or altered, significantly changing the tenor of the text, as the novel is centered around romantic and sexual longing. This article examines Merezhkovsky's translation with an eye particularly for his representation of the themes of sexual desire and purity. In Daphnis and Chloe, a novel centered around purity and sexual discovery, Merezhkovsky finds what he identifies as an early Christian ethos of divine love, which he claims creates a distance between Daphnis and Chloe and the literature of the sophistic period which the text is meant to recreate. In my analysis, Merezhkovsky intentionally misreads and misrepresents themes and events in Daphnis and Chloe to better align with his interests in Christian mysticism and to create a work with themes which would draw Russian readers to the literature of classical antiquity. In spite of this, his translation is one of the few pre-twentieth century translations of Longus to faithfully recreate the text in its entirety, including the sex allusions and depictions.

Romantic Pragmatics: Dialogism and Emplotment in E. A. Baratynskii's Early Lyric
Zachary Deming, Columbia University

This paper proffers E. A. Baratynskii's early verse oeuvre as the model of an under-theorized narratological pattern characteristic of early Russian Romantic poetic speech—a form of dialogical emplotment that I designate "lyric plot." Such a "plot" is not comprised simply of events arranged in sequence. Rather, it is a "plot" in the sense that it is a structured, narrativized scenario populated by the consciousnesses of the writer, the fictive speaker, and the putative reader. Extra-textual and extra-diegetic authorial gestures ensure that when the actual verbal discourse is encountered, a sort of contractual relation unfolds whereby these consciousnesses are ushered through the dialogical scenario delicately emplotted by the author. Consummating such a lyric plot, Baratynskii is able to manifest the striking clinical detachment of his analytical posture for the reader not just through the speech of his speaker, but also through the descriptive gestures he performs on this speaker—producing between reader and authorial intelligence an oblique erotic communion behind the speaker's back.

I offer that such formal measures constitute some of the earliest Russian literary response to the program of erotic-hermeneutic problems propounded by the Jena Romantics. As such, this paper offers a means of more systematically assessing Russian poetry before 1825 according to the

schema of erotic contingencies that characterize subjectivity in the thought of Novalis and Schlegel. In particular, it dissects the dialogical mechanisms by which Baratynskii's early work instantiates communion between lyric voice and reader, according to the model of poetic utterance described by Novalis's critique of Fichte, and Schlegel's *Athenaeum*-Fragments. In so doing, it sketches out a preliminary toolkit for the examination of lyric speech on formal-narratological lines, and allows for a re-contextualization of Baratynskii's work, such as accords even his more erotic and elegiac pre-1825 work as definitively Romantic in thrust.

8 Soviet and Post-Soviet Theater

Making Belief in Stanislavsky and Evreinov
Alisa Ballard Lin, The Ohio State University

This talk examines the concept of belief in the theatrical theories of Konstantin Stanislavsky and Nikolai Evreinov, thereby drawing previously underappreciated connections between these two theatrical practitioners. I demonstrate that both Stanislavsky and Evreinov investigate what kind of belief theater elicits and how our concepts of belief shape our engagement as spectators with stage characters and events. I consider the tenor of Stanislavsky's famous refrain "I don't believe you!" as a judgment that couches believability as the ultimate measure of good acting. What are the implications of this rubric? I also consider the relevance of the spiritual dimensions of Stanislavsky's thought recently discovered by Maria Shevtsova for appreciating Stanislavsky's understanding of belief. Further I connect Evreinov's concept of theatrical belief to religious dimensions in his thought, as well, including the symbolist legacy of theater as temple. I show that for both Stanislavsky and Evreinov, belief or believability is an essential component of theatrical creation and success, one that captures theater's inherently spiritual nature and emphasizes the subjectivity of the spectator's experience.

«Всё это я изложу вам.»: Alternative Histories in Bogomolov's «Гамлет in Moscow»
Elizabeth Richmond-Garza, University of Texas at Austin

In the last minutes of Shakespeare's Hamlet, on a stage strewn with the dead, Horatio promises to the victorious strong man, Fortinbras, that he will truly deliver the facts of what has transpired. Hamlet himself is silent at the end of the play, and only the military and the press remain to record events. As for Pushkin's Pimen in Boris Godunov, what happens may be less important than what official history is written. With Boym's distinction between restorative and reflective history in mind, divergent views of Russia's past and present from Putin's to Akunin's remind us daily of the power of Horatio's role. Pasternak's phrase «Всё это я изложу вам» resonates with particular ambiguity in Bogomolov's «Гамлет in Moscow», which premiered in July 2022 at the Theatre on Malaia Bronnaia and remains in repertory. This paper considers two questions: First, how is it possible that Bogomolov is able to stage post-invasion in Moscow such an extreme production of such a revered play without, at least so far, encountering opposition beyond the audience's uneasiness that he has cultivated for years? Second, how do we not in Moscow conduct research on contemporary theatre history and criticism in the current moment when direct access to the performance is not possible and we must rely on what others report? Bogomolov's production is the most recent in a sequence of post-Soviet versions of Hamlet, staged by Menshikov, Akunin, Eifman, Mironov, and others, which locates in this play an

elasticity that compellingly assesses the superfluity and liminality of Russia and Russianness on the edge of Europe and European ideas. With characteristic intensity and irreverence, the production updates the play refashioning Claudius as a Jewish Muscovite oligarch from the privileged Hamletman family, replacing Elsinore with Lubyanka, transforming the mousetrap into a Cannes film festival submission, heightening the sexually explicit in narrative and imagistic ways, and even rewriting the "to be or not to be" monologue. With Laertes moonlighting for Yandex and Polonius and Ophelia portrayed as migrant servants, Bogomolov holds nothing back, once again creating a disruptive narrative for those who dare to listen and challenging us to be reflective especially when it is painful.

Representing Stalin on the Russian Stage in Putin's Fourth Term
Lenora Murphy, Bucknell University

In 2021, 56% of Russian respondents polled by the Levada Center indicated that they agreed with the statement "Stalin was a great leader"; only 28% of respondents had agreed in 2016 (Levada Center, 2021). The stakes of the rehabilitation of Stalin and Stalinism that has taken place under Putin are clearly seen in Russia's ongoing war in Ukraine, but they can also be observed in more subtle cultural manifestations, including the recent premieres of two separate plays exploring Stalin's Georgian youth. One, the Gorkii Moscow Art Theater production *The Wonderful Georgian*, written by Andrei Nazarov and directed by Renata Sotiriadi, premiered in June 2021 and was removed from the repertoire by November of that year. The other, 2019's *The Birth of Stalin*, was produced by the Aleksandrinskii Theater in Saint Petersburg and conceived of and staged by that theater's artistic director, Valerii Fokin. This play, which blends the broad details of the young Stalin's revolutionary activity in Georgia with the plot of Dostoevskii's *Demons*, remains in the Aleksandrinskii's repertoire as of this writing. This paper explores how *The Wonderful Georgian* and *The Birth of Stalin* intersect with and interpret the history and literature on which they are based, and considers how their diverging fates and receptions can deepen our understanding of the position of Stalin and his empire in the contemporary Russian cultural imagination. In their attempts to narrativize and aestheticize Stalin's life, these plays reflect the difficulty of creating a compelling cultural image of Stalin that does not fully align with the propaganda of Putin's government.

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9 <u>Decentralizing and Modernizing the Russian-Language Curriculum</u>

Teaching "The Days of the Turbins" Play in Today's Geopolitical Environment
Olga A. Ogurtsova, Beloit College

The first paper introduces an innovative approach to teaching Bulgakov's entire play in Russian in the context of the current war in Ukraine. It is implemented by introducing news from the Ukrainian battlefield which increases the effectiveness of students' understanding of the events depicted in the play. Students are encouraged to analyze the play through the lens of the

Ukrainian people seen in podcasts and TV interviews. This method helps students draw parallels between the events of the last century and the current situation in Ukraine. The course is designed for professionals who want to continue working while further improving their fluency in Russian. They all had at least four years of college-level Russian. This course is offered through the Center for Language Studies at Beloit College.

Curriculum Redesign: New Markets, New Perspectives
Maria Bourlatskaya, University of Pennsylvania

The second paper presents a redesign of the summer immersion program and the semester content-based course for business purposes for advanced learners of Russian. The summer program, now based in Latvia, integrates Russian studies with an exploration of the Baltic states, contrasting corresponding historical memories and perspectives. The Russian for Business course expands its focus to encompass Russian-speaking markets beyond Russia. The paper also discusses the impact of these transformations on the participants' perspectives of and experiences with the Russian-speaking world.

Developing Student Understanding of Diverse Target Cultures and DEIA Perspectives
Olena Chernishenko, American University

The third paper emphasizes the importance of recognizing the diversity and richness of Russian-speaking cultures in teaching materials and activities. It also discusses how Russian-language and culture curricula can be reworked at different proficiency levels to include diversity, equity, inclusion, and accessibility information and perspectives. Learners engage with varied written, audio, visual materials and perspectives to gain a more accurate understanding of the target culture(s), DEIA matters in them, and themselves.

10 Innovative Pedagogy and Assessment in Language Teaching

Empowering Students through Innovative Instructional Design: A Case Study of a Rhetoric Club
Irina Poliakova, Defense Language Institute Foreign Language Center

In today's fast-paced world, it is essential to equip students with effective communication skills and self-confidence to succeed in their personal and professional lives. Rhetoric club are one such way of developing these skills, where students can learn to deliver effective speeches and communicate convincingly in front of any audience. The presenter will review a case study of a rhetoric club where innovative instructional design techniques were used to engage students and enhance their learning experience. The speaker will display developed curriculum and materials that taught students techniques and strategies for effective communication, and incorporating of blended learning and multimodal instruction to make the program interactive and engaging, to provide students with opportunities to practice their skills and develop their self-confidence. Finally, dynamic assessment techniques to ensure effective learning will be shared. This presentation will showcase the innovative instructional design techniques used in the rhetoric club and demonstrate how they have empowered students to become confident communicators.

"Code of the World": Podcasting in the Russian Language Heritage Classroom
Svetlana Korshunova, Princeton University

The paper explores some educational uses of podcasting in a community-oriented, multidialectal heritage language classroom. Based on the principles of multiliteracies pedagogy (The New London Group 1996), it examines the following key questions: In what ways does student-produced podcasting enhance heritage language learning? What are the drawbacks (if any) of podcasting? How can instructors integrate podcast into the existing heritage language curriculum and syllabi? The paper discusses the implementation of a semester-long podcasting project "Code of the World", offered to the Russian for Heritage Speakers course's students. It also focuses on language teaching activities and a website related to the project, as well as students' feedback.

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Peer Coaching as a Tool for Reflection and Professional Growth for Foreign Language Graduate Teaching Assistants
Anastasiya Smith, University of Georgia and Doina Grecu, University of Georgia

In recent years, some raised concerns about future university language instructors' preparation (Huhn, 2012); and the Russian teaching community echoes these concerns (Anderson et al., 2020). Given the peculiarities of training instructors of less commonly taught languages, partnering with other departments in creating efficient courses that would help future faculty reach both the language skills and the pedagogical expertise necessary has been recommended (Anderson et al., 2020). Besides, other forms of collaboration such as team teaching, apprenticeships, and *peer coaching* are highly regarded as efficient tools for graduate teaching assistant (GTA) training.

This proposed presentation focusing on the transformative potential of peer coaching in language teacher training will showcase a year-long project developed by two GTAs of Russian. Drawing inspiration from Palmer's (2017) concepts of *shared practice* and *honest dialogue*, the project was designed to enhance the GTAs' teaching skills. This presentation aims to illustrate how periodic peer classroom observations, guided by pre-developed questions and followed by post-observation meetings, can significantly contribute to language instructors' growth. The presentation will include the specifics of the project, the outcomes achieved, and the benefits derived from this collaborative approach. Finally, suggestions for future iterations of similar collaborative projects will be given, based on the affordances of peer coaching.

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11 <u>Enhancing Language Proficiency through Innovative Approaches</u>

Creative and Critical Thinking: A Key to Proficiency in the Target Language
Diana Molodilo, Defense Language Institute Foreign Language Center

To become proficient in a language, learners need to use creative and critical thinking through the target language. According to researchers, critical thinking expands the learning experience of the learners and makes the language more meaningful for them. Also, critical thinking has a high degree of correlation with learners' achievements (Rafi, M. S. (2009). Promoting critical pedagogy in language education. International Research Journal of Arts and Humanities).

Language teachers at DLIFLC are among practitioners who promote this type of learning. They encourage military linguists to think critically, guide them in the learning process, initiate, facilitate, and encourage their learning. This puts DLIFLC students in the right frame of mind and leads them into achieving global fluency.

This presentation will introduce the audience to a number of tools that have proved to be successful at DLIFLC for enhancing creative and critical thinking among language learners in relation to listening, reading, and speaking practices:
In relation to listening, practices such as creating and developing vocabulary mind-maps, writing reflective paragraphs on the listening tasks, creating quizzes, etc. will be shared. All of these tools helped DLIFLC students to nourish their ability to think critically simply because they had been pushed to reason, apply their knowledge to accomplish their tasks, synthesize, and summarize their material.

In relation to reading, students at DLIFLC are encouraged to analyze, evaluate, reflect, link ideas to a wider field of study, recognize bias, identify main ideas, details, infer, and evaluate through creative and critical thinking tasks.

In relation to speaking, teachers practice tools such as debates, round tables, discussions in order to promote higher order questions, report, present, link to a wider field of study, and encourage reflective interactions.

Language teachers at DLIFLC strongly believe that learners can only become proficient language users if, besides using the language and knowing the meaning, they could display creative and critical thinking through the language. This implies that learners must be creative in their production of ideas and critically support them with logical explanations, details, and examples.

Excelling in OPI Proficiency: Empowering Russian Language Skills Through Interactive Games
Alena Makarava, Defense Language Institute Foreign Language Center

The pursuit of language proficiency often involves navigating the divide between exam-focused preparation and genuine linguistic mastery, particularly in the realm of spontaneous expression. This presentation delves into an innovative pathway: harnessing the potential of interactive games, both traditional and online, to enrich education. By seamlessly integrating various games into the curriculum, educators can cultivate confident performance in the Oral Proficiency Interview (OPI), enhance active vocabulary, and foster a profound grasp of the Russian language.

Drawing from a comprehensive study involving intermediate-level Russian language students, we delve into the transformative impact of regular game sessions on speaking abilities, vocabulary retention, and motivation. The results underscore substantial advancements in spontaneous communication, with learners adeptly engaging in unscripted exchanges.

The interactive nature of games accelerates vocabulary recall and reinforces linguistic fluency, creating an immersive learning environment that fuels motivation. These revelations highlight the capacity of games to bridge the gap between exam-focused readiness and proficiency-driven education. By prioritizing spontaneous dialogue, students can confidently tackle the OPI proficiency test, equipped with linguistic prowess for authentic communication. This presentation offers practical insights and actionable strategies, advocating for games as dynamic tools for elevating proficiency and excelling in the Russian language learning journey.

Elevating Speaking Proficiency through the Art of Attentive Listening
Alina Buzovetskaya, Defense Language Institute Foreign Language Center

The acquisition of a target language involves various skills, including listening and speaking. While speaking is often the primary focus of language learners, the role of listening skills should not be underestimated. This presentation explores the relationship between listening and speaking skills and how improving listening abilities can enhance speaking proficiency in a target language.

Firstly, active listening is a foundation for speaking improvement. Active listening involves attentively engaging with spoken language, discerning intonation, stress patterns, and vocabulary usage. By actively listening to native speakers or authentic materials, learners can internalize the natural flow and rhythm of the language, which in turn facilitates more accurate pronunciation and intonation when speaking.

Furthermore, listening comprehension plays a crucial role in building vocabulary and grammatical structures. Through extensive exposure to spoken language, learners can expand their lexicon, develop a better understanding of idiomatic expressions, and acquire a sense of proper sentence structure and word order.

Additionally, listening skills enhance overall communication strategies. Effective listening allows learners to comprehend contextual cues, understand the speaker's intentions, and adapt their responses accordingly.

Lastly, this presentation suggests various techniques and practices that can help students significantly enhance their spoken output and improve their speaking proficiency through listening.

Leveraging Web-Based Motivation for Language Proficiency Enhancement
Arman Tarjimanyan, Defense Language Institute Foreign Language Center

Education in the classroom is no longer restricted to reading books, writing on the blackboard, and taking notes but goes far beyond in both space and time. Students may extend their study to cyberspace, watch a lecture on YouTube, or do additional exercises online in the evenings after classes. Building a class website has been proven to significantly motivate the students, increase their efficiency and flexibility. The website helps students learn many topics on their own by using digital classrooms. The majority of our students belong to the generation that considers the digital realm similarly (if not more) important as the offline environment. The website also supplements classroom instructions with asynchronous communication, as it allows the sender to take the time to craft a message, and the receiver to read and absorb the information at their convenience. Both can access the technology from wherever they are on a multitude of devices.

In comparison with platforms like MS Teams, the main advantage of the website is the interface. While Teams store materials mainly in the logic of individual files and lists, as you would store files on your computer, the website has the logic of an open interactive book, where all elements can be interconnected. Thus, students can go back to previous modules, refresh a grammar rule, then click on the link and do practice exercises. After that, they can check their answers and read rules related to each choice. Students can read text about orphans, click on the link to the website about the Magnitsky Law, then click and watch a documentary on the topic and maybe check cards with new words from the movie. The class website also eliminates many technical issues, as the schedule, links, learning materials, homework can be collected, updated, and supplemented on a single platform in a single space. The class website is also a long-term investment, as the creation of a classroom website pays returns for years in saving teachers time and duplication of effort. Also, by providing an interactive experience, the website allows teachers to increase communication within the classroom.

Session 2: 10:30am-12:30pm

1 Stream 1B: Reimagining the Teaching of Slavic and East European Literatures and Cultures II - New Approaches to Teaching 19th-Century Russian Literature

Decoloniality and the Teaching of Canonical Texts
Lindsay Ceballos, Lafayette College

My presentation will summarize progress on a paper that will appear in a forthcoming volume entitled, Diversity and Decolonization in Russian Studies (Palgrave Macmillan), which will be co-edited by Thomas J. Garza (University of Texas at Austin) and Rachel Stauffer (Virginia Tech). The first part of this paper focuses on the texts that are commonly taught in the canon and approaches to teaching them critically, offering examples of textual pairings and theoretical frameworks that permit foregrounding topics like race, nationality, and social justice in the

teaching of Russian literature (Stauffer 2022). Engagement with the ethics of extracting knowledge produced by decolonial experience and African intellectual history for the purpose of understanding geographically, culturally, and racially different experiences in colonial Russian contexts will be addressed in this section (Ferguson 2015). The second part of the paper offers examples of course materials and methods for engaging students in critical decolonial thought in discussions and writing assignments in the nineteenth-century survey. Special attention will be paid to how instructors can use translations of Russophone literature to critique colonial narratives and temporalities in the canon. Most if not all translations of nineteenth-century Russian literature do not offer a critical apparatus for teaching works that exhibit xenophobia, antisemitism, racism, ableism, or that represent ethnic violence. Some teaching tools for how to fill those gaps will be addressed in this portion of the article.

Reimagining the 19th-Century Russian Survey Course
D. Brian Kim, University of Pennsylvania

This roundtable presentation takes up the topic of reapproaching the nineteenth-century survey course, from more traditional models centered on variations on the "Great Russian Novel" to courses that might adopt broader approaches to the literatures, cultures, and histories of the Russian, East European, and Eurasian regions. The primary challenge it seeks to address is that of balancing curricular demands and student enrollment against the goal of providing a more expansive account of the nineteenth century's texts, peoples, and places through the reexamination of canonicity in all its forms. After giving an overview of the thought processes and principles that can inform the design of the survey course writ large, I offer suggestions for modular organization and delivery of course material that can create opportunities for redefining the scope of the nineteenth-century survey course while allowing its goals and outcomes to remain legible to the students who take it.

Teaching 19th-Century Russian Literature in a Prison Classroom
José Vergara, Bryn Mawr College

In this presentation, I'll discuss my experience teaching 19th-century Russian literature in a medium-security men's prison.

Pushkin's Texts in the Context of the Experiential Learning and Digital Humanities: Practical and Theoretical Aspects
Elena Murenina, East Carolina University

This paper will focus on the role and nature of innovative strategies in teaching Humanities-oriented texts within the sociocultural and digital environment of the twenty-first century. How student-centered practices can maximize the 'immediate' (semester-long) and 'enduring' (lifelong) impact of the learning experience? How the inclusion of visual and performative arts digital resources into a learning context can optimize the relevance of philosophical, ethical, and psychological dimensions of Pushkin's prose, poetry, and drama for modern readers? How can the application of current instructional platforms (i.e., Canvas) help students discover a new depth of peer-interaction in addressing human condition and concerns, and how can the inclusion of technological resources reinforce students' critical thinking skills in the 'jointly constructed'

discussion-based humanities classroom in the digital age? Web-publishing learning platforms, such as Omeka, Adobe Spark, ArcGIS Story Maps, etc., have been available to academia for more than a decade, but the creative use of such digital tools by Slavicists, is still very limited. Utilizing our teaching and mentoring experience of digital humanities approaches across the interdisciplinary curriculum while recontextualizing Vygotsky's philosophy of education within contemporary debates on learning theory, we will offer concrete models and practical strategies that can cultivate learners' engagement with Pushkin's canonical texts via transformative experiences of collaborative digital learning. This innovation in digital learning delves beyond simple technology to present a cohesive mode and dialogical strategies alongside literary masterpieces for humanities professors to increase their capabilities of reaching students in critical concepts including social injustice, poverty, insecurity, loss, and related philosophical dilemmas essential for a unified, comprehensive worldview.

2 Stream 2B: Decolonizing the Russian Classics II

The Struggle for Imperial Legibility in Shevchenko's "Kavkaz" and "Autobiography"
Katya Hokanson, University of Oregon

Taras Shevchenko's 1847 "Kavkaz" is dedicated to his friend Yakiv de Balmen, a cavalry officer in the Russian imperial army who died at the Battle of Dargo against Shamil. He dies "not for Ukraine, but for her executioner." De Balmen is essentially illegible as a Ukrainian; the poem works to recover his Ukrainian identity and to show how little he (and Shevchenko) have in common with Russian imperial goals, the hollowness and futility of which are bitterly satirized in the poem. Shevchenko emphasizes that the Ukrainians, like the people of the mountains, seek freedom.

Similarly, Shevchenko's brief autobiographical sketch of 1860, written in Russian, focuses on his struggle to become legible as a Ukrainian, an artist and a writer against forces that seek to erase his identity and independence. The brief account emphasizes the decentered geography of a Ukrainian contending not only with Russian imperial dominance but also with other non-Ukrainian social forces. Born a serf, he is prey not only to the forces of class and empire but is also compelled to embody an idea of Polish nobility from "beyond the Dnepro," a "komnatnyi kazachok." Kazachki are servants, but are also designated as musicians and dancers, while the Polish nobles pride themselves on the idea that they are patronizing Ukrainian narodnost'. His Russian-German master, however, "patronized my national spirit" by forcing him to sit silently and wait for orders. Once in the Russian capital, fellow Ukrainians help him meet Russian arts figures who arrange for his freedom. Paradoxically, the scene of both his meeting with the Ukrainian artist Soshenko and his "first literary attempts" sanctioned by the "stern Ukrainian muse" occur in the Summer Garden, emblem of Peter the Great's power. The first text revises the genre of the Caucasian poem to reveal the true motives of the conquest, while the second explores the layers of oppression experienced by Shevchenko and the paradoxes of his existence in the capital. Both texts emphasize Shevchenko's desire to insist on a legibility for himself and his fellow Ukrainians and artists that can be obtained, if at all, only with great difficulty.

The influence of Russian and Soviet state policies on Udmurt language, culture, and literature through the work of Kuzebai Gerd

Andrey Ridling, The Ohio State University

As a Finno-Ugric minority situated in the heart of Russia, the Udmurt people and their language, culture, and literature have been greatly influenced by Russian governance and culture, to both their benefit and detriment. In the last 150 years, Udmurt language and culture withstood attempts to be eradicated under the Russian Empire, experienced a renaissance in the years following the October Revolution, and have struggled between growth and decline since the 1930s. This article analyzes the development of Udmurt language and culture under the influence of Russian and Soviet rule through the life and work of the preeminent Udmurt author and national hero Kuzebai Gerd. Following the path of Gerd's life from becoming one of the most important figures in Udmurt culture, to his branding as a nationalist and subsequent repression, and ending with a discussion of the public reception of Gerd following his rehabilitation, I discuss how Udmurt language and culture were influenced by Gerd himself and by institutions such as the Russian-majority governments of the Russian Empire and RSFSR. My analysis addresses problems such as the consequences of state language policy on Udmurt language, misinterpretations of Udmurt cultural development as the work of underground nationalist organizations, and discussion of the long-term effects of state policies on Udmurt language, culture, and literature.

Alexander Pushkin as Symbolic Capitol in Soviet Kazakhstan
Adam Willson, Northwestern University

As has been widely documented, Alexander Pushkin's work and legacy greatly influenced the formation of modern Kazakh literature at the beginning of the 20th century. Both the father of Kazakh literature, Abai Qunanbayuly, and his successor, Shakarim Kudaiberdiev, were avid devotees to the Russian bard, were instrumental in the translation of his works into Kazakh, and looked to his poetry as an inspiration for the development of a new Kazakh literary and cultural identity. In the 1960's and '70's, Olzhas Suleimenov, one of the most prominent figures of the Kazakh counterculture utilized Pushkin's symbolic capital in a different way, by emphasizing his otherness to underscore inherent racial inequalities in Soviet Kazakhstan and call for more authentic engagement with Soviet anti-racism and internationalism. This paper will track the use of Pushkin as a potent symbol in Kazakh intellectual circles across three distinct epochs of Kazakh literary development and demonstrate how native Kazakh authors treated Pushkin's work, biography, and legacy as an indeterminate cultural category that could help provide impetus to emerging local discourses while deterritorializing and decolonizing the Soviet Kazakh subject.

3 Stream 3B: Death & Dying in Eurasian Culture II: The Multimediality of Death

'Tsoi lives, Tsoi lived, Tsoi will live on': The Death of the Soviet Rock Star in Post-Soviet Cinema
Rita Safariants, University of Rochester

The Russian film screen at the turn of the new millennium saw a marked increase in references to deceased rock musicians, generating the emergent subgenre of the Putin-era rock-star biopic,

remake, and sequel. As if in a coordinated effort, Post-Soviet film directors began referencing, celebrating, and exploring the lives and deaths of prominent rock heroes – paying homage to and cinematically eulogizing the late late-Soviet rock star. One striking motif that flows throughout these films is the deceased late-Soviet rock star's curiously pliable corporeal and biopolitical nature. If its predecessor, the Soviet rock film, was the product of Glasnost-era reforms that promoted the values of open cultural exchange and cooperation with the West, the post-Soviet rock film's role is in eulogizing post-Soviet Russia's squandered potential by focusing on the posthumous and historically bounded legacies of dead Soviet rock musicians from a myriad of ideological perspectives. This postmortem reassessment of Soviet rock culture's cinematic significance points to the distinct political environment under which these films were made and the ideological tensions that are revealed as a result. This paper will focus on the themes of corporeality and mythological immortality of Soviet rock in contemporary Russian cinema, and the ways in which the physical and ideological reconstitution of deceased rock heroes directly impacts and redefines the ideological meanings behind their musical legacies. This discussion will present the argument that the phenomenon of the post-Soviet rock biopic and remake represents a distinct vestige of Soviet-era mythmaking, in which posthumous corporeality and perpetually regenerative cultural authority mimic some of the foundational ritualistic practices of the Soviet regime.

Traumatic History in Soviet Horror: Fyodor Petrukhin's *Dina* (1991)
Kate Tomashevskaya, University of Southern California

The paper explores portrayals of the dead, death, and dying in Fedor Petruhin's horror film Dina. Dina follows the nightmares of a contemporary student, Larisa, transporting her to the time of the Russian Civil War. In these dreams, Larisa relives the final year of her grandmother Dina's life. Dina's father, the district physician Berdov, possesses supernatural foresight, which transfers to Dina upon his demise by vampires-revolutionaries.Evading the Red Army, Dina seeks refuge in a Cossack village, where Berdov's ghost forewarns her of impending misfortunes. Soon after, the village plunges into chaos, falling under the control of either the Red Army or the Cossacks, while its residents become prey to various horrors — vampire attacks, enemy gunfire, and tragic accidents.

Through analysis of cinematic elements, including narration, mise-en-scène, iconology, and lighting, the paper illustrates how Dina embodies a traumatic historical past preceding the emergence of the Soviet Union. Over the last two decades, scholars have examined how horror films interact with and respond to social conflicts. Adam Lowenstein's Shocking Representation and Linnie Blake's The Wounds of Nations have illustrated how horror films across diverse regions alleviate public anxiety following national traumas by challenging established historical narratives and concepts of national identity. Petrukhin's film, on the contrary, amplifies the fear of a civil war, coinciding with society's anxieties. Dina was produced in the last year of perestroika and premiered just a month before the Soviet Union's collapse — historical events that provide context for interpreting the film, for instance Larisa's ability to foresee the future, hinting at possible social upheavals. At a time when censorship was loosening, the film critically portrayed revolutionary events, without favoring any side in the Civil War. In this way, Petrukhin effectively portrays the conflict's complexity and tragedy, whose numerous deaths result from a mix of mystical and real-life reasons.

Decolonization, Defamiliarization, and the Factual Dec(S)eased Culture of Sakha on Film
Natalya Khokholova, Defense Language Institute Foreign Language Center

In light of the recent years that led to the anticipation of the event of decolonization, the question of identity for the Sakha people became more acute. It reflected in the expansion of the visual art production and nostalgic recovery and findings of the old photographs depicting byt of "Yakuts" and "Lamuts" circa the 19th and early 20th century by Kellerman, Kurochkin, and others - a part of the permanent collection of Yakutsk State United Museum of History and Culture of Northern Peoples named after Em. Yaroslavsky and the digital collection on the website of Deutsche Digitale Bibliothek.[1] For example, several scenes in the film *Не Хороните Меня без Ивана* (2022) replicate some of the circulated images from the 19th-century photographs. It may appear that this was exactly the goal of Alexander III's order to conserve and document the everyday life of Asiatic Russia, to serve as historical evidence and memory. However, many cultural critics claim that this has very little with memory and healthy mourning of the loss (death) of the past, but rather a re-enactment of the traumatic process of the moment when this loss occurred. Since this event is a re-enactment in response to generational traumas and the loss of identity, the films from the Sakha land, which received a positive reception from the "progressive" Western viewers, need a more critical thorough of deciphering because, in my opinion, they play along the stereotypical imperialist comforting arrangements. With a use of trite and overused readings from the texts by Fanon and Naipaul I intend to reveal what is actually at play in them and how this will help to realize what kind of message of the horrifying present (and the doom of the future) they conceal or reveal. The paper will be providing the analyses of the two recent movies, "Nuuchcha" (2021) and "Aita" (2022).

The Phenomenon of Zombie-Monuments
Kitty Brandon James, University College London

Following Professor Pete Duncan, who places a resurrection narrative at the core of Putinist cosmology, this paper addresses 'death and dying in Eurasian culture' via the trope of 'zombie monuments'. Raised by The Russian Military Historical Society between 2012 – present, these monuments formed an undead chorus of Metropolitans, and Tsars, army generals, Soviet war heroes, and victims of rebellion and civil war. Monuments, with internal signification hollowed, were refitted with a song of praise for central power, and a word of criticism for 'ideological intolerance and fratricidal strife', making memory monopolies clear, and resurrecting a partial portrait of a past to pervert the present.

This paper juxtaposes these Kremlin-directed incursions into public and psychological memory-spaces, with the work made and displayed by artists of the same period; artists who staged critical discourses that directly and tacitly engaged with new monumentality that accompanied Putin's second term in office. It focuses specifically on works that engage directly with the birth and entropy of monuments, gesturing broadly to the generation(s) of artists feted by the Kandinsky prize, and looking closely at Dimitri Venkov's short film Krisis (2016), a dramatisation of a facebook discussion about Leninopadi, and Maria Shymchuk's photographed action Erotic Vandalism (2016).

Drawing on interdisciplinary scholarship of Moscow specialists, architectural historians, art critics, political commentators, and semioticians (Paperny, 1985; Epstein, 1998; Groys, 1992; Yampolsky, 1995,2018; Etkind, 2009; Budraitskis, 2019; Murawski and Bach, 2020), this paper teases out deeply rooted dualisms, which the 'zombie' metaphor invokes. It asks to what extent Moscow monuments tell us something useful about contemporary political imaginaries, and how, artists, vociferous and engaged with these monuments, might reveal undercurrents within wider civil society.

4 Stream 4A: Artificial Intelligence (AI) and Machine Translation in the Teaching and Learning of Slavic Languages and Cultures I: Research and Applications of AI in Teaching

The "Why" of Using Generative AI Tools in Teaching Literature
Victoria Thorstensson, Carleton College

The advent of highly effective generative AI tools has resulted in a swift response in higher education that included coordinated and collaborative efforts to test and explore the new tools with the intention of producing policies and recommendations for their use in the classroom. These efforts are preemptive, rather than reactive—in essence, no one has yet really taught in the AI times. So far, in the summer of 2023, we still imagine the new reality, rather than live it yet. One of the larger areas which I think we will need to confront this year, is the "why" of using the generative AI tools in the classroom. In planning my own Russian literature and culture courses in translation, I am concerned not only with drafting AI policy for the syllabus which will delineate when and if students would or would not be allowed to use AI in their writing or brainstorming assignments, but with the overall utility of these new tools for researching and writing academic papers in literature. Classroom activities and assignments which I would like to present and discuss in my presentation are aimed at teaching students to be thoughtful uses of new technologies by having them compare results achieved using more traditional tools and sources (like Internet searches, databases, libraries) and the generative AI tools. These will be scaffolded, multi-step assignments that will require formulating and testing research questions, evaluating results and adjusting strategies.

Razgovory s iskusstvennym intellektom: Determining the efficacy of generative AI chatbots for task-based conversation practice
Kit Pribble, Wake Forest University

Interactive AI chatbots offer second language (L2) learners expanded opportunities for at-home conversation practice in the target language. However, important questions about authenticity, efficacy, and accuracy arise when utilizing these new technologies.

Drawing on studies that suggest the effectiveness of task-based interaction for language acquisition (Philp, Adams, and Iwashita 2013; Pastushenkov 2022), this presentation will demonstrate practices for using AI chatbots to complete task-based interactive exercises. The author will report the results of students' self-monitoring of their engagement with three separate AI chatbots (ChatGPT, TalkPal AI, and Soofy) over the course of a semester. Employing strategies suggested by Oxford's (2011) strategic self-regulation framework (S2R), students of

Russian at the ACTFL Novice, Intermediate, and Advanced Low levels track and reflect upon their use of AI chatbots as supplements to or rehearsals for in-class interactive tasks.

Tasks range from informal Q&A exchanges to basic roleplays to interviews. Students are prompted to reflect on their learning in post-task questionnaires based on the following broad inquiries (dependent upon the task): 1) How did my (psychological, intellectual, physical) experience during the chatbot conversation differ from my experience carrying out the same interactive task with my instructor, fellow student(s), and/or guest speakers during class? 2) How did the responses generated by the AI resemble or depart from responses given by a native speaker (classroom visitor or interviewee)? 3) How effectively did the AI conversation allow me to "rehearse" the in-class task? and 4) What strategies were needed to prompt the AI to respond in the desired way? This self-monitoring promotes students' development of self-regulated learning (SRL) strategies in the AI field, affording students greater agency over their own language learning while also teaching them to engage responsibly and effectively with AI.

Facing the Future of Language Learning with Generative AI: Research-Informed Practices and Adaptations
Molly Thomasy Blasing, University of Kentucky

In this presentation, I propose a number of possibilities for how research studies into the potential uses of Generative AI can guide language instructors in effectively and confidently integrating GenAI tools into the teaching and learning practices we employ in our classrooms and curricula. I present a brief overview of current research and scholarship on GenAI in the fields of writing, rhetoric, and foreign language pedagogy that offer useful models for the kind of work researchers need to undertake. I will then present plans for a study I am designing that aims to investigate the efficacy of a set of new generative AI-powered language assistants. The focus of the research will be on the potential of these GenAI language assistants to meet the needs of our post-pandemic cohort of learners by assisting with focus, increasing time on task, and providing a mechanism for students to be more independent in mastering the lexicon and linguistic structures that may lead to improved proficiency.

The Relationship Between Learner Autonomy, Engagement with AI for Learning, and Russian (L2) Learners' Attitudes Towards ChatGPT as a Learning Tool
Clement Arhin, The University of Arizona

In second language acquisition theory (SLA), the application of computer technology as a tool in foreign language learning has been growing. OpenAI's ChatGPT 4 has garnered global attention in education for its groundbreaking natural language processing capabilities. ChatGPT performs functions such as question-answering, information retrieval, information summarization, machine translation, word processing, spell check, and correction advancement (Chowdhary & Chowdhary, 2020).These affordances of ChatGPT allow learners the ability to create their own unique language learning experience.This research has studied U.S college Russian language learners' attitudes towards using ChatGPT as a tool for learning Russian. Based on the concept of learner autonomy (Holec,1979), learners who are autonomous should be able to demonstrate control over their learning. Autonomous learners should be self-aware of their learning goals and be motivated to use available learning resources towards achieving their learning objectives. This

research has measured the learner autonomy of subjects, analyzed the motivations behind subjects' usage of ChatGPT, and analyzed the content of subjects' interaction with ChatGPT. It was expected that subjects' motivation for using ChatGPT will vary, yet these motivations will align with subjects' learning goals for Russian. It was also expected that autonomous students will use ChatGPT responsibly. This research has proved that students' level of learner autonomy affects how responsibly a student uses ChatGPT as a tool to learn the Russian language.

Gramota.ru meets AI: Current Updates and Future Development
Mikhail Kopotev, University of Helsinki

The rise of AI-driven language models has intensified the discussion about integrating AI tools into education. Large Language Models (LLM) offer a multifaceted approach to language; they are capable of generating text, responding to prompts, and even delving into semi-creative tasks. The advent of such tools raises pivotal questions concerning classroom policies. Should educators prohibit AI tools, perceiving them as potential pitfalls or conduits for plagiarism? Or should these tools be embraced, teaching students to harness them responsibly? Neither outright acceptance nor rejection seems viable; a more tailored approach, attuned to the specific needs and objectives of the educational environment, appears optimal. AI tools are not exclusively for student use; they serve as invaluable resources for educators. For language instructors, AI can bolster teaching efforts and provide access to tools tailored for language teaching. My presentation will primarily spotlight the Russian language and the AI tools either currently available or soon to be launched on Gramota.ru.
I will delve into my firsthand experience with the portal's evolution, which is now weaving in machine learning and AI components across various facets. I will chart the advancements across several areas:

• A smart search feature, facilitating in-depth searches across the portal. This is particularly beneficial for the unique Q&A database ('Spravka Gramoty'), which has accumulated thousands of queries about the Russian language.
• An expert assistant tool designed for professional linguists, enabling the semi-automatic generation of answers, substantially enhancing the pace and caliber of responses.
• A sophisticated writing assistant, combining the prowess of AI and the depth of traditional lexicography richly present on the portal. This multifunctional tool can range from sophisticated spell-checking (e.g., the double 'n' in Russian participle forms) to stylistic transformations of texts.

The convergence of AI and Slavic pedagogy offers a vibrant spectrum of both prospects and hurdles. For educators and learners alike, it is imperative to traverse this domain with insight, leveraging AI's strengths while remaining aware of its nuances. The primary objective remains unaltered: deepening and enriching the appreciation of languages and cultures, tapping into every resource available, whether time-honored or technologically cutting-edge.

6 A Balancing Act: Ideology and Entertainment in Early Soviet Film

The Protazanov Switch: From *Aelita* to *His Call*
Mattingly Gerasimovich, Northwestern University

Yakov Protazanov's 1924 film *Aelita* is largely remembered today as a classic of Soviet silent cinema. However, Protazanov's other films from the same period, such as *His Call* (*Его призыв*) in 1925, have received much less critical or popular attention. My paper contends that Protazanov's major aesthetic changes between these two films represent a broader intellectual shift in Soviet cinema—one that begins to privilege ideological simplicity over almost everything else. I conceptualize this shift through the then-emerging concept of public opinion and, in particular, Antonio Gramsci's concept of cultural hegemony. Reading forward, I reevaluate *His Call* as a critically important part of Protazanov's filmography with long-lasting implications on the development of Soviet film, namely on socialist realism.

Revolting Things: Lev Lunts' Screenplay *Vosstanie veshchei* and Material Culture
Dominick Lawton, Stanford University

This paper places Lunts' 1923 screenplay "The Revolt of Things" in the context of broader post-revolutionary concerns about the agency of consumer objects, and the relationship between people and commodities, during the transition to NEP. Though Lunts' screenplay was never filmed and remained largely unknown until the mid-1960s, it has attracted some scholarly attention, being generally read as an example of the anti-utopian science fiction popular after World War One (e.g., Čapek, Zamyatin, Bulgakov) or as a reflexive meditation on the mechanized nature of cinema itself. Through close reading, my presentation seeks to draw out the screenplay's ideological dimension: Lunts' scenario of self-willed objects rebelling against human beings is engaged not only with the specificity of cinema as a medium, but with the promises and limitations of Soviet material culture in the wake of the Civil War. Lunts engages with both the existing Futurist trope of the *vosstanie veshchei* (Khlebnikov, Mayakovsky) and with the emergent mass culture of NEP to produce a script that explores the contradictions of technological transformation during a time of widespread material destitution.

Trapeze A(ffe)ct: Agadzhanova and Kuleshov's *2-Bul'di-2*, Reconsidered
Matthew Kendall, University of Illinois Chicago

In recent years, Nina Agadzhanova and Lev Kuleshov's 1929 film, +2-Bul'di-2 (The Two Bul'dis), has become a more widely known and discussed work of silent Soviet cinema. But this film's uneven reception, and its important place within the histories of both Soviet and World Cinema, remain under-theorized. My paper reconsiders this film about radical Soviet circus entertainers by treating it as more than a crucial and obvious aesthetic precursor to Socialist Realist classics like Grigorii Aleksandrov's Circus. Instead, I see *2-Bul'di-2* as a dramatic transformation of Kuleshov's ideas concerning montage, acting, and cinematic spectacle. Moreover, the film presents a model for Soviet audiences that situates ideological education between two affective poles of spectatorial terror and delight, a decision that epitomizes the difficulties that the Soviet film industry underwent on the eve of *Velikii Perelom*.

7 Women's Resonances in Ukrainian Poetry, Film and Theater

Variations on a Theme of Empire: Meter, Music, and Meaning in Lesia Ukrainka's Early

Lyric Poetry
Joshua Velasquez, Princeton University

Though she is rarely a subject of study outside of her native Ukraine, Lesia Ukrainka (1871-1913) was one of the most remarkable cultural figures of her time. More than a poet and playwright, she has become a veritable icon of Ukrainian independence for her distinct poetics, innovative allegories engaging with themes of empire and womanhood, and perhaps above all the unyielding love for her homeland that colors so many of her poems and plays.

Lesia Ukrainka was also a musician, and her musical sensitivity, as I argue, can be felt in her poems that create cadential associations through meter in a way that has been overlooked by scholars. Though she was forced to cease her piano studies due to a tragic illness, music continued to influence her versification choices that in turn have much to do with her vision of Ukraine's nationhood; in her own way, she managed to keep her love for music alive through distinctly musical poetry. Engaging with themes of empire, I propose in this paper readings of poems from two early cycles of Lesia Ukrainka's lyric, "Sim strun"(1890) and "Sl'yozy-perly" (1891) that examine the musical constructions that underlie Lesia Ukrainka's poetics. Specifically, I focus on meter and its implications for Lesia Ukrainka's grappling with Ukraine's history and uncertain future. Considering Lesia Ukrainka's metrical choices as cadential and harmonic devices, I trace how she imparts to her readers a distinctly hopeful message for Ukraine's future that can be heard in the very music of these poems.

Adapting *pannochka*: From Gogol's "Viy" to Kadijević's *Sveto Mesto*
Siobhan Seigne, The Ohio State University

Since its publication in 1835, Nikolai Gogol's "Viy," a classic work of Russian-language horror has been adapted many times, both in film and literature. Subsequent adaptations preserve many elements of the original, but what may be missing is the title character, Viy. However, the witch character *pannochka* almost always features in one way or another. This paper traces *pannochka* from the original short story by Gogol through three adaptations: the 1967 film *Viy* by Ershov and Kropachev, the play *Pannochka* (1985-1986) by Nina Sadur, and finally *Sveto Mesto* (1990) directed by Đorđe Kadijević. My analysis is concerned with the changes in *pannochka's* representation from work to work and is situated within the framework of adaptation theory as well as feminist film and literary theory. I begin by applying adaptation theory's concept of intertextual dialogism and show how it helps us read the adaptations as being in dialogue with each other. Next, I elaborate on how *pannochka* is represented in each work from a feminist perspective. Finally, using Barbara Creed's concept of the monstrous feminine, which applies Julia Kristeva's theory of the abject, I explore *pannochka's* status as abject and investigate her positionality as the monstrous feminine. Using these frameworks, I argue that in each subsequent adaptation *pannochka* gains agency and increased representation within the story, which simultaneously makes her more horrific.

Russian War in Ukraine in Recent Ukrainian Cinema by Female Directors
Tetyana Shlikhar, University of Notre Dame

After the Russian occupation of Eastern regions in Ukraine and Crimea in 2014, the necessity to

revitalize Ukrainian national cinema and culture became an urgent matter. Patriotic cinema projects that could be considered for state funding were those that facilitated the development of Ukrainian national consciousness, patriotic feelings, consolidation of the Ukrainian society around the ideas of common future, protection of the territorial integrity of Ukraine, as well as spreading true information about the Russian aggression on the territory of Ukraine.
The value of cinema in the cultural war was finally recognized only after Russia initiated a "hybrid warfare" against Ukraine. There have been numerous attempts in Ukrainian cinema to address the war in Eastern Ukraine before the full-scale invasion that have become even more relevant after February 24, 2022. Maryna Er Gorbach offers a women's perspective on the war in Donbas and its consequences in her war drama, Klondike (2022), released several weeks before the Russian invasion of Ukraine. Among other Ukrainian films providing a women's view of the traumatic experiences and consequences of the war also stands out Natalka Vorozhbyt's Bad Roads (2020). The women's view of the war differs from the perspective of male filmmakers, such as Valentyn Vasyanovych's vision in his war dramas Atlantis (2019) and Reflection (2021). The paper discusses recent Ukrainian films by female directors about women who suddenly found themselves in the middle of the war, as well as the contribution of women into the development of contemporary Ukrainian cinema.

8 Trans Topics in Slavic Studies: Transhistoric Trans History in Slavic Cultures

Aleksandr Aleksandrov and Transsexual Empire: Gender, Nationalism, and Violence in *The Cavalry Maiden* and Hussar's Ballad
Ruth Averbach, Stanford University

Aleksandr Aleksandrov (1783 – 1866), more commonly known as Nadezhda Durova, an early 19th-century soldier, memoirist, and fiction writer. Though Alexandrov was born female, he lived openly as a man for the vast majority of his life. He served with distinction as a hussar in the Russian Imperial Army during the Napoleonic Wars, received formal recognition of his identity and contributions in uniform from Tsar Alexander I, and became a popular memoirist and fiction writer following his retirement from the military. Traditionally, scholarship and retellings of Alexandrov's story in Russia and the West alike have privileged the author's femininity over his masculinity and likewise overlooked the conflict between the author's Russian and Ukrainian identities.

In this paper, I argue that scholars have neglected an obvious interpretation: that Alexandrov was a (trans) heterosexual male. Reclaiming the author's normative male heterosexuality invites analysis of Alexandrov's enthusiastic and affirming participation in the homosocial space of the Russian military rather than focusing on the author's gender or sexual difference from his comrades. I examine the tension between heterosexuality and homosexuality in the Russian military by comparing the quasi-romantic feelings related by Alexandrov in his meeting with Tsar Alexander I and the humorous sexual politics of Eldar Ryazanov's Hussar Ballad, an adaptation of The Cavalry Maiden. In martial spaces, feelings or actions that may be considered queer in civilian society are in fact necessary for affirming the conservative values of the institution as a whole. Furthermore, the author's tendency to identify with his Russian heritage over his Ukrainian heritage in both the memoirs and film adaptation, I argue, mirror the tension between heterosexuality and homosexuality and heterosociality and homosociality.

Narrating 'Sexual Inversion': The Case of Patient N* in I. Tarnovskii's *Sexual Inversion among Women*
LeiAnna Hamel, University of Illinois Urbana-Champaign

A fascination with gender and sexuality permeated imperial Russian culture at the turn of the twentieth century. As literary writers pushed the boundaries of acceptable gender presentation and sexual behavior through their public personas and fictional characters, physicians sought to establish norms of gender and sexuality by studying their "perverse" manifestations. Medical doctors published case histories of patients with various forms of sexual "deviance" including "sexual inversion," a term that closely related same-sex desires to cross-gendered behaviors. Despite the substantial scholarship on gender and sexuality in the imperial Russian fin de siècle, medical texts on "sexual inversion" remain underexplored. This paper focuses on the question: How should we treat nineteenth-century accounts of "sexual inversion," which blur the lines between our contemporary understandings of homosexuality, queerness, and transness? To explore this question, I perform a close analysis of the gynecologist Ippolit Tarnovskii's case study of patient N*, included in his 1895 volume Sexual Inversion among Women. In this case history, the doctor-narrator relates the life story of patient N*, as told by both patient N* and their female partner. The doctor-narrator emphasized the aspects of patient N*'s biography that conformed to contemporaneous studies of female sexual inversion where the patient reported preferring "masculine" attire and behavior from a young age. However, patient N* also described "feeling like [they] were born a man" and living as a man among their small circle of friends. These comments relate to patient N*'s gender identity, which the doctor-narrator interpreted as pronounced symptoms of "sexual inversion." I analyze this text from a narratological perspective using scholarship on the ethics of trans care that problematizes physicians' narration and patients' self-expression in case histories. In so doing, my paper studies the erasure of trans voices from the nineteenth-century Russian medical archive and contributes to their recovery.

An Archive of Loss: Serbia's First Trans Play and its Community
Brett Donohoe, Harvard University

Author, journalist, and playwright Boško Tokin (1894–1953) is a key figure in Serbian literary history but a passing reference in literary historiographies. When his name is evoked, one often encounters a tantalizing footnote about his lost play Gospodin Nadežda (Mr. Hope, 1928), which is glossed as "probably the first story in these lands about some transvestite [sic]." Despite much searching, other scholars and I have been unable to find this piece of writing, and his family reports that it was most likely thrown out after the author's death. This paper investigates what we do and do not know about this potentially revolutionary piece of queer history. Tokin's presentation of queer characters is not limited to this lost play, nor is it exclusive to his pieces of verbal art. This paper places Tokin's representational politics in the context of his larger oeuvre. Furthermore, I interrogate claims about the play's primacy, finding trans precursors in nineteenth-century Serbian letters and analogues in early modern Balkan culture. Ultimately, this paper seeks to problematize the notion of the material archive and suppose an alternative direction in which an archive of loss is still an archive worth studying

9 Russophone Poetic Posthumanism: Guro, Skandiaka, Simonova

Posthuman Becomings: Nika Skandiaka and Generative Language Models
Anna Ivanov, Harvard University

Raspberry Jam Foam: Vibrant Materiality in Ekaterina Simonova's Poetry
Alexandra Tkacheva, University of Michigan

Defamiliarizing Semiosis: The Transcorporeal Poetics of Elena Guro
Samantha Sharp, State University of New York at Binghamton

This paper will examine a sample of texts by the Silver-Age poet Elena Guro through the lens of "biosemiotic" literary criticism, a field which explores the ways that literature illuminates, models, and merges with signification in the material world. Though Guro's attention to and fondness for nature has been well-established, previous studies tend to take rather traditional ecocritical approaches, focusing on the Organicist and Romantic strains in her works. By invoking the biosemiotic framework, I hope to focalize some of the more posthumanist elements of Guro's ecopoetics, which do not map neatly onto visions of pristine nature or transcendental spiritual connections.

Guro's poetry is sensitive to the animacy of the nonhuman, foregrounding the semiotic, creative capacities that are distributed across living bodies, as well as the zones in which the boundaries of these bodies overlap. Meaning emerges not only within the mind of the poet, or even within the organism itself, but rather, to borrow material-feminist Stacy Alaimo's terminology, in the "transcorporeal" flows of the ecosystem itself. While often emphasizing living organisms and rural environments, Guro grants expressive agency to inanimate, urban bodies as well, further subverting the binary between biological and cultural semiotic processes.

Finally, the paper argues that Guro's formal experimentation is central to this biosemiotic sensibility. Though her formal experiments are perhaps less exaggerated than some of her Cubo-Futurist contemporaries, her writing diverges from what one might consider typical "nature writing," oftentimes foregrounding fragmentation rather than wholeness, disorientation instead of harmony, irregularity versus order, abstraction over realism, and ambiguity without transcendence. In these ways, she still allows for connections to emerge, but in ways that encourage thinking beyond the familiar terms of those relations. The texts examined will come primarily from *Небесные верблюжата*, as well as contributions to Futurist collections.

13 Russian Syntax and Semantics

"How Do I Put This…": *X не X* Constructions as Conceptual Blends in Russian
Kamila Saifeeva, University of Kansas

This paper analyzes *X не X* constructions, in which both parts are the same word (e.g., *медсестра не медсестра*) and which speakers use as substitutions for concepts they do not have an exact term for, as in (1) and (2):

(1) Для его книги «Ироническая империя» я написала такое краткое предисловие… Такое какое-то, ну… вступление не вступление, вот такой некоторый текст…

In (1), the speaker, not knowing for sure how best to name the short text she wrote, presents two extreme reference points, namely *вступление* and *не вступление*, which form a conceptual blend and, together with *предисловие* and *некоторый текст*, create a continuum, where the text she wrote falls in between.

(2) Восточная Германия продолжает хотеть голосовать за… как их назвать… националистов не националистов… за правых и крайне правых…

Likewise, the speaker creates a conceptual continuum – for lack of an exact term.

Drawing upon the notion of conceptual blending from Turner and Fauconnier (2003) and using data from Youtube videos and Russian National Corpus, this paper analyzes *X не X* constructions as conceptual blends, whereby two input mental spaces are compressed into one concept. The first source lexeme (Kemmer 2003) provides access points to the specific domains evoked by it, which are then 'canceled' by the following negated word. Unlike in genuine self-correction, they are canceled only nominally and continue to stay activated. This creates a continuum of possible values for the relevant features in the blended space. As I will show, these constructions belong to oral speech and are pronounced with a special accelerated intonation.

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Constructional analysis of Russian particle АБЫ
Hyug Ahn, Sungkyunkwan University

Russian conjunction/ particle АБЫ has complicated semantic and constructional characteristics. АБЫ construction is used as a conjunction has a meaning of limited purpose, condition, or method. As the purpose, condition, and method are replaced by interrogative pronouns, the АБЫ constructions acquire new semantic functions. АБЫ construction with an interrogative pronoun expresses a meaning of "незаданность критериев выбора" of a specific argument role of the sentence (Левонтина и Шмелев 2005: 638). In other words, the АБЫ construction with interrogative pronoun represents an argument, not referred, nor specified. The interrogative pronoun КАК is related to the performance of an action such as a purpose, condition, method, etc., КТО means an unspecified person, an event participant, and ЧТО signifies an unspecified event participant, etc. АБЫ was a conjunction etymologically and the АБЫ constructions with interrogative pronouns are the case of semantic extension from АБЫ as a conjunction to АБЫ as a participle. The АБЫ constructions are known to have negative polarity, i.e. it is simply used in negative or interrogative sentences more often than in affirmative ones, because of the unspecifiedness of the arguments (Падучева 2015). However, the Russian National Corpus

provides evidences showing that negative polarity is not the intrinsic meaning of the constructions but a semantic-syntactic tendency. Diachronically the АБЫ is frequently used in the West Slavic and the use of АБЫ in Russian may be considered as a process of assimilation of West Slavic expressions into Russian rather than simply dialectal elements of Russian.

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The Use of Empty Adjectives by Female and Male Russian Native Speakers: Corpus Approach
Varvara Kurylova, University of Cincinnati

Almost half a century after Lakoff 's famous publication "Language and a woman's place" (1975), the answer has not been found yet if there is exact relationship (if any) between language and gender. According to many scholars, for example, Baker (2014) and Cameron (2005), opinions are still divided when it comes to determining the influence gender has on language use. The current paper aims to analyze male and female use of empty adjectives in the Russian National Corpus. The study has the goal to answer two questions: who uses empty adjectives more frequently, and if the difference between male and female speakers' use of empty adjectives is statistically significant. To answer the research questions, randomly selected utterances containing empty adjectives *милый* (cute), *чудесный* (wonderful, marvelous), and *прелестный* (lovely, adorable) were selected from the subcorpus of oral speech. To analyze the data, log-likelihood statistics was calculated. The findings of the study show that there is no significant difference in the frequency of the empty adjectives use by male and female native speakers of Russian. The study does not confirm Lakoff's claims about gender-based differences in language use. To explain the results, a hypothesis is articulated relating the equal use of empty adjectives to the "chameleon effect", a type of social behavior manifested through imitation. The study hopes to contribute to the ongoing discussion regarding gender differences and language and calls for more research into the topic of relationship between gender and language.

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Session 3: 2:00pm-4:00pm

1 Stream 1C: Reimagining the Teaching of Slavic and East European Literatures and Cultures III - Refreshing and Decolonizing the Teaching of Key Texts and Authors

Polish Literature in Latin: Premodernity, Pedagogy, and Slavic Studies
Václav Zheng, Johns Hopkins University

Is Slavic literature tantamount to Slavic-language literature? Is Slavic Studies or AATSEEL shutting doors to Slavic authors writing in other tongues such as German, Yiddish, and Latin? This paper attempts to problematize the linguistic --- and no less cultural and temporal --- boundaries of Slavic literature and language studies by highlighting the "fieldlessness" of neo-Latin literature created within the Polish culture and/or by Polish writers in the long-sixteenth century. The paper starts from a discussion of the intellectual dominance of Latin writing in the Polish Renaissance and the deep entanglement between Latin and Polish languages before the eighteenth century. Using examples such as the publication history of Andrzej Frycz Modrzewski and the bilingual oeuvre of Stanisław Orzechowski, the presenter demonstrates the essentiality of reading Latin works to understand the old Polish culture (similar to some extent in Czech and Croatian cases). Furthermore, the paper traces the teaching of Latin-language writing in Slavic/Polish studies compared with the neighboring fields (Italian studies for instance) and criticizes the Latin-vernacular antagonism in Polish/Slavic literary and historical scholarship, in both East-Central Europe and America. The presenter will then offer a number of practical pedagogical suggestions on how Slavicists should address if not embrace Slavic literature in non-Slavic languages as well as of premodern era in their curriculum design, for both survey and topic courses. Through simultaneous dilution and concentration of neo-Latin authors, anglophone students would be able to appreciate the value and beauty of the Latin Poland as a component of their Slavic apprenticeship. As the presenter urges, the teaching and research scope of future Slavic studies should be both reimagined in this sense.

Making Fun: Teaching East European and Russian Culture Through Humor
Alena Aniskiewicz, Michigan State University

For many undergraduate students, Eastern Europe and Russia are defined solely by narratives of the Second World War, contemporary news of armed conflict, or perhaps a vague notion of "important" (but unread) Russian novels. In conversation with the "Reimagining the Teaching of Slavic & East European Languages" stream, this paper suggests an approach to teaching 20th- and 21st-century East European and Russian culture that introduces students to the region through an analysis of how artists, activists, and ordinary citizens have used humor to reflect on their realities and challenge systems of power. Taught in an interdisciplinary arts and humanities program at a large Midwestern university, this general education course was designed for a diverse group of undergraduates. As they compared the satirical critique of Mikhail Bulgakov's *Heart of a Dog* to contemporary Russian hip-hop, analyzed the visual language of Polish protest signs, and debated the ethics of Srđan Dragojević's play with stereotypes in *The Parade*, students developed valuable transferable skills in analysis and communication, while also becoming familiar with new artists, histories, and perspectives. Students also were encouraged to consider how the comic approaches employed by East European artists might be used to address contemporary issues – from gun control and racism, to technology addiction and climate change. The course also offered a space for experimentation, joy, and play, which is itself valuable to students facing immense pressures and stresses in and out of the classroom. Using the course as a case study, this paper offers strategies for developing courses that challenge students' broad notions of Eastern Europe and invites further consideration of how courses in East European

cultures might work to engage diverse student populations, build nuanced perspectives on the region, and speak to shared and enduring questions of self-expression and fighting oppression.

The Postcolonial Russian Canon: Tolstoy's Ghost in Hamid Ismailov's Mbobo
Emily Wang, University of Notre Dame

The Uzbek writer Hamid Ismailov's Russian-language novel Mbobo was first published in 2009 in the journal Druzhba narodov (Friendship of Peoples), translated in an expanded version in English as The Underground (2015), and finally published in its entirety in Russian in 2022. This novel inscribes the experience of non-Russians in Moscow into the traditions of great Russian literature, drawing on Pushkin, Tolstoy, and Nabokov, especially, in its haunting conclusion, on Anna Karenina. Yet while the book is filled with references to the Russian literary canon, inscribing itself into the dominant culture, the author and most of the characters are ethnic minorities. The protagonist is described the blurb for the latest edition as "a sort of Pushkin in reverse" ("edakom Pushkin navyvorot"). He is a brilliant child, called Mbobo but named Kirill. His father was an African athlete who visited Moscow for the 1980 Olympic Games and his mother was Russian and Khakassian. This talk considers the significance of this juxtaposition and how the meaning of the text has changed over the course of its republications. It discusses how we might teach this response to Russian classics alongside canonical texts.

Off to Distant Shores: Vasily Golovnin's, Fedor Lutke's, and Fedor Matiushkin's Journals of the 1817-1819 Trip around the World on the Sloop Kamchatka
Daria Solodkaya, Independent scholar

In 1817, the sloop Kamchatka started its two-year circumnavigation. This presentation focuses on the three journals that were written during that trip by the sailors, explorers, and future admirals Vasily Golovnin (1776–1831), Fedor Lutke (1797–1882), and Fedor Matiushkin (1799–1872). Studying these texts allows for a generally new perspective of teaching Russian literature and culture together with and through geography. Not widely known even to a Russian reader, the journals, nonetheless, are not only a valuable source of information but also well-written narratives. Considering them as an educational resource will help us re-evaluate and "de-automatize" our choices and digress from the mainstream cannon.

The primary purpose of this talk is to introduce Golovnin's, Lutke's, and Matiushkin's descriptions of black slaves, Californian native Americans, and native Hawaiians as a rich reservoir for teaching race in the Russian curriculum. Prior to the voyage under consideration, the problem of slavery and the oppression of the aboriginal peoples of the New World was raised by Nikolai Novikov, Alexander Radishchev, and Nikolai Karamzin, to name a few, and was then ardently discussed by the (future) Decembrists. Golovnin, Lutke, and Matiushkin—to a greater or lesser extent—were related to the Decembrists and concerned with the questions of freedom, equity, and humanism. Besides, they were among the first Russian travelers to witness the actual state of things and document it.

2 Stream 2C: Decolonizing the Russian Classics III

Decolonizing Dostoevsky

Susan McReynolds, Northwestern University

What do projects of "decolonization" look like when the subject is Russia? What would it mean to "decolonize" Russian literature? Today, when the Russian regime positions itself as the heir of Tsarist and Soviet empires, and is trying to reduce Ukraine to territory within a reconstituted Great Russian fantasy, such projects need to analyze Russia as a colonial power. Efforts towards decolonizing Russian literature could approach literary texts as manifestations of colonial power. Slavists such as Harsha Ram and Katya Hokanson have greatly advanced our understanding of the relationship between literature and empire for eighteenth- and early nineteenth-century Russian literature; we could now extend the project to include analyses of the entire canon, especially the novels of Dostoevsky and Tolstoy, which have become part of world literature. Here we can follow the example of Edward Said, who provided examples of how to parse the presence of empire in great novels by Jane Austen and Dickens (among others) in Culture and Imperialism (NY: Vintage Books 1993).

In this paper I adopt a different of path towards the decolonization of Russian literature, one that embarks from a radically different starting point: the premise that Russia has been a colony as well as a colonizer. This alternate path of decolonization is equally necessary, because we cannot fully understand Russia as empire—we cannot really decolonize the study of Russia or Russian literature—without studying Russia's self-understanding as a victim of Western imperialism. Russia did not begin thinking of itself in terms of its opposition to a Western center with the Soviet communist/Western capitalist rivalry of the twentieth century; it began in earnest with the trauma of Peter's reforms, gained intensity throughout the eighteenth century, and achieved notable articulation in the works of Dostoevsky. Russian national identity has always been constituted through notions of center and periphery, norm and exception, empire and otherness; there has been no notion of Russia in modern times for which this structure is not constitutive. In this paper I outline a decolonizing project of Russian literature, focused on Dostoevsky, that approaches Russia as a culture whose national identity is based most profoundly on its experience of marginality, and the horrific consequences that have ensued as attempts to negotiate the relationship with the Western cultural center.

Teaching 'Russian' Classics Before and During the War
Victoria Juharyan, University of California, Davis

In 1823, Alexander Pushkin was sent to Odesa due to suspicions of "subversion" to work as an archivist in the office of the Governor-General of Odessa, Count Mikhail Vorontsov. "In fact, Pushkin was delighted to go there, since at the time Odessa was second only to St. Petersburg in the Russian Empire, boasting theaters, social gatherings, and other amusements." He spent 13 months there, writing, among other things, parts of Eugene Onegin. One of the best Pushkin house-museums is thus located in Odesa, where he lived. Yet, in today's Ukraine, demolitions of statues dedicated to Pushkin have become so widespread that the phenomenon has been dubbed Pushkinopad, akin to the Leninopad during the decommunization.

Moreover, many like Volodymyr Yermolenko claim that Russian literature has been "a vehicle of the country's imperial project and nationalist world-view," giving examples of Pushkin, Lermontov, and Gogol, who is originally from Ukraine. There have even been discussions of

similar measures against Mikhail Bulgakov, whose house-museum in Kiev is luckily protected by the Ministry of Culture. The Literature Museum of Odesa is currently facing the difficulty of cleansing its archives and displays of any 'Russian' items. What are Russia's attitudes towards these writes and such actions of cultural erasure? In this presentation, I will address how discussions of Pushkin, Lermontov, Gogol, Tolstoy, Chekhov, and Bulgakov have changed since Russia's invasion of Ukraine – in the American classrooms and larger transnational intellectual spheres – in order to understand what's at stake in such conversations and attempts of decolonization.

Masculinity, Force, and Colonial Conquest in Tolstoy's *Hadji Murat*
Ani Kokobobo, University of Kansas

In this paper, I focus on Tolstoy's last novella, *Hadji Murat*, to address the author's depiction and ideas about masculinity against a background of contemporary theories of hegemonic masculinity (Connell). I lay this intellectual groundwork to evaluate how Tolstoy's rendition of masculinity interacts with his characterization of the different ethnicities in the novella, and, more broadly, his characterization of the Russian colonial mission in the North Caucasus. As I argue, Tolstoy crafts his own unique understanding of positive masculinity, which fits with his post-conversion ideas. By using characters like Tsar Nicholas I as a symbol for violent, hegemonic masculinity, Tolstoy crafts his own vision of a positive masculinity as characterized by withdrawal from social structures, which the author saw as inherently violent. Additionally, while characters of all ethnicities (Russians, Avaris, Chechens) engage in some kind of violence, I argue that it is largely among Russian characters that Tolstoy shows brutal and often unnecessary force as a significant marker of masculinity as reflected in warfare and colonial conquest. While the protagonist Hadji Murat engages in defensive violence, the Russian characters mangle his body and bring his severed head to villages in the North Caucasus as a marker of their colonial strength. The intention behind the severed head is to reflect the immobilization and depersonalization of the colonized, while also implying the masculine strength for the colonial power. Within the context of the novella, however, Tolstoy trains readers and one of the novella's only female characters to react negatively to this type of terror-inducing masculine force. He also trains his reader to differentiate between force and genuine strength. By way of conclusion, I meditate on how the novel carries significant contemporary connotations and speaks to the present Russian aggression in Ukraine, which has been characterized by many as an attempt to renew an earlier and perhaps ongoing colonial agenda.

Cutting of the Forests: Mapping Political and Economic Conflicts of the Late 19th Century Russian Empire
Iain Cunningham, Indiana University

Forests have long occupied the Russian artistic imagination. At the turn of the 20th century, this interest becomes increasingly ambiguous as political tensions rise. V. O. Klyuchevskiy writes in his five-volume *History of Russia* that "the Russian [never found] the forest anything but oppressive", while Nabokov fondly reflects on a memory from 1912, "the sough and sigh of a thousand trees."

Meanwhile, from 1887 to 1917, the area of the European Russian forest was reduced, in some

estimates, by 8-9%. Russian forests begin to assume a dual signification: on the one hand, they represent an untouched Russian past, replete with folk imagery, while on the other, they take on gothic imagery, representing the economic undercurrents undergirding Russian aristocracy.

In this paper, I examine the forest as a spatial organization of this conflict during the last two decades of the 19th century. The first part of the paper will be dedicated to the *Peredvizhniki* and the forest as the organizing principle of their work, giving the conflict between economic currents and aristocracy a corporeal ground. In particular, I will be focusing on the works of Viktor Vasnetsov, Ivan Shishkin, and Ilya Repin. While each of these painters maintain vastly different depictions of forests in their works, the forest situates the ongoing conflict between peasantry and nobility. The second part will deal with the literary exposition of this conflict in how Anton Chekhov's "ecological theme" explicates its chronotope literarily. I argue Chekhov's disavowal of the aristocracy takes inspiration from the *Peredvizhniki's* depiction of forests and organizes itself along the same spatial lines.

3 Stream 3C: Death & Dying in Eurasian Culture III: Words That Describe Mortality & Immortality

The Cadaver Speaks in Anonymous Virshi "Oh Death"
Erica Camisa Morale, University of Southern California

In his 1970 collection, Russian Sillabic Poetry, Aleksandr Panchenko made available anonymous verses, or virshi, titled "Oh Death" and presumably composed at the end of the seventeenth century. This was a time when the exchanges between East Slavic territories and Western Europe were significantly increasing. While little is known about this poem, its structure and communicative situation draw the attention of the reader: in this elegantly constructed poem, a dead person directly addresses death, asking for explanation of their current status. The person is already dead and fully aware of their physical and existential condition; however, they seem to be unable to find peace, so they try to stop time by conversing with the responsible of this unpleasant situation: death itself. This is one of the first contemplations of death in East Slavic literary poetry known to us today, situated at the crossroads between Medieval and Baroque culture, as well as Orthodox and West European spirituality. In this paper, I intend to illustrate how contemplation of death innovates the conception of death in the Orthodox tradition by considering the case study of these virshi. I do so by focusing on the linguistic tools through which the anonymous author communicates a need shared by the entirety of humankind: comprehending mortality.

"Dying for Reading": Symbolical and Analytical Functions of Women's Deaths in Russian 1830s Literary Journals
Maria Mayofis, Amherst College

The paper will be devoted to the topos of woman's death in the Russian press of the 1830s. The object of the analysis here is not individual literary works, but a literary journal in general. Launched in 1834, with Osip Senkovsky as an editor-in-chief, the journal "Library for Reading" was designed to fulfill the demands of the wide circles of readers. Basing on my analysis of this particular case, I suggest that the literary journal of the 1830s was a form of multilateral

reflection of modernity. With all its sections and with all the types of discourses characteristic of it, Senkovsky's project, as some other Russian journals of that period, created a space of intersection, interaction, and symbiosis of various literary and speech genres.

In this paper, I will try to focus on a single subject – representations of female death, paying attention not only to works of fiction, but also to critical and popular science articles that discuss female death (and female mortality) in one way or another. My task will be to demonstrate that this topos could serve several different functions: to attract/retain the reader's attention, to describe changed gender orders, to engage in social and psychological analysis, and, finally, to establish a special kind of contact with the magazine's female audience.

"Some Men Are Born Posthumously": Viktor Sosnora after Clinical Death
Ivan Sokolov, University of California, Berkeley

The Soviet poet Viktor Sosnora debuted to great acclaim during the 1960s as the heir of futurism. Resonating with the Thaw's cult of youth and renewal, his image as an emerging poet heralded progress and mastery—the resurrection of the historical avant-garde, whose demise now felt premature. With the eventual collapse of the Thaw and the neo-avant-garde it seemed to be willing to accommodate, Sosnora grew more and more aloof from official literature with its brutal censorship, albeit never descending fully into the underground. As the 1970s saw the last survivors of the historical avant-garde finally buried, Sosnora's inheritance, too, became more catastrophic. His poetics and self-mythology turned to a doctrine of literature as suicide: to the art of failure.

This paper recovers the "late style" Sosnora developed in the 1980s following not only loss of his friends and family, but also of himself. Sosnora's two experiences of clinical death in 1981 led him to remake his image and poetics into a grim testimonial mode. No longer merely "ahead" or "behind," he was now "out" of time, claiming in *The Den of Days*, his 1986 novel, to have joined the ranks of the dead—the greats of the literary canon, immortal because deceased. In the paper, I situate Sosnora's "posthumous" self with respect to the mythologies of death drive and survival in Russian modernism. I argue that becoming a "posthumous man" for Sosnora resulted not only in a performance of self-canonisation or in a late-Soviet poetics of testimony, but also in a new, Nietzschean origin, which allowed the writer to revive modernism in a ghostly, mournful poetics.

Death and Oblivion in Maria Stepanova's *In Memory of Memory*
Daria Smirnova, University of South Carolina

"Aunt Galya, my father's sister, died." This is the opening sentence of Maria Stepanova's *In Memory of Memory*. The book begins with a female character's death and the subsequent inability of the narrator to decipher Galya's journals which could serve to "resurrect" the deceased relative. This episode sets the tone for Stepanova's genre-breaking text, whose English translation got shortlisted for the International Booker Prize in 2021.

My paper investigates the multilayered understanding of mortality in Maria Stepanova's work in prose. Using her text, I analyze death as physical demise, oblivion, collective trauma/celebration,

and, finally, as a way to cultural transcendence. First, I explore Stepanova's interest in the notion of memory/forgetting carried through the multitude of photographs and physical objects and their role in postmortem narrative formation. I am particularly interested in how her works redefine posthumous expropriation and exploitation. "The subject of my love and my grief," Stepanova's narrator notes, "had become my property, to treat as I wished. My … heroes couldn't object or react, for obvious reasons. They were dead" (*In Memory* 318). Secondly, I examine the gendered aspects of the value of death and heroization in familial mythology, as the young narrator of the novel laments the absence of war heroes in her family. Lastly, I demonstrate how aspiration for "world culture," in Stepanova's text, becomes, for her, the only ethical way to seek immortality.

6 Interactions Between Form and Content in Russian Modernist Poetry

Vladislav Khodasevich's Object-Oriented and Object-Driven Poems
Sarah Matthews, University of Southern California

In my paper I will address the abundance of material objects in Vladislav Khodasevich's poetry (in such poems as *Sorrentinskie fotografii*, *Avtomobil'*, *Probochka*, *Vesenii lepet ne raznezhit*, and *Vstaiu rasslablennyi s posteli*). In these poems, especially those staged in an urban space, one finds modern inventions such as the automobile, motorcycle, radio, and electric saw as well as objects associated with everyday life. These things are often just as significant, and come across just as animate, as the human speakers surrounding them, if not more so. Furthermore, these objects act like an engine – moving the poem forward through various poetic devices – functioning as an example of form reflecting content. Khodasevich's neoclassical linkages of form and content have previously been discussed by scholars. I will add to this discussion by arguing that Khodasevich's use of material objects is a constant reminder of his modernist context because his speakers use the objects to express feelings of alienation, fragmentation, and dehumanization rather than the harmony, beauty, and clarity of Classicism or the awe-inspiring and terrifying sublime of Romanticism. These poems allow Khodasevich to explore key metaphysical issues of memory, identity, knowledge, and time. In the conclusion of my paper, I will compare Khodasevich's poems to T.S. Eliot's *Rhapsody on a Windy Night* and *Preludes*. In these object-oriented and object-driven poems Eliot employs the same formal techniques as Khodasevich, and his speakers come to similar realizations about who they are in relation to the human and nonhuman world around them. By placing Khodasevich's poetry in conversation with Eliot's, and identifying the metaphysical materiality within their poetry, I argue that Khodasevich's contribution to Russian modernism speaks to the broader modernist poetic tradition.

"A Keen Sense of History Emerges": Late Akhmatova's Self-Conscious Philologism
Veniamin Gushchin, Columbia University

This paper investigates late Akhmatova's self-conscious creation of her poetry as the object of philological study. As Leonid Grossman noted in an article from 1924, her poetic career was, from its very beginning, marked by her texts being immediately the subject of literary debates and the objects of new scholarly methods. This philological self-consciousness intensifies in her later period (late 1930s onward): Akhmatova famously described her late style in a 3rd person

account, writing as her own scholar. Central to my analysis is *Poema bez geroia*, a text which thematizes its own obscurity and which creates a museum of the "Silver Age"/early Russian Modernism through its dense intertextuality and allusions to that period's formal innovations. The "difficulty" of the text arises through use of implicature and the necessity to recognize and decode multiple layers of reference whose contexts are erased. Akhmatova creates the hermeneutic approach to her text, namely one that attempts to recreate the poet's own "interpretative community" or what Roman Timenchik terms "the historical reader." I follow the work of Alexandra Harrington in incorporating celebrity studies in the analysis of Akhmatova's self-mythologization and read this hermeneutic as an extension of the "hermeneutics of intimacy" cultivated by her early lyrics, albeit more oriented at creating a smaller community with an obscurer shibboleth. I also consider the role of the philological paradigm in contemporary studies of Russian Modernism as focusing on formal innovation and intertextual communities and the specific role that late Akhmatova and her text played in promoting this approach.

Shape of Poetry: Iconic Effects in Russian Modernist Verse
Elizaveta Dvortsova, University of Southern California

This paper uses Russian modernist poetry as material for theorizing *iconicity* in literature and art. Using the term *iconicity* as referring to the resemblance between form and content, I follow Alexander Zholkovsky and Yurii Scheglov's method for identifying and describing the iconic effects deployed in literary texts. Pairing the thematic elements with the means of representation, I will show how such effects can be created. Themes that lend themselves to iconic projections are diverse, yet they are frequently connected to geometrical and structural features; they can also exhibit perception of time and movement (both, spatial and temporal). These themes are mostly abstract categories, such as "symmetry" or "continuity," often embodied in concrete devices and specific techniques, for instance, chiasm or repetition. Based on examples from a variety of Russian modernist poems (texts by symbolists, acmeists, futurists, OBERIU group), I will demonstrate explicit and subtle techniques that work on the creation of *iconicity*. I argue that despite the ostensibly divergent views on poetry and different degrees of "formalizing" the text, Russian modernists were inevitably building the connection between the content and formal aspects of their verse.

7 Environmental Poetics

"Здесь не может жить человек": Competing Masculinist Visions of the Arctic Through the Lens of Pilnyak's *Заволочье*
Savannah Eklund

Soviet anti-naturalism campaigns would seemingly posit Boris Pilnyak's scientific expedition novella *Заволочье* as directly in opposition with the aesthetic mission of the Soviet Union and the official privileging of Socialist Realism, yet, despite their difference in stylistic form and vision, both share certain masculinized conceptions of the Arctic. Certainly, Pilnyak's focus on the natural wonders of the Arctic is in contrast with the Soviet Union's pushes towards industrializing and militarizing the Arctic, yet somewhat paradoxically, Pilnyak's depiction of the Arctic as a masculinized space feeds into popular mythologization of the Arctic and the

masculinist social project of militarizing the Arctic. Despite Pilnyak's focus on the natural untouched beauty of the Arctic and his characters' seemingly pure interests in scientific curiosity, the novella often gives way to masculinist fantasies of battling against nature; of conquering hostile terrain. While Pilnyak's novella depicts a more primal struggle against nature than the industrialized ideations of Soviet authorities who sought to construct military bases and extract natural resources from the land, they both feed into and are nurtured by masculinist fantasies of the Arctic. Pilnyak's depiction of the Arctic as a space incompatible with femininity and his reiteration of popular masculinist fantasies ultimately betray his own ideals by feeding into the mythologies that help foster industrialization and militarization projects. Ultimately, these masculinist fantasies of the Arctic as epitomized in *Заволочье* become relevant once again with the resurgence of Russian militarization of the Arctic.

Черный уголь – подземный мессия: A Geological Reading of Blok's "Новая Америка"
Rose FitzPatrick, Yale University

This paper advocates a geological reading of Aleksandr Blok's poem "Новая Америка," from the cycle *Родина* (1907-1916). "Новая Америка" comes near the end of the cycle and plays an important role in the development of the cycle's themes of historical time and Russian national identity. The poem is centered around a horizontal form of movement across the vast expanses of Russia that functions as a metaphor for historical progress; however, the final two stanzas are marked by a shift from horizontal to vertical movement. I argue that this shift is linked to the poem's introduction of geological imagery (i.e., images of coal and other underground resources) and to a uniquely geological way of conceptualizing space. Geological resources are also revealed in these final stanzas to be intrinsically linked to the poem's representation of historical progress, which, as Ronald Vroon has noted, offers a temporary respite from the cycle of eternal recurrence as represented in the other poems of the cycle (352). But while Blok's reading of coal seems to be optimistic, his presentation of other ecological issues is bleaker and can be read in the context of ideas about desertification current in fin-de-siècle Russia.

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Concealed Catastrophes: Contradictions and Omissions in the Portrayal of Environmental Destruction in the Work of Khanty Poet Maria Vagatova
Miroslava Nikolova, Bowdoin College

While Indigenous Siberian literary works and traditions have been relatively well-explored in Slavic scholarship, they remain less accessible to Anglophone readers and critics alike. Recent translations into English of prominent Khanty authors like Maria Vagatova, however, have laid the foundation for a more focused scholarly investigation of both Vagatova's individual poetic

sensibility and the broader literary reflections in her work of Khanty history, settler colonialism, loss of land, cultural identity, and environmental destruction. The purpose of this paper is two-fold. First, it will anchor Maria Vagatova's poem "Our Life - A Winding River"(published in 2002, as of yet not translated into English) in the context of her oeuvre, tracing the significance of some of the themes and motifs depicted in this particular piece. Then, by way of close reading, the paper will explore the subtle, rather tacit, and contradictory portrayal of the environmental destruction brought about by Soviet policies to the land of the Khanty. "Our Life - A Winding River" is of analytic interest precisely due to its unusual delineation of environmental issues and the forces behind them, a phenomenon also reflected on a formal level that will be explored in the paper as well. At first glance,"Our Life-A Winding River" seems to glorify the Soviet past and the policies of the Soviet government regarding natural resource extraction in Western Siberia. However, upon closer investigation, the piece reveals a more nuanced and complex commentary on the destructive effects of Soviet policy on the land and culture of the Khanty people.

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9 Crises of Cognition in Late- and Post-Socialist Culture

Clothes for conscience: The workings of shame and guilt in Vasily Grossman's *Everything Flows*

Angelina Rubina, University of South Carolina

Related to the broad question of *Who is to blame?* and, more narrowly, to the analytical strand of the psychology of (non-)collaborators, this paper explores the modes of interaction with conscience that Vasily Grossman employs in *Everything Flows*. Specifically, the paper attempts to address a gap in existing research by examining the contrast in the characteristics and manifestations of shame and guilt in Grossman's novel, focusing mainly on the first part of the novella where Grossman describes the story of a returning political soldier Ivan Grigoryevich. Shifting the focus from the Soviet macro-history to the individual micro-histories of the Soviet people, the paper analyzes some peripheral characters of the novella, including Nikolay Andreyevich, Mandelstam, and Vitaly Antonovich Pinegin. Through the lens of the shame-guilt dichotomy (where shame manifests itself against the State norms and guilt is directed towards universal internalized values), the paper discusses how these marginal characters construct, protect, and eschew their subjectness (*subyektnost'*). On the level of linguistic structure, it analyzes how these characters' subjectness translates into sentence structure, both in direct speech and in other parts of the narration. On the level of creative language, it focuses on how these characters' attempts to deal with shame and guilt are reflected in the imagery used to describe them, especially in the imagery pertaining to clothes. Through this analysis, the paper tries to answer the question of whether the New Soviet Men described in the book are new agents and creators of the new Soviet era – or whether their new moral image is rather the product of the structure in which they found themselves with the formation of Stalin's regime. The paper shows that all the characters under analysis are trying to preserve freedom and universal human nature – even if, to achieve this, they often use contrasting methods.

Heroes of a Hero-less time: The Crisis of the Socialist System and the Crisis of the Individual in 1970s Cinema: *Camera Buff* by Krzysztof Kieślowski and *September Vacation* by Vitaly Melnikov

Maria Kustova, University of Illinois Urbana-Champaign

In her book *A Hero of a Hero-less Time*, Maya Turovskaya writes that "in times of economic and political changes, one experiences a crisis of the spiritual reliance and tries to save his personality from total subordination to society through personal rebellion. Everyone seeks salvation in his own way, sometimes taking risks consciously, and sometimes without realizing it, spontaneously and painfully" (Turovskaya 1971). By examining the relationship between aesthetics and ethics in Polish and Soviet cinema and the socio-political state of these communist societies in the late 1970s, I expand upon her idea of spiritual crisis and argue that, through their films, directors engage in a civil project of critiquing the system which influenced the formation of a new identity for the people of their respective countries. I conduct a comparative analysis of the Polish film *Camera Buff* by Krzysztof Kieślowski and the Soviet film *September Vacation* by Vitaly Melnikov, both shot in 1979. The films feature relatively similar plots, focus on similar emerging issues (lost identity, loneliness, the existing communist regime, etc.) and anticipate differences in the development of the communist societies of Poland and Russia. The main characters, Filip Mosz and Victor Zilov, experience spiritual crises that result in personal rebellion, but here the similarities end, as their crises lead to different outcomes: the search for oneself through art in the case of Mosz, and complete destruction in the case of Zilov. The systems in which the characters live experienced different outcomes as well: Solidarity and Stagnation respectively.

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The Naked and the Virtual: Reading Late- and Post-Soviet Realisms

Timmy Straw, University of Pennsylvania

Kira Muratova's 1990 film *Aesthenic Syndrome* and Viktor Pelevin's 1998 novel *Generation "P"* are often—if very differently—instanced as examples of late- and post-Soviet "postmodernism." I propose to wonder here, however, what lines of thought might be made available if we read these radically dissimilar works in a "realist" key—understanding realism here to be a practice that occasions form and not, first, a form that occasions practice. What can realism be or do, for instance, if the commitments of literary and aesthetic realism—"investment in scenes of the everyday; accumulation of detail; the moral encounter of the individual with social forces," as Alison Shonkwiler and Leigh Clairela Berge put it—are effectively foreclosed by reality itself? What does realism become if the "everyday" no longer defines dailiness—if it has been transformed, as in late- and post-Soviet space, into sequences of events which neither offer up a precedent for what follows nor an explanation for what was? What if details cannot accumulate, exactly, because there is no solid ground for their accumulation? What if there is something preventing the "direct collusion of referent and signifier" which, Barthes writes, constitutes "concrete detail," the datum of a collectively recognizable reality? What if there can be no "moral encounter" in a classical sense, seeing as the ontological grounds of its

constituents—"the individual," "society"—are in a situation of transformation, even dissolution? And what might be gained in a comparative reading of two diverging lines of "realism": Muratova's, with its attention to the rough and heterogeneous surfaces of the world, and to the human beings that constitute its texture, and Pelevin's, which, in contrast, performs a virtualizing or smoothening of that reality—an offering of the real as a kind of holographic sense-consensus?

10 Teaching the Less Commonly Taught Slavic and East European Languages (1)

Teaching Diversity Topics in Advanced Bosnian/Croatian/Montenegrin/Serbian
Ljiljana Duraskovic, University of Pittsburgh

Diversity and cultural awareness in Bosnian/Croatian/Montenegrin/Serbian classroom (hereafter BCMS) is an essential aspect of instructions since BCMS courses are diverse by its nature – heritage speakers whose families originally come from Bosnia, Croatia, Montenegro or Serbia or students of different backgrounds who are studying BCMS for various reasons: research, job, travel, diplomacy etc. This means that, as a teacher, I am responsible for managing diversity in the best way possible so all my students feel welcomed and respected. I use several ways in my class to ensure that the classroom environment is responsive to the increasing cultural diversity: I get to know my students, respect every student, and incorporate diversity topics in my advanced level curriculum. Teaching about diversity in a target language enhances students' confidence to talk about diversity and broaden their understanding and respect to other cultures and to each other. Topics usually covered in Advanced BCMS classes include current event topics related to the Balkan region and in the US: *Politics, Education in the 21st century, Modern Family Dynamics, Art*, and other relevant topics which I try to refresh every year, depending on students' interests. Two years ago, I incorporated two topics related to diversity in the advanced BCMS instruction material: *Diversity as a Value of Our Society* and *Stereotypes and Prejudice in the Balkans*. This presentation will focus on the best practices in developing material for and teaching diversity topics in BCMS advanced levels classes. The outcome is to demonstrate that this material allows students to offer their opinions (in writing or speaking) on many situations they were given from a daily life and real-world issues in the target language. With these topics, the students will improve their proficiency level in BCMS (based on ACTFL proficiency levels).

"Malá pravda, velká lež:" Addressing Media Literacy in Language and Area Studies Courses
Susan Kresin, University of California Los Angeles

In the current media world of computational propaganda, micro-targeting and filter bubbles, addressing media literacy in our curricula has become increasingly important. Many students have also become more independent language learners than was typical in the pre-pandemic period, with an increased tendency to use online platforms and apps to learn languages on their own, to socialize internationally with native speakers, and to access directly aspects of the target culture, such as music, the arts and the news, that correspond to their personal interests. Given the increasingly polarized, politicized and, often, manipulative media world, this makes our role in helping students learn how to filter, decode and decipher sources of information all the more critical. In my poster I will explore the idea of "malá pravda, velká lež" ('a small truth, a big lie')

to show various ways to incorporate media literacy into language and area studies courses, using the framework of seven types of mis- and dis-information described in Wardle and Derakhshan 2018: 1) fabricated content, 2) imposter content, 3) misleading content, 4) satire or parody, 5) false connection, 6) false context, and 7) manipulated content.

Wardle, C., & Derakhshan, H. (2017). *Information disorder: Toward an interdisciplinary framework for research and policy making.* Strasbourg, France: Council of Europe.

Using Social Justice Curriculum in BCSM Language Courses
Viktorija Lejko-Lacan, University of California Los Angeles

This poster examines how the creation of a social justice-based curriculum affects student engagement and their language development. Social justice topics are important to students, regardless of what they study; therefore, when they study a new language, students want to learn about the culture and social trends and perspectives the language is embedded in.
When designing curricular units for an advanced BCMS course, it was necessary to find the texts from the Bosnia-Croatia-Montenegro-Serbia region that could be integrated in the course, and to decide which instructional practices will lead to critical engagement with the texts, and to the relevant linguistic outcomes.
The poster will share the materials and practices used throughout the course that helped student challenge and evaluate linguistic and cultural differences in BCMS countries, as well as their own misconceptions.

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Glynn, C., Wesely, P., & Wassell, B. (2018). *Words and actions: Teaching languages through the lens of social justice* (2nd ed.). American Council on the Teaching of Foreign Languages.

U2 Ukraine in Warsaw: Ukrainian Study Abroad During the War
Alla Nedashkivska, University of Alberta

The University of Alberta has been offering a Ukrainian language study abroad program in L'viv, Ukraine since 2000. The program, which attracted students to the Ukrainian living language and culture for over two decades, in recent years has been interrupted first by the COVID-19 pandemic and now by the Russian war against Ukraine. After a four-year interruption a need to adapt became apparent. In order to offer students an experiential study abroad program focusing on Ukrainian language and culture, in the summer of 2023, instead of meeting in Ukraine, the program headed to its neighbor, Poland. Warsaw, which is home to a large percentage of the refugees who have fled Ukraine, was selected as the new destination for the Ukrainian summer program.
In scholarship, study abroad language learning has commonly has been presented as a special case of second language acquisition (Freed 1995: 4) in which learning is instructed, but, importantly, also incorporates elements of "naturalistic L2 acquisition'' (Coleman 1997: 4)" within the target language and culture environment. As is known, the central goal of study abroad language programs is fostering learners' language proficiency gains, especially due to the

opportunity for exposure to the target language and culture which the in-country study provides. While reflecting on the Ukrainian study abroad program in Poland, the central research question of this poster presentation is: Can the aforementioned study abroad opportunities be provided to students in the country that is not the target one? Therefore, the focus of the present study is on: reporting on an experimental U2 Ukraine study abroad program in Warsaw; analyzing the program's strategies, strengths and weaknesses; and offering some insights into how a study abroad could be successful without students' setting foot in the target country itself.
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Amsterdam/Philadelphia: John Benjamins.

Creation and Application of a System of Grammar Exercises That Combines Classic and Creative Tasks for Czech Courses at Levels A1–B1
Varvara Ponomareva, Charles University

In the present study, I would like to focus on different types of grammar exercises and their combinations to achieve the best result of the command of the Czech language. On the one hand, there are so-called classic exercises where students are asked to complete the gaps with the words in the correct grammatical form. This type of exercise is found almost in all textbooks of all levels. On the other hand, it seems many students furthermore many teachers/authors of modern textbooks consider them boring and nearly useless. But I believe fill-in exercises can be effective and enjoyable as well. In the poster presentation, I will offer concrete ways how to make classic exercises more efficient and interconnect them with creative practices during teaching individual and group students at levels A1–B1.

Cultural Exploration in a Heritage Classroom: Perspectives of a Non-Native Polish Instructor
Lydia Roberts, University of California Los Angeles

This presentation explores the challenge of effectively teaching first-year Polish to heritage students with varying familiarity with the language and culture from the perspective of a non-native Polish instructor. Perhaps because there is an array of language teaching materials that highlight Polish history and culture available, addressing and incorporating these topics in the complex setting of a heritage classroom requires a great deal of familiarity and flexibility. The presentation offers an overview of several pedagogical strategies implemented in a small class setting, grounded in scholarly literature on language pedagogy and the instruction of heritage language speakers. Some of the methods addressed in this presentation showed relative success, while others were less engaging to the students, suggesting that a deeper engagement with contemporary 'Polishness' could enhance student motivation.

The implications of this presentation extend to all language instructors, particularly those teaching Polish or other languages often geared to heritage or mixed heritage/non-heritage classrooms. It encourages a nuanced understanding of the diverse motivations to learn Polish in the US, the representation of the American-Polish diaspora in classrooms, and the unique challenges and rewards of teaching Polish. Practical outcomes include insights into incorporating

national culture and history in a language classroom and maintaining authority without making inappropriate claims to cultural familiarity as a non-native instructor. The presentation aims to contribute to the broader conversation about the role of culture in language education, especially in heritage classrooms.

Kagan, O., & Dillon, K. (2009). The professional development of teachers of heritage language learners: A matrix. Bridging contexts, making connections, 155, 175.
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Chinese Students and Their Attitudes towards Czech Culture
Pavlína Vondráčková, Charles University

As many studies indicate (e.g., Roubalová, 2006; Byram, 1989, etc.), culture plays an important role in foreign language teaching and can be one of the motivational impulses for studying a foreign language. It is no different for Chinese students of Czech. It is the other way around. Interest. in the Czech Republic, its culture or history is often an important incentive for a Chinese student to decide to study Czech. The aim of this research, its results will be presented in this paper, was to map the attitudes of Chinese students towards the Czech Republic, and to find out what they are most interested in in terms of Czech culture. A Likert scale was used to measure attitudes. The scale contained 16 areas (e.g., daily life, education, industry, religion etc.). These categories were determined based not only on Byram's topic classification (1993), but also on my own experience with teaching Chinese students. The questionnaire also included questions used to determine students' motivation to study Czech. The research showed that the students' attitude towards the Czech Republic is mostly very positive. The difficulty of the language, prejudices against China, political relations or some literary works were among the negative reactions.
Literature

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Hlínová, K. (2008). Vnímání češtiny a českého prostředí cizojazyčnými mluvčími. Češtinář, s. 73-87.
Chráska, M. (2007). Metody pedagogického výzkumu: základy kvantitativního výzkumu. Prague, Czech Republic: Grada Publishing.
Roubalová, E. (2006): Výuka reálií – neodmyslitelná součást cizojazyčné výuky. Bohemistyka, 2006, s. 193−198. SERR: Společný evropský referenční rámec pro jazyky (2006). Olomouc: UPOL.
Škodová, S. & Hrdlička, M. (2018). Čeština jako cizí jazyk v průsečíku pohledů. Praha, FF UK.

Activities for Developing Speaking Proficiency in Beginner Ukrainian In-Person and Online Courses
Oleksandra Wallo, University of Kansas

Despite being the most in-demand language skill among learners, speaking is often challenging

to train in beginner students, especially in mostly asynchronous online courses. As a result, even recent studies show relatively modest gains in speaking proficiency among college students at the end of the first-year language sequence – the average of ACTFL novice-mid level for learners of French, Chinese, and Russian (Zhang, Winke, & Clark, 2020).

This poster presentation will describe and illustrate specific activity types and activity sets that have been used in the Ukrainian language program at the University of Kansas to help beginner students in mostly asynchronous online courses, as well as in intensive summer in-person courses, make rapid gains in speaking proficiency. Instructors of any less commonly taught languages can use these activity examples as models for developing speaking activities for their own beginner students.

Zhang, Xiaowan, Winke, Paula, & Clark, Shaunna (2020). Background Characteristics and Oral Proficiency Development Over Time in Lower-Division College Foreign Language Programs.

Fostering cultural understanding: Project-based learning in the Ukrainian language classroom
Svitlana Melnyk, Indiana University

11 <u>Teaching Advanced Learners of Russian</u>

Proficiency-based approach to teaching listening comprehension in Russian
Alena Makarava, Defense Language Institute Foreign Language Center and Aleksey Novikov, Defense Language Institute Foreign Language Center

Listening comprehension, often regarded as the most challenging language skill to acquire, demands a comprehensive and effective pedagogical strategy. There is little dispute among researchers and practitioners that using authentic listening materials is beneficial for fostering learners' motivation, cultural awareness, and overall language proficiency (Field, 2008). However, there is a scarcity of research on teaching listening using authentic materials by proficiency levels in Russian, thus resulting in a shortage of relevant pedagogical materials. This presentation aims to bridge this gap by presenting authentic materials for Russian as a second language along with bottom-up and top-down strategies, meticulously aligned with the Interagency Language Roundtable (ILR) levels (Interagency Language Roundtable, 2012).

The presentation will begin with an overview of the ILR proficiency levels and their relevance in shaping learner strategies for listening comprehension. Recognizing that learners at different proficiency stages possess distinct needs and challenges, this presentation aims to explore effective strategies that can be tailored to optimize Russian listening instruction. Building upon Vandergrift's (2004) research on L2 listening instruction, our work underscores the paramount importance of metacognitive awareness in language learning to scaffold learners' development. By curating a collection of contemporary materials from diverse media resources, we not only facilitate linguistic development but also promote efficient processing of linguistic input. This top-down approach significantly bolsters listening skills, empowering learners to "learn to listen" and adeptly "listen to learn" within real-world language contexts. The top-down approach will be complemented with bottom-up approaches focusing on the importance of the perceptual processing at the word level (Chugaeva, 2009).

This presentation advocates for a proficiency-based approach to teaching listening comprehension in Russian by utilizing authentic materials, learner-centered strategies, and the ILR proficiency levels as a guide.

Navigating Challenges of Teaching Russian at General Professional Proficiency and Beyond
Alla Shubina, Defense Language Institute Foreign Language Center

Elevating language proficiency levels presents a spectrum of challenges that educators must adeptly navigate. This abstract explores the challenges and strategies of overcoming them.

Teaching advanced language proficiency is a difficult task that requires educators to carefully consider the choice of material, the relevance of the topic, the time constraints, the activities, students' needs and the differentiation of instruction. In addition to these challenges, students also face a number of obstacles in their own learning. A lack of background knowledge, vocabulary limitations, the oversight of language subtleties, and the ability to grasp implied ideas in the text can all hinder students' progress. Additionally, the intricacies of intercultural competence can come to the fore, as students from different cultures may have different ways of communicating and understanding the world. Careful lesson planning and the utilization of critical discourse analysis serves as an invaluable tool in overcoming these challenges. By unraveling the layers of discourse, educators can equip students with a new lens, broadening perspectives and combating biases and stereotypes. This abstract delves into the journey of transforming challenges into opportunities, where critical discourse analysis becomes the catalyst for enhanced language proficiency and intercultural understanding.

Session 4: 4:30pm-6:30pm

2 Affixation in Russian

Noun forming suffixes denoting people with disabilities in some Slavic languages
Miriam Shrager, Indiana University Bloomington and Oksana Sukhovii, Taras Shevchenko National University of Kyiv

This paper represents part of a broader project focused on comparing word derivational suffixes across Slavic languages and dialects. In this paper, we concentrate on dialects of four languages: Ukrainian, Russian, Belarusian, and Polish. The current work focuses specifically on suffixes that form words denoting people with physical disabilities. In addition, we included words denoting people with a certain notable physical marker, perceived as extraordinary among speakers of the dialects (but not necessarily by speakers of the standard language), e.g., left-handed person. Our study not only describes and analyzes the word formation process, but also discusses the models of creation of such nouns across Slavic dialects. For this presentation we selected a representative sample of eight tokens.
As we processed the dialect dictionaries of the Ukrainian, Russian, Belarusian, and Polish languages, we encountered a wide variety of formations to denote various physical defects, such as deaf, blind, mute, crooked, cross-eyed, lame, hunchbacked, crooked-armed, crooked-legged, and others. We found many differences in perception and creation models that point to the

speakers' attitude: neutral, contemptuous, condemning, fond, etc. Mapping the suffixes across languages and dialects shows how the same suffixes often denote different attitudes among bordering languages and dialects and, vice versa, different suffixes denote similar meanings. Our study will show the trajectory of word formation in Slavic, i.e., how proto-Slavic suffixes were distributed among Slavic languages and dialects. The results also point to a possible ancient dialectal grouping among Slavic dialects.

How Are Women Called? Morphopragmatics of Competing Feminine Affixes in Online Discourse
Michelle Verbitskaya, The Ohio State University

The current paper examines gender asymmetry in the contemporary Russian language as it manifests through nouns denoting professions. In the Russian language, gender marking of nouns denoting persons occurs via derivational suffixes. There are 13 competing feminine affixes with different degrees of productivity. Usually, feminine-marked words are not only correlated with masculine forms but are derived from them. Word formation can occur both via established paradigms and new patterns that arise from the development and refinement of the derivational system (Vinogradov, 1975). I investigate the usage of feminitives – feminine-marked nouns – that mark the femininity of the doctor profession. Currently, the usage of feminitives is non-systemic and irregular, which highlights the ongoing process of establishing a potential linguistic norm (Alksnit, 2020). My study analyzes a corpus of online posts shared by individuals and discussion groups on the social media platform VK. The 1,566 posts containing target feminitives with competing feminine affixes were analyzed for frequencies, affixal distribution, and semantic and pragmatic functions. I discuss ideological, social, semantic, pragmatic, and other predictors of affixal choices.

Alksnit, N. (2020). "Система словообразования феминитивов в современном русском языке" ["A system of feminitive word formation in contemporary Russian language"]. *Proceedings of Horizons of modern Russian studies*, Moscow, 49–56.

Vinogradov, V. (1975). *Исследования по русской грамматике: Избранные труды [Studies of the Russian grammar: Selected works]*. Science.

4 <u>Multilingual 19th-early 20th-Century Poets</u>

Karolina Pavlova's Multilingual Identity
Adrian Wanner, The Pennsylvania State University

Karolina Pavlova (1807-1893), Russia's most important female poet of the nineteenth century, was an accomplished polyglot. Perhaps surprisingly, though, some basic facts about her multilingualism, including what language should be considered her native tongue, have remained unclear. Pavlova began her poetic career in German and French before switching to Russian when she was in her early thirties. Translations between multiple languages remained an important component of her literary activities throughout her life. Classifying her simply as a "Russian poet," as is usually done, falls short of her complex multilingual identity and practice.

This paper will analyze the available biographical and autobiographical evidence pertaining to Pavlova's linguistic repertoire, including her multilingual upbringing and the linguistic choices she made in her love affair with the Polish poet Adam Mickiewicz, with whom she corresponded in both French and German (but, pointedly, not in Russian). As will be shown, Pavlova strategically deployed the cultural capital of her perfect trilingualism to establish her career as a Russian poet via the detour of translating the poetry of her male Russian peers into European languages. At the same time, even after establishing herself as a successful Russophone poet, she remained under suspicion of being "un-Russian" and was finally driven out of her native land in the 1850s. With her perfect command of three languages and a literary career that transcended the territorial and linguistic confines of her native Russia, Pavlova looks like a nineteenth-century forerunner of later émigrés such as Vladimir Nabokov.

"I am not a Russian poet." German poetry and language in Marina Tsvetaeva's *Krysolov*
Veronika Andrianova Schmitt, Northwestern University

With rare exceptions, Marina Tsvetaeva is treated by scholars as a Russian poet. However, she herself rejected that label in her letter to Rainer Maria Rilke: "I am not a Russian poet […]. The reason one becomes a poet […] is to avoid being French, Russian, etc., in order to be everything" (*Letters Summer 1926*: 170). Accordingly, she incorporates foreign literatures and languages in her Russian poems, thus approaching the ideal of becoming "everything."

This paper concentrates on the role of German literature and language in Tsvetaeva's *Krysolov* (*Ratcatcher*, 1925). It explores parallels with and differences from German renditions of the legend and Heinrich Heine's poem "Die Wanderratten" ("Wandering Rats," 1854-55). Several scholars mention Heine as a source of inspiration for Tsvetaeva, but do not analyze his poem in detail or do not juxtapose it with *Krysolov*. I argue that Tsvetaeva's Bolshevik rats owe more to Heine's revolutionary rats than is generally believed. Moreover, I explore Tsvetaeva's employment of the German language in her *poema*. Adorno's ideas about foreign-derived words ("Fremdwörter") serve as a theoretical basis which allows one to explain why Tsvetaeva turns to German in a number of passages, and what it means as a poetic technique. As a whole, this paper helps to address the broad issue of linguistic foreignness in Russian poetry on the example of Tsvetaeva.

Bibliography
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Fedor Sologub and French Literature
Jason Merrill, Michigan State University

Fedor Sologub (Teternikov; 1863-1927) had a strong life-long interest in French literature. As a teenager, he devoured all available works of French Decadence and imitated its verse in his earliest poems. Sologub and his wife Anastasiia Chebotarevskaia translated a range of French authors into Russian; many of these translations continue to be republished today. Critics consistently named him the most French of the Russian Symbolists. When Sologub and

Chebotarevskaia applied to emigrate after the revolution, their intended destination was Paris, which they had visited several times, and where Sologub dreamt of recreating himself as a French writer.

This presentation will review Sologub's deep engagement with France and French literature and then focus on one particular case, François-René de Chateaubriand (1768-1848), who was well known in Russia before 1917. The plot of Sologub's tragedy *Love and Loyalty* (Liubov' i vernost', 1917), according to the author's note attached to the published text, "was borrowed from Chateaubriand." To defend himself from accusations of plagiarism many years earlier, Sologub began attaching similar vague notes to works that drew from already-existing literary works. These notes often cloud rather than clarify the creative links, and the case of Love and Loyalty is not an exception. Drawing on archival drafts and related materials, the presentation describes Sologub's process of creating *Love and Loyalty* and traces which of Chateaubriand's works Sologub used as sources. It places Sologub's work within pre-revolutionary Russian discourse and criticism to show why Sologub turned to Chateaubriand at this particular time and to explain the French writer's importance for Sologub and for the Symbolist era overall.

6 Fear and Loathing in Russian Cinema

Tarkovsky's Guilty Pleasures
Yuri Leving, Princeton University

In the original version of the script for Mirror, the author addressed his own mother: "Apologies for the somewhat insensitive question. Has there been anything in your life that you are ashamed of even now? What was it?" In this paper I will examine the "shameful aspects" of Andrei Tarkovsky's creative biography, such as the director's interest in the nature of the erotic in cinema, his outrageous misogyny ("Women are only capable of destruction," he once told a French journalist) and his tense relationship with his underaged daughter-in-law. More specifically, I will explore Tarkovsky's definition of pornography and his use of female nudity on screen. Throughout his career as a filmmaker, Tarkovsky focused on women's hysteria and he studied female sexuality using poetic tropes, while carefully observing the limits of the Soviet moral code.

The Past as Future, the Future as Past: Russian Cinema's Queer Temporalities
Lilya Kaganovsky, University of Illinois Urbana-Champaign

If Hollywood/American cinema had a "long adolescence" (as Linda Williams has called it), then what can we say about famously sex-less Soviet cinema? A prolonged, possibly queer, childhood? In or around 1934, Soviet film turns chaste and/ or "forgets," falls into amnesia about the interest it used to have in sex and the sexual, and what remains is mud: the not-quite-bodily not-quite-fluid that covers over bodies to screen them from our voyeuristic gaze. Obscenity is moved elsewhere: it becomes the way the past insistently manifests itself in the present, muddying the bright future and allowing us to see the obscenity of the Soviet project itself – its utopian futurist orientation that has thrust it squarely back into the past. Two films that wallow in mud together make the case for Soviet cinema's queer temporality: Andrei Tarkovsky's 1966 "supremely tactile" *Andrei Rublev* and Alexei German's 2013 *Hard to Be a God* – "one of the

most consistently disgusting films ever made." Here, the visceral disgust of the moving image, the close ups of faces and bodies covered in mud (if it is mud), is merged with the disgust produced by temporal slippage: what should be the past re-emerging as the future, or possibly, the present. In conclusion, I turn to Soviet cinema's muddy disintegration, looking at the films of the Necrorealists, whose films mark the queer temporality of the late Soviet moment, the time of "no future" as Lee Eidelman would put it, when children do not grow up to be (and do not wish to grow up to be) viable adults, when the "bright path" of communism's future utopia is finally abandoned for the muddy and uncertain non-communist present.

"If there is no God…": Andrei Zviagintsev's *Elena* and *Leviathan*
Frederick White, Utah Valley University

Originally planned as an English-language film that would contribute to a series on the theme of the Apocalypse, Andrei Zviagintsev's *Elena* (2011) evolved into a Russian film that offered a crime without punishment. Written at the end of the zero years, Zviagintsev provided a critique of Vladimir Putin's Russia, suggesting that greed and corruption were so pervasive that the main character's crime of murder should not be viewed as an individual act of evil, but understood within the context of the decline of Russian civilization. Three years later, Zviagintsev offered a more direct and explicit criticism of Putin's Russia in *Leviathan* (2014). In this film, the Church and State collude to expropriate land from the mechanic Kolia, who is destroyed in the process. Although Kolia has been likened to the biblical Job, in this paper I will suggest that Feodor Dostoevsky's *The Brothers Karamazov* unites these two films. As such, Ivan Karamazov might be the more likely literary precursor for Zviagintsev's filmic characters. More specifically, I will argue that Zvigintsev's two films join Aleksei Balabanov's *Cargo 200*, a film about the kidnaping and rape of a young girl by a corrupt police officer, to interrogate Dostoevsky's supposition that if there is no God then all things are permissible.

Colonial Psychology and Ilya Khrzhanovsky's DAU
Lisa Ryoko Wakamiya, Florida State University

Ilya Khrzhanovsky's multimedia project DAU began as a biographical film about the Soviet physicist and Nobel laureate Lev Landau (1908-1968), but expanded into a cross between a social psychology experiment and, in the words of The Guardian, a "Stalinist Truman Show." For DAU, Khrzhanovsky built The Institute, a massive research facility in Kharkiv where nearly 400 non-actors—scientists, police officers, hairdressers, etc.—lived and worked from 2009-2011. Multiple allegations of abuse, ranging from unpaid labor to physical and psychological maltreatment, were made by people involved in the production. Five journalists and film critics wrote an open letter to the creative director and CEO of the 2020 Berlinale in which they expressed concerns about "scenes of real violence against non-professional actors, as well as non-simulated sex between people under the influence of alcohol," "mistreatment of talent in the name of art," and whether such a film would be possible to exhibit if it were "created in Germany, France, the United Kingdom, or the U.S. and used on-screen talent from these countries." The film critic Maria Kuvshinova described DAU as a colonial project, in which "a privileged man from a family of Moscow's creative intelligentsia came to poor Kharkov and exploited the local population for his own pleasure." This paper will work alongside these texts to consider the relationship between colonialism and the psychological experiment at the heart of

DAU, namely, how the artist-administrator assumed "native" subjects would perform their primordial unconscious selves for the success of the project. In its need for a "primitive" antithesis to the cosmopolitan intellectual psyche, DAU's structuring of colonial space provided the domain for its enactment of psychological otherness.

7 Memory & Document in Contemporary Literature

"Blank pages in my memory…": Literary Interventions of History in Svetlana Aleksievich's *Last Witnesses*
Sydney Stotter, Harvard University

This paper examines the testimonies of the wartime generation of children that constitute Svetlana Aleksievich's 1985 work *Last Witnesses*, which grapples with the dominant discourses of victory over fascism promoted by the Soviet state. I suggest that the text of *Last Witnesses* reflects and responds to the central narrative premise of the child's perspective—one that is definitionally limited, naïve, and subjective—on the history and the traumas of war. Rather than merely supplying a different positivistic historical narrative that counteracts the state's favored version of history, Aleksievich tests the limits of the coherency of narrative altogether, through emphases on instances of narration through absence and Shklovskian estrangement. Importantly, these recurring devices operate on the level of the discrete testimony of the individual, while also reverberating across narratives and influencing Aleksievich's authorial choices in constructing *Last Witnesses*' meta-narrative structure. Furthermore, in exploring these two narrative and meta-narrative paradigms in the work, it becomes clear that they are mutually constitutive, rather than coincidental features of the text. The investigation of these literary paradigms and their role in *Last Witnesses*, as well as an exploration of their functional limits in the text, provide another approach for understanding Aleksievich's *sui generis* narrative style. Ultimately, I contend that it is both a work that is constituted by historical consciousness and the recollected experiences of individuals with historical subjectivity, while also representing a literary intervention of that history.

"The house of a thousand windows": Postmemory, Experience, and the Failure of Documentation
Lora Maslenitsyna, Yale University

The representation and documentation of the relationship between identity and history, especially after the Holocaust and the Stalin-era purges of Jewish individuals in the Soviet Union, retains aftereffects that continue to reverberate today. This paper addresses a theoretical framework for the documentation of experiences by marginalized subjects exhibited in Maria Stepanova's 2017 multi-genre memoir, *In Memory of Memory*. The paper proposes examining the conceptual dialogue offered through pairing Marianne Hirsch's idea of postmemory with gender historian Joan W. Scott's theorization of experience as historical evidence. Through close readings of scenes from Stepanova's memoir alongside the theoretical works, this paper argues that the status of photography in postmemory builds on Scott's approach to the analysis of experience as historical evidence, revealing the process of transformation that shapes memory and traumatic events into historical discourse. The dialogue developed by these theoretical texts in Stepanova's

memoir provides a novel method for engaging with the ideologies that transform the representation of individual experience through the media of collective memory within the post-Soviet context.

Fake People, Real Stories: On the Role of Fictionalized Ego-Narratives in *Venerin Volos* by Mikhail Shishkin
Dmitrii Kuznetsov, University of Southern California

The 2007 novel *Venerin Volos* (Maidenhair) by Mikhail Shishkin problematizes the formal conventions of the "ego-text" by imitating recorded testimonies and the bureaucratic language of formal interviews. The protagonist of the novel is a government employee – an émigré from Russia working as an interpreter for the Swiss asylum services, who is tasked with translating the narrativized authentic and invented memories of the atrocities allegedly suffered by the asylum-seekers. The novel problematizes these ego-narratives as products of performance for a particular audience - the immigration services, while using the form of an interview in order to convey ambiguity, deceptiveness, and uncertainty about the past. I demonstrate how the novel juxtaposes the ever-shifting, protean qualities of remembering with the state-sanctioned need to produce a "fixed" account of the past, warped by the legal and bureaucratic discourses of the governmental institutions. At the same time, I demonstrate how the novel utilizes digressions, omissions, and fragmentariness of personal memorial narratives in order to facilitate a postmodern play with genre conventions and intertextuality. The fictionalized testimonies, in which the interviewer often acts as an omniscient narrator, present the reader with an assemblage of allusions to the Russian classics, philosophical observations on the nature of space and time, ruminations about the human condition, imaginary travelogues, extracts from personal correspondences, and standardized school essays. In my paper, I aim to investigate how fictionalized ego-narratives challenge our understanding of "historical facts" by portraying official records as products of performance and manipulation, and how the use of personal testimonies allows for formal experimentation with genre.

The Poetics and Politics of Shimmering in Aleksandr Il'ianen's *Pensiia*
Dylan Ogden, University of Michigan

In recent years, the fragmentary and experimental prose of Aleksandr Il'ianen has attracted literary awards and scholarly attention among Russian-language critics, yet his work remains largely unknown in the West. In light of this lacuna, my paper proposes an analysis of his most recent novel, *Pensiia* (*Pension*, 2015), as a re-imagining and re-contextualization of the Moscow Conceptualist strategy of "shimmering" (mertsanie), traditionally understood as a back-and-forth movement between mutually exclusive ideological or discursive positions. This paper will argue that *Pension* expands the logic of shimmering into a structural principle that problematizes the text's stable identification on a formal and social level. Originally written as a series of social media posts on VKontakte and later printed as a stand-alone volume, *Pension* moves constantly between prose, poetry, and other linguistic genres, just as it shifts between Russian, French, English, and combinations of the three. Yet far from being an exercise in purely aesthetic experimentation, I argue that *Pension* also uses the destabilizing effects of shimmering as a response to hegemonic discourses about class, gender, and homosexuality, seeking to undermine externally imposed identities in favor of a constant movement between defined positions. In

doing so, the novel can demonstrate the continued significance of shimmering as a strategy of aesthetic and political resistance in post-Soviet literature.

8 [Post-]Soviet Modernities in Central Asian Literatures

Kartopia on the Aral: Land and Language in Abdizhamil Nurpeisov's *Final Respects*
Eleanor Womack, Yale University

Final Respects, the 1982 novel by the Kazakh writer Abdizhamil Nurpeisov, takes place on the shore of the rapidly-desiccating Aral Sea. English-language scholarship largely treats the novel as a work of straightforward ecocriticism, excavating its specific indictments of Soviet environmental policies leading to the Sea's ultimate desertification and gesturing at its broader critique of a resource-based, anthropocentric relationship to land writ large. I argue, however, that *Final Respects* should also be read as a commentary on the changing nature of writing and knowledge production in the late Soviet Union: embedded in the novel's ecocritical arguments is a persistent concern with both the inadequacy of existing, permissible rhetorical templates and the necessity of widespread, public activism.

This concern becomes especially noticeable in light of later edits to the novel: in the late 1980s, Nurpeisov added a second part*,* in which the novel's second-person narrator, Jadiger, dies on an ice floe in the Aral. Much later, in 2005, Nurpeisov published yet another version of *Final Respects*. This newer edition, which includes nearly a hundred pages of new material, was then re-translated into Russian from the original Kazakh, a process which Nurpeisov himself oversaw. Focusing on the addition of a new character, Mukan Baubek-Uly, and his enigmatic use of the Kazakh word "*kartopia*," I argue that the 2005 version of *Final Respects* marks a significant shift in the novel's portrayal of the function and purpose of language. Having analyzed these substantial revisions, undertaken decades apart, I conclude that, as a whole, *Final Respects* represents a sustained meditation on what constitutes true or useful speech.

On Ambivalence towards Soviet Modernity in Some Works of Chingiz Aitmatov
Andrew Whittington-Biehle, Princeton University

In a 1967 essay called "Man between Two Languages," Soviet Kyrgyz author Chingis Aitmatov identifies the adoption of the Russian literary model as the means by which he and his contemporaries will be able to develop a "modern" Kyrgyz literature. Indeed, Aitmatov's works, which treat typical soviet themes such as the Great Patriotic War and the virgin soil campaigns of the mid-1950s, serve as proof of the author's nuanced knowledge of the Russian literary tradition and his mastery of its devices. The picture painted by this apparent deference for Russian literature and his largely positive portrayal of the Soviet Union's modernization projects in Central Asia is complicated, however, when one considers Aitmatov's texts jointly. When taken together, this paper argues, one finds a certain ambivalence towards these same projects. This ambivalence is made manifest in the inter-textual tension between the accounts of the different stories' narrators which are at turns optimistic about the modernization of Central Asia and its peoples doubtful of the compatibility of Central Asian culture and customs with Soviet reality. To illustrate this tension, this paper offers two comparative analyses of some of Aitmatov's

works: the first of *Dzhamilia* (1958) and *Mother Earth* (1963), and the second of "Camel Eye" (1962) and *The Day Lasts More than a Hundred Years* (1980). In these comparisons, special attention is given to scenes in which explicit mention is made of Soviet Russia or ethnic Russians and their role, on the one hand, in the modernization of Central Asia and, on the other, their impeding of what might be called a traditional Central Asian way of life. Ultimately, this paper aims to bring to the fore an at times paradoxical discourse in Aitmatov's works on the significance of Soviet modernization efforts that spans the length of his decades-long career.

Soviet = (Post)Colonial?: National Mythologies in the Works of Olzhas Suleimenov and Chingiz Aitmatov
Alexey Shvyrkov, Columbia University

This paper delves into the exploration of the Soviet postcolonial novel, focusing on two prominent Central Asian writers, Olzhas Suleimenov and Chingiz Aitmatov, and their influential works, *Az i Ya* (1975) and *The Day Lasts More than a Hundred Years* (1980). Their novels synthesized three layers: legendary, real, and imaginary. Three layers together, as I argue, created a distinct version of late Soviet postcolonial literature. While the postcolonial condition in the Third World coincided both temporally (breaking away from the colony) and epistemologically, in the Soviet Union, that was not the case. It is through the "travel" of postcolonial thought, that the Third Worldist anti-colonial critique reached and was repurposed by local writers from Soviet national republics. However, unlike their Third World counterparts, both Aitmatov and Suleimenov were well-integrated and established in the Soviet literary system. That is why they had to reconfigure the fates of their nations within the existing Soviet discourses. As a result, concerns similar to Third World writers' (the impacts of the colonial order on a nation) were translated into the narrative of new national mythologies that both Suleimenov and Aitmatov participated in constructing. Suleimenov aimed to prove the presence of Turkic cultural influence in the first known Russian literary text, the *Tale of Igor's Campaign,* and reinscribe Asiatic history into the larger narrative of imperial history. Aitmatov, on the other hand, is mimicking Soviet anti-colonial and internationalist sentiment by presenting a universal argument against any form of colonial domination. Speaking from the position of "in-betweenness" and along the lines of official Soviet internationalism, the works of Suleimenov and Aitmatov, thus, allow us to reinscribe them into a global postcolonial critique and challenge the prevailing notion that postcolonial theory is incompatible with analyzing literary works of the late Soviet period.

9 Teaching Russian Linguistic Structures

Teaching Russian Verbs via Aspectual Triplets
Irina Six, University of Kansas

Aspectual triplets (мазать, impf. – намазать, pf. – намазывать, second impf.) is a relatively systematic phenomenon of the Russian verbal system, however it has not been applied in RSL classes. This presentation describes teaching Russian verbs via aspectual triplets tested in intermediate and advanced classes at the University of Kansas. The presentation explains benefits and challenges of presenting verbs in triplets rather than in traditional aspectual pairs. It

specifically addresses the issue of how to introduce the new system without the need to relearning the aspect.

The supplementary teaching materials developed at KU utilize the verbs from the second-year textbook "Russian: from Novice to Intermediate" (2021). Students gradually learn Lora Janda's distinction of four kinds of perfective verbs (natural perfective, specialized perfective, complex act, single act) and the mechanism of "obligatory imperfectivization" (Zalizniak and Shmelev) via the following tasks: 1) assignments that focus on verbs morphology, 2) tasks that focus on "aspectual clusters", like делать – сделать, переделать, доделать, 3) exercises that gradually familiarize students with derivational elements for secondary imperfectivization (переделывать, дописывать). For some assignments students are asked to focus on derivational morphology, for others on lexical choices, for still others on word-formational and lexical choices at the same time. The presentation describes possible lesson techniques, such as completion exercises, translations, interactive activities. and pattern exercises designed for oral and written drills. In conclusion, the pros and cons of the described approach to teaching verbal system is considered. Even though the new approach allows for better understanding the verbs semantic and structural nuances, too many unclear cases with aspectual triplets could be an obstacle for systematically teaching of Russian verbs in a new way.

Second Language Acquisition of Russian Fleeting Vowels
Svetlana Sokolova, University of Tromsø - The Arctic University of Norway and Andrea Camoletto, University of Tromsø - The Arctic University of Norway

Russian fleeting vowels (FVs) present a considerable challenge for second language (L2) learners. Although practical grammars provide some basic knowledge on the existing vowel alternation patterns, this information remains mainly unexploited by L2 learners, which results in mere memorization of each form. In this paper we address two fundamental questions: what types of vowel alternation are easier/harder for students to remember; and how quickly do students acquire FVs?

Based on the experience of Norwegian learners of Russian, we address the following hypotheses: students forget about FVs; students remember about FVs, but do not know where they are placed; students relatively quickly master certain types of alternations, whereas other patterns remain unacquired.

In order to test these hypotheses, we have run an online forced choice experiment, hosted on the platform Nettskjema (https://nettskjema.no/a/339906). In addition to some basic background information, the participants were asked 40 multiple-choice questions in which they could choose one of the two noun alternatives (with/without a vowel) presented in a context. For the experiment, we have selected 20 nouns containing a FV (сон, марка), collected from the educational resource *My Russian Journey* (https://open.uit.no/courses/course-v1:UiT+mrr+2023/about), and 20 additional nouns (fillers) that resemble the nouns above in shape but do not show alternation (сок, лампа). We test which of the following factors play a role: gender of the noun, position of the FV (root vs. suffix), type of the FV (o vs. e).

Based on the pilot study, we can conclude that all patterns present a challenge during the first

study year, while by the second year, students acquire certain salient patterns. Patterns that remove a vowel are easier to acquire than those that add a vowel, alternations in suffixes are more salient than alternations in roots, and, in general, alternations with o are more entrenched than alternations with e.

The Russian Case System Acquisition: An Exploratory Study of L2 Learners' Issues at the A1 Level
Emmanuelle Guenette, University of Victoria

The proposed presentation gives an overview of a research study conducted on Russian case system acquisition by second language learners in Canadian post-secondary educational settings. The Russian case system presents significant challenges due to the morphological richness of its inflectional paradigms and the complexity of learning to express grammatical relations and semantic roles through cases. Studies on the Russian case system acquisition by L2 learners have analyzed the acquisition order and trajectory of cases across proficiency levels (Kempe & MacWhinney, 1998) and established a typology of case errors (Rubinstein, 1995; Cherepovskaya, Slioussar, & Denissenko Denissenko, 2021). Expanding on this typology and focusing on case learning at the A1 level, the research study looks for underlying patterns in case errors and examines the interplay of two broad issues: incorrect memorization of case endings and inaccurate selection of the case to use. To determine whether either is prevalent throughout different stages of the A1 level, two different data sets are analyzed: answers to discrete-point grammar questions, and metacognitive self-assessments prompting learners to reflect on how they answered the grammar questions. Further analysis of the data investigates whether some functions of case are more challenging to acquire, notably whether a prevalence of either syntactic or semantic case errors can be observed. Finally, the study explores the role of case syncretism in case production and comprehension errors. While preliminary results suggest case ending memorization errors account for a large number of case errors, results from a larger set of data will be ready by Spring 2024 and may help shape instructional strategies.

10 <u>Understanding Learner Motivations, Experiences, and Outcomes</u>

Engagement with Russian after graduation: What do students use and what do they suggest?
Dmitrii Pastushenkov, Harvard University and Jason Merrill, Michigan State University and Liya Zalaltdinova, Harvard University

Due to the ongoing war in Ukraine, the issue of enrollment in Russian language programs has become even more prominent. During this crisis, it is crucial to better understand our students' experiences and determine how we can enhance our programs and help learners foster long-term engagement with Russian. Although valuable insights have been provided by studies on Russian learners' experiences (e.g., case studies by Pastushenkov & McIntyre, 2020; Zaykovskaya et al., 2017), further research with larger samples is needed.
Our survey-based project aims to address this gap by analyzing data from 322 graduates of a large summer immersion program in the United States. We investigate L2 learners' engagement with Russian after graduation, the resources the graduates utilize to maintain their proficiency, and their advice for fellow students and language programs. The primary objective of this study

is to identify areas for improvement in Russian language programs.

Preliminary analysis reveals that approximately 60% of the graduates continue to use Russian in their personal and/or professional lives, while 40% rarely or never employ the language after graduation. Additionally, 17% of respondents who commented on their program preparation indicated that their program(s) prepared them well for their professional careers. However, a quarter of students who advocated for program improvements expressed a desire for more guidance, information, and connections to career prospects, particularly in terms of the professional applications of Russian. One participant noted, "Grad schools need to be more transparent about the limited career opportunities in teaching Russian and studying literature, so that students are not barking up the wrong tree." In our presentation, we will discuss how students use Russian after graduation, resources they resort to and wish they had access to, what inspires them to continue studying Russian, as well as other suggestions for improvement.

Identity, Investment, and Imagined Communities: Russian Learners in the Flagship Program
Natalia Petrova, University of Wisconsin-Madison and Lidia Gault, University of Wisconsin-Madison

Flagship programs help students of various majors achieve professional foreign language (L2) proficiency. Throughout their studies in the program and after the completion of the overseas component, learners demonstrate considerable language gains (Nugent & Slater, 2017). However, Flagship students' attitudes toward L2 learning, identity construction, and ideological stance have not been studied extensively.

This program evaluation project explores how affiliation with the Russian Flagship program supports the investment of Flagship students in learning Russian. Investment demonstrates how L2 learners construct the relationship between their identity and commitment to L2 learning (Darvin & Norton, 2015, 2017). Therefore, the following macro questions guide this project: (1) how investment in learning Russian is shaped by Flagship students' identity construction, language ideologies, and sociocultural and linguistic capital they possess and acquire throughout their studies in the program; (2) how imagined communities (Norton, 2001; Norton & Toohey, 2011), namely, learners' future desired affiliations support their investment in learning Russian.

Data were collected in the Russian Flagship program at a large Midwestern university. Five students, who have spent more than a year in the program and have not completed a pre-capstone or capstone study abroad, participated in semi-structured interviews and filled out a background questionnaire.

The project will present selective findings on the interplay of the learners' identities, ideologies, and acquired lingua-cultural capital and the role of these stances in forming their commitment to learning Russian.

Implications of this project may help Russian Flagship instructors and program coordinators to consider how to support learners who strive to achieve professional proficiency in Russian and may also contribute to the development of the Flagship curriculum.

Learners' Perceptions of the Quality of FL Russian Writing

Marina Tsylina, Columbia University

As a collegiate Russian instructor, I have observed that students' motivation to learn how to write in a FL is lower than their motivation to learn how to speak the language. This observation fits with research that has shown that FL learners find writing less useful than do, for example, ESL learners (Allen, 2018; Reichelt, 2019). Inspired by two frameworks (Oyserman, 2001; Dörnyei, 2009) that have studied how individuals' self-perceptions, both what people think of themselves and what they think others think of them, influence their motivated behavior, this study examined how FL Russian learners perceived themselves as writers in Russian and how they thought other people would perceive their writing abilities. The goal of the study is to understand how instructors can better motivate students to learn to write in FL Russian.

Upper-level FL Russian learners (N=100) at three large public universities in the U.S. wrote short texts that they then evaluated according to four criteria: the quality of grammar, word choice, and idea presentation, respectively; and the degree of social appropriateness. Learners assessed their self-authored texts from four perspectives: learners' own perspective, the perspective that learners had of two groups of teachers (NS and Non-NS) and of non-teacher NSs of Russian. The comparison of learners' self-evaluations revealed three major findings. (1) Of the four rating criteria, learners gave themselves the highest ratings on social appropriateness and believed grammar and word choice to be the least developed features of their writing. (2) Students differentiated between perceptions that they attributed to native-speaker teachers and those that they attributed to non-native-speaker teachers: they associated the former with particularly harsh ratings and the latter with lenient ratings. (3) Learners expected the two native-speaker groups, teachers and non-teachers, to be particularly harsh raters.

I will discuss how students' self-assessment and their perceptions of what others think of their FL writing impact students' motivation to develop their Russian writing skills, and how instructors can better support learners who may not see the implementation of their FL writing in their future lives and careers.

The use of the first language in an intensive immersion language program

Ala Simonchyk, University of Mississippi

Immersion language programs strive to create a linguistic environment in which second language (L2) learners are able to progress at a much faster rate and achieve a breakthrough in their language proficiency without ever leaving the United States. Such programs often require learners to participate in a ceremony where they solemnly swear to speak only their language of study, e.g., by signing the Language Pledge at Middlebury Language Schools or the Immersion Contract at Indiana University Language Workshop. But what do learners themselves think about such an L2-only policy? Are certain groups of learners more likely to benefit from this requirement than others? The purpose of this study was to investigate how learners' beliefs about the use of their native language (L1) in an immersion program affect their compliance with the L2-only policy, as well as identify which student populations find immersive language learning most effective. It was hypothesized that students with certain characteristics, e.g., majoring in the target language, and with favorable beliefs about restrictive L1 use would have supportive views

of the L2-only policy. The participants of the study, students enrolled in an intensive immersion language program, completed an online survey, which asked about their language learning experience, their beliefs about the L2-only policy and self-reported L1 use during the program. Based on their responses, each participant was assigned a coefficient that represented their support of the L2-only policy. These coefficients were used in correlation and regression models to uncover the variables that influence learners' beliefs and use of L1 in an immersion setting. Since the data collection is ongoing, preliminary results will be presented during the talk. Pedagogical implications will be offered as to what adjustments to the L2-only policy might be needed to ensure a more inclusive environment for all students.

Saturday, February 17

1 : Stream 5A: Corpus-Based Investigations of Russian to Inform Pedagogical Practices I

Linguistic descriptions of ILR levels in listening texts
Aleksey Novikov, Defense Language Institute Foreign Language Center and Irene Krasner, Defense Language Institute Foreign Language Center

Understanding which elements make a text rated at a certain proficiency level is important for students, teachers, and curriculum developers. However, most proficiency rating descriptors including ILR Proficiency ratings are typically based on functional criteria (e.g., understands factual content, or can understand implications) or use vague wording such as "simple conversations" and "familiar topics". What these descriptions lack is more specifics such as grammatical and lexical characteristics. Research on automatic ILR level estimation (Ray Budd, Gatewood, & Jones, 2019) shows that word frequency and word and sentence length features can be significant predictors of ILR levels. Whereas these predictors are beneficial in automatic text rating, they are not as helpful in the instructional process since they do not provide us with the fine-grained linguistic descriptions of texts.

Our presentation aims to fill this gap by analyzing and describing texts at three level of ILR proficiency in terms of grammatical and lexical features. In this study, we collected over 200 transcriptions of spoken authentic texts across three ILR levels based. For the lexical features, we calculated vocabulary coverage in each text against 5,000 most frequent words (Sharoff, Umanskaya, & Wilson, 2014) and lexical minimums based on the Common European Framework of Reference for Languages (CEFR) (2001). For the grammatical features, we calculated their normalized occurance in each text based on previous research (Novikov, 2021). Our preliminary results have shown that in terms of vocabulary coverage level 1 is the most varied, and level 2 has a larger coverage compared to level 3. In terms of grammar, phrasal features (e.g., compound nouns, attrubutive adjectives) decrease with level, while clausal features (e.g., relative clauses, subordinate clauses) have a tendancy to increase with level. These findings can be used as the organizing principle for informing the instructional process by helping teachers and curriculum developers adopt a more focused approach to enable students progress faster across levels.

Budd, R., Marius, T., Gatewood, P., & Jones, D. (2019). Using K-Means in SVR-Based Text Difficulty Estimation. In SLaTE 2019: 8th ISCA Workshop on Speech and Language Technology in Education (pp. 20-21). Graz, Austria.

Council of Europe. Council for Cultural Co-operation. Education Committee. Modern Languages Division. (2001). Common European framework of reference for languages: Learning, teaching, assessment. Cambridge University Press.

Novikov, A. (2021). Syntactic and morphological complexity measures as markers of L2

development in Russian (Doctoral dissertation, The University of Arizona).

Sharoff, S., Umanskaya, E., & Wilson, J. (2014). A frequency dictionary of Russian: Core vocabulary for learners. Routledge.

Lexical complexity indices in the assessment L2 Russian proficiency
Olesya Kisselev, University of South Carolina and Anton Vakhranev

This study examines lexical features in the Russian learner language data with an eye towards (semi)automated proficiency assessment and the assessment of text complexity. Using a corpus of Russian leaner data, the study analyzed the following linguistic units: average token length, average vowel count, average morpheme count, average unique words, average unique lemmas, and part-of-speech distribution. HD-D (Hypergeometric Distribution-D) and MTLD (Measure of Textual Lexical Diversity) measures evaluate text diversity and complexity.

Variations in linguistic features across proficiency levels are found, offering insights into language development. The study explores applications in an automated language proficiency assessment tool. This tool, integrating linguistic analysis, enhances language education through tailored feedback to learners, educators, and curriculum developers.

The Problem of "I don't know if"
William J. Comer, Portland State University

The high frequency English phrase "I don't know if…" can pose grammatical challenges even for English learners of Russian who have reached the Advanced Low level of oral proficiency. From a linguistic point of view, these "if" clauses pose at least four challenges. First, learners need to break a one-to-one lexical mapping of English "if" with Russian если; second, they have to realize the misalignment of pause breaks between English and Russian phrases (i.e., in English it's natural to pause after the "if" / in Russian the pause needs to come after "know"); third, they have to be able to invert word order, moving the focal word/phrase to the first position in the clause; and finally they need to place the unstressed particle ли in second position in a sentence, or use the или нет tag at the end of the sentence. Dubinina and Polinsky (2013) have noted the problems that even heritage learners have with the choice of conjunction and non-SVO word order. Furthermore, since the verb of speech in these "if" clauses is never contiguous with the conjunction marking the indirect speech, learners can't initially acquire it as a fixed phrase, the way "хочу, чтобы…" can initially appear as a chunk in learners' speech.

In this presentation I will summarize the frequency data for these constructions (ли/или нет) from the Russian National Corpus (particularly the oral and parallel texts subcorpora), and then use that data and the most salient examples to outline a series of exercises to help students at the intermediate level notice these forms and start to use them in scaffolded contexts.

2 Stream 5A: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures I

"Only Revolution Ends War": Eternal Revolution in Makaveev's *WR: Mysteries of the Organism*

Natalie McCauley, University of Richmond

Austrian-American psychologist and psychoanalyst Wilhelm Reich dedicated much of his life to arguing for rebellion from authoritarianism through free and liberated sexuality. Much of Reich's writings advocate for educating children openly about sexualities in all their forms, arguing that in many cases, the child's learned shame at sexuality and sexual organs is their first encounter with taught submissiveness in authoritarian regimes (in this case, the parents/educators). The answer, Reich states, is revolution; only through rebelling against authority figures, be them parents or government, can we find freedom. Banned for sixteen years after release, Dusan Makaveev's famous *WR: Mysteries of the Organism* depicts this and other arguments based on the connection between freedom, violence, government, and human sexuality through montage. My paper will focus on the role of subversive sexuality in the film and its portrayal as the answer to not only gendered societal hierarchies, but to nearly all inequalities and social ills, including poverty/homelessness, depression/anxiety, imperialism, and racism. While my project is still in its initial stages, I hope to argue that the film shows subversive sexualities as the first and foremost route to revolution and, therefore, to a better and more equal future. It is only through gaining autonomy of our own bodies, the film implies, can we begin to take back the power stolen from us by the state. With the concepts of change, revolution, and widespread mental health difficulties that have increased in prominence since 2020 (if not earlier) in mind, I hope to find lessons from Makaveev's 1971 film that have renewed relevance to today's world.

Nothin' But Mammals: Screening Female Sexuality in Ivan Tverdovskii's *Zoology* (2015)

Jenny Kaminer, University of California, Davis

Ivan Tverdovskii's 2015 film *Zoology* relies narratively and aesthetically on one of Western civilization's most subversive sexual taboos: zoophilia. The film's heroine is a lonely and ostracized post-menopausal woman who suddenly and inexplicably grows a tail. This new appendage catalyzes her sexual awakening, transforming her from an object of ridicule to one of desire. Her transformation culminates in an autoerotic encounter in a bathtub that surely marks one of the most unusual and memorable scenes in recent Russian cinema. In this paper I will provide a close analysis of *Zoology*, focusing on how Tverdovskii creates a premodern atmosphere in the twenty-first century Russian provinces, one where the borders between human and animal are unstable—where women supposedly "live in sin with monkeys," as one character whispers to another. I will analyze how the film intricately interweaves centuries-old Russian folk beliefs about female sexuality and the animal world—and the intersections between the two--into both its plot and aesthetic fabric. In brief conclusion I will situate *Zoology* in the context of other recent Russian films that similarly foreground traditional Russian beliefs about women's bodies at various stages of the life cycle. For directors like Tverdovskii, Aleksei Fedorchenko and Vassily Sigarev, the folk symbolism of the female body facilitates powerful cinematic critiques of contemporary Russian society, including its casual, ubiquitous violence; cynicism and atomization; and rigid gender hierarchies.

3 Stream 7A: Beyond Horizon: Alternatives and Transgressions in Twentieth- and Twenty-First-Century Polish Culture I: Through the Looking Glass: New Perspectives on Polish Cinema

Reality, Appearance, and Moral Agency: A Philosophical Reading of Jerzy Kawalerowicz's Films
Lukasz Sicinski, Indiana University

This paper analyzes Jerzy Kawalerowicz's Night Train (1959), Mother Joan of the Angels (1961) and Maddalena (1971). The predominant interpretive approaches to these works either focus on their formal aspects or simply engage in a thematic analysis, discussing their main themes and recurring motifs. Moving beyond these interpretive paradigms, I seek to offer a systematic account of the philosophical framework underpinning the conceptual dynamics of the three films. I argue that the philosophical issues explored in them are anchored in moral ontology. First, my analysis demonstrates that the films distinguish between reality and appearance, proposing a two-world ontology that privileges the empirical world and renders the idea of "true reality" irrelevant to the notion of moral agency. Then, I show that the shift towards the world of appearances leads in the films to the idea that moral values are irreducibly plural and often incompatible, a view that implies a non-foundationalist understanding of morality. Suggesting a link between values and human responses to them, this view, I argue, embraces ambiguity and contradiction but is not presented as irrational.

Strangers to Ourselves: 'Productive Pathology' in Agnieszka Smoczyńska's *Fugue*
Lukasz Wodzynski, University of Wisconsin-Madison

The paper examines Agnieszka Smoczyńska's Fugue (2018) as a cinematic reflection on the interrelatedness of subjectivity, identity, and memory. After the success of her excessive horror-musical debut The Lure (2013), critics tepidly applauded the director's sophomore feature as a stylish and well-made but "disappointingly straightforward amnesia drama." The film's protagonist develops a new personality after suffering from a dissociative fugue. The plot revolves around her return to an estranged family, where she confronts traces of her past self. Examining the film's extraordinary affinity with Jacques Lacan's theory of subjectivity, I demonstrate that it is anything but straightforward.

Fugue stages a series of confrontations between the protagonist's emergent subjectivity and the symbolic order that stores the record of her past identity. Yet, the conclusion of this struggle –the protagonist's enigmatic departure from her husband and son – remains ambivalent. Drawing on the Lacanian concept of the sinthome ("symptom as enjoyment") and Thomas Elsaesser's idea of "productive pathology," I argue that Smoczyńska's film offers a cinematic resolution to the problem known in the psychoanalytic discourse as "subjective destitution": embracing of one's existential singularity at the cost of radical rejection of all social ties. Rather than celebrating the emancipatory potential of the protagonist's newfound otherness, Fugue presents trauma as a tool for forging a new, more authentic form of agency.

1992; or, Glocalizing Genre in Three 'Ambivalent' Films: Jerzy Zalewski's *Black Suns*, Łukasz Karwowski's *Novembre*, and Sławomir Idziak's *Enak*

Christopher Caes, Columbia University

"Everything is possible," cries Mikołaj (Janusz Gajos) after surviving his suicide-for-hire attempt in Krzysztof Kieślowski's (anti-)romantic comedy Trois Couleurs: Blanc (produced in 1993). His declaration, evoking a sense of the limitless - personal, economic, social - potential that now awaits him, might serve as a byline for the expectations of Poles following the collapse of communism just four years earlier. At the same time, by the early 90s, new socioeconomic, cultural, and political limitations - dramatized in the same film by Mikołaj's would-be killer Karol's impotence (Zbigniew Zamachowski) - had set in to curb, qualify, and stifle this euphoric confidence.

This paper revisits this cusp of openness and closure through the lens of genre, examining three 1992 Polish-(co-)produced genre-transgressing science-fiction / fantasy / horror films by filmmakers who were largely unsuccessful or absent in subsequent feature film, but whose "ambivalent" works of that year have maintained a modest cinephile following. More than just one-off genre experiments, these films represent, I argue, a unique formal and artistic legacy of transition. Cinematic "roads not taken," each of them preserves the local - maximalist - hopes of 1989, while encoding them skeptically, through the global vernacular of genre, as varieties of transcendence - as cosmic intervention, as occult madness, as evolutionary uplift. Adapting to, but refusing to be fully absorbed by commercial cinema's genre-based division of labor, they seek new - overambitious, often uneven and unwieldy - artistic solutions to the problem of the utopian impulse in the post-communist marketplace. Equally significantly, from a contemporary perspective, as works which have fallen through the cracks and remain largely unknown to audiences, both local and global, these films represent an opportunity for wonder as historically momentarily viable alt genres, and to wonder, socioculturally, as to how things might have been - might be? – different.

4 New Approaches to Ukrainian Poetry

The Place of Volodymyr Svidzinsky's Unique Poetry within the Red Renaissance
Antonina Tymchenko

The Ukrainian literary world of the 1920s and 1930s (The Red Renaissance) contains a variety of artistic trends, from new versions of romanticism and realism to the ultra-futuristic avant-garde. Yet Volodymyr Svidzinsky, who has been called a "quiet modernist," stands somewhat apart from these movements. Among the most interesting poets of the modern period, Svidzinsky is a unique phenomenon in the history of literature, but is relatively unknown to Western scholarship. The author of this paper seeks to begin exploring Svidzinsky's deep personality, always open to the mysteries of being, that we find in his poetry.

In Svidzinsky's work, there are two worlds: the real and the unreal / the fairy tale, or, we may say, the largely separate worlds of adults and children. We find in his poetry the theme of balancing between the everyday world and the mysterious land beyond, and the difficulty of choosing one of them. However, when the hero seeks an ideal world for himself, he does not choose the world of fairy tales; rather, he is fascinated by the laws that prevail in a fairy tale, the

marked boundary between good and evil, and the clearly defined relationships between the inhabitants of that world.

This paper offers a close reading of one paradigmatic work by Svidzinsky, the poem "Холодна тиша. Місяцю надламаний" ("Cool silence. Fractured moon"). This unusual work is directly related to the author's worldview, his introversion, and his novel view of the place of humankind in the world. On one hand, the reclusiveness of the author and the lyrical hero are a result of the cataclysmic social changes of his lifetime. On the other hand, such qualities can be found in any human being. In this way, Svidzinsky's lyrics may function as a bridge between his unusual time and our era.

Мій меч не тяжкий для одважних рук: The Metaphor of the Sword in Ukrainka's Cycle "Невільничі пісні"
Kevin Reese, University of North Carolina at Chapel Hill

Lesia Ukrainka's 1895/1896 cycle "Невільничі пісні" is primarily a study of the state of unfreedom, framed within the subjugation of Ukraine by the Russian Empire. A prominent twinned image of several key lyrics in the cycle is that of fire and sword—fire makes the sword, and the sword breaks fetters and cuts a path to freedom. This paper will examine Ukrainka's cycle via her fire-sword imagery, with particular attention paid to the physicality of the pair as a realized metaphor.

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Vasyl Symonenko's Moral Qualities as Poet, Prose Writer, and Critic
Hryhorii Savchuk

This paper offers a broad but moderately detailed overview of Vasyl Symonenko's creative works: his lyric poetry, epic lyrics, and prose works. These works contain motifs that are not openly verbalized, and should be noted for further exploration in scholarship: expectation of change, striving, and a spiritual path. Paying particular attention to the collections "Shore of Expectations" and "For Myself," the author notes romantic features found in Symonenko's poetry, the hero's preparation for adult life, and his sense of responsibility. Specific observations show that these collections have a psychotherapeutic function, and helped Symonenko to obtain emotional stability. Among its other features, Symonemko's first collection "Silence and Thunder" displays a renewal of poetic content merged with traditional forms. The posthumous collection "The Pull of the Earth," however, is striking for the high information content of each line, the transparency of all the ideas, and the writer's belief in the future. Further, the romanticism of the poetry is closely related to Symonenko's prose writings collected in *Rose Wine*. In connection with this, the paper analyses also the plot structure of several of the prose works: "He Kept Her from Sleeping," "Rose Wine," and "The Black Horseshoe." Finally, the fairy tales are considered: while appropriate for younger readers, they always have a political subtext. Yet, this is not all: for an even rounder understanding of the author's world, one must know also his critical work. Most important here is his article "Unembellished Beauty" on

Lina Kostenko's poetry. Here, Symonenko acts as a professional reader as he analyzes the collection "Journeys of the Heart." The beauty, wisdom, and spiritual sensitivity that he finds in Kostenko's collection may also be attributed to Symonenko himself.

Kostenko's Inconstant Moon: An Encoded Artistic Manifesto
John Wright, Barnard College

Ukrainian poet Lina Kostenko, born in 1930, is well known as a living representative of Ukrainian poetry. Her lyric works have been used in popular songs and have been objects of academic study. Kostenko's mastery of her verbal art, however, is so subtle that it can go unnoticed, even by those who celebrate her work. This paper offers a brief analysis of her lyric "I місячну сонату уже створив Бетховен" ("And Beethoven has already created the Moonlight Sonata"), revealing within the text itself a hint at another formal arrangement of the same poem, different from the published text. The implications of this "crypto-form" of the poem are far-reaching. In conclusion, the paper suggests connections between the hidden nature of this text and the author's beliefs regarding the place of Ukrainian national culture in a global context.

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5 Word/Image in Moments of Crisis

"Nash otechestvennyi Barbizon": Text-Image Narratives in the Uncensored Almanac
Molly Thomasy Blasing, University of Kentucky

In 1961, the year before the journal Novyi Mir) published to significant scandal Solzhenitsyn's One Day in the Life of Ivan Denisovich, a group of writers published a literature and art almanac titled Tarusskie stranitsy (Pages from Tarusa) in Tarusa (Kaluga Province), a small town approximately 100 km south of Moscow. The almanac caused its own scandal and led to the termination of its lead editors from their jobs. The reason for the firings was that the almanac had been published without its content passing through the official State censors in Moscow. One of the first domestic publications to openly challenge the limits of Thaw-era literary censorship, Pages from Tarusa brought together an eclectic selection of writers–some from the past, and others who had famous futures ahead of them–each connected in some way to the small town sometimes called the "Russian Barbizon." An aspect of this project that has gone almost completely unremarked, as Polly Jones has noted, is the selection of images chosen to illustrate the stories, poems and vignettes that fill the pages of the almanac. The combination of sketches by pre-Revolutionary Tarusa artists Borisov-Musatov and Polenov, photographs of Tsvetaeva and Meyerhold, as well as drawings of peasants and proletarians, suggest a complicated design principle that resonates with the eclectic literary and journalistic texts. This paper explores the interplay of text and image in Tarusskie stranitsy to illuminate layers of subversiveness that go beyond the project's overt challenge to literary censorship.

A Palimpsest with Illustrations: Drawings in Contemporary Russian Prison Writing
José Vergara, Bryn Mawr College

This paper examines the illustrations used by several writers to tell their stories of captivity (e.g., Pussy Riot's Masha Alyokhina, political prisoner Oleg Navalny, activist Olga Evgenevna, Ali Feruz who spent time in a migration detention center); their texts offer readers different insights into incarceration's mental and moral effects through drawings and, at times, demonstrate the failure of language to authentically render the prison space through words. I argue that these authors use this method—the alternative language of images—to weave themselves into the tradition and carceral system even as they resist them and twist generic memory to craft something not yet automatized, that cuts through the pieties of the tradition of Russian prison writing.

Abandoned Strollers and Children's Playgrounds: Photographs of the Everyday in Yevgenia Belorusets' War Texts
Robyn Jensen, University of California, Berkeley

This paper explores the relationship between word and image in the works of Ukrainian author and photographer Yevgenia Belorusets. In Lucky Breaks, a cycle of stories about the war in Donbas, and War Diary, her diary account of the Russian invasion, Belorusets includes photographs of seemingly everyday subjects that diverge from the images of destruction so typical of war photography: an empty park, a children's playground, a lone figure walking along the street. This paper considers Belorusets' work in the broader context of war photography and the ethics of "regarding the pain of others" (Sontag), as well as the status of photographs as visual evidence in the face of the Russian government's attempts to discredit photographs of war crimes, such as the Bucha massacre, as "fakes."

8 Trans Topics in Slavic Studies: Beyond Borders of Gender and Sexuality

What is a Woman? Zamyatin and Androgyny
Alexandra Michaud, University of California, Berkeley

While it is a commonplace in scholarship of Zamyatin that he writes "masculine women," none have taken his novel "We" seriously as queer literature. If we examine the novel's frequent allusions to the seemingly incompatible Otto Weininger and Vladimir Solov'ev, it becomes clear that Zamyatin's "masculine woman" I-330 is not merely a parody of the New Woman, but a figure who, by conscious acts of unsexing and re-sexing herself, achieves transcendence. Judith Butler's theory of gender performance allows us to see further how I-330's very refusal to comply with so-called biological truth leads directly to mass revolt and the ultimate triumph of liberty in the novel.

Ivan the Terrible's Queer Legacy in Art
Maya Garcia, Harvard University

In a diary entry dated to 15 September 1941, Sergei Eisenstein muses on his recent re-reading of

his "first novel of passions" ("premier roman passionnel"), Six Chapters of a Man's Life (1902) by Victoria Cross. At this time, He was several drafts into his screenplay for Ivan the Terrible. Cross's novel has not yet been considered as a source of inspiration for Ivan, but I will show that it deserves such consideration. What does Eisenstein's 16th-century historical epic film have in common with an obscure English pulp romance from 1902? Both tell the story of a man with a doomed passion for a cross-dressing androgyne named Theodore (Feodor) and both were condemned as "degenerate" sensationalism in the extremely sexually repressive societies where they were made.

In both Cross and Wilde, Eisenstein had access to examples of works dealing with taboo topics of sexual and gender variance published in a society with starkly delineated patriarchal sex and gender mores enforced by a repressive carceral state. While the differences between late-Victorian/early-Edwardian Britain and the Stalinist USSR are many and significant, the similarities in attitudes towards sex and "sexual deviance" likely figured large in the mind of Eisenstein as someone who strained against the repression of "deviant" sexuality in art both at home and abroad (most notably in puritanical America, where he was arrested for possession of "pornography" in the form of his own drawings). My paper examines how Eisenstein may have borrowed from literature that undermined and defied Victorian sex and gender mores in devising his own strategic plans for tackling queer subject matter in Ivan the Terrible.

Trans experience in the poetry of Friedrich Chernyshev
Nikon Kovalev, University of Texas at Austin

9 Writing/Translating the Jewish Bodies: Violence, Sexuality, Assimilation

Pushkin Meets Agnon: Jewish Bodies, Voracious Femmes Fatales, and Subversions of Antisemitic Tropes
Elena Petrova, University of Southern California and Neta Kleine, Yale University

The *Tachanka* Theory as a Theory of Revolution: Violence, Word, and Jewish Body in Isaac Babel's *Red Cavalry*
Victoria Buyanovskaya, University of Wisconsin-Madison

Jewish Body, Russian Language, Tongor Name: A Jewish Translator on Soviet Trial
Marsel Khamitov, University of Wisconsin-Madison

10 Late Soviet Underground Culture

Chair: Ilya Kukulin, Amherst College

Leningrad Underground and Attempt at Course-Correction: Viktor Krivulin's Utopic Project of the 1970s
Ilona Sotnikova, Smith College

In the 1970s, Viktor Krivulin, the poet and theorist of the Leningrad Underground, wrote a number essays on the Leningrad Underground culture. The place and role of the Leningrad Underground poets in connection with a broader Russian pre-revolutionary poetic tradition are one of the central questions investigated in these essays. The turn to the Russian pre-revolutionary literary tradition was not only conditioned by a desire to find a different cultural identity due to rejection of Soviet reality and voluntary withdrawal from it and to restore the served connection with the past (Krivulin). The reconnection with the pre-revolutionary tradition attempted to rewrite the "single utopia of the Classic Avangard and Stalinism" (Groys). As Groys points out, the Underground culture did not adhere to a single grand utopic narrative but instead realized an attempt at changing reality employing individual utopic projects (Groys). According to Krivulin, returning to the pre-revolutionary tradition would allow restoring the natural historical and cultural trajectory (Krivulin). The paper will discuss Krivulin's utopic project for transforming Soviet reality. Using the Russian religious concept of sobornost' when discussing the Russian poetic tradition, Krivulin attempts to eliminate the break between the old and the new through the category of the transcendental and endows the poetry of the second culture with the transformative power that returns the historical trajectory into the Judeo-Christian paradigm.

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"…Among this Heavenly Choir": Natalya Gorbanevskaya's Liminality in Life and Work
Melissa Azari, United States Air Force Academy

Natalya Gorbanevskaya (1936-2013) is a Russian poet and dissident best known for her participation in the August 1968 Red Square protest against the Soviet invasion of Czechoslovakia. Allan Reid presents the idea of liminality as a key element of Gorbanevskaya's poetic oeuvre in his article "Crossings: The Centrality of Movement in Natalia Gorbanevskaia's Poetry and Life," noting that "many, indeed most of the crossings in Gorbanevskaia's work can best be understood as referring to liminal spatial and temporal frames" (Crossings 67). Reid goes on to say that these "real and metaphorical streets and roads, crossings and journeys" ("Crossings" 66) of Gorbanevskaya's life were mirrored in her poetry, which was "also truly full of images of motion of all sorts, of paths and routes travelled and imagined […] they can all be viewed through the conceptual category of movement. It is a ubiquitous and multivalent principle which informs and sustains her poetics and her world view" ("Crossings" 66). I intend to build upon Reid's study here to suggest that the liminal themes that are so prevalent in her poetry can also be seen within the patterns of her biography. Gorbanevskaya was constantly moving back and forth between opposing elements that did not often appear together in equal measure as part of a single identity: Moscow and Leningrad's poetic scenes, activism and poetry, Russia and the West, poet and ordinary person. I will demonstrate in this paper that, somehow, Gorbanevskaya found a way to belong to both sides of these divides and that it was this

particular ability to "stand in-between" that was one of her defining traits.

The Appeal of the Grotesque to the Religious Mind: The Transcendent Profanations of Flannery O'Connor and Yuri Mamleev
Ben Hooyman, Columbia University

Flannery O'Connor (*Wise Blood*, *The Violent Bear It Away*) and Yuri Mamleev (*The American Stories*) turn to the poetics of the grotesque to express their deeply Christian representations of American life in the second half of the 20th century. Both are concerned with the increasing secularization of society, both reject the vacuousness of rationalistic Capitalism, and both are convinced that there can be no meaning in a physical world excised of God and metaphysics. One might expect Mamleev, an Orthodox Christian, and O'Connor, a devout Catholic, to utilize their infamous grotesque aesthetic paradigms to attack the skeptical agents and secular institutions responsible for the erosion of religiosity in modern life. However, O'Connor and Mamleev largely reject this temptation. In their work, it is the metaphysical, the transcendent, and the religious that become targets for the most disturbing and monstrous impulses of their poetics. Why should this be? How is it that these authors profane their most sacred values as a means of reaffirming these same values? In my work, I will offer a close reading of O'Connor's novels and several of Mamleev's *American Stories* to articulate the logic behind this deeply counterintuitive aesthetic strategy.

11 <u>Approaches to Integrating Cultural Content</u>

Nurturing Cross-Cultural Competence of Russian Language Learners Through Multi-Modal Media Projects
Alla Kourova, University of Central Florida

The presentation will be focused on cross cultural competence of Russian Language Learners through multi-modal media projects in the summer Russian langugae program at UCF.While discussing biases and credibility of sources have long been a part of media literacy education, the beginning of war in Ukraine emphasized the role of media in shaping social attitudes as it often reproduces dominant ideologies. While the Russian War on Ukraine was not a separate focus of the program, the cultural component was influenced by the urgency to foster media literacy that leads to cross-cultural competence as opposed to stereotyping. Learning a foreign language promotes new ways of seeing the world and the self in relation to it (Gee, 1996), making practices and perspectives underlined through the acquisition of vocabulary and grammatical structures available for appropriation (Bakhtin, 1981; Kramsch, 1993, 2009). This pedagogical project will present several approaches to fostering media literacy both inside and outside the classroom in an intensive Russian summer camp setting. This project came out of preliminary findings that showed that the interconnection between a language and its culture needs to be nurtured within a program content itself to encourage the process of developing cross-cultural understanding.
The presentation will cover the following research questions:

1. In what ways, if any, does consumptive media literacy integrated into language instruction

contribute to the shaping or reshaping of existing images and cultural representations of Russian, its language and culture?

2. In what ways, if any, does student-driven engagement with media contributes to the shaping or reshaping of existing images and cultural representations of Russian, its language and culture?

3. In what ways can language instructors incorporate critical media literacy into their face-to-face and virtual classrooms?

4. In what ways can students engage with media during extracurricular activities?

Reimagining the Russian Language Course: A Focus on Post-Soviet Countries and Cultures
Iuliia Rychkova, University of Mississippi

For decades, the Russian language has been a staple of language curriculums around the world, taught with a focus on the culture and history of Russia. However, with the collapse of the Soviet Union and the emergence of independent post-Soviet countries, decolonizing the Russian language curriculum is long overdue (Garza, 2021). When redesigning my Special Topics in Russian intermediate-level course, my main goal was to acknowledge the colonial history of the Russian language and make marginalized voices and perspectives heard. Following the principles of the Interaction Hypothesis and technology-mediated TBLT, I designed and implemented a set of activities that help students explore the customs and experiences of post-Soviet countries, shifting the focus from the Russian culture to other nations' unique practices. For instance, when studying the chapter on Russian cuisine, my students critically investigated various factors that have influenced national cuisine and food culture in neighboring countries (e.g., Kazakhstan, Moldova, and Georgia) using online resources and conducting interviews with the locals via Zoom. Other topics seeking to explore history and culture through interaction and various media resources include tourism (planning a trip), celebrations (wedding ceremonies), and health. The course finishes with a round-table discussion on de/colonization of Russia's neighboring countries, in which students share their ideas and insights accumulated throughout the course. In this paper presentation, I will explore the importance of reimagining the Russian language course to focus on post-Soviet Russian-speaking countries and cultures and the potential benefits of such a shift. I will also share a step-by-step guide for the designed activities that can be easily incorporated into a Russian language course and report on my students' outcomes upon completion.

Garza, T.J. (2021). Here, there, and elsewhere: Reimagining Russian language and culture course syllabi for social justice. Russian Language Journal, 71(3). DOI: https://doi.org/10.26067/F8PA-W125

Implementation of Rap in Culture Courses and Language Classroom
Veronika Williams, The University of Arizona

This paper provides pedagogical frameworks and specific guidelines for implementing teaching Russian rap music both in general education courses as a part of contemporary culture and in

advance Russian language courses with application of Project-Based Learning and Task-Based Language Teaching. First, the paper presents a brief overview of Eastern European rap course with samples of different writing assignments and instructor's experience teaching the course for several years. Then, the paper provides detailed guidelines and ideas of implementing a group project for third-year Russian language courses which explores contemporary rap and allows students to learn about history, culture, and language via rap song analysis essay in the target language. The methodology for this project draws from Project-Based Learning and Task-Based Language Teaching as well as film studies (analyzing the music videos) and poetic analysis (lyrics analysis). Multiple examples from past student work will be shared as project outcomes.

Session 6: 1:15pm-3:00pm

1 Stream 5B: Corpus-Based Investigations of Russian to Inform Pedagogical Practices II

The use of corpus tools in teaching near synonyms in Russian
Valentina Apresyan, Nazarbayev University

Different aspects of corpus-informed instruction call for different corpus tools. E.g., sketches (collocations) in Sketch Engine or Russian National Corpus (RNC) are useful in comparing polysemy cross-linguistically. A sketch of *тяжелый/heavy* reveals their metaphorical discrepancies and hence potential pitfalls for non-native users: *тяжелая ситуация* ('complicated situation; lit. heavy situation') vs. *heavy rainfall*. Word portraits in RNC can provide a glimpse into history, by drawing attention to the emergence of new words or parallels between the lexicon and certain landmark events. E.g., one can see that *прикольно* 'cool' occurred in mid-90s, or that *свобода* 'freedom' peaked around 1920 and then in early 90-s, mirroring the linguistic aftereffects of Russian Revolution and Perestroika. Multimedia corpus is a useful tool in pinpointing prosodic patterns which accompany semantic differences, e.g., Russian echoing reduplication is prosodically different from concessive reduplication. The focus of this talk is on corpus-informed teaching of near synonyms, especially function words, difficult for a language learner to acquire, yet insufficiently explained in dictionaries and textbooks. A case study of Russian synonymous prepositions *о* and *про*, both translated as 'about' is used to illustrate search techniques necessary to formulate their semantic and collocational differences. A brief search of English-Russian parallel corpus reveals differences in translations as well as collocations: *о* tends to occur with speech verbs, e.g. *говорить* 'to speak', *рассказывать* 'to tell' and is translated as 'about' (*рассказывать о Риме* 'to tell about Rome'), while *про* occurs with mental verbs, such as *вспомнить* 'to remember' and can disappear in translation (*вспомнить про служанку* 'remember the maid'). Main Corpus search with queries *говорить/вспомнить + о/про + Noun* yields a rough semantic usage rule: *о* expresses topics, often general (*говорить о самолетах* 'talk about planes'), while *про* refers to specific situations named after one of their participants (*вспомнить про яблоко* 'remember the apple').

Data-driven learning and learner corpora in the Russian language classroom: exploring teacher perceptions
Anastasiia Gorlova, The University of Arizona and Valentina Vinokurova, The University of Arizona

Data-driven learning (DDL) involves granting students access to genuine linguistic data via corpora and allowing them to construct their own regulations for meanings, rules, and forms, thus fostering inductive learning. In the DDL framework, the instructor's primary role involves offering support for inductive learning while also balancing independent analysis and guidance (Granger, 2002). According to prior research, teachers hold favorable attitudes toward DDL, though they also report challenges like time constraints, technical proficiency, and limited training (Chen et al., 2018). Prior research was primarily conducted in the contexts of ESL and EFL; therefore, there is a need to explore teacher training needs and perceptions of DDL implementation in other languages.

This study addresses this gap by examining Russian language teacher perceptions of implementing DDL activities designed using the Russian section of the Multilingual Academic Corpus of Assignments – Writing and Speech (MACAWS) learner corpus (Staples et al., 2019-). We qualitatively analyze data from implementation surveys (N = 9), instructor workshop surveys (N = 10), and field notes. Initial findings suggest that workshop and survey participants lean towards utilizing pre-made materials over creating or modifying them. Detailed outcomes will explore the challenges in activities implementation. The results will be discussed in the context of corpus project evolution, future training needs, technical and pedagogical difficulties highlighted by participants, and strategies for overcoming these challenges, including training materials developed by the MACAWS team.

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Granger, S. (2002). A bird's-eye view of learner corpus research. In S. Granger, J. Hung, & S. Petch-Tyson (Eds.), Language learning & language teaching (Vol. 6, pp. 3–33). John Benjamins Publishing Company.
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Harnessing MuSSeL: Understanding the Teaching and Research Potential of A Spoken Russian Learner Corpus
Elnaz Kia, The University of Utah and Lyndsay Ricks, Thomas Jefferson Jr. High School

Learner corpus research has proven to be a valuable resource for analyzing L2 learner development to inform research and pedagogy (Granger, 2022). While there exists a wealth of corpora for English as a second language, the availability of learner corpora in other languages such as Russian is notably insufficient. To this end, this presentation aims to introduce one of the few available Russian learner corpora, "the Multilingual Corpus of Second Language Speech (MuSSeL)", and discuss the applications of using the corpus for research and pedagogy.

MuSSeL is a developing corpus of second language speech with texts from three learning contexts (3rd-10th grade students enrolled in Utah's Dual Language Immersion (DLI) Program, adult classroom learners, and adults with in-country immersion experience) across five languages (French, Mandarin, Portuguese, Russian and Spanish). Speech files in MuSSeL are from two testing situations: ACTFL Assessment of Performance toward Proficiency in Languages (AAPPL) and ACTFL Oral Proficiency Interview by computer (OPIc) and are transcribed using

the CHAT annotation conventions (MacWhinney, 2000). At present, the Russian sub-corpus within the MuSSeL corpus comprises 528 texts (~30,000 words) amassed from 35 adult learners, with a continuous influx of new texts being introduced to the corpus. Each text in the corpus is accompanied by the corresponding audio file. The corpus is searchable using various filters, e.g., language, age group, gender, topic, and proficiency level.

The presentation will include three sections: 1. Description of the corpus construction and features demonstrated on the online platform, 2. Review of the research and pedagogical applications of learner corpora, and 3. A snapshot of corpus analyses and search results and how they inform research, teaching, curriculum, materials development, and so forth. The talk will conclude with concrete implications and future directions for Russian language researchers and educators.

RuMOR: connecting insights from a learner corpus to an intelligent language tutoring system trojan
Robert Reynolds, Brigham Young University

Whereas a spellchecker can flag misspelled words, and in some cases also suggest a correct alternative, reliance on a spellchecker may not actually contribute to overall competence. This is because the output of a traditional spellchecker is either too broad (merely marking a word as misspelled) or too specific (suggesting an alternative without explaining why it is correct) to support learning of useful generalizations. Russian Mentor for Orthographic Rules (RuMOR) is a free and open-source webapp designed to help the learner connect each specific error to orthographic rules and examples (Reynolds, Janda & Nesset 2022).

RuMOR relies on RULEC, the Russian Learner Corpus of Academic Writing (http://www.web-corpora.net/RLC/rulec) to identify the most frequent types of errors. We classify two dozen error types, including those connected to vowel reduction, palatalization marking, geminate consonants, irregular inflection classes, and fleeting vowels. Rule-based Natural Language Processing makes it possible to recognize spelling errors and link each error to a type heading. For each heading, a brief tutorial is available in a standard format containing generalizations, explanations, examples, notes, and exceptions. The tutorials are written in simple language with a minimum of linguistic terminology. Because the tutorials do more than merely flag errors and provide correct answers, RuMOR can aid learners to master the particulars of Russian orthography in a conscious and consistent fashion.

2 Stream 6B: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures II: Music

Outcasts of the Non-Conformist Music: Female Rock in Russia
Liubov Kartashova, University of South Carolina

Often associated with authenticity, nonconformity, philosophical content, and the spirit of protest, Russian rock developed and gained popularity in the 70s-80s of the 20th century in opposition to Soviet political and cultural control. The majority of the research on the genre focuses on its rebellious character and profound lyrics. At the same time, what has been widely

overlooked is its overwhelming masculinity which led to rock music (both in Russia and elsewhere) being marked as "male" by default (Amico 336). The primary focus of this paper is on the contradictory world of rock music in its treatment of female performers. An outcast in the world of music, rock, which at its core is still a product of a patriarchal society, creates a male-dominated environment; as a result, it ostracizes women from equal participation with their male counterparts. By examining Russian female rock musicians who manage to break through in a male-controlled field – namely Zhanna Aguzarova, Zemfira, Diana Arbenina, and Svetlana Surganova –, I propose that female performers are caught up in conflicting circumstances where they have to deviate from the traditional femininity to enter the professional rock arena, yet at the same time abide by the rules of patriarchy, in which this femininity is imposed on them, to remain popular. I discuss the manifestation of non-traditionality as a force against the hegemony that is symptomatic of earlier years of their music and lifestyle and their progression towards conformity as their careers escalate. I also consider their professional success in Russia as a reflection of their willingness to acquiesce to the norms of traditional femininity and their decline as a failure to submit to the given norms.

Instrumentalizing Affect and the Queer Body in Music Performances by Shortparis
Tatiana Efremova, Columbia University

Hailed as the most interesting contemporary Russian band by multiple music critics, Shortparis has been gathering crowds at concert venues both in Russia and abroad. While the Russophone audience of the project is fairly broad, in the West their music has been particularly popular among members of the queer community - a fact which remains unsurprising considering the way Shortparis instrumentalizes homoerotic visions of the queer male body in its videos and live performances. At a time when representation of LGBTQ+ identities in Russia is severely restricted by the recently reinforced gay propaganda law, Shortparis continues to popularize an aesthetic that can be easily understood as queer by both Western and Russophone audiences.

This paper looks at the way Shortparis maximizes the performative potential of the body to negotiate a space for queer visuality on the contemporary Russian music scene. Refraining from a public coming out and moving away from the concept of queer identity, the members of the band employ affect to produce a performative vision of a queer body. This negotiation is key as Shortparis continues to perform in Russia at selected festivals despite several concert cancellations the band has experienced due to its proclaimed anti-war position. As I suggest, instrumentalizing affect and downplaying a straightforward narrative/identitarian position allows the band not only to evade legal restrictions on LGBTQ+ topics but also to deliver anti-war messages to sympathetic audiences in present-day Russia.

3 Stream 7B: Beyond Horizon: Alternatives and Transgressions in Twentieth- and Twenty-First-Century Polish Culture II: Beyond the Self: Transgressive Subjectivities in Polish Literature and Theater

Romantic Sensibility and the Death Drive: The Case of Antoni Malczewski's Poetic Tale "Maria"
Marianna Petiaskina, University of California Los Angeles

Polish Romanticism emerged as a distinctive facet of the European romantic trend, shaped by Poland's tumultuous history, including its partitions and disappearance from world maps for over a century. This cultural epoch engendered a singular blend of tragic sensibility and resilience. Central to Polish Romanticism is a profound exploration of the transitional realms between life and death, always leading to philosophical, ideological, and political inquiries. This movement engages with existential queries, with the historical context assuming a paramount role in its contemplations.

Antoni Malczewski's seminal work, "Maria," penned in 1825, precedes the November Uprising of 1830-31 and is framed within a period marked by escalating imperial aggression on Polish soil post-partition. Malczewski was a firsthand witness to the patriotic fervor that burgeoned after the Napoleonic Wars, only to crumble following the Congress of Vienna. The "liberal" Russian tsar's unfulfilled pledges, constitutional breaches, and heightened censorship cast a shadow over Malczewski's final years, compounded by personal hardships and terminal illness.
The context surrounding the emergence of the poetic tale "Maria" weaves historical dimensions with the psychic realm of the death drive. It deeply resonates with ominous symbols and motifs of despair, revealing the most poignant aspects of historical divisions that were contemporary to Malczewski. In my presentation, I will focus on Marya's inclination towards self-destruction and aspects of Polish history that parallel Malczewski's universe, unveiling a persistent undertone of metaphysical despair that courses through the narrative. The interplay between historical forces and personal psyches renders Polish Romanticism, as epitomized by Malczewski's "Maria," an exploration of the "metaphysical hopelessness in action" inherent in Polish Romanticism.

Abyss of the See Where People Are Dying…or Not'—Forms of Disappearing in Leo Lipski Prose
Andrzej Brylak, University of Southern California

The paper offers an analysis of a yet unpublished scheme of Leo Lipski's novella *Piotruś* (most likely created by Łucja Gliksman). The author presents hypotheses concerning the origins of the document and discusses it in relation to Lipski's life and works. In the second part of the article, the scheme provides a starting point for the discussion of the passage of the disappearing, vertical 'I' into the horizontal realm of being. By introducing these terms, inspired by Martin Heidegger's thought, the author intends to highlight the structure characteristic of Lipski's texts at various stages of his work. Lipski's familiarity with Heidegger's work turns out to be crucial in the analysis of the ontological nature of his writings. It is the concept of Gelassenheit however that proves particularly illuminating, although Lipski could not have been familiar with it when he was writing *Piotruś*.

Transgressive Psychobiography, or Horror of Existence
Tamara Trojanowska, University of Toronto

History, civilizational trials, existential dilemmas, aesthetic revolutions, and their intersections make art (as much as religion and philosophy) suspect in the 20th and 21st centuries. The, by now cliché, "philosophy of suspicion" manifests concretely and with hefty consequences for artists whose lives were intimately and inseparably defined by the imperative to create. The

suspicion that art does not change the world, stop the atrocities, decrease human misery, elevate pain cannot stop them from writing, directing, designing, or painting. Why? Why do humans insist on creative endeavors despite knowing that our lives are finite, full of incomprehensible pain and suffering, and that our art – no matter how ingenious – may never survive another generation's interest? Why devote a life to artistic self-expression when such classical categories as truth, beauty, and goodness no longer support its value? In this paper, the transgressive psycho-- and crypto-- biographies of Witkacy, Gombrowicz, Kantor, and Różewicz, with their dramatic and theatre works traversing history, cultural traditions, and biography (logos, mythos, and bios) help us answer these questions and their relevance to our contemporary experiences.

7 Contemporary Russian Cinema

Andrei Zvyagintsev and Narrative Ethics: *Loveless* (2017) as Narcissus Garden
David Molina, University of Chicago

The paper engages in a narratological reading of Andrei Zvyaginstsev's 2017 film Loveless with a focus on its treatment of narcissism as social pathology. By drawing attention to the film's minimalist soundtrack (in particular, the piece "11 cycles of E" by Evgueni and Sascha Galperine) and the narrative development of the opening 50 minutes of the film, the paper advances the view that the work's uncharitable treatment of its lead characters, divorcing parents Zhenya and Boris, also extends to viewers of the film, who are led, by design, to become so engrossed in the comings and goings of the daily lives of the leads (trips to the hair salon; the "Orthodox sharia" implemented at work by Boris's boss, Beard; their new respective affairs) that they too forget about Alyosha, the couple's son, until he is already missing. Read alongside the repetitive soundtrack, the overwhelming presence of references to social media and the selfie, and the parents' insistence on relinquishing their responsibilities over the child, the film's plot structure, I claim, contributes to the work's diagnosis of a collective form of self-absorption that is not an idiosyncratic feature of the particular individuals we see on screen. The paper concludes with a mini-comparison between Loveless and artist Yayoi Kusama's 1966 installation Narcissus Garden.

Compulsion to Repeat: The Familial, the Traumatic, and the Uncanny in Vladimir Bitokov's *Mama, I'm Home*
Aleksandra Pchelintseva, University of Southern California

Vladimir Bitokov's *Mama, I'm Home* (2021) features the topic of return, alluded to in its title, on multiple levels. The film does not only tell a story about a soldier's (no)return home from war, but it also enacts a return to the corresponding cinematic traditions of early post-Soviet cinema (for example, Aleksei Balabanov's *Brother* (1997), Valerii Todorovskii's *My Stepbrother Frankenstein* (2004), and Aleksander Veledenskii's *Alive* (2007)). Building on analyses of relations between soldiers and their families in the Soviet and Post-Soviet cinema (Lipovetsky; Kaganovsky), this paper argues that *Mama, I'm Home* avoids mere repetition of earlier features like absent fathers and uncanny sons. Rather, it departs from the tradition by introducing a female voice and placing the mother's perspective at its core. The changes this perspective brings to the soldier's return plot conveys an important message about the necessity of

substituting remembering for repetition in order to cope with the haunting traumas of the past (Etkind).

Bibliography:
Etkind, Aleksandr. *Warped Mourning: Stories of the Undead in the Land of the Unburied*. Stanford, California: Stanford University Press, 2013.
Kaganovsky, Lilya. *How the Soviet Man was Unmade: Cultural Fantasy and Male Subjectivity Under Stalin*. Pittsburgh: University of Pittsburgh Press, 2008.
Lipovetsky, Mark. "War as the Family Value: Failing Fathers and Monstrous Sons in 'My Stepbrother Frankenstein'." *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. Eds. Helena Goscilo and Yana Hashamova. Indiana University Press, 2010. 114-137.

Broken Homes: Gender, Power and the Iconography of Corruption in Contemporary Russian Cinema
Emma Simmons, Princeton University

Representations of domestic space and family life have long been utilized to comment on broader socio-political issues in the literature and film of Russia and beyond. In this paper, I will examine the representation of gender, power and domestic space in the establishment of a post-Soviet iconography of corruption in two Russian films, Zviaginstev's *Leviafan* (2014) and Bykov's *Durak* (2014). Both films revolve around the destruction of domestic spaces – in the former, a seafront home in Russia's far north, the latter, an urban apartment block – due to political corruption.

Both *Leviafan* and *Durak* have already achieved significant acclaim and, particularly in the case of the latter, scholarly attention. However, the centrality of gender and its importance for the representation of both family structures and state power in these films remain underexplored. In both films, women are both powerless victims of corruption and its perpetrators, just one of the ways in which these films reflect the complex heritage of Soviet social policy. I will demonstrate the ways in which the culturally specific categories of "власть" and "сила" are gendered in these films, and in Balabanov's *Gruz 200* (2007), a major intertext for both. This paper will focus on the importance of gender in these representations of both family life and state power, which both amplify and subvert highly gendered family and state-administrative roles to advance their critique of the Russian state.

8 *Mnimye velichiny*: Tynianov's Images and Illusions

Imagined Tynianovs
Lidia Tripiccione, Princeton University

Autobiography as a genre was widely practiced by Formalists and young Formalists (*mladoformalisty*) alike. Even though Tynianov does not belong in this group, it was he who coined the term "literaturnaia lichnost'" to refer to a wide set of phenomena ranging from authorial self-fashioning to the creation of parodic personae.

While aspects of Shklovsky's autobiographical self-fashioning have been investigated by

scholars like Ilya Kalinin and Jan Levchenko, there are no studies to this day dealing more specifically with the biographical genre and its role in the creation of *literaturnye lichnosti* for the Formalists. This paper addresses this gap by concentrating specifically on the 1966 publication of the biography *Tynianov. Pisatel' i uchenyi*, edited by Veniamin Kaverin for the famous series *Zhizn' zamechatel'nykh liudei* and on Arkady Belinkov's *Yury Tynianov* (1961). This article will discuss the creation of Tynianov's *literaturnaia lichnost'* by a small group of writers and scholars in the context of previous studies on post-Stalinist subjectivities and on the biographical genre in the 1960s and 1970s. It will also demonstrate the importance of this *lichnost'* for the rehabilitation of Tynianov's scholarly heritage in the late-Soviet period.

«Похожи и непохожи на себя»: Yuri Tynianov's Literary Imaginary in Context
Gabriel Nussbaum, Princeton University

My paper inspects the evolution of Yuri Tynianov's work on the significance of parody via his rarely-discussed «Мнимая поэзия» (1931), an anthology of parodic poetry that was developed in tandem with his theoretical essay «О пародии». The anthology is a proof of concept for Tynianov's idea that parody could generate distinct "literary personalities," which are described in drafts for a foreword to the collection as «Отражение, так сказать, тень от языка — мнимая поэзия […] Меньше всего я способен отрицать значение мнимых величин в литературе». Notably, the metaphor of «мнимые величины» evokes the geometrical concept of imaginary numbers, which were an evocative image for writers and thinkers of the 1920s like Pavel Florensky, Evgeny Zamiatin and Velimir Khlebnikov. Khlebnikov in particular, as has been well established, was a writer whom Tynianov admired tremendously. By re-reading the anthology and Tynianov's theoretical writing on parody alongside Khlebnikov's use of imaginary numbers as metaphors for the literary fantastic and for historical development, I argue that Tynianov, informed by the zeitgeist of his time, was working towards conceptualizing an entire umbrella of "imaginary" literary genres, including parody, imitation, and translation. This not only helps us understand the full breadth of parody's significance for Tynianov's theory, but also sheds light on the use of the fantastic and the grotesque in his own fiction, making *mnimost'* a category that enables a more holistic approach to Tynianov's entire oeuvre as a thinker and artist.

Dream Baring Factory. The Film Theory and Practice of Y. Tynyanov
Ilya Kalinin, Princeton University

Tynyanov's theoretical reflection and his own scenario practice demonstrate his search for a cinematic language that works on the same principles as the poetic language (as it was defined by the Russian formalists). At the same time, the phenomenon of mnimost' serves him not as a tool for creating a visual illusion, but, on the contrary, as a technique that bares the method of its production.

9 Dynamic Teaching of Language: Games and Gamification of Learning

Game-Based Learning in L2 Russian Classrooms: Interaction, Multimodality, and Practical Suggestions
Dmitrii Pastushenkov, Harvard University

In this paper, we discuss game-based learning (GBL) as a methodology for second language (L2) teaching and how teachers of L2 Russian can use these games in their classes. The chapter develops a discussion of theoretical considerations regarding GBL, including such fundamental concepts in Second Language Acquisition (SLA) as interaction and multimodality. In addition to theory, we give specific examples of and talk about a variety of different games: from traditional games to next-generation "AAA Games" releases and online video games. We provide recommendations about how these games can be implemented in L2 Russian classes, talk about linguistic skills that GBL can help develop, and give examples of grammatical features that these games can focus on. Finally, we talk about some of the lesser-known features of the GBL platform Kahoot and provide links for the Kahoot mini course that we developed for teachers of L2 Russian.

Research, Practice, and Pedagogy of Teaching Language with Games
Svetlana Nuss, University of Alaska

This paper establishes the need for pedagogical cohesion in the integration of games into the instruction of Russian as a foreign language (RFL). The chapter offers an overview of meta-meta-research in general education that may help teachers shape their approaches to instruction. It offers a scale of reference and considers various influences of student achievement. The chapter points out the imbalance in the way research and teaching practice approach the integration of games in instruction with the dominance of the digital component in research to the detriment of analog games and the role of the teacher. It provides teachers with practical considerations of balancing research and practice when designing student experiences and implementing games in language teaching. The chapter discusses the volume's contributions based on the context of instruction, the kind of games and gamified teaching they offer, the affordances of various games, and the student-centered nature of teaching language with games. In conclusion, it argues for the necessity of shifting the instruction of RFL to be more human-centered and empathy-driven.

Learning Motion Verbs Through a Board Game: insights from a cognitive linguistics perspective
Maria Bondarenko, University of Montréal

Board games' affordances for simulating reality in the form of repetitive actions in an inherently authentic game environment make them very attractive for second and foreign language (L2) education. Roll-and-move games, a type of board games in which the players roll a die and move a token along a path with a start and finish simulate actions of motion and thus stimulate narrating motion events. This paper conceptualizes how the affordances of games can be translated into an educational roll-and-move game. *Я гуляю по Москве* [*Walking the streets of Moscow*] to support a context-oriented, item-based, and experience-driven approach to teaching basic Russian verbs of motion (RVoM) at low and intermediate proficiency levels. The paper offers a brief overview of problems related to traditional teaching and learning of RVoM, introduces an alternative approach based on the strategies of *semantic labeling and narrative-communicative frames*, and offers the rationale for it, which is driven by cognitive linguistics. It also presents *Я гуляю по Москве* board game along with teaching/learning scenarios enabled by it, and, finally, reflects on lessons learned from the implementation of this activity in L2 Russian

classrooms.

Gamified Poetry Writing: Fostering Creativity in the Classroom
Polina Peremitina, Yale University

This paper discusses existing scholarship on utilizing creative writing tasks and activities in a foreign language curriculum. Research shows that such practices engage and motivate students, improve writing and communication skills, and encourage learner autonomy and creativity. As instructors strive to create a student-centered learning experience, poetry writing offers a way to expand traditional classroom practices. In this light, I describe a creative writing exercise in the form of a poetry game conducted with a paper-cut poetry kit, with words and expressions taken from a vocabulary list for a unit in the textbook. Initially created for a vocabulary review, the game can be adapted for various classroom needs, including language assessment.

10 Teaching Russian Grammar and Vocabulary

Teaching Basic Grammar (Parts of Speech, Gender, Number, . . .) and Orthography (Spelling, Punctuation, . . .) in an Introductory Russian High School Course
Josh McDermott, Pineville Independent Schools

Designing the initial units of instruction for beginners of Russian is a challenge, especially at the high school level because of the lack of suitable textbooks for an audience of young adolescent learners. This means that high school teachers often have to find (authentic) materials, engaging and appropriate for learners at that age level, and use them to develop tasks that can help learners start to communicate in interpersonal and interpretive modes of spoken and written communication. Those tasks also require cycles of work on subskills (e.g., recognizing the most basic elements of grammar like identifying parts of speech, noun gender and number, or working on spelling and punctuation). Aligning and sequencing these larger communicative tasks and smaller cycles of work on subskills so that they build the needed skills that allow students to reach the learning objectives specified for the unit is also particularly challenging.

In my presentation, I will share the initial curriculum and activities that I have developed to address these challenges, especially for adolescents studying in a small rural high school. I will lay out the thinking behind the organization of the curriculum and tasks, and I will reflect on some of the strengths and weaknesses of materials. I believe that a foreign language learner must first be able to understand and communicate effectively in their own language in order to be able to acquire any amount of proficiency in a second language. For example, when working on Russian grammar, I find that I have to review or teach the students English grammar and when working on writing Russian in cursive, I find that I have to review or teach the students how to write in English cursive as well because most of them have not had to learn to write in cursive in school.

This discussion of an opening curriculum unit and its activities should be of interest to other K-12 and STARTALK teachers as well as others who teach or design the initial level of instruction at the college level.

Integrating the Teaching of Vocabulary and Grammar: Making a Lexico-Grammatical approach the heart of an Intermediate Russian Course

Daria Aleeva, Portland State University

Teaching intermediate-level Russian presents many challenges: identifying gaps learners have after completing beginning-level courses, understanding what learners should know by the time they go to advanced-level courses, and finding ways to address the gaps and create materials that allow reaching the desired learning outcomes.

One of the major challenges is to integrate the teaching of vocabulary and grammar in a way that does not lead to "tension between the thematic topics and the grammar points" (Comer, 2020, p. 181). Taking a thematic approach to organizing texts and focusing on lexical items can limit grammar review and expansion to that specific lexicon. Conversely, using only a limited number of lexical theme items while applying a grammar point to a broader range of lexicon moves the overall grammar concept away from the thematic vocabulary.

In this presentation, I will demonstrate that presenting and teaching vocabulary and grammar as separate entities is problematic, particularly at the Intermediate level of proficiency. I will then share my experience of using the lexico-grammatical approach to develop teaching materials for Intermediate-level Russian. Specifically, this presentation will introduce «Идём дальше!» ("On We Go!"), an open-access textbook developed at Portland State University, to be made publicly available in the fall of 2024. I will describe my approach of promoting fluency through lexico-grammatical accuracy, outline general principles of selecting materials, describe types of assignments, and provide examples.

The presentation will be of interest to language educators dedicated to increasing fluency and accuracy of Russian second language learners and meeting curricular challenges of teaching at the Intermediate level.

Comer, W. J. (2020). Reconceptualizing grammar instruction: Making it meaningful and communicative. In E. Dengub, I. Dubinina, & J. Merrill (Eds.), *The Art of Teaching Russian* (pp. 163–186). Georgetown University Press.

Case Context: what is it and how does it affect the oral production of case forms?

Natalia V. Parker, University College London

Traditionally, research in case acquisition and in teaching of cases operates two main concepts, namely, "case function" (or "meaning"), which is understood as a syntactic role executed by case inflection; and "case form", which is described as a word stem inflected for case (e.g., Malchukov & Spencer, 2009). This paper offers a new, more nuanced concept of "case context", which appears to affect L2 case accuracy, and might be more important than previously thought. Unlike "case functions", which are syntactic, "case contexts" are grounded in lexical meanings of the inflected lexis and are contextually bound, further developing radial categories by Janda & Clancy (2002). For example, Russian Prepositional case, with location as the main function, is used for some time references, transport and musical instruments, among other contexts.

The present study is part of a larger project funded by UK Research and Innovation, and aimed to investigate optimizing cognitive processing in the L2 language classroom. A new teaching framework was designed to address the constraints of learners' processing and was based on Bruner's Spiral Curriculum; it is also in line with competency-based and contextually-based approaches to teaching. The framework was tested on the unprepared oral production of Russian case inflection. Beginner learners, recruited as volunteers from a UK university (n= 27), were taught two Russian cases - Prepositional and Accusative (one hour a week for 10 weeks). Participants' case accuracy was tested, using specifically-designed elicitation methodology.

Results revealed that case inflection success rates can vary greatly *within* a case (sometimes significantly) and appear to depend on a number of factors. These include the lexical set type and the gender of nouns dominating the case context, and the time of introduction, among others. These results have important implications for teaching Russian cases and for measuring case accuracy in Instructional SLA.

Session 7: 3:15pm-5:15pm

1 Stream 5C: Corpus-Based Investigations of Russian to Inform Pedagogical Practices III

Designing corpus-based pedagogical materials using MACAWS
Valentina Vinokurova, The University of Arizona and Aleksey Novikov, Defense Language Institute Foreign Language Center and Anastasiia Gorlova, The University of Arizona

Language corpora can be successfully used for creating pedagogical materials in various contexts and languages, including Russian (e.g., Furniss, 2013). However, engaging with texts from native-speaker corpora can be daunting for language learners. Learner corpora, corpora built from learner texts, can help fill the gap by providing level-appropriate materials. In addition, using learner language helps validate learner language as a legitimate variety.
This workshop will focus on the Multilingual Academic Corpus of Assignments – Writing and Speech. MACAWS (Staples et al., 2019-) is a free, publically available learner corpus of assignments containing data in Russian and Portuguese. To date, MACAWS holds 1025 texts in Russian, which total 118,302 words.

In this workshop, participants will be introduced to the benefits of using corpora in the language classroom, learn to navigate the MACAWS interface, and brainstorm their own corpus-based activities. In particular, the workshop will begin with a description of the MACAWS corpus and an introduction to its web interface. We will demonstrate how to search and filter the corpus by genre (e.g., narration), topic (e.g., travel), and mode (speech or writing). Next, we will share sample activities designed using MACAWS and experiences of implementing them. Finally, workshop participants will be invited to discuss and brainstorm other potential applications of MACAWS in their classrooms.

After the workshop, participants will be able to discuss the benefits of learner corpora, search MACAWS for language features relevant to their teaching context, and understand how these search results can be used in language teaching.

Furniss, E. (2013). Using a corpus-based approach to Russian as a foreign language materials development. *Russian Language Journal*, 63, 195-212.

Staples, S., Novikov, A., Picoral, A., Sommer-Farias, B. (2019-). *Multilingual Academic Corpus of Assignments – Writing and Speech (MACAWS)*.

2 Stream 6C: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures III: Poetry

Disability and Women's Writing in the 1830s: The Literati Discover Domna Anisimova
Sara Dickinson, University of Genoa

This paper explores the case of Domna Anisimova, the "blind daughter of a village sexton", whose poetry was discovered, celebrated, and published in the 1830s by Aleksandr Shishkov and others. In this period, women's writing in Russia was only beginning to gain momentum and rarely taken seriously. Why was such attention given to Anisimova? This paper addresses the relationship between her disability, her verse, and her readers, considering the intersectional factors shaping Anisimova's life (gender, disability, and social estate) and the effect that these factors had on her literary fortunes, both on the nature of her poetry (with its specific lyric self) and on its reception by the contemporary public in this peculiar decade.

Pregnancy and Childbirth in the verse of Anna Akhmatova and Marina Tsvetaeva
Melissa Miller, Colby College

Though much has been written on the multifaceted lyric I's of both Akhmatova's and Tsevtaeva's works, no study to date has focused on how the two most famous Russian female poets have conceptualized pregnancy and childbirth in their verses. My paper proposes to address this scholarly gap by examining how both poets explored the sexually charged relationship between creating life and creating art in their poetry.

3 Stream 7C: Beyond Horizon: Alternatives and Transgressions in Twentieth- and Twenty-First-Century Polish Culture III: Translocations: Writing History, Memory, and Identity

Radical Thoughts: Decolonizing Conrad in the Context of Polish Studies (and Beyond)
George Gasyna, University of Illinois Urbana-Champaign

The Polish-British-exilic modernist author Joseph Conrad is often thought as firmly belonging to the anglophone cultural canon. This is despite his birth in Partitioned Polish Ukraine, his childhood in the Russian Empire (first in Warsaw, and then in the interior, courtesy of a zsyłka of his immediate family) and his decisive years as a youth in Austrian Galicia (mostly Kraków). His subject positionality and his very indexicality as a figure straddling multiple Polish identities, as well as his mythopoeic memory of that multiplicity, I argue, can serve as a touchstone for problematizing the spaces of Polish provincial modernity. By attending closely to visions of Polish-identity-in-context of the cultural multiplicity of the regions depicted in his Polish-themed

texts, in particular "Poland Revisited," "Amy Foster," and "Prince Roman," my presentation analyzes the idea of Polishness on the border through multiple frames – contrapuntal exilic discourse, class-bound sense of noblesse oblige and difference, and discontents of cultural deterritorialization – that Conrad sought to integrate in his vision of artistic purity, his famous project to "make you see… the truth." In the context of the current war waged in what was Conrad's native district – he was born near Berdyczów/Berdichiv – and new forms of community making within and across borders seeing their emergence, how can his visions of a Polish future be aggregated into current discourses of Polish Studies in the 21st century? What is gained by – again – attempting to move Conrad from strictly anglophone literary realms and gather or "migrate" his texts into the Polish post-colonial, post-structuralist space?

Anticipation and Return to Poland in 20th Century Memoirs
Lydia Roberts, University of California Los Angeles

This paper explores anticipation and return to Poland in 20th century memoirs. Focusing on the theme of emigration and re-emigration, it delves into the experiences of Poles who left their homeland, voluntarily or by force, only to return later in life. The study grapples with essential questions surrounding the complexities of return and treats Poland not as a fixed entity but as an ever-changing horizon, a set of memories and expectations onto which expectations are placed and against which the real incontrovertibly meets the imagined.

Central to the inquiry is the varied nature of emigration itself. For some, leaving marks an abrupt break from their homeland, creating a crystallized image of "Poland" that is meticulously preserved. However, this idealized vision often proves too fragile to withstand the challenges of their return. Others experience leaving and returning as more flexible and natural processes, allowing them to navigate the complexities of dual identity and belonging.

Drawing from a range of sources, the investigation encompasses autobiographical writings, interviews, photo albums, and recordings. While the survey spans West and East, it is chronologically constrained to the latter half of the 20th century. By examining the memoirs and personal reflections of notable figures such as Czesław Miłosz, Andrzej Wajda, and Ewa Kuryluk, along with the recollections of several lesser-known figures, the paper sheds light on the interplay between anticipation and return. These individuals, having experienced the realities of life abroad and the complex emotions tied to the homeland, offer insights into the broader theme of identity, memory, and the transformative power of the return journey, as well as the unexpected reality of a now-unfamiliar homeland. This comprehensive approach enables a nuanced exploration of the experience of returning to Poland.

A Case Study of the *Pamiętnik Kijowski* – A New Spirit to Architect: Homo Novus and the Antenatus Between Modality and Spectrality
Marcin Cieszkiel, University of Toronto

The Polish language publication *Pamiętnik Kijowski* (*The Kievan Memoir*) published by the Koło Kijowian (Circle of Kievans) in London, England from 1959 to 1995, presents a parfocal historic imagination of a Polish identity conceived as hybridic, polyvalent, and deeply divided within its core's allegiances to tradition wrestling with historical progress.

The Circle is comprised of Polish émigrés once living in Right-Bank Ukraine following generations of struggle against the Russian Empire in the 19th and 20th centuries. To preserve a version of its living cultural legacy through the writing and the iconography of the *Pamiętnik Kijowski*, the Koło undertakes a project which attempts to communicate with an identity as an expression of a vision of the past. It is a system of fashioning its own self-image through the aid of memory and history, in the capacity of the genres of the memoir and historical essay which will feature in my paper.

I will problematize the historiographic approach of the first two volumes of the *Memoir*, in so far as the ethos of the anniversary years are concerned. The 300th year anniversary of the Treaty of Hadiach coincides with the first tome of the *Memoir* in 1959, and the 100th year anniversary of the January Uprising, with the release of the second tome in 1963.

Viewing the past as a series openings and closures of modal potentialities, offers an interpretation of the Polish identity post-World War II. I want to show how the engendering of a palliative impulse requiring the individual to collectively participate in acts of written reflection breeds a certain pathologization of history. The consequences which are prescient today, in raising of specters edifying the suffering and sacrifice of a homeless peoples' history.

4 Contemporary Culture in Ukraine & Eastern Europe

Using Literary Ethics to Understand the Importance of Slavic Literature and Language Instruction During the Full-Scale Invasion
Alyssa Virker, Stanford University

This paper uses literary ethics to understand the extent to which a text within the discipline of Slavic Studies can or cannot be understood outside of a moral context during the Russo-Ukrainian War. Leaning on the Kantian tradition as well as postcolonial theory, this presentation explores the roles of the professor and the student within the greater socio-political structure. If the ethical moment is inseparable from the act of reading, as described by J.H. Miller and the novel is inseparable from imperialism, as said by Edward Said, then what are the necessary conditions for the Slavic language instructor to meet in order to align with one's own ethics? Further, how has the full-scale invasion altered and adjusted these necessary conditions? I am particularly interested in the instruction of texts which seemingly have no contextual overlap with the Russo-Ukrainian war but nonetheless function as cultural objects which exert soft-power. In accordance with postcolonial theory, I suggest that no Slavic literary or critical text can be read today without having an effect on how the reader understands Russia's war on Ukraine, regardless of whether this influence is consciously perceived while reading the text. Of course, this leaves the instructor in a particularly influential position. At a time when the future of literary studies in America is often called into question, Slavic Studies finds itself extremely relevant. This paper attempts to grapple with this responsibility through the tradition of literary ethics both theoretically and practically in the classroom.

Дружба "Без вас": Reclaiming the Concept of Political Friendship in Ukraine and Eastern

Europe
Andrea Chandler, Carleton University

The paper develops the concept of political friendship, as an interpersonal relationship between individuals. I argue that friendship is related to the concept of civic nationalism, insofar as it posits a common bond of identity between citizens. However, friendship is a direct person-to-person relationship rather than an abstract notion of shared community. Friendship, I argue, could be the basis of a constructive form of politics, based on shared goals and values. Western theories often see friendship as outside of politics and part of the private sphere; but in Ukrainian political discourse, friendships between people can help the individual to find humanity in a country under constant threat from a dominating power. Friendship can help one to endure struggle and to retain their sense of moral purpose when an adversary attempts to destroy it.

In the paper, I examine the theme of Ukrainian friendship as expressed in key texts of the philosopher Hryhoriy Skovoroda, poets Taras Shevchenko and Lesia Ukraïnka, and President Volodymyr Zelensky. These texts reveal a notion of friendship that includes the following:

• friendships built and strengthened through shared work, defence, mourning, and music
• the ease of forming friendships with those who hold the same ethical values as oneself; such friendships transcend ethnic and geographical divisions
• constant vigilance against the adversary who attempts to gain intimacy for selfish reasons
• a nation formed through friendships built at the grassroots, rather than from the top down.

I will conclude by arguing that 1) Zelensky's narratives of friendship resonate in the longue durée of Ukrainian culture; these narratives echo themes in Ukrainian literature and 2) Ukrainian friendship is a philosophical idea that deserves further exploration for Ukrainians and non-Ukrainians alike, as friendship is more needed than ever in our contemporary world.

Volodymyr Zelensky: From Actor to Captain Ukraine. A Celebrity Studies Perspective
Anastasia Gordienko, The University of Arizona

This paper traces the evolution of the Ukrainian President's public persona over the last three decades: from a celebrity comedian, actor, and media manager to a celebrity president, and then—to a war hero. In its examination of the Volodymyr Zelensky celebrity persona, this paper engages a few pertinent Celebrity Studies theories that illuminate this transformation, including the image-building process of the celebrity in the digital age; the effect of seriality that results in a blended TV character and actor-personality persona; the role of the virtual in the creation of hyperreality; the para-social component in the celebrity self-constructing process through social media; the similarities between entertainment and political techniques; the power of war memes; etc. Of course, there is nothing shocking in a celebrity showman becoming a politician. After all, as Andrew Tolson notes, "crossovers between the spheres of entertainment celebrity and politics have become increasingly common" (2016: 164) and therefore, Zelensky's political trajectory only corroborates the intertwining of the two spheres. What is curious, though, is the fact that the 2019 presidential victory of Zelensky, a popular showman lacking any political experience at that time, cannot be explained without accounting for the popular enthrallment with his TV series character, an honest, patriotic, and fearless populist-President Vasilʹ Holoborodʹko—a

phenomenon also discussed in this work. Next, upon detailing the online strategies that Zelensky has been using to maintain his "public rhetorical self" (Marshall 2014: xxii) upon his ascension to the highest echelons of politics, this paper explores the celebrity image of the President during the Russian invasion of Ukraine that acquired heroic, even supernatural, characteristics, now perpetrated in war-themed Internet memes and souvenirs that span from variations on a theme of the Marvel Universe to chocolates, fridge magnets, and bead portraits.

"Dreams Don't Burn": The Sublime Ruins of the Antonov An-225 Mriya
Nicholas Kupensky, United States Air Force Academy

Built in 1985 to transport the Buran space shuttle, the Antonov An-225 Mriya was the pride of Ukraine's storied aviation industry. Repurposed by independent Ukraine as a commercial plane used to transport oversized cargo, the Mriya was often represented as a symbol of the country's hope, ingenuity, and power. On 27 February 2022, during the Russian assault on the Antonov Airport in Hostomel, the Mriya was irreparably destroyed, and the shocking images of its mangled corpse elicited powerful national and international responses. President Volodymyr Zelensky used the destruction of the plane as a rallying cry to fight back against the Russian forces. "Yesterday, we lost, sadly, our Mriya," he said: "But this is the old Mriya. And now we are building a new one. The Antonov Company quickly shared a meme that read "Dreams don't burn" (*Mriї ne horiat'*). Aviation enthusiasts around the world mourned the plane and offered moral support to Ukraine. "I know she is just a machine," one fan wrote, "but it's like an old friend has died."

The popular responses to the destruction of the Mriya often seem to verge into the realm of the sublime, or the ambivalent feeling of awe and fear provoked by an overwhelming object. While the sublime historically was an aesthetic experience elicited by the might of the divine or the magnitude of nature, recently many theorists — including Theodor Adorno, Jean-François Lyotard, and Slavoj Žižek — have explored the capacity of state violence (the Holocaust) and modern ruinscapes (Hiroshima, World Trade Center, Fukushima) to provoke feelings of shock and terror. This presentation will investigate how the sublime ruins of the Mriya have been used to inspire Ukrainians to defend their territory, garner international support for the country, and illustrate the political manifestations of Absolute Evil.

5 National Centers and Peripheries of Knowledge Production in the USSR: The Case of Literary Studies

Candide Soviétique: Centrifugal and Centripetal Dynamics in the Life of a Soviet Critic
Peter Budrin, Queen Mary University of London

This paper explores the biographical trajectory of Stepan Babookh, a forgotten Ukrainian literary scholar and translator from a proletarian background. A lecturer in foreign literature at the State Institute for Theatre Arts (GITIS) and contributor to various articles on English literature in the Stalinist Literary Encyclopedia, Babookh's name completely disappeared from the public sphere after 1937. Considering his proximity to the repressed circles of literary critic Sergey Dinamov, one might have assumed that he was arrested and killed. However, archival research and

interviews with his family reveal that Babookh lived a long life, completely isolating himself from the official public sphere.

Born to a Ukrainian peasant family in a Belarusian village, Babookh was orphaned at an early age and subsequently adopted by a Jewish family in Odessa. As a soldier and Bolshevik, Babookh headed the Revolutionary Committee in Enzeli (North Iran), defending Persia's independence from British imperialism. In 1918, he was captured by British forces, leading to his internment in India and Egypt, and his imprisonment in London in 1920. This period of confinement became a transformative phase in his intellectual journey, allowing him to discover a profound interest in the literature of the empire he had been resisting. His scholarly work, following his return, was characterized by interpretations of British authors through the anti-colonial lens.

Upon his release, Babookh returned to Soviet Russia, where he was offered diplomatic posts. However, he turned them down and chose instead to study literature at Moscow's Worker's Faculty. Around the same time, Babookh left the Communist Party. In 1936, amid increasing repression against his peers and associates, Babookh made the decision to step away from his academic pursuits. He relocated from Moscow to Gorky, and later moved to an isolated village, turning to farming and manual labor.

By looking into the case of Stepan Babookh, this paper will address the questions of self-identification and self-determination among the first generation of Soviet proletarian critics of the 1920s and 1930s.

Kharkiv – Leningrad, Leningrad – Kolyma – Saratov: Trajectories of Ieremia Aizenshtok and Yulian Oksman
Valerii Otiakovskii, University of Tartu and Galina Babak, Masaryk Institute and Archives of the Czech Academy of Sciences

The biographies of two Soviet literary historians – Ieremia Aizenshtok and Yulian Oksman are surprisingly comparable in many ways. Both were close to the Russian Formalists: Aizenshtok was Viktor Shklovsky's cousin and the author of the article "Ten years of OPOYAZ"; Oksman was a co-author of Yuri Tynyanov and an employee of the Institute of Art History. Both played an important role in the development of the early Soviet cultural institutions. Aizenshtok laid the foundation for the textology (textual studies) of the Modern Ukrainian literature at the Shevchenko Institute (Kharkiv), and Oksman shaped Pushkin's academic publications, being, in fact, the director of the Pushkin House (Leningrad).

Both of them were forced to leave their academic positions; both found themselves in the margins later: Aizenshtok, fleeing Stalin's repressions moved to Leningrad (which was a periphery for Ukrainian studies), and Oksman ended up in Saratov after 10 years spent in the Gulag. The hitherto unpublished correspondence of these two scholars reflects their moves and changes of their academic status, as well as transformations of the institutional field during the Stalinist period and after. Based on unknown materials, we will demonstrate the changes in the habitus of a Soviet literary scholar in various academic environments due to the mostly violent changes in the Stalinist and post-Stalinist periods of the Soviet history.

Decolonizing Soviet Semiotics: The Tartu School beyond the Tartu-Moscow and Tartu-Leningrad Dimensions
Igor Pilshchikov, University of California Los Angeles

The Tartu School of Semiotics, a transinstitutional "invisible college," transcended borders and fields, forging ties with semioticians, linguists, and literary scholars across Europe, the Americas, and Asia. From the 1960s to 1980s, it served as a bridge between Western and Eastern academic communities. The School's intra-Soviet trajectories have been less studied—only its affiliations with the Moscow semiotic circle and Leningrad literary researchers have been well-documented. The paper focuses on the Tartu School's collaborative engagements with scholars and academic institutions across the Soviet Union far beyond the two Russian capitals: Vilnius, Lithuania; Riga, Latvia; Donetsk, Ukraine; Yerevan, Armenia; Pskov and Saratov in European Russia, and Novosibirsk in Siberia. Exploiting the reduced oversight from the colonial metropole, these local centers crafted distinct research strategies in humanities and established an "interperipheral" research network that significantly influenced the development of Tartuan cultural semiotics.

Forging national literary history between center and periphery in the Soviet 1930s
Susanne Frank, Humboldt University of Berlin

Homogenization was the main concern of Soviet literary policy in the 1930s; aesthetic homogenization under the banner of Socialist Realism and institutional homogenization (Writer's Union, Gorky Institute etc.) were the two areas where this process was happening. At the same time, in the 1920s along with the policy of forced "korenizatsiia" and development of national literatures in Soviet "national republics," we can observe the process of homogenization of non-Russian literatures as the national components of the one transnational Soviet literature. One of the most important tools of the implementation of this policy of homogenization was the development of the new type of Soviet-style literary history, the writing of standardized national literary histories. These new literary histories helped to redefine literary canon, among other things – to "critically appropriate" national literatures as the "heritage" for the respective Soviet national literatures. This formula was proclaimed by Andrei Zhdanov at the First Congress of Soviet Writers. The question is if we can speak of a relevant discrepancy or tense dynamic between normative center and hybridizing periphery in this particular historical context (here I am following Yuri Lotman's cultural semiotics). Moreover, it is necessary to question if the "peripheral positions," i.e. national literary-historical narratives were formulated from local perspectives, and – if this had been still allowed – what did they look like? Using cases of Soviet Ukraine and Armenia as examples, the presentation demonstrates how and from what perspective (local or central) local narratives were formulated and how they changed from the 1920s ("korenizatsiia") till the end of 1930s.

6 Ukrainian Cinema in History

Filming the Civil War in Ukraine: Igor Savchenko's "Ballad About Cossack Holota" (1937) and "Horsemen" (1939)
Elena Baraban, University of Manitoba

Since 1991, some historians of Ukraine have presented the conflicts that ensued in Ukraine following the February Revolution 1917 and the October Revolution 1917 as Ukraine's fight for its independence from Russia (A. Rukkas et al. (2016), Scott Smith (2013), Stephen Velychenko (2011), Serhy Yekelchyk (2019), etc.). Among other things, Russia-Ukraine war that began with Russia's invasion of Ukraine on 24 Feb 2022 has intensified the contestation of narratives about Ukraine's past. These struggles over Ukraine's history call for a reassessment of the narratives that helped merge the stories about state-building processes in Ukraine of 1917-1921 and made these part of a coherent Soviet history. In this paper, I discuss the evolution of the Soviet discourse about the Civil War in the example of Igor Savchenko's films *Ballad about Cossack Holota* (*Ballada pro kozaka Holotu*, 1937) *Horsemen* (*Vsadniki*, 1939) directed, respectively, at Soyuzdetfilm in Moscow and the Kyiv Film Studios. While Alexander Dovzhenko's *Arsenal* (1929) and *Shchors* (1939) have received much critical attention, Savchenko's contributions to integrating Ukraine into Soviet cultural space have hardly been discussed. Drawing on memory studies, post-colonial theory, and theory of deconstruction, I examine Savchenko's artistic strategies at representing the Civil War in Ukraine. In adapting Arkadii Gaidar's novella *R.V.S.* (1925) and Iurii Ianovsky's novel *Horsemen* (1935) for the screen, Savchenko consistently applies tropes of a big family, Ukrainian folklore, and conventions of the adventure film.

Early Ukrainian Cinema (1893-1918) and the Formation of Modern Ukrainian Identity
Yuri Shevchuk, Columbia University

Until now, Western film studies have completely overlooked early Ukrainian cinema and basically shared the Russian colonial optics of films made in Kyiv, Odesa, Kharkiv, Katerynoslav, and other Ukrainian cities as only Russian cultural artifacts. The proposed paper examines early Ukrainian cinema in terms of theories of national cinema and postcolonial studies with specific attention to who made them, who acted in them, what kind of viewer they were made for, and what literary works inspired them. Relying on the analysis of extant descriptions of a large number of silent films made in Ukraine between 1893 and 1918, most of them lost, the author argues that there are sufficient grounds to identify a coherent body of films showing the characteristics of a Ukrainian national cinema. These characteristics include nationally specific themes, participating talent (directors, scriptwriters, actors, and cinematographers), a clear orientation to the Ukrainian audience, a deep connection with Ukrainian culture, theatrical, and literary tradition. The manner of self-representation used in early Ukrainian silent films was circumscribed by imperial restrictions imposed on Ukrainian culture and indentity and, as a result, gave rise to a special mode of self-expression called Kotliarevshchyna. It was a kind of public persona, a mask, that allowed Little Russians to announce themselves on screen as well as on stage as a culture distinct from the imperial Russian culture. Kotliarevshchyna proved remarkably tenacious and, with small variations, survived until today as an essentially colonial form of Ukrainian self-identification.

Late Ukrainian Poetic Cinema and Ivan Mykolaichuk's "Babylon XX"
Ana Cohle, Princeton University

This presentation focuses on *Babylon XX* (*Vavilon XX*), a 1979 film by the Ukrainian director Ivan Mykolaichuk, based on the work of writer Vasyl Zemlyak. While this film is regarded as a

cult classic in Ukraine and as one of the highest accomplishments of the nation's cinema, it has received little critical attention in the West. The present paper examines the filmmaker's choices made in adapting the literary text, with particular attention paid to the visual language, camerawork, and editorial style. Key to this paper, is the concept of deterritorialization, particularly as used by Mykolaichuk in his adaptation of folk practices (especially vertep theatre) to the screen. The colorful world presented in the film, as well as its many cinematic devices, firmly place this work within the poetic cinema tradition of Parajanov and Illienko, despite the official ban on national cinema by the Soviet authorities in the mid-70s.

7 Dostoevsky and Gambling

Gambling, Aristocratic Identity and Plot in *The Adolescent*
Kate Holland, University of Toronto

In Part II of *The Adolescent*, the eponymous hero, Arkady Dolgoruky, gives up his Idea of becoming a Rothschild that has dominated the first part of the novel and instead follows the lead of the dissolute aristocrat, Prince Seryozha, by embarking on a new phase of gambling and duelling. The moment of Arkady's greatest shame and horror, the realization of his financial dependence on the man who has got his sister Liza pregnant, is preceded by Arkady's gambling losses as a result of being cheated by the infamous Aferdov, and is then succeeded by the revelations of Prince Seryozha's own involvement in the fraudulent railway shares scheme masterminded by Stebel'kov. In this presentation, I examine how the enmeshing of gambling and capitalist schemes plays into *The Adolescent*'s rejection of conventional social novel emplotment and helps to set up Arkady Dolgoruky as a new kind of hero. It builds upon my work on dueling and emplotment and shows how Dostoevsky simultaneously dismantles Romantic topoi and uses them to anchor his realist poetics.

Working the Edge in Dostoevsky's *The Gambler*
Lynn Patyk, Dartmouth College

Most scholarly commentary on gambling in Dostoevsky's life and art view it through the lens of pathology or biography; it is either an addiction or disorder, one compelled (in Dostoevsky's own life) by desperation, despair, helplessness, and guilt. But practically speaking, gambling is an enterprise akin to other types of voluntary high-risk action (or behavior) ranging from police work to mountain climbing, parachuting, and polar exploration. All of the aforementioned figure in Dostoevsky's 1866 novels, *Crime and Punishment* and *The Gambler*, and they exemplify the sociologist Stephen Lyng's productive concept of "edgework." For Lyng, the "edge" or boundary line "confronted by the edgeworker can be defined in many different ways: life versus death, consciousness versus unconsciousness, sanity versus insanity, and an ordered sense of self and environment versus a disordered self and environment." (Lyng, 1990, 857). Although the first-person narrator Alexei has been viewed as the eponymous "gambler" (игрок), most – if not all – of the denizens of Roulettenburg qualify as edgeworkers, and the female characters most of all. Dostoevsky's novels demonstrate Jason Laurendeau's (2008) hypothesis that "risk regimes" are gendered, but they are also nationalized. Far from being a condemnation of edgework, *The Gambler* explores its skills and sensations, and offers (albeit ambivalently) edgework as an

alternative to hegemonic economic and sexual regimes.

The Gamble of the Polish Uprising in the Geopolitical Aesthetic of *The Gambler*
Vadim Shneyder, University of California Los Angeles

This paper argues that the Polish January Uprising (1863–1864) occupies an important, albeit unstated, place in the "geopolitical aesthetic" of Dostoevsky's novella *The Gambler*. The only one of Dostoevsky's fictions to be set outside Russia, *The Gambler* features a national typology in which different nations exhibit different degrees of "form," that is, the degree to which their historical development is complete and their future is closed to possibilities of change. The French have the most developed and completed form, while the Russians have the least. The narrator-protagonist's gambling at roulette, which entails the possibility of sudden, radical change, is linked explicitly to his Russianness throughout the text. The Germans and the English are also endowed with civilizational characteristics, but the Poles are not, although Polish characters appear relatively frequently in the text. Given the timing of the novella's setting and composition, as well as the significance of the January Uprising for Dostoevsky personally (the Dostoevsky brothers' journal *Time* was shut down following the publication of a controversial essay about the uprising), what is palpably absent in this novella about nations of daring gamblers and nations of cold calculators is the world-historical gamble of the Poles to liberate themselves from the Russian Empire. Yet a curious series of displacements in the plot (Alexei's ostensible love for Polina gives way to his passion for gambling; his eventual triumphant win yields a pointless and unwanted stay in Paris where the money is squandered) suggests that the truly life-changing gamble in this work is the one that took place outside the novella's diegesis. It is the event that has created the atmosphere that hangs over Roulettenburg, in which the Russians are viewed by most of the others with suspicion and hostility.

8 Propaganda and Discourse in Contemporary Russia

Death and the NatsBol: Limonov's and Prilepin's War Prose
Andrei Rogatchevski, University of Tromsø - The Arctic University of Norway

Death is a cornerstone of the ethics and worldview of the radical National Bolshevik Party, established in 1993. The NBP's attitude to death is encapsulated in the party greeting "Da, smert'!" (Long Live Death), which has been borrowed from the Falangists' Viva La Muerte. Welcoming death is part of the process of overcoming the fear of death, imperative for NBP members who should be ready to sacrifice their lives as and when necessary, in order to transform Russia and the world at large. Dozens of NBP members actually died as a result of their political confrontation with different authorities across the former Soviet Union. Symbolically, the editorial board of the main party newspaper Limonka includes some of the deceased NBP members.

Principally, the NBP death ethos stems from *Hagakure*, a take on the Bushido code by Yamamoto Tsunetomo (1659-1719), a samurai and a Buddhist monk. In his 1993 book *Ubiistvo chasovogo*, the NBP leader Eduard Limonov summarises *Hagakure* thus: "It is impossible to commit acts of heroism in a normal state of mind. You have to become a fanatic and cultivate a

maniacal attraction to death". Using Pavlenko 1995 and Chantsev 2009 as a conceptual framework, my paper compares and contrasts the notions of heroic death as presented in the eyewitness accounts of military combat in Limonov's *Smrt* (2008, about the Yugoslav Wars) and the prominent NBP activist and author Zakhar Prilepin's *Nekotorye ne popadut v ad* (2019, about the hybrid stage of the current Russo-Ukrainian war).

Appropriated Demonism: Toward the Cultural Psychology of Contemporary Russian Propaganda
Ilya Kukulin, Amherst College

Throughout 2022-2023, in Russia, there was published several poetic collections aimed at supporting Russian aggression in Ukraine. These collections, as well as pop songs expressing support of the war, are part of the propaganda campaign deployed in the Russian media. An unexpected motif in militaristic poetry and pop music is demonism. Narrators in the poems and song lyrics regularly compare themselves and/or Russian soldiers to orcs (evil beings from Tolkien's trilogy), dead men, and demons. I believe that this demonism is brought about with aspiration of authors, while appealing to an internal Russian audience, to constantly challenge the hostile view they anticipate from outside ("from the West"). The same reason is given by the overt quotations of Nazi aesthetics in the videos of the propaganda pop singer Shaman: the authors of the clips seem to agree with the judgment of Russia as a universal enemy in order to more successfully confront the world around them.

Since the time of Romanticism, demonism in European cultures has been a symbolic expression of the rebellion of an individual (or a small group) against society. In contemporary Russia, demonism becomes part of a symbolic mechanism that I propose to call the "interception of an external gaze": in response to negative assessments of the Russian regime and Russian army as "orcs" - propagandists accept that they are "orcs" in order to emphasize their exceptionalism and right to break the rules. Similarly, in response to accusations of war crimes, Eugene Prigozhin sent a sledgehammer to the European Parliament in November 2022 -- an instrument of (at least) one of the extrajudicial executions he committed. Interception of an external gaze is a crucial propaganda tool in an Internet environment where the potential recipient of the propaganda - as well as its authors - can obtain information from external sources. Moreover, the appropriation of an external view paradoxically helps to create a narrative of exceptionalism in the absence of an ideology (and the current Russian regime has none). Peter Sloterdijk has called cynicism an "enlightened false consciousness" that has been shaped after the crisis of ideologies created in the nineteenth century. Interception of the external gaze is one of the rhetorical tools of messianic cynicism, a particular type of belief that is being imposed as normative in contemporary Russia.

Putin's Road to War: Political Discourse Analysis of Putin's Speeches from a Linguistic and Cultural-Historical Perspective
Jeffrey Watson, United States Military Academy and Richard Wolfel, United States Military Academy

The war in Ukraine represents Russia's most recent attempt to reorient geopolitics in Eastern Europe. President Putin's motives, however, are influenced by historical, cultural, and

geographical assumptions. In this sense, Putin is not different from the long line of Russian and Soviet leaders, looking to establish Russia's legacy of superiority on both the regional and global stage. To understand these motives more completely, one needs a deeper dive into Putin's political thought and how it has developed over time.

According to Fetzer (2013), analysis of political discourse has an "interdisciplinary orientation" (p. 2) that requires understanding of its linguistic, sociocultural, historical, and ideological dimensions. With an understanding that these dimensions are interconnected, this study analyzes the various contextual aspects of Putin's political discourse in a corpus of seven of his most influential speeches from 1999 to 2022.

To further put these speeches into context, this paper uses Bach and Harnish's speech act taxonomy (1979) to investigate the pragmatics that underly his speeches. This multidimensional context helps illuminate the illocutionary forces at work in Putin's discourse as well as their perlocutionary effects on his regional and global audience. This analysis shines a light on the evolution of Putin's cultural-historical vision for Russia and the justifications for his "geopolitical struggle" (Putin, 2022) with Ukraine.

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10 <u>Investigating the L2 Learning of Sounds and Structures</u>

Are the Russian Soft Consonants Really Inaudible to the L2 Learners? Some Observations Derived from French Experimental Data

Irina Kor Chahine, University of Cote d'Azur

Russian L2 learners always struggle with Russian soft consonants. Putting apart phonetic difficulties which concern some problems of consonant articulation, we observe that in spelling the omission of a soft sign is often a problematic point. Some recent studies discuss this issue for Russian learners with different L1s (for L1 Spanish, Ogneva 2018; for L1 English, Simonchyk & Darcy 2018; for L1 French, Kor Chahine & Uetova 2023). An omission of the soft sign may reveal a lack of spelling instruction. Alternatively, it may also reveal physiological causes pertaining to phonetic perception of Russian sounds.

This experimental study in speech perception aims to examine whether students, with varying levels of Russian language experience, can distinguish between Russian consonants based on

their softness. Data was collected from French students (n=29) learning Russian, with 13 beginners and/or in their first year of their bachelor's degree (zero semester's group) and 16 intermediate/advanced learners (2-4 semesters' group). Moreover, 16 French native listeners with no knowledge of Russian and 22 native Russian listeners served as control groups.

In this cross-sectional study, students determined similarity/difference between Russian pseudowords with consonants varying in softness. Two sets of minimal pairs of Russian pseudowords were created: 40 pairs (n=80 pseudowords) with hard/soft contrasts (e.g., /dalka/–/dalˈka/), and 20 (n=40 pseudowords) with jod/no jod contrasts (e.g., /dunˈij/–/dunˈiji/). Ten additional pairs (n=20 pseudowords) were used for the training block. Participants completed a linguistic background questionnaire. Subsequently, participants listened to the pairs in an AX discrimination task and determined whether they were the same or different (similar to Dupoux 1997). All participants heard all stimuli combinations (n=240), which were counterbalanced in 4 blocks. Error rates and reaction times were analyzed using mixed models.

Results showed that French speakers with no knowledge of Russian had higher error rates (mean=43%) compared to both Russian learners (mean=32.7%) and Russian speakers (mean=18%), ps<0.04. Our findings suggest that tested participants improve their perception of Russian sounds with instructional processes. Moreover, two main observations are worth noting: i) the perception of soft/hard Russian consonants remains insignificant but ii) the perception of jod/no jod clusters enhances progressively throughout instruction, with a noticeable improvement after only one semester (60 hours). Other measures should be also considered (like reaction times and group error rates). Moreover, these empirical findings are worth further investigation among Russian learners with other L1s (such as English).

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Variations in acquisition of Bulgarian lexical prosody by English and Mandarin Chinese native speakers
Mirena Patseva, Sofia University

The importance of lexical prosody for comprehensibility and intelligibility of L2 speech is recognized in the teaching of pronunciation (Munro 2021: 146) today. It has been suggested that teaching should involve raising learners' awareness about prosody patterns (Chun, Levis 2021: 621). This paper examines the prosody of speech produced by English (EN) and Mandarin Chinese (MC) learners of L2 Bulgarian (BG), a language with contrastive lexical stress. The paper aims to outline the L2 learners' deviations in stress positions and their phonetic realization

in BL. We test the hypothesis that L2 word prosody is controlled by language specific and individual strategies. Instrumental phonetics methods are applied in this analysis, including stress perceptive tests and L2 learners' recorded production using Praat software (Boersma, Weenink 2022). The following parameters were obtained: speaking rate and articulation rate, mean stressed syllable duration, stressed vs. unstressed syllable duration ratio. Among the common tendencies in the stress realization is the overuse of prominent syllables and scarce acoustic prominence of the main stressed syllables: the stressed vs. unstressed syllable duration ratio is: 1,53 (BG); 1.22 (MC); 1,19 (EN).

The recorded stress errors in both groups show a preference of initial pattern in disyllabic words and competition of penultimate and antepenultimate in three-syllabic words, as well as disregard for the stress characteristics of affixes. A difference between both groups is that only EN learners reduce the unstressed syllables. Some MC learners "open" the syllable by addition of a vowel (dă.re.ha.ta instead of dre.ha.ta 'the garment') in order to cope with consonant clusters. The results are implemented in teaching guidelines of prosody using Praat visualization. Allowing learners to compare their own production with that of native speakers can be helpful in directing their attention to those difficulties that need to be overcome.

Influence of L1 to L2 acquisition in Russian Motion Verb Constructions
Hyug Ahn, Sungkyunkwan University

The current research investigates L1 transfer effects in Korean and English speakers' acquisition of motion verbs in Russian. According to Talmy (1985), Korean and English/Russian are distinguished as verb-framed and satellite-framed languages, respectively, depending on whether Path is conflated with the verb or expressed as a satellite.

Hypothesis 1: There will be a correlation between a participant's general language skill and Correct Answer Rate (CAR) for each element.
Hypothesis 2: a. Korean students show a relatively better CAR in Manner, while American students are better with questions for Path.

In order to verify hypotheses, two experiments will be conducted with 50 Korean and American learners of Russian, and with 10 Russian native speakers (control group). The first experiment examines the acquisition of lexicalization patterns of Manner and Direction. The second experiment examines Manner and Path prefixes. A participant will be requested to fill the blank in the description of a picture with an appropriate motion verb form. Hypothesis 1 is confirmed instantly by the result. CAR for Direction appears lower than CAR for Manner or for Path, because Korean and English do not have a grammatical category of Direction as Russian. The optionality of Manner expression in Korean clearly has transfer effects, but American learners are expected to score better in the questions for Path. However, Path prefixes show different results, because Path is cognitively more salient as "Boundary-crossing" motion (Slobin and Hoiting 1994). The details of all prefixes and motion verbs will be investigated thoroughly in the research.

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Session 8: 5:30pm-7:30pm

1 Stream 6D: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures IV: Memoirs & Life Writing

Marko Vovchok's "Female Gaze" and Strategy of Elusiveness
Polina de Mauny, Sorbonne Nouvelle University

Marko Vovchok, or Maria Vilinskaia-Markovich (1833-1907), was a remarkable figure who defied gender norms in her time. Fluent in both Ukrainian and Russian, she embarked on her literary career by writing stories about serfdom in Ukraine. Her novels and short stories explored the fate of women, female madness, sudden life changes stemming from servitude (such as in *Chervonyi Korol'* (Червоный король, 1860), as well as female sexuality expressed freely as seen in *Dream* (Сон, 1858) and *Likhoi Chelovek* (Лихой человек, 1861), where the narrator depicts the process of a girl becoming infatuated and presents the male characters as attractive through the lens of the "female gaze". Marko Vovchok was one of the very first women to study in Heidelberg and Paris where she strove for gender equality, self-education and personal freedom. For her, intellectual independence is inseparable from the sexual independence, and she makes this clear in her autobiographical novel *Live Soul* (Живая душа, 1869). Vovchok's own life served as a testament to her principles, as she married at a young age, divorced, and then lived freely in various romantic relationships, often with younger men. Her lifestyle, considered revolutionary for her time, faced harsh criticism, including from Nikolai Leskov.

Despite the fact that Marko Vovchok was a renowned writer, her sexuality became a part of her *habitus* (as understood by Pierre Bourdieu) far more than was the case for her male counterparts. She often became the target of persistent harassment. In her relationships, she developed a strategy to avoid unwanted attention, thereby crafting a distinct and elusive persona, as can be deduced from her business correspondence. For Marko Vovchok, this constructed image of elusiveness is the result of adversity. Yet, for her correspondents, she is a new type of femme fatale. Her writings and correspondence between Maria Markovich and figures like the French publisher Pierre-Jules Hetzel, Ivan Turgenev and others provide insights into this contradictory state of affairs, which the proposed paper aims to elucidate.

Narrating Gender Fluidity and Shifting Identities: Exploring the Representation and Role of Female Impersonators and Interpersonal Relationships in First World War Internment Camps through the Memoirs of Hungarian Writers
Eszter Balogh, Eötvös Loránd University

While it is widely acknowledged that World War One profoundly challenged prevailing notions of masculinity, the testimonies of the approximately 8.5 million war prisoners, and over 400,000 enemy aliens remained marginalised until recently. This neglect is particularly surprising, considering that these hitherto mostly unnoticed narratives of captivity provide the clearest accounts of the crisis of masculinity, portraying complete emasculation and the disintegration of subjectivities under a total loss of control. In the autobiographical narratives of Hungarian captives, including the works of soldier writers Rodion Markovits (*Siberian Garrison*, 1929) and Avigdor Hameiri (*Hell on Earth*, 1932), and the memoir of the civilian internee Aladár Kuncz (*Black Monastery* 1931), the prisoners' strategies to reconstruct their pre-war subjectivity and masculine identity can be explored. Detainment had a twofold effect: it induced melancholy and a sense that everyday actions are insignificant, while it also prompted the exploration of new identities and the crossing of societal boundaries, particularly regarding gender and sexuality in this suspended existence. Notably, female impersonators emerged as a visible manifestation of this transgression, not only during theatrical performances but also in the daily life of the internment camps. The phenomenon of drag is ambivalent here, possessing both disruptive and normalizing potential. These fictionalized memoirs highlight how prisoners attempted to maintain and enact familiar social and gender roles in their pursuit of recreating a semblance of peacetime normalcy. However, their efforts were limited to a mere mimicry of the internalised pre-war structures, leaving prisoners unable to reaffirm their masculinity, as imprisonment systematically deconstructed previously adopted and embraced identity positions.Nevertheless, the presence of female impersonators, along with interpersonal relationships fostered a more fluid, hybrid masculinity within an all-male environment, thereby permanently altering the rigid gender constructions of the pre-war era. Ultimately, the memoirs provide valuable insights into gender fluidity and shifting identities within the unique context of First World War internment camps.

Intersex Narratives from Interwar Poland
Magdalena Cabaj, University of Toronto

Witold Smętek, born Zofia, is the first known intersex person who underwent gender confirmation surgeries in Poland. Smętek, before the surgery in 1936, Zofia was a prominent athlete in her 20s, gaining fame in the country. So it is unsurprising that this case caught public attention and the spotlight in coverage. In my paper, I am studying the Smętek case to analyze the textual empowerment strategies of those whose bodies did not correspond to standard female/male distinction in the context of interwar gender confirmation surgeries.

While since 1960, most European countries are accepting the strategy promoted in the USA of coercive surgical adjustment of intersex newborns as early as possible based on the medical doctors' decision; The interwar period did not yet have a crystalized approach in that matter but, at the same time, offered advanced enough medical technology to alert some sexual characteristics. As such, it is a fascinating period to analyze the cultural and medical discourse on intersexuality.

My paper is based on the sources found in the National Library of France, the National Library of Poland, and archival research in Poland. I look at how an intersex person who underwent gender reassignment surgery was represented in the press and constructed in life writing. I

compare the sensational way the Polish media presented Smętek's story and how French journalist and writer Marcel Allain received it. Allain claimed to write his *Confession amoureuse de la femme qui devint homme* after the extended interview with Smętek. I interpret his imitating memoir text as one of the early examples of a positive narrative of gender reassignment in Europe.

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2 <u>Trauma and Authorship</u>

Satire, Parody and Self-Parody in Osip Mandelstam's Late Poetry (Moscow Notebooks)
Olha Khometa, University of Toronto

The Jewish Russophone modernist author Osip Mandelshtam's 1930s lyrics, and specifically his *Moscow Notebooks* (1931–34) showcase how modernist poets altered their poetics in response to the onset of Stalinism in the 1930s. Whereas Mandelshtam's two early books of poetry *Stone* (1913) and *Tristia* (1922) glorified Hellenic culture, for which the poet had a particular fondness, as well as European culture, the *Moscow Notebooks* degrade and parody traditional cultural values by offering comic variations on the lofty themes Mandelstam had established in his earlier works. In his new works in the 1930s, Mandelshtam abandons the elevated language, classicist style and "acmeist" sensibility of his earlier collection, *Stone*, with its "longing for world culture" as well as "domestic antiquity," the Hellenistic figurative system and the intimate conversational tone of *Tristia* in favor of the vulgar language bordering on profanity and the crudeness of colloquial speech introduced into lyrical discourse in order to ridicule his lyric addresses and degrade the lyric persona, as well as an overarching satiric tone. Burlesque, caricatures, vulgar jokes, profanities, name-calling, and wild puns verging on nonsense are hallmarks of the poems in *Moscow Notebooks* that rely on satire and parody — and particularly self-parody. This paper examines several of Mandelstam's emblematic poems – such as, "I'll give it to you absolutely straight," "Aleksandr Gertsovich" and "Verses on Russian Poetry" – that display his rupture with his previous identity and his denunciation of the Hellenic and Western cultures that he poeticized for two decades and how he established new terms with the European and Russian cultures he had thoroughly ridiculed in *Moscow Notebooks*. Since the poet's lyric persona also appears as an object of mockery in these poems, they also exemplify Mandelshtam's self-lacerating laughter and self-parody.

Testimony to the Traumatic Experience of the Nazi Camps in the Autobiographical Novel
Irena Avsenik Nabergoj, University of Ljubljana Research Center of the Slovenian Academy of Sciences and Arts

The paper presents the mode of literary presentation of the experiences in the concentration camps that Slovenian writer Boris Pahor (Trieste, 1913-2022) endured during the Second World War. He described his suffering in the Nazi camps Natzweiler-Struthof, Dachau, Dora, Harzungen and Bergen-Belsen, especially in his novel *Necropolis* (1967). Pahor said, he wrote

the novel to relieve his interior and to acquaint his readers with all those people who died fighting for a liberated Europe.

The novel *Necropolis* which has been translated into 18 languages is an artistically accomplished modern narrative dominated by an inner monologue. In it, Pahor depicts both the outward withering of his fellow prisoners and their fractured mental state. In particular, he examines himself in his constant struggle for survival, but also in his human concern for his suffering and sick fellow prisoners, which helps him endure the catastrophic reality of the camp. Unlike Nobel laureate Imre Kertesz (1929–2016), who in his autobiographical novel *Fateless* (1992) describes how he maintained an unyielding rationalism in the camps that enabled him to survive, Pahor, as a pacifist, establishes a deeply empathetic and compassionate relationship with his fellow prisoners. At several points in *Necropolis*, writer's critical self-reflections can be traced, focusing on his concern for his own ethics under abnormal, tense circumstances. He repeatedly wonders if he could not have done more for his fellow prisoners. This leads to feelings of anxiety and guilt that he still feels many years later, despite his awareness of his own powerlessness. Pahor's motif of man's immediate coexistence with death is special, as is the writer's doubt about the complete coherence between the former reality and its present manifestationin the imaginary space of the work of art. After liberation he turns his concern to the ethics of European society as a whole.

Dying in Oksana Vasjakina's prose
Alexander Meienberger, University of St. Gallen

The subject of death and dying is still highly taboo in Russia. However, these issues are becoming increasingly important in science and society. In Russian society, as in other European cultures, people do not talk openly about death, but invent euphemisms such as *prestavit'sja* or *otojti k Bogu*. Althought death occupies a central place in Russian literature. *Smert' Ivana Il'iča* by L.Tolstoy and *Gospodin iz San-Francisko* by I.Bunin are canonical examples. However, the process of dying, to a certain extent, unrepresented in contemporary Russian literature. Contemporary Russian literature began to reflect on dying in the 1990s. In the 2020s, a new trend is emerging in literature: more is being written and published about dying. It is noteworthy that feminist autofictional prose deals with this topic. Several autofictional works by female authors deal with what for many is a difficult subject, such as *Apoptoz* by Nataša Grin' or *Choreja* by Marina Kočan or *Esli by ne ty, to by i ne ja* by Vera Tichonova. Oksana Vasjakina is a prominent figure in Russian feminist writing with her trilogy *Rana*, *Step'* and *Roza*. The trilogy deals with the death of family members: *Rana* is a novel about a mother dying of cancer. *Step'* deals with the death of her father, who died of AIDS. In *Roza*, the author describes the life of an aunt who died of tuberculosis. In all these novels, three diseases have shaped human life in the last century and continue to do so. From the perspective of narrative ethics, I critically examine this trilogy and its moral phenomena and contexts to find out how the author creates a new language to speak about the death of her family members.

3 <u>Varlam Shalamov's *Kolyma Stories* in Comparative Contexts</u>

"What Kind of Trash": Lydia Ginzburg, Varlam Shalamov, and the Question of Trust

Elena Mikhailik, University of New South Wales

In the twentieth century, at the junction of mass literacy and mass murder, a number of poets and writers faced the question of how to record an experience that is inherently indescribable. Indescribable, secondly because no language was there to work with, and firstly because the state being described could not even be seen while one was sharing it. In order to formulate this ultimate experience, one had to be at least partially outside the impact that had produced it. The very ability to record what was happening implied a very serious loss of meaning, because authentic wholesale death had no room for an included observer.

The moment the author introduces an addressee, an audience, the task becomes twice as impossible. What tools one might use to convey a state that cannot be shared while being alive - and remaining a separate person? How can the reader's trust be gained if the subject is by definition irreproducible, the means are obviously inadequate, the author is branded untrustworthy by the very act of authorship - and the text, to the extent it manages to reproduce anything at all, inevitably reproduces this communicative catastrophe?

Lydia Ginzburg and Varlam Shalamov due to the circumstances of their biographies – the experiences of the Siege of Leningrad and pre-war and wartime Kolyma – had to face this homegrown artistic problem. And perhaps because of their common theoretical pedigree (both of them were in a complex relationship of attraction, polemics and inheritance with OPOJAZ) some of the solutions they've applied turned out to be similar.

Apart from an almost rhyming attention to mechanics, to the conscious application and mastery of any process (the description of walking in Ginzburg's Notes from the Blockade and, for example, the description of the work of a barrowman in the Kolyma Tales can be cited as a classical example of phenotypic similarity) – another thing they have in common is a deliberate, evocative literariness.

Shalamov ends the first story of the first cycle of the Kolyma Tales with the words "The people on the tractors and horses, however, will be not writers but readers." - and begins the next one with a paraphrase of The Queen of Spades. He establishes a distance – the Kolyma Tales are not a memoir, not a testimony - and constantly keeps affirming it. Lydia Ginzburg sets exactly the same distance in her blockade texts - she narrates from the half-third person of the "blockade person", Otter, and selects her material in a way obvious for the reader. Paradoxically, it is partly these manoeuvres that place their texts in the zone of an uncritical trust. In this paper, we would like to talk about how this trust emerges, as well as the mechanisms that turn the collapse of a suddenly detached and alienated body, consciousness, and culture, the collapse of meta-language, and the crisis of literary theory into a tool for describing a new reality.

"Take it as a Fairytale": Varlam Shalamov as Storyteller
Emily Van Buskirk, Rutgers University

On the Subjectivity of the dokhodiaga in Shalamov and Nikolai Nikulin
Polina Barskova, University of California, Berkeley

4 Imperial Relations in 19th-Century Russian Literature

Aksakov's *Semeinaia khronika* -- An Example of Settler Colonialism?
Marcus C. Levitt, University of Southern California

In a recent exposé of Tolstoy as a colonial landlord, Edyta Bojanowska describes what one might call "settler colonialism," a phenomenon Cornell Law School defines as "a system of oppression based on genocide and colonialism, that aims to displace a population of a nation (oftentimes indigenous people) and replace it with a new settler population." Bojanowska describes practices described in Aksakov's *Semeinaia khronika* as an example of Russians' "abuses [of] the Bashkirs' unfamiliarity with the Russian market and legal norms to acquire vast tracts of land for a pittance." The issue of displacing indigenous Bashkirs is central to *Semeinaia khronika* insofar as it tells the story of the Bagrov family's resettlement on their traditional territory. My aim in this paper is to examine how and to what extent Aksakov perceived the problem of Bashkir displacement.

Andrew Durkin (*Sergei Aksakov and Russian Pastoral*, New Brunswick, 1983) has described *Semeinaia khronika* as a type of pastoral, while Andrew Wachtel (*The Battle for Childhood: Creation of a Russian Myth*, Stanford, 1990), has suggested that it is structured on the Russian fairy tale. From a post-colonial perspective, this kind of traditional reading might be taken as an erasure or obscuring of Bashkir agency (for example, treating them as bucolic shepherds). On the other hand, Aksakov pays consistent and meticulous attention to the legal status of land and its ownership and describes the process of the Bashkirs' displacement. To what extent is the work open to the charge of "settler colonialism"? Does the fact that *Semeinaia khronika* is a product of its age, including its unintentional blindness, condemn it to a reviled imperial past?

N. Leskov's Expedition Towards the Ideal Russo-Western Relationship: Illuminating the Ambivalent Portrayal of the British in His Novels
Kyong Wan Lee, Hallym University

This study seeks to illuminate Nikolai Leskov's depictions of the West in relation to Russia, with a particular focus on British characters within two of his novels:*The Sealed Angel* (Запечатленный ангел, 1873) and *The Tale of Cross-eyed Lefty from Tula and the Steel Fleas* (Левша, 1881).

In the former, Leskov presented 'individuals of integrity,' such as pious old believers and unprejudiced British couple. Notably, those old believers were led to embrace Russian Orthodoxy through Divine Providence, while the British couple, emblematic of affirmative aspects of British national identity, were profoundly moved by their fervent struggles to uphold their religious tradition, particularly the veneration of icons.

In the second novel, composed after Leskov's ambivalent involvement with the British Protestant movement in St. Petersburg and his cautious curiosity about spiritualism in 1870s, contemporary

British society was ambiguously portrayed. Its intoxication with remarkable advancements in scientific technology and industrialization stands in stark contrast to its compassionate commitment to the well-being of fellow citizens. Conversely, westernized Russian bureaucrats dismiss the profound wisdom embedded within ordinary Russian people, callously exploiting them.

The juxtaposition of Leskov's fervent Russian messianism with his recognition of British humanism and rationalism provokes inquiries: what made him persist in his original Russian messianic concept despite empirical contradictions? How did he reconcile the dissonance between his ideals and reality? In what ways did his spiritual martyrdom manifest across narrative structure, motifs, and style? What responses did his intricate and ambivalent portrayal of Russian and foreign characters elicit from domestic and foreign readers? How did reciprocal influences operate between him and contemporary anti-nihilist writers, notably F. Dostoevsky, L. Tolstoy, and V. Soloviev? Lastly, as an adept story-teller, how did Leskov command a multilayered linguistic approach? Thorough answers to these inquiries would unveil the nuances of his Russian messianism amidst his agonies and ambiguities.

The Cosmorama: Vladimir's Gothic Journey to the Inside of a Viewing Toy
Jiyoung Hong, Stanford University

This paper explores how Vladimir Odoevsky poses an epistemological doubt about the visual perception that was engendered by the dissemination of optical toys in mid-nineteenth century Russia. In his gothic fiction "The Cosmorama" (1840), the protagonist uses the cosmorama and the boundary between reality and fantasy becomes indistinct within his vision. The cosmorama is a viewing box with magnifying lenses through which viewers can glimpse images inside the device; in most cases, the images are popular monuments from foreign countries. Odoevsky presents two different perspectives. The cosmorama provides knowledge about the world with the viewer, but, if the device actually creates illusions, can we trust this type of knowledge? In addition, while the traditional visual entertainments took place for certain amounts of time in specific places set by directors of performances, the cosmorama, which is portable, could be enjoyed regardless of any conditions: viewers could use them at their own discretion. In this respect, I discuss how, in "The Cosmorama," Odoevsky addresses this condition of the viewer and the new crisis of visual discretion in his character's use of the cosmorama, his obsession with seeing fantasies, and the blurring of his sense of the boundary between reality and fantasy. I demonstrate that Odoevsky incorporates children's optical media, pedagogy, epistemology, and Romantic and Gothic aesthetics in the novella to explore and capture a new type of a subjective view in the era of media illusions, when doubt about the human primary sense, vision, had become a new epistemological condition.

"Crime and Pubishment"'s Political Economy
Kirill Ospovat, University of Wisconsin-Madison

In the beginning of "Crime and Punishment", Semion Marmeladov refers to "political economy" as a definition of the capitalist economic order that has established itself in England and is taking hold in Russia as well. Taking this as a clue to the novel's social poetics, my talk will explore the ways in which political economy shapes not only the economic realities of poverty (which Petr

Kropotkin identified as "Crime and Punishment"'s primary theme) but affective modes, personal identities, and interpersonal relationships which constitute the novel's narrative. Marmeladov associates "political economy" with a lack of compassion, and I will draw on Adam Smith's "Theory of Moral Sentiments" to illuminate the crucial connections between the objective economic order and the constructions of subjectivity and community enacted in the novel's various scenes and characters. I will build on Dostoevsky's contemporaneous critique of Western capitalism in "Winter Notes" -- which resonates with central socialist texts of the era, such as "The Communist Manifesto" and Engels's "The Condition of the Working Class in England" – to make a case for reading "Crime and Punishment" as a fundamentally socialist novel.

5 New Approaches to Yugoslav Literature and Culture

The Last Yugoslav Author in the House of Being
Djordje Popovic, University of California, Berkeley

Yugoslav People's Art in the Light of New Yugoslav Studies
Bojana Videkanic, University of Waterloo

Blind Spots and Broken Molds: A Troubling of Memory and Trauma Studies at the Heart of New Yugoslav Studies
Antje Postema, University of California, Berkeley

6 Formalisms Revisited

Boris Asafyev's Formalist-Adjacent Interpretation of Music
David Haas, University of Georgia

The decade of the 1920s that was so crucial for the development of fundamental components of Formalist literary theory in Leningrad was no less important for certain pathbreaking (and also non-Marxist) reconceptualizations of the analysis and interpretation of music. The point person for these endeavors was Boris Asafyev (1884—1949): Leningrad's chief music critic, unabashed "Westernizer" and modernist, and colleague of Boris Eikhenbaum and Yuri Tynyanov at the Russian Institute for the History of the Arts. In this introduction to core aspects of Asafyev's interpretive methodology, I will focus on those most analogous to the theoretical tenets of the literary Formalists. This paper's comparison of salient new early-Soviet theoretical approaches to literature and music is both long overdue and unprecedented.

Asafyev's conceptualization of music-making (vocal, instrumental, improvisational, compositional) was rooted in his musical application of the linguistic term *intonatsiya*: i.e., the pitch inflections of a spoken language that enhance the verbal semantic content. A musical *intonatsiya* is a unit of musical utterance—sung or played—bearing semantic content and comprehensible within an experienced, competent listening community. Like Shklovsky and Eikhenbaum, Asafyev espoused a dual conceptualization of the artwork, based, in his case, on fusions of inherited form-schemas (the bastion of most conceptualizations of musical form) and

his novel idea of dynamic, process-based musical composition, prolonged through the use of musical *priyomy* [devices] such as the musical *intonatsiya*. No less than the literary Formalists, Asafyev was targeted by polemical onslaughts of so-called "proletarian" arts organizations in the late 1920s and subsequently branded as a "formalist" amidst the Party-driven denunciations of the Union of Composers during the Stalin era. Yet his ideas survived Stalinism, became foundational to Russian musical analysis, and, in recent decades, have drawn increasing scholarly attention around the world.

The End of the Family Plot in Shklovsky's Reading of Rozanov
Hringur Sigurðarson, Columbia University

This paper considers the way in which Viktor Shklovsky, in his theoretical writings, uses the family as a way to conceptualize plot development and literary evolution. In particular the paper examines how Shklovsky's use of the sexual and familial "narrative," which rests on heteronormative oppositional gender binaries and reproduction, is linked to his reading of Hegel's dialectic. More crucially, my intention is to demonstrate how, in his chapter on Vasily Rozanov in *Theory of Prose*, Shklovsky points toward the limit of this development--that is to say, the point at which the family plot, as both family and plot, ends. I argue that this endpoint, for Shklovsky, marks the breakdown of gender and genre, as literary history and plot reach their limit in the writings of Rozanov and the dialectic grinds to a halt. By placing the family at the center of my reading of Shklovsky I want to open up a latent queer dimension to his theory of prose which has potential wider implications for the study of Formalism and 20th century prose theory more generally.

Negative Dialogism: Rethinking Bakhtin's "dialogical relation"
Yazhe Yang, Princeton University

One of the most important interlocutors of Bakhtin's theory on dialogue is *dialectics*. Scholars tend to think that dialogue "least of all resembles the Hegelian-Marxist dialectics (Morson and Emerson)." Yet some astute readers recognize in Bakhtin's dialogism "a gesture of dialectical imperialism (Paul de Man)." In his later writings, Bakhtin himself draws a connection between dialogue and dialectics, noting that "Dialectics was born of dialogue so as to return again to dialogue on a higher level." On the one hand, Bakhtin states the contrast between the "living" dialogue and "abstract" dialectics; on the other hand, the interconvertibility of the two indicates that dialogue and dialectics share some deep commonalities in structure and point of departure.

Inspired by Adorno's understanding of the core of dialectics as "the untruth of identity" or "the consistent sense of non-identity," in this paper, I will reintroduce the place of the "object" to the gaps of dialogical relation, and reread Bakhtin's construction of dialogism as a consistent effort to emphasize and complicate the "non-identity" between subject and object, between word and thing. Different from Hegelian "positive dialectics," which aims at an affirmative synthesis, Bakhtin consistently rejects the ultimate "identity" between subject and object—it is in this sense that I call positively sounding dialogism "negative."

To better work through Bakhtin's dialogical relation, I will focus on one of Bakhtin's works, *Слово в романе* (1934-1935). Firstly, I will elaborate on Bakhtin's theorization of dialogue as a

way of stepping out of the object and relating to another subject. Then, I will examine the "dialogic model" of the world and the "dialogical relations" that are conceptualized through the analysis of discursive relations in the novel. Following that, I will analyze the philosophical significance of Bakhtin's objection against dialectics, with which he aligns "poetry" and the poetics of "unitary language."

8 Teaching the Less Commonly Taught Slavic and East European Languages (2)

Tako lako, **New Open Source Online Textbook for Beginner-level L2 Croatian**
Presented by Frane Karabatic, University of Texas at Austin

Tako lako is a freely accessible online textbook designed for novice learners of Bosnian, Croatian, Montenegrin, and Serbian, with a focus on developing intercultural communicative competence. The textbook caters to instructor-led courses but offers segments for independent student practice. Supported by a three-year grant from the U.S. Department of Education (2020-2023), Tako lako aims to provide separate teaching materials for each regional language, reflecting the preference for distinct language instruction. At this point only the Croatian part of the textbook is fully developed. The ultimate goal is to develop the materials in Bosnian, Montenegrin, and Serbian. The textbook objective is to foster cultural awareness and intercultural communicative competence in line with ACTFL guidelines and Can-Do Statements for Novice High and Intermediate Low proficiency levels. All materials, including illustrations, audio recordings, interactive tasks, and videos, are licensed under Creative Commons Attribution-ShareAlike (CC-BY-SA), enabling free sharing and adaptation with proper attribution.

Accessibility and Appeal of Open-Source Digital Materials in the Teaching and Learning of Language and Culture
Adela Lechintan-Siefer, The Ohio State University

Traditionally, LCTL instructional resources have been insufficient (Johnston & Janus, 2007). The scarcity of modern textbooks and digital teaching materials continues as a challenge for instructors and students. To optimally support student learning, it is imperative students have access to information and resources in the target language; resources that provide them with opportunities to practice the language outside of the classroom. The creation of free, open-source learning materials by language instructors has become common practice to supplement existing teaching resources. Technology, accessibility, and interactive features, when used in conjunction with other materials, benefit and positively impact student learning (Kostina, 2012).
This poster will present open-source web-based learning supplements, including educational websites and on-line learning modules, designed for beginner and intermediate Romanian language courses and accompanied by activities and worksheets that can be incorporated in lessons and homework assignments. Their exploration complemented the teaching materials used in a series of beginner and intermediate Romanian courses and constituted appealing and accessible culture and language input that reinforced language skills and provided all students with more opportunities for language practice.

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From Tempter to Savior: How to Use chatGPT and Other AI Technology to Improve Language Teaching and Learning
Ewa Maria Malachowska-Pasek, University of Michigan

AI-driven digital tools have become an integral part of our daily lives, and their presence in education is inevitable. This poster panel aims to explore the effective use of GenAI in language teaching and learning, specifically focusing on the utilization of ChatGPT as a pedagogical tool to positively transform language classroom practices. The poster will showcase various examples of learning tasks and activities that incorporate ChatGPT as an assistant, especially in LCTL instruction (using Polish and Czech as examples). These include writing effective prompts, creating daily conversation exercises, preparing vocabulary notes in both the target and native languages, and generating reading comprehension questions for multi-level language classes. By proactively and inclusively embracing AI technology, particularly ChatGPT, educators can enhance their teaching practices, provide personalized instruction, and empower students to become more confident and proficient language users.

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A Beginner's Journey into Hungarian Language and Culture: Developing an Interactive Hungarian Textbook
Edit Nagy, University of Florida

Teaching languages and using online textbooks or platforms is becoming more prevalent. These digital resources offer valuable opportunities for practicing writing and grammar drills, often incorporating audio and video materials to enhance student's writing, listening,and reading skills. However, learners aiming to improve their speaking skills in a language must also focus on developing accurate pronunciation. How can we effectively and successfully integrate pronunciation practice into an online textbook? Can an online textbook be a good tool for improving speaking skills? This presentation aims to explore effective strategies for integrating pronunciation practice into an online textbook, with a particular focus on"Read&Learn

Hungarian: Interactive Beginner's Textbook" from UF Pressbook. It will review the textbook's structure and its efforts to provide learners with tools for enhancing speaking and pronunciation abilities. Moreover,the presentation will analyze students' feedback and progress using the Read&Learn Hungarian textbook and compare these results to other similarprojects.By addressing these aspects, the presentation will also give an insight of developing authentic texts andr eflecting the "model-based teaching"and natural language use in Hungarian language.

Nagy, Edit. (2023). *Read&Learn Hungarian: Interactive Beginner's Textbook*, available at https://ufl.pb.unizin.org/beginninghungarianreader/

Slavic Languages Through Creative Writing Course: Substitute for the Czech language course?
Ana Petrov, University of Toronto

Writing combines logic and intuition, which helps develop a better understanding of how the language works. No matter what the current level is in the language students are learning, creative writing can help them to improve a number of key language skills – vocabulary, grammatical accuracy, sense of rhythm and sentence intonation.This course aims to provide students with opportunities to improve their language skills, to nurture emotional intelligence and teaches them to communicate more authentically. It helps students also to increase self-confidence and self-esteem which Creative Writing tends to develop. But can this course be a substitute for the Czech Language Course(s)? After 4 semesters teaching this course in person and online at the University of Toronto where Czech Language Courses were not opened in the 2022/2023, I would like to share my ideas and conclusions that might be useful in the unpredictable future of our less commonly taught language courses.
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Content-based instruction for higher performance outcomes
Holly Raynard, University of Florida

The jump from intermediate- to advanced-level proficiency is significant, requiring learners to move beyond familiar contexts and discrete sentences to discuss matters of public and community interest in organized discourse with specificity and detail. According to the Foreign Service Institute, such progress often requires more hours of instruction than are available to the average college-level LCTL learner, forcing instructors to be as efficient as possible in curricular design if we hope to produce students who can meaningfully engage advanced topics. This presentation will examine how sustained content-based instruction—a semester-long study of a cultural topic—can be used to guide students toward higher performance outcomes. Drawing on my Czech language course on film and cultural production, I will show how thematically linked units allow students to galvanize vocabulary and key structures used in disciplinary discourse as they learn new content, create new knowledge and develop skills that bridge intermediate and higher-level performance. I will also discuss pedagogical concerns related to selection and sequencing of content, alignment of content and formal objectives, and assessment.

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9 Diverse Perspectives in Russian Language Teaching

Student-created website – highlighting culture of the Russian-speaking world outside RF
Alexandra Shapiro, University of Georgia

Students of Russian at the University of Georgia have embarked on a mission to create an open access resource for anyone studying Russian, and high school students in particular. There is a clear need for more information about Eastern Europe and Central Asia, and their cultures presented to American school students. Lack of knowledge of this region is a critical issue, especially in light of the current political situation. The website (https://worldofrussian22.wixsite.com/worldofrussian) is envisioned to fill these gaps. The web page will be developed over the span of several years and it is anticipated to highlight areas where Russian is commonly spoken. It is currently a collaborative project between UGA Russian Flagship students and Elbert County GA high school students.

The AATSEEL presentation is aimed to describe the framework of the project. The students volunteer to work on this project as part of their Honors college commitment. They select the country to highlight, pick materials to read in both English and Russian, and choose which aspects of history, geography, and culture to highlight. They write up drafts, we discuss how to shorten them. The students then write similar abstracts in Russian. The Spring stage of each year of the students' commitment to the project is to finish the Russian portion and to guide high school students on their journey to contribute cultural vignettes to the already created pages of the site. College students advise high schoolers on the choice of materials, on ways to pick specific topics, help them draft abstracts, and the final translations into Russian. Working on the project, the students practice their research skills, develop their organizational, presentational, and writing skills, practice translation, and make first attempts at teaching.
In the future, there is a plan to add other media to the website to provide audio and visual materials. Short cultural videos by native speakers from Estonia, Ukraine, Belarus, and Russia are currently under development.

In the Fall 2023, some aspects of the collaboration will be revised and by the time of the presentation, we can compare the ways in which the project developed in 2022-2023 and 2023-2024 and make conclusions about its success as a culture learning tool both for creators and for the limited pool of users.

Diverse Russian: A New Free Open Online Textbook
Shannon Quinn, Michigan State University and Anna Tumarkin, University of Wisconsin-Madison

This presentation will outline an effort being undertaken to create a free, open, online textbook

of Russian focusing on the diversity of the Russian-speaking world. The textbook, funded by the Less Commonly Taught and Indigenous Languages Partnerships program, is conceived of as supplementary materials for the Intermediate level. It will allow instructors to provide a more comprehensive language learning experience for students that goes beyond grammar, vocabulary, and syntax. Students will be exposed to a wide range of cultural information, gaining a deeper understanding and appreciation of the diversity within the Russian-speaking world. As a result, the textbook will help develop students' intercultural competency, equipping them with the knowledge and skills to engage with Russian speakers from different backgrounds and cultures and navigate cross-cultural interactions with confidence and sensitivity. Presenters will outline the process they have used to create the textbook, showcase materials from the forthcoming book, and invite a discussion about how faculty and students can collaborate using the textbook.

Colonial Discourses in the teaching of Russian in North America

Anna Vozna, University of Ottawa and Olha Khometa, University of Toronto

Language regime scholarship (Sonntag and Cardinal:2015; Liu:2015) has shown that institutional legacies matter for how state educational institutions frame what constitutes proficiency in languages, who can be considered their legitimate speakers, and what content should be used best to study them. This study adds to this scholarship and shows, on the example of Russian that language ideologies of the contexts where the target language is spoken as the first language also matter. Comparing teaching materials used in the Russian language courses in North America, Russia, Ukraine, and Kazakhstan, this study argues, relying on process-tracing methodology (Colier:2011), that because the field of teaching Russian has never been decolonized in the contexts where Russian is spoken as the first language, it preserved Soviet colonial ideologies of Russian language in North America too. Thus across contexts Russian textbooks depict the ideal as the speakers of Russian from the metropole center, and knowing the language as studying the content produced in it, by and about them. Linking Russian language and culture and people of the Russian Federation in this essentialist manner, these teaching materials do not leave spaces for alternative identities of the speakers of Russian, frame those who speak Russian in Ukraine, Kazakhstan, and other post-Soviet spaces as connected to RF and misrecognize the Russian language content produced in these spaces as Russian. We show that, in such a way, the discourses of North American textbooks fit with and reproduce the "Russkii Mir", the unity of Russian-speaking spaces, paradigm regardless of whether they are produced with involvement of the Russian State or not.

Using Participatory Design to Improve Slavic Language Instruction of Blind and Visually Impaired Students

Meghan Murphy-Lee, University of Wisconsin-Milwaukee

Although there is much research on ways to attract and retain underrepresented students learning Slavic languages, blind or visually impaired students have received little attention from researchers in the field of Slavic language pedagogy.

Participatory Design (PD) is a method by which all relevant stakeholders work together to best accommodate the BVI (Blind and Visually Impaired) students (Guzman-Orth et al 2023). To

date, BVI students themselves have had little to no input in accommodation design. Sometimes accommodation is granted for an individual BVI student, after which the instructor is left to determine how to implement it. PD enables BVI students to participate with the instructors, administrators, and university specialists in determining how to best accommodate these students in the classroom.

In effecting the PD methodology, the author will ask all participants to complete surveys and conduct interviews to ascertain which instructional methods are most effective. This data collection method empowers each stakeholder to advise others on the best accommodation and methodology for instruction. Instead of simply creating a generic accommodation, it gives all parties involved in language instruction – most importantly, the students themselves – respect and the agency to advocate for themselves.

The goal of this research is to find new technological and methodological means to allow BVI students equal access to the Slavic language classroom. Although this is only the beginning, the author hopes this will be the first in many projects to find ways to make the language classroom more inclusive for those with visual impairment.

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Sunday, February 18

1 <u>Stream 6E: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures V: Literature</u>

Of Women, Horses, and Men: The Erotic Triangle and The Role of Women in Lermontov's *A Hero of Our Time*
Alina Fiorella, Independent Scholar

The exact nature of Pechorin's relationships with women constitutes one of Lermontov's text's riddles. However, despite the discrepancy between Pechorin's active pursuit of women and the lack of desire for the female objects themselves, little has been said about the role of women in Lermontov's novella, although various lenses through which Pechorin has been viewed— Byronic hero, superfluous man, dandy—offer valuable tools for understanding Pechorin's (mis)treatment of women. Yet, these past approaches, similar to Costlow's feminist intervention (2002), fail to examine Pechorin's relationships with women within the triangular architecture of the romantic scene and the backdrop of male rivalry against which these relationships develop, leaving the account of Pechorin's relationships with women incomplete and the issue under consideration intact. Returning to the acknowledged textual continuities between women and horses (Matual 1995), this paper mobilizes Sedgwick's theory of homosocial desire (1985) to argue that women function as symbolic objects of possession and exchange in Pechorin's homoerotic relationships with men. Offering a productive framework for addressing the under-examined identifications between Pechorin, women, and horses (Hansen-Love 1993), this paper deconstructs the relationship between gender, sexuality, and patriarchal power structures, elucidating the role of women in Lermontov's text and forcing us to reconsider some of our fundamental assumptions about Pechorin and this Russian classic. Bibliography Costlow, Jane. "Compassion and the Hero: Women in A Hero of Our Time." Lermontov's A Hero of Our Time: A Critical Companion, Northwestern University Press, 2002, pp. 85–105. Hansen-Love, Aage. "PECORIN ALS FRAU UND PFERD UND ANDERES ZU LERMONTOVS GEROJ NASEGO VREMENI." Russian Literature, vol. 33, 1993, pp. 413–70. Kosofsky Sedgwick, Eve. Between Men: English Literature and Male Homosocial Desire. Columbia University Press, 1985. Matual, David. "Women and Horses in Mikhail Lermontov's A Hero of Our Time." International Fiction Review, vol. 22, 1995, pp. 8–14.

Beyond Marriage: A Wife's Search for Self in Olga Grushin's Novels
Natalia Dame, University of Southern California

Olga Grushin's main characters are often set on a rebirthing quest as they struggle to rediscover their authentic identities and reinvent their present selves by reliving painful memories and reassessing their traumatic past. One such character is the figure of a wife. This figure appears in each of Grushin's four novels and represents her main female character in search of self. While

Grushin's women do play other roles in the novel - that of a muse, an art historian, a teacher, an aspiring poet, a housewife, a daughter, a lover, and a mother – the one role that appears to be the most controversial, troublesome, and taxing is that of a wife. This paper examines the development of the wife trope in Grushin's novels by showing the increasing negative effects of marriage on a woman's identity and the various ways in which Grushin's women choose to subvert patriarchy in general and modern marriage in particular, such as separation, hobbies, the arts, memories, motherhood, adultery, divorce, therapy, and/or death. I will argue that for Grushin's female characters overcoming marriage becomes a rite of passage into independent and autonomous selfhood, which resonates with later Grushin's shift to women rather than men as her main protagonists. Indeed, while Grushin's female personages in her first two novels - "The Dream Life of Sukhanov" and "The Line" - only begin to grapple with their unhappy marriages and failed marital expectations as the supporting characters of the main male protagonists, Grushin's female personages in her later novels – "Forty Rooms" and "The Charmed Wife" – learn to perceive marriage as a patriarchal threat to a woman's very existence, identity, freedom, and happiness and, as such, transform into the main protagonists of her novels and of their own lives.

2 <u>New Approaches to *Skaz*</u>

How Aleksandra Kollontai's Revolution of Feelings Brought Her to *Skaz*
Jason Cieply, Hamilton College

Aleksandra Kollontai's political writings have received renewed interest from scholars interested in affect, but her experiments with fiction have been largely neglected and have received no serious attention as narrative art. Viktor Shklovsky does, however, offer one important insight in a negative review of Kollontai's first prose collection when he dismissively identifies "'*akh ty goi esi*,'" a colloquial greeting characteristic of the *bylina*, the traditional Russian oral folk epic narrative, as one of the two defining features of Kollontai's style. According to Boris Eikhenbaum, there was not "a single… writer [in the 1920s] who would not try, in one form or another, to write with *skaz* or in a manner close to it." Kollontai's short but intensive period of artistic development provides a remarkable case study allowing us to observe, at a molecular level, the formal transformation of fairly conventional free indirect discourse into *skaz*. Her oeuvre also gives us the opportunity to explore the very explicitly political purposes to which she applied her skaz, a form that has largely been framed as apolitical. The innate emotional and social attunedness of skaz enabled Kollontai to represent the individual threads of romantic and comradely feeling which, according to her political theory, structure revolutionary eros in its preliminary development and by which women were working emancipate themselves and their society from the trappings of bourgeois emotion.

"Some Jobs Make You Cringe in Horror": *Skaz* and Sound Automation
Semyon Leonenko, University of California, Berkeley

Throughout the tumultuous Soviet 1920s, Mikhail Zoshchenko published his best-selling humorous sketches alongside supposedly "serious" longer novellas; consequently, the celebrated "Aristokratka" and the novella "Koza" both appeared in print in 1923. These longer novellas are significantly lesser known even to this day. However, Zoshchenko has precisely those texts in

mind when declaring: "У меня нет такого тонкого подразделения; вот, дескать, сейчас я напишу собачью ерунду, а вот повесть для потомства <…> качественность их лично для меня одинакова." Certain critics did not value the "little-respected short form"--and got it all wrong: the "longer tales for posterity" are long forgotten while the "doggerel" has successfully made it into the literary canon.

My project looks at how early Soviet writers negotiated the questions of labor, value, and time in their creative production. In this paper, I focus on "A Terrible Night," the "sentimental tale" which was first published in 1925, at the height of NEP. In the story, a musician named Boris Ivanovich Kotofeev is appalled by the (seemingly bogus) prospects of his labor being permanently replaced by an electronic drum machine thereby effectively rendering him unemployed. While exploring the affordances of *skaz* as a political form, my paper locates in this story an early Soviet precursor for the ongoing debates on automation and surplus populations in critical theory. I argue that Zoshchenko's trademark narrative technique of *skaz* primarily represents the proletariat *not* at work, thus becoming the voice of the unemployed and of unemployment as such.

How It Was Made in Odessa: Functions of *Skaz* in Babel's *Odessa Tales*
Samuel Page, Stanford University

Isaak Babel's use of *skaz* narration was one of the keys to his rapid success on the 1920s Soviet literary scene. Readers then and now reacted enthusiastically to the cast of characters in *Odessa Tales* (*Odesskie rasskazy*), bringing to life turn-of-the-century Odessa through Babel's laconic yet skaz-informed narratorial style. In this paper, I focus on the *Odessa Tales* cycle as Babel's contribution to an ongoing discussion about the different types and uses of *skaz* narration among writers and literary theorists in the 1920s. Turning to Boris Eikhenbaum's influential early conception of "reproductive" *skaz* in "How Gogol's 'The Overcoat' Was Made" and Babel's reception by other prominent Formalist critics, I read Babel's *Odessa Tales* as the writer's experiment with recording versus "mimicking" non-standard literary voices. My conclusion is that more than being a showcase of different voices rendered in artistic prose, Babel's "cycle" comes to be as such by exploiting the narratological affordances of *skaz* and uniting different stories into a formal unit: the cycle. The paper contributes to the panel's topic by highlighting a significant yet neglected function of *skaz*, namely its ability to unify different narratives by "reproducing" them through the figure of the implied narrator-writer.

6 Political Play in 18th-19th-Century Literature

High Up and Far Off: The Peasantry's Rejection of the Absentee Sovereign and Official Nationalism in Nikolai Nekrasov's "Komu na Rusi zhit' khorosho"
Isabella Palange, University of Wisconsin-Madison

Nikolai Nekrasov's "Komu na Rusi zhit' khorosho" centers around a band of peasants who travel throughout the Russian Empire in search of a social class that is privileged to a good life. With particular attention paid to Benedict Anderson's *Imagined Communities*, this paper will describe how the peasant class conceptualizes their community and ensures their own survival in the face

of an absent sovereign, who is best reflected in the persistent hunger among his citizens. In response to this hunger, Nekrasov's peasants looks upon members of other classes with resentment and refuse to take part in the class-unifying "imagined community" afforded by state-sponsored, official nationalism. Instead, they turn to a magical worldview, as described by Yurii Lotman, to meet the physical needs that the state has failed to satisfy. Meanwhile, peasants like Grisha Dobrosklonov occupy an intermediary state. Grisha also experiences a spiritual hunger, but he finds nourishment in the seminary education he is provided, where his is taught the state-approved, sacred language of Orthodoxy in contrast to the language of the peasants' magical worldview. Grisha's development can be understood as illustrating the shift from a magical worldview to a religious one, and from peasants as serfs to peasants as citizens. However, following Anderson's reasoning, despite Grisha being filled with the happiness that the peasant travelers have been searching for, the spiritual cleansing of nationalism often brings with it a threat of physical violence, as well.

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Ludic play in orderly rule: satirical journals and the bounds of the carnival under Catherine the Great
Jemma Paek, Harvard University

When Catherine the Great founded her satirical journal *Vsyakaya vsyachina* in 1769 and began engaging in polemics with other journals of the time, her desire to catalyse a new Russian literary tradition gave rise to a brief but rich manifestation of the Bakhtinian carnival in the literary sphere. While poetry written under the monarch sought to flatter in lofty, artificial language, satirical journals allowed writers to put forth political commentary written in a colloquial style, featuring *skaz*-like anecdote, absurd rhetorical questions, and crass humour. Drawing on Mikhail Bakhtin's seminal writings on folk humour and carnival laughter in medieval Western culture, I demonstrate in my paper that the polemics between *Vsyakaya vsyachina* and other contemporaneous satirical journals, such as *Adskaya pochta*, founded by Fyodor Emin, and *Truten'*, founded by Nikolai Novikov, allowed the Empress and her subjects to momentarily engage in a carnival time, with the Empress' purported and accepted anonymity allowing for her and her interlocutors to speak about issues of the day with a frankness only facilitated by the familiar atmosphere of the carnival and the masquerade. I consider, too, that the genre of the satirical journal constitutes Bakhtinian grotesque body, especially if we conceive of the Russian Empire as a Hobbesian body politic, with Catherine as the metonymic head of state. The linguistic and political jouissance expressed in the journals demonstrate that both Catherine and her political adversaries took true enjoyment out of their literary interactions, despite their

oftentimes diametrically differing political views. For the short period that the satirical journals were allowed to flourish in Catherine's court, they served not only a moral purpose (the education of the people), but also a ludic one for writer and ruler alike.

Ludic play in orderly rule: satirical journals and the bounds of the carnival under Catherine the Great
Danielle Hix, Oxford University

Perplexingly common from the 16th to the 19th centuries, Russian 'pretenders,' or predominantly low-level citizens who attempted to usurp power by fashioning themselves a new (most often, stolen) identity, represented a unique phenomenon in which members of the lower class perpetuated rumors and created propaganda. While *samozvanchestvo* (royal imposture) was not unique to Russia, it was strikingly popular, and by the end of the 18th century had become a "malady" of the Russian state with more than fifteen False Peter III's claiming legitimacy. The most infamous of these imposters was the young Cossack and schismatic Emelyan Pugachev, whose charismatic story telling, espousal of rumors and targeted propaganda to the masses led to the Pugachev Rebellion, or the *pugachevshchina*, from 1773 to 1774. Over the course of the uprising thousands of serfs would die, and millions more would abandon their posts to follow the illiterate criminal turned "tsar." Drawing on the mysterious circumstances surrounding Peter III's death, Catherine II's heritage, religion, disenfranchised serfs, and poor treatment of soldiers as fodder, Pugachev created a fire that not only called to question Catherine the Great's reign but united the masses in retaliation against unfair policies. Whether his followers truly believed he was Peter III or not, each possibility implies a desire for change, and in most cases, a willingness to act. During the Soviet period the story of the *pugachevshchina* and Pugachev's identity were manipulated to unite the working classes and justify government policies. Though the rebellion and leader are afforded relatively little attention in the modern day, such manipulation of tumultuous times and disenfranchised elements of society through rumor and propaganda harken to the recent short-lived uprising by Wagner leader Evegenii Prigozhin. As Putin loses popularity, and other leaders (or hot-dog salesman) step into the fold, a renewed look into Pugachev's tactics and successes would serve as a timely study into how eschewing religious narratives and rumors, as well as targeted propaganda, can permanently change a regime and country's social and political terrain—even today.

7 New Devices for Classic 19th-Century Writers

I pro volju zaspivaj: **Epic as Device in Gogol's and Lysenko's** *Taras Bulba*
Kathleen Manukyan, University of Pittsburgh

Taras Bulba, the eponymous Cossack hero of two deceivingly disparate editions of Gogol's short novel, is likely the most recognizable Ukrainian literary archetype among general readers. The character's fame and influence are largely built upon his depiction in numerous adaptations to other media, including visual art, film, theater, dance, and music. Concerning the last category, afficionados of vocal music may be surprised to learn that the premiere of Mykola Lysenko's operatic version of *Taras Bulba* was preceded by Argentinian and Norwegian adaptations by composers Arturo Berutti and Catharinus Elling, a fact which attests to the longevity and

geographical breadth of the character's renown. This paper will cover the origins of Taras Bulba's archetype in Gogol's original research on the Zaporizhzhian Cossacks and the character's transformation in several key adaptations, especially Lysenko's opera. The paper will address Taras Bulba's significance for Ukrainian national identity and Gogol's and Lysenko's creative missions as well as the many ways that the character has been exploited for colonialist aims, even (and especially) during the author's revision process between editions. The paper will particularly emphasize how Gogol and Lysenko each subtly adopted the thematic, linguistic, and musical features of Ukrainian epic songs (dumy) to create large scale works of artistic and moral complexity that has traditionally been overlooked by literary and musical scholars.

Nikolai Gogol's Camera Obscura: The Portrait of Art
Byungsam Jung, Syracuse University

Nikolai Gogol's *künstlerroman* "The Portrait" (1835, 1842) was published twice, before and after the invention of photography in 1839. Despite its obvious impact on artistic representation, "The Portrait" has rarely been analyzed as Gogol's response to the invention. Abundant motifs of the camera obscura—the dark room with a pinhole projecting lifelike images that serve as the fundamental method of photography—were overlooked. Analyzing these motifs in both redactions of the story as Gogol's responses to the photographic mechanism, we can trace the shift in the artist's stance in relation to art. In the first redaction, the epitome of artistic perfection involves suppressing the artist's subjectivity, allowing "light," or divine inspiration, to create the artwork, as the light does in the camera obscura. However, in the second redaction, Gogol emphasizes that the dark room's windows are covered with paintings, transforming them into closed-aperture camera obscura. Here, the artist's subjective vision gains prominence. The term "lighting" (*oscveshchenie*), a compositional element of the paintings, appears only in this redaction, signifying the fusion of physical luminosity and the artist's subjectivity. The artist is no longer disembodied being a mere vessel of divine inspiration but becomes an essential part of the artistic representation, akin to a photographer in a photographic representation. Yet, in both redactions, the main character, Chertkov/Chartkov, defies these paradigms by moving to an apartment with larger windows, obliterating the essence of the artistic setting generated by the camera obscura. By analyzing Gogol's two redactions, I present a case for the evolution of discussions on the camera obscura, its profound implications on artistic processes, and the intricate interplay between light and subjective vision. Unraveling the symbolism related to the camera obscura illuminates Gogol's artistic genius, inviting readers to witness the portrait of art.

Chekhov's "Kiss" and the Poetics of Error
Alexei Pavlenko, Colorado College

Chekhov's art explores human proclivity toward error in a uniquely sympathetic manner: Rather than reproving, the author-cum-doctor depicts his characters' misperceptions and delusions as integral to human existence. From the misdirected sneeze to the misplaced kiss to the series of mis-identifications haunting the final days of his holiness Bishop Pyotr (Popkin), the mis-takes consistently expose Chekhov's characters as pathos-worthy, not in spite but because of their faults. His short masterpiece "The Kiss" (1887) is a striking illustration of Chekhov's poetics of error. The etymology of the original title, "Поцелуй," links to the biblical tenets of wholesomeness, chastity, and telos (целостность, целомудрие, цель). But as the Old

Testament's first account of a kiss demonstrates (Genesis 27-29), this gesture, from the beginning, was prompted by Isaac's blindness and Jacob's desire to misrepresent. Both blindness and misrepresentation, deliberate and unintentional, are defining motifs in "The Kiss." Its opening sentence already sets out the vector for the entire story: The confident numerical precision of the first part of the sentence ("On the evening of the twentieth of May, at eight o'clock, all six batteries") abruptly recedes into the cryptic ("the N Artillery Brigade") and ends with the absurdly tautological (Finke) place name, Little Places, "Местечки." The story proceeds in the same two-step pattern, the first impression is equated with truth, which upon examination turns out to be a mistake: General Von Rabbek is confused with Count Rabbe; the officers take the wrong route to the General's house, just as the protagonist, Ryabovich, takes the wrong turn that leads him to a space of total darkness where he is kissed by a strange woman who mistakes him for someone else. The story seems to end with the hero's reawakened sense of the bitter truth (Cramer), but Chekhov subverts it by reasserting the viability of error.

8 Pushkin and Empire

"Pushkin is Our Everything": The Appropriation of the Poet's Image by the Russian Government
Elizaveta Volkovskaia, University of Pittsburgh

Alexander Pushkin has always held a special place in Russian literature and culture, even more so during the Soviet period and modern Russian history. The status of Pushkin as a national poet has been thoroughly researched by scholars throughout the years (Slater 1999, Steiner 2009, Bojanowska 2019). Andrei Bitov writes about Pushkin being a part of Russian national identity, "If you abuse Tolstoy, that's okay, it will pass, they might even listen; if you try it on Pushkin, they might scratch your eyes out" (quoted in Slater, 1999). Ever since the Soviet Union imposed its grandiose interpretation of the poet's image when it celebrated Pushkin's anniversary in 1937 (Platt) and established the level of piety for the poet, the Russian government continued to use his image and cherry pick various Pushkin quotes to suit the narrative. This work examines the appropriation of Pushkin's image and the piety of it by the current Russian government in attempts to construct the sense of the imagined community, claim occupied territories as inherently Russian, undermine local identities in such countries as Ukraine and Belarus, and justify unpopular or controversial political decisions. In doing so, this paper relies on the framework of imagined communities outlined by Benedict Anderson (1983) and the insights on post-colonialism in Eurasian Studies by Gayatri Spivak, Nancy Condee, and Harsha Ram (2005). Specifically, this paper analyzes billboards and statues containing Pushkin's quotes which pertain to such recent events as Constitutional amendments in 2020 and the invasion of Ukraine in 2022. While containing some similarities to Soviet practices, for instance, placing monuments to the "sun of Russian poetry," the current Russian government also employs Pushkin's image and quotes in new media.

Compelled voyage meets compelled residence: New approach to Pushkin's Southern exile
Elena Petrova, University of Southern California

Aleksandr Pushkin's exile to Southern borders of the Russian Empire (1820—1824) has been

seen as a descent to hell and was compared to Ovid's exile (Gasparov 192—193). The forced travel to the South brought Pushkin's attention to what he considered the Sodom-like cities of Kishinev and Odessa, the only metropoles of the Empire Jews were allowed to inhabit.

The new approach to teaching Pushkin's Southern exile poems is based on rethinking the role the "Jewish question" played in their creation. At first glance, in these texts Jewish inhabitants of Kishinev and Odessa were depicted in accordance with the national stereotypes: Jewish females seem to be typical "others" with their overt sexuality; Jewish males usually seem to be unclean and poor keepers of small shops and taverns. My claim is that traveling south, beyond the Pale of Settlement, pushed Pushkin into creating a new type of the female character, demonic Jewess, which has its roots in the archetype of the ancient Judith. The demonic Jewesses stay in Pushkin's oeuvre throughout his life, and are especially interesting as they, following the Judith archetype, subvert gender normativity patterns. Bringing to light the overlooked Jewish female characters allows to see the ways gender and feminist theories can be tied up with the studies of ethnicities and imperial oppression. This new approach provides example of teaching Pushkin's poems from the period of Southern exile through the lens of combination of theories, at the same time giving an opportunity to highlight the aspects of Pushkin's oeuvre which yet were not studied.

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Pushkin in the Saint Sophia Cathedral in Kyiv: How Pushkn's Ukrainian Myth Was Made
Ilya Vinitsky, Princeton University

The paper considers a central episode in Ivan Novikov's popular biographical novel Pushkin in the South (1943-44), which portrays the poet's vision in the St. Sophia Cathedral in Kyiv. According to the novelist's hypothesis, this vision is closely associated with Pushkin's "secret love" and represents the main source of the poet's erotic narrative poem 'The Gavriiliad.' The paper analyzes the ideological implications of the scene and reconstructs the sources of this biographical mystification in the context of Novikov's oeuvre, Russian Symbolism of the 1900s, and the formation of the Ukrainian myth in Pushkin studies of the 1920-40s.

9 God and Tolstoy

Present Omniscient: Information Transfer, "Leaky" Subjectivity, and Morality in Anna Karenina
Nathan Goldstone, Harvard University

The present paper focuses on character subjectivity as a crucial and undervalued aspect of *Anna Karenina*, not only in terms of the novel's structure but likewise the information economy within its story-world. Aside from advancing various subjectivities conventionally (e.g., as a means of exposing and developing character, dialogue, and the like), Tolstoy also uses his characters' subjective experiences to shape the objective world they collectively inhabit. Indeed, individual subjectivity and characters' shared experience within the story-world often overlap, resulting in

surprising effects and valuable insights. Gary Saul Morson has claimed that Tolstoy's novels seem "so real—not just realistic" (Morson, 12); herein I describe various ways in which subjectivity is crucial to this effect in *Anna Karenina*, a novelistic universe as "real" in its presentation as it is strange in its structure. What connects these aspects is their disengagement from perceivable causality. The ways in which subjective experience functions within and between characters thus becomes integral to the architecture of the narrative as well as the moralizing bias in its portrayal of fate.

To elucidate my reading, I turn my attention first to what might be considered the novel's logical milieu of language: that is, how terms, idioms, and thought patterns transfer between characters. I will then address instances in which the narrative bypasses this milieu to facilitate otherwise inexplicable transfers of language and thought. Such instances invariably involve Anna, Levin, or both. Lastly, I aim to suggest how the differences between the two protagonists' abilities (as well as their willingness) to *seemingly receive information directly from the narrative* reflect in their respective fates and, to this end, *Anna Karenina*'s moral system.

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Which Love and Whose God in Tolstoy's "Where Love Is, God Is There"
Melvin Thomas, Princeton University

Leo Tolstoy's 1884 short story "Where Love Is, God Is There" centers on a shoemaker, Martyn Avdeich, who loses his wife, his children, and his faith in God before a wandering old man instructs him to read the New Testament. Martyn gradually reads Scripture more and more, and one day he hears God telling him that He will come visit him. While waiting for God to appear, the next day Martyn helps several people, only to realize at the end of the day that God had visited him via the very people whom he helped. Tolstoy wrote this work as an adaption of a story he encountered in a Russian journal called "Uncle Martin," which was, in turn, a loose Russian translation of a French story by Ruben Saillens called "Le père Martin."

While previous scholarship has examined the question of Tolstoy's plagiarism of Saillens, this paper instead focuses on where Tolstoy was most original: the story's title. By adopting a Western liturgical hymn's title in lieu of the protagonist's name, Tolstoy redirects our attention from a particular character to a broader religious assertion. I aim to demonstrate that Tolstoy complicates a story full of Biblical references with a titular liturgical subtext that, paradoxically, undermines the importance of liturgy wholesale. At the same time, however, Tolstoy's title remains an imperfect translation, for the original Latin hymn's *cáritas* and *amor* are simply collapsed into the Russian *liubov'*. This paper will conclude by applying the principles of the history of emotions to unpack Tolstoy's depiction of love in the story and uncover a moral meaning of love easily missed in translation.

10 Connecting Language Learning to Other Disciplines and Communities

Building a Web of Knowledge: Connecting Russian Language Learning to the Broader

Middle School/High School Curriculum
Catharine Cooke, Mill River Union High School

Within the ACTFL World-Readiness Standards, "Connections" is a goal area that is underused in novice-level Russian language classes, where students are not yet at a level of proficiency to, as the standard states, "access and evaluate information and diverse perspectives that are available through the language and its cultures." Understandably, novice-level learners cannot yet use Russian to research topics in Russian culture or other fields where knowledge of Russian speakers' perspectives might be useful. Nevertheless, connecting with other fields can potentially help our novice-level students reinforce their Russian language and what they learn in other courses. By including the ACTFL "Connections" standard "learners build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and to solve problems creatively," we can link learning across the curriculum, improve cross-disciplinary collaboration within our schools and institutions, and raise the visibility of our programs. In particular, using immersion techniques, Russian language instructors in traditional classrooms can expand the places where students encounter Russian and reinforce the essential understandings from other courses, as well as show students how knowing Russian can benefit their futures in other areas.

In this presentation I will show how I use the ACTFL goal area of "Connections" in a multi-level Russian language class with student proficiency ranging from Novice Low to Intermediate Low. I will demonstrate how we work with other disciplines to connect students' Russian language learning with the essential vocabulary and concepts in their other classes.

If we are to sustain viable high school Russian programs, we need our students to value learning Russian. By actively connecting their language learning with the other things they learn at school, we not only strengthen our students' knowledge of Russian and other fields, we strengthen connections with our colleagues and our program visibility.

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Fostering Intercultural Competence and Social Engagement: A Case Study of a Russian-language Service-Learning Course
Maria Alley, University of Pennsylvania

In the field of foreign language pedagogy today there is considerable interest in service-learning courses that include a foreign or second language component as a way of engaging learners in local and global communities, helping them develop intercultural competence and act as caring, contributing members of society. However, there are limited resources and practical guidance for the development and implementation of such courses. In this presentation, I will discuss a new service-learning course within the Russian-language curriculum at the University of Pennsylvania. The course connects students who are learning or already speak Russian with Russian-speaking Holocaust Survivors through the Holocaust Survivor Support Program at Jewish Family and Children's Service Of Greater Philadelphia. The project enhances Survivors' socializing support and provides opportunities for language and cultural exchange. The academic

component expands students' knowledge of the Jewish community's experiences in the Russian Empire and the USSR, Survivors' experiences during Holocaust, as well as the challenges of their resettlement in the US. The academic component of the course is built to better prepare students for their interactions with Survivors using a trauma-informed and culturally-sensitive perspective. I will discuss the conceptual framework of the course, key steps and lessons learned in the process of course development and implementation, as well as initial feedback from students and the partner organization.

Building a Russian Technical Language Corpus for Use in Class
Valeriya Chekalina, Georgia Institute of Technology

Students pursuing STEM degrees at Georgia Tech who choose Russian as a minor or second major want to learn not only general vocabulary under the guidance of a tutor, but also to research, read, understand, and discuss various topics related to science and technology on their own. Russian textbooks usually lack this content, science and technology websites in Russian are scarce, tend to be written in overly scientific language and sometimes lack proper grammar. In order to help STEM students studying Russian at the third level or above, a specialized corpus of texts specific to particular fields and contexts related to technology was compiled. A corpus has been defined as "a collection of sampled texts, written or spoken, in machine-readable form that can be annotated with various forms of linguistic information" (McEnery, Xiao, & Tono, 2006, p. 6). The corpus allows students not only to find engaging texts on specific topics of interest, but also to examine the use of Russian in technological contexts. My presentation provides some guidelines on building such a corpus and on the development of teaching materials and tasks.

Content-Based Instruction in the Russian Language Classroom: Fostering Sustainability Literacy
Valentina Vinokurova, The University of Arizona

Research shows that content-based instruction (CBI), or the concurrent teaching of language and content, can enhance language learning, increase the relevance of language study, and prepare learners to use language in the real world (Grabe & Stoller, 1997). Moreover, CBI can help develop cultural awareness, advanced proficiency, critical thinking, and new literacies because of its reliance on authentic multimodal texts and complex real-world issues (Cammarata, 2016). Despite the benefits of CBI, such large-scale curricular reform can be daunting, time-consuming, and labor-intensive (Paesani, 2017). For this reason, this study investigated the effectiveness of a small-scale sustainability-based CBI intervention.

Sustainability lessons were designed and implemented with 11 students enrolled in third- and fifth-semester college-level Russian language courses. These lessons aimed to foster language skills and sustainability literacy, which encompasses the knowledge about sustainability issues and the competencies that inform sustainability-compatible action (Stibbe & Luna, 2009). This presentation will feature one sample module focused on building knowledge about issues in sustainable development, facilitating reflection about sustainability challenges, and exploring sustainability-compatible lifestyle changes. It will also report the findings of the study, which sought to answer the following questions: 1) How do learners perceive the usefulness of sustainability lessons?; and 2) Is there evidence of developing sustainability literacy? Data were

collected via surveys, reflections, and interviews and analyzed quantitatively and qualitatively.

Cammarata, L. (Ed.). (2016). *Content-based foreign language teaching: Curriculum and pedagogy for developing advanced thinking and literacy skills*. Routledge.

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Paesani, K. (2017). Redesigning an introductory language curriculum: A backward design approach. *L2 Journal*, 9(1), 1–20.

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Session 10: 10:30am-12:30pm

1 Stream 6F: Subversive Sexualities in Slavic, Eastern European, and Central Asian Literatures and Cultures VI: Sofia Smirnova-Sazonova: A Great 19th-c. Russian Writer

Sofia Smirnova: The Novels
Hilde Hoogenboom, Arizona State University

In her first novel, Spark (Ogonek, 1871), Sofia Sminova took on the taboo legacy of Nikolai Chernyshevsky's underground classic What is to Be Done? (1864). Smirnova was writing in the tradition of the anti-nihilist novels of Turgenev, Dostoevsky, and Khvoshchinskaia. This paper argues that women's liberal critique of the radicals exposed traditional assumptions about gender in the novels of their male colleagues.

Sofia Smirnova: The Plays
Maude Meisel, Columbia University

Sofia Smirnova wrote three plays that were all produced in St. Petersburg and in Moscow; she published two of them. This paper examines the production and publication histories of Smirnova's plays in the context of her interests in the new theater of Anton Chekhov. Her diaries include her debates with Suvorin and Chekhov about the theater.

Sofia Smirnova: The Diaries
Olga Makarova, Queen Mary University of London

For her recent book The Woman Question in the Life and Work of A.S. Suvorin ("Zhenskii vopros" v zhizni i tvorchestva A.S. Suvorina, 2019), Makarova read Sofia Smirnova's diary (1877-1919) – all 69 notebooks with some 33,000 pages in archives. They shed light on her side of the debate with Suvorin, who supported women's education, but opposed women's emancipation from traditional roles in marriage and family.

2 Language and War: Shifts and Transformations within Ukraine and Ukrainian Communities

The War and Shifting Language Attitudes and Practices of Ukrainians
Alla Nedashkivska, University of Alberta

The present study explores how language is fueled by political actions and accrues sociopolitical meaning in the context of war. Focusing on Ukrainians, including those who have experienced displacement due to the ongoing Russian war against Ukraine, the study delves into the language-related activities and experiences of individuals affected by the war. The aim of this study is to address the following research questions: What are the narratives about languages in Ukraine during the war?; What shifts are taking place with respect to language attitudes and language practices?; How do these narratives and changing practices relate to language ideologies that are being constructed due to the war?; and How do language ideologies contribute to the construction of 'new' or shifting social identities through language?

Texts that appeared since the start of the war in February 2022 are analyzed. These are social media texts about languages, Ukrainian and Russian in particular (Facebook and TikTok) and texts that display transformations of actual language practices of displaced Ukrainians, namely a switch from Russian into Ukrainian in public media spaces (YouTube, Telegram). This public discourse, or peoples' voices, and their attitudes towards particular language(s), as well as their language practices, are studied qualitatively within the framework of language ideologies, relying on Kroskrity's framework (2004). The study discusses the results considering Bucholtz and Hall's (2006) concepts of practice, performance, indexicality, and ideology and how these contribute to the creation of identity or rather shifts in identity. Before February 24, 2022, these shifts would have been unimaginable for many Ukrainians, but now are very real.

References:
Bucholtz, M. and Hall, K. (2006). Language and Identity. In. A. Duranti (Ed.), *A companion to Linguistic Anthropology*, 369-394. Blackwell Publishing Ltd. Kroskrity, P. V. (2004). Language ideology. In A. Duranti (Ed.), *Companion to linguistic anthropology* (pp. 496-517). Blackwell: Oxford.

Preserving Heritage Languages in Times of War: Insights from Ukrainian Immigrants and Refugees in California
Anna Kudyma, University of California Los Angeles

This paper investigates how the ongoing Russian war against Ukraine affects the preservation and acquisition of heritage languages, focusing on Ukrainian immigrant and refugee families in California. It examines parents' attitudes toward Ukrainian, English, and Russian and the extent to which they and their children are exposed to these languages. Additionally, the study explores the role of the Ukrainian Saturday school "Ridna Shkola" (LA) in supporting families in their language preservation efforts.

The research findings highlight the significant impact of the Russian war against Ukraine on language preservation and reveal the strategies employed by families to maintain their Ukrainian cultural identity during displacement and trauma. This research provides valuable insights into heritage language preservation during times of conflict, with implications for supporting and

empowering heritage language communities affected by global conflicts.

The research methodology involved conducting a survey using questionnaires to gather information about parental language attitudes, language usage within and outside the family, and the school's contributions to family language preservation efforts.

Recent immigrants and refugees: marking the Ukrainian education landscape in the diaspora
Olenka Bilash, University of Alberta

This paper investigates how recent waves of Ukrainian immigration to Canada have marked the Ukrainian language, culture and education landscape within the Ukrainian Canadian community. Since Ukraine became independent, Canada has received two new waves of immigration from Ukraine: the first consisted of Ukrainian professionals and skilled workers who arrived during the first two decades of this century; and the second is comprised of migrants fleeing the Russian invasion of Ukraine in 2022-23. Both add to the previous four waves from Ukraine and Eastern Europe, and like their predecessors, both have influenced Ukrainian language education.

Through a series of online surveys and interviews, offered in either English or Ukrainian, we have gathered data that points to an era of shifting directions within Ukrainian community schools (Ridni Shkoly), for example, the dissonance from differences in the language spoken by each wave of immigration, curriculum expectations, school structure and infrastructure. This paper will describe some of the stabilities, transformations and challenges emerging in schools in the diaspora.

A lexicon inscribed in the realm of death: An exploration into the present-day Ukrainian linguistic worldview
Olena Morozova, The University of British Columbia

Each lexical item captures a concept, and we often take it for granted that familiar words capture respective concepts in a familiar way. Yet, the new circumstances in which the Ukrainian words війна (war) and мир (peace) came to be used in recent years, their new linguistic landscape that 'is inscribed in the realm of death, the realm of disaster' (S.Zhadan) have caused a noticeable change in their conceptual content. I will move from the analysis of their dictionary definitions to the discussion of the 'subject-related linguistic worldview' (J. Bartmiński) manifested in the contexts they are used in today (as well as the contexts they evoke) and finally, to larger systems of thought and culture which bear implications not only for Ukrainians, but for the people of the whole world. Social networks and news channels, journalism and fiction, documentaries and feature films shall serve as sources of data here. Suggestions will be offered on how to orient learners of languages to being attentive to how the fight that Ukrainian people are carrying today may help the learners position themselves in the spheres (ethnic, gender, etc.) they are fighting in.

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Bartmiński J. (2009/2012). Aspects of Cognitive Ecolinguistics. Ed. J. Zinken. Sheffield and Oakville, CT: Equinox.

Zhadan S. (2022). Poetry after Bucha. URL https://lithub.com/poetry-after-bucha-serhiy-zhadan-on-ukraine-russia-and-the-demands-war-makes-of-language/

3 <u>Text/Cinema Crossing International Borders</u>

People Woven by Texts: Hamaguchi Ryuske's *Drive My Car* (2021)
Dasom Kim, Yale University

A Cannes Film Awards winner, Hamaguchi Ryuske's most recent work, *Drive My Car*, is based on Japan's bestselling writer Murakami Haruki's several short stories published in the book *Men without Women*. Since the main character's profession is an actor and theater director, Ryuske naturally introduces different stories besides Haruki's works; in particular, he significantly strengthens the role of Chekhov's play *Uncle Vanya* by exposing actors uttering its lines. Indeed, some will believe those various subtexts integrated into a film with 3 hours of running time seem 'too much.'

In *Drive My Car*, however, the constant intervention of the texts into the characters' lives plays significant roles. Those texts are delivered in different ways: through a character's monologues, conversations, or a recording machine. In this paper, I argue that as the texts transfer from one to another, they are recontextualized, amplified, and consequently bring meaningful changes to the characters themselves and their relationships with others — eventually rescuing them from a destroyed life after a loss. Rather than overlapping extraneous narratives, subplots contribute to connecting different people in the film — making it more than just a patchwork. This argumentation will be a reasonable attempt to interpret Hamaguchi's work as a successful example of adaptation, as well as to analyze it in comparison with both Haruki and Chekhov's works. In developing my argumentation, I will primarily depend on Mikhail Bakhtin's theory to understand the subplots' function (especially Chekhov's text) as a medium between characters.

The Meek One Crossing the Borders: "Krotkaia" on the International Screens
Lioudmila Fedorova, Georgetown University

The paper will discuss international film adaptations of Dostoevsky's late *fantastic story, Krotkaia,* after the 1990s. Its theoretical premise comes from Hans Robert Jauss's concept that an adaptation tells us more about the period when it was created than about the adapted text itself. This is particularly evident in Sergei Loznitsa's film, where the Ukrainian film-director reverses Dostoevsky's plot, sending his heroine on a quest for her lost husband. Gradually, the viewer realizes that the background of the film is the ongoing war in Donbass.

The paper will identify the general direction in which various directors in different countries are taking Dostoevsky's novella and will briefly comment on the specifics of each national adaptation. It will discuss the differences between the directors adapting *The Meek One* in the post-Soviet space (Avtandil Varsimashvili's The Meek One (1992), Evgeny Rostovsky's eponymous film with the elements of ballet (2000), Ella Arkhangelskaia's The Cage (2015), Loznitsa's A Gentle Creature (2017)); in the East (Indian director Mani Kaul's Nazar (1991), Vietnamese Lê Văn Kiệt's Gentle (2015), Sri Lankan Prasanna Vithanage's With You, Without

You (2014)); and in the West (Mariusz Treliński's Łagodna (1995), as well as an adaptation set in modern New York, The Shade (1998) by Raphael Nadjari (1998)).

Besides exploring the themes of suicide and women's rights, adaptations of *Krotkaia* often combine motifs from various texts written by Russian classics and serve as an archetypal Russian text, allowing the directors to engage in a dialogue with nineteenth-century *Russian culture.*

Konstantin Nabokov: An Americanophile in the Anglophile Family
Mariia Gorshkova, Stanford University

This paper will explore the image of America as it appears in the writings of the turn of the century Russian diplomat Konstantin Nabokov. Konstantin Nabokov is a peripheral figure in Russian intellectual history, largely overshadowed by his brother, the Kadet leader Vladimir Nabokov Sr., and his nephew, the writer Vladimir Nabokov Jr. However, his professional experience of a diplomat, who served in Europe (Belgium and Britain), in India and in the US, makes him an informed and keen observer of the societies he lived in. His comparisons of Russian, European and American lifestyles present a characteristic and previously understudied case of the thought process of a turn of the century Russian intellectual, navigating between competing political systems.

One of the things that distinguished Konstantin from his brother was his fascination with America. He first visited it in 1905 as a member of the Russian delegation at the Portsmouth Peace Conference. Since then, the US remained his dream both physically (most of his time in Europe was dedicated to saving money for vacations in Washington) and ideologically. Having rejected European liberalism as limiting and classist, Konstantin praised American democracy as a happier alternative model. Vladimir, in his turn, remained a proponent of the British liberalism. The present paper will argue that this discussion of the preferability of the European or American model of society was at the same time a debate about the political outlook of the post-absolutist Russia – a debate, crucial for the liberal intelligentsia between the two revolutions.
The paper will consist of two parts. The first part will reconstruct Konstantin Nabokov's narrative about the US and put it in a broader context in the early 20th century Russian discourse about the US. The second part will focus on Konstantin's polemics with his brother.

5 Indigenous Theories and Methodologies in Practice in (post-)Russian Spaces

To Enlighten a Midnight Land: Indigenous and Environmental Networks of Agency in Russian America, 1817-1863
Jon Adsit, Northern Illinois University

Russian attempts to produce colonial knowledge and exercise colonial control over Russian Alaska lacked strong footing and ran into obstacles at every turn. Despite European presence and grand colonial claims over territory and indigenous peoples, the Pacific coast of North America, Russia and the other colonial powers that disputed these territories actually had a great deal less control in these regions. Indeed, some indigenous peoples subservient to the tsar and the Russian empire did not at all consider themselves as subjects. Rather, indigenous peoples and the environment were active agents in the ensuing encounters with Russian merchants and

administrators during the time of significant activity in Alaska and the minor outposts in Hawai'i and California from 1817 to 1863.

This project assists in restoring agency in the writing of history both to indigenous peoples and the environment of the North Pacific and specifically Alaska, which are typically not the central actors in the histories of colonization of this region. This is accomplished by reading Russian accounts for ways that Russians failed in their knowledge and goals for the region while paying attention to the ways that environmental and indigenous actors significantly determined these failures of Russian colonization. Instead of adapting to the environment of Alaska as indigenous peoples had for thousands of years, Russians tried to force their own agriculture and ways on the ecology of Alaska, often to their own detriment. This project seeks to point out ways that Russians failed to adapt to the environment of Alaska, while noting how dependent on indigenous knowledge Russians were for the daily functioning and profitability of the colonies. Throughout the history of the colony, the Russian administration struggled to manage local challenges to colonial rule, namely the agency and influence of both indigenous peoples and the environment.

Alaska and Settler Colonialism
Colton Brandau, University of California, Davis

From the mid-eighteenth century to 1867, the Russian Empire through various corporations and later a state-backed monopoly laid claim to the region now called 'Alaska.' Though the number of Russians in the colony remained limited, the colonial legacies continue to impact Alaska Native Peoples, especially in discourses of historical research. In the decades since the US purchased Russian claims, most research of this period remains based in settler logics of extraction and claimed scientific/historical objectivity. However, there also remains a larger inability to understand how Russian corporate and imperial officials attempted to establish a particular form of settler colonialism in Alaska, especially in the region's southern coast. To better understand this history and Alaska Native resilience through these processes and projects, scholars must reconfigure their understandings of Russian colonialism and recenter Indigenous knowledges and methodologies within histories of 'Alaska'. As a non-Native scholar engaging with Native American and Indigenous Studies, I believe acknowledging these continued practices and grounding my scholarship in different methods can help challenge certain perspectives remaining within Russian discourses of Alaskan history. In this presentation, I argue scholarly discussions of Russian colonialism in Alaska must be examined through a lens of settler colonialism, which then opens possibilities for centering Indigenous experiences and knowledges as a counter to these continued colonial frameworks. I begin by describing the limits of settler colonial theory and Indigenous-minded expansions of these concepts. I then move into a historical overview of Russian colonialism in 'Alaska' and examples of settler colonial processes little addressed in most scholarship. I conclude by recognizing more recent efforts to recenter Alaska Native Peoples within examinations of this period of Alaskan history. By offering these examinations of a unique historical period, I hope to also bring Native American and Indigenous Studies and scholarship on Russian history into fuller conversation.

Resistance in Empire: The Story of Indigenous Alaskan Women in Russian Alaska
Laurel Tollison, University of Illinois Urbana-Champaign

The intersection of Slavic Studies and Indigenous Studies is not discussed as much as it should be in the Slavic academic world. The paper I am presenting on is an example of using Indigenous theory and methodology to write about a topic relating to Slavic Studies. It focuses on the experiences of Indigenous Alaskan women who lived during the Russian colonization of Alaska in the 19th century. Applying Indigenous theory and methodology to travel journals and letters from Russian colonizers, allowed me to uncover the experiences of these women. Scholar Jodi Byrd calls for the decentering of settler colonialism and for the recentering of indigeneity. My goal when doing this research was to recenter the perspective of Indigenous Alaskan women and show their stories of resistance against Russian colonization. At the 2024 AATSEEL Conference, I would like to further discuss how I used Indigenous theory and methodology in my paper.

Indigenous Siberian Literatures as "Tools for Futurity"
Brian Yang, University of Illinois Urbana-Champaign

In his 2018 book Why Indigenous Literatures Matter, Daniel Heath Justice, argues that "Indigenous literatures matter because they matter." This is to say that Indigenous literatures and other Indigenous cultural productions do not need to be justified by settler scholars to be a phenomenon of cultural significance through Western standards of what it means to write literature. Rather, Indigenous literatures stand on their own and can be an object of academic inquiry without abiding by the standards set by Western traditions of literature. This intervention that Justice is offering in the field of literary studies illuminates a different way to think about literature and questioning the powers at play that determine what traditions are worthy of being labeled literature through an Indigenous theory perspective. Taking inspiration from Justice and other Indigenous scholars, such as Chadwick Allen and Jodi Byrd, this is how I approach the study of Indigenous Siberian literatures. In this presentation, I argue that Siberian Indigenous literatures act as "tools for futurity," as articulated by Laura Harjo, paying attention to authors, such as Vladimir Sangi and Anna Nerkagi. This paper focuses on the methodology used in my work on attempting to read Indigenous Siberian works by "starting from a place of Indigeneity" and bringing it into conversation with European Russian traditions. Indeed, literary works are not created from thin air, but are part of a larger conversation with, between, and among each other across contexts, geographies, and temporalities, but starting from Indigeneity, I argue, illuminates Indigenous conceptions of the world, especially under settler-colonial regimes, and provokes settler scholars to come face-to-face with our colonial reality and move towards decolonial Indigenous futures.

6 The Pre-Life of the Work in Tolstoy and Nabokov

"Tree Scrabble": Pnin through the Lens of Nabokov Teaching and Translating Pushkin
Olga Voronina, Bard College

The composition of "Pnin" coincided with a period of Nabokov's intense translation of Russian poetry as well as his teaching and critically exploring Pushkin for the future commentary to "Eugene Onegin." Some of the Pushkinian subtexts of the novel are obvious, but others can come to the fore only through a detailed analysis of Nabokov's correspondence with "The New

Yorker" on the publication of Chapters Three and Six of "Pnin." This paper elaborates the presence of Pushkin's "The Three Keys" and "Belkin Tales" in the novel by following some of the interpretative clues divulged by the author to his editor.

Nabokov's Unstable Guides to Berlin
Meghan Vicks

In a note to his 1976 English translation of "A Guide to Berlin," originally published in Russian under the title "Putevoditel' po Berlinu" in 1925, Nabokov makes a comment that readers have regarded as a "masterpiece of understatement" (Emery). In an almost lackadaisical tone, Nabokov remarks that "Two or three scattered phrases have been added for the sake of factual clarity." Yet, as several scholars have observed, these "two or three scattered phrases" maim the narrator in the English version—they scar his face, remove his arm, and make him walk with a cane (there is no mention of the narrator's disfigurement in the original Russian, where the narrator is hardly described). How does crippling the narrator improve the factual clarity of the story? Nabokov's paratextual comments on "A Guide to Berlin," coupled with the collected differences between the Russian original and the English translation, encourage the reader to approach "A Guide to Berlin" with a double vision, with one eye on the earlier version and another on the later. In this paper, I'm interested in the phenomenon of a story that requires its earlier variant to be read along with it, or, to put it another way, in an original text that requires its later translation to be complete. I suggest the English translation of "A Guide" operates as a mirrored reflection of the original Russian, a move that may offer an explanation for the narrator's more realized appearance in the English translation.

Tolstoy's Sentimental Journey through Sterne and Switzerland
Elizabeth Geballe, Indiana University

In this paper, I argue that Tolstoy's first journey abroad, and his short story "Lucerne," (1857) were mediated by Laurence Sterne's *A Sentimental Journey through France and Italy* (1768). Tolstoy's incomplete and unpublished translation of Sterne's novel, which he produced in his journals in 1851, was, I suggest, only the first draft of a translation project that culminated in "Lucerne." Tolstoy's own sentimental journey gave him a new perspective on Sterne's text and, ultimately, motivated him to produce a second version of it. That second version reveals the limitations of Sterne's poetics, of Tolstoy's own first translation of Sterne, and of translation in general.

Solus Rex and Its Sibling Cadaverkins
Jacob Emery, Indiana University

Vladimir Nabokov describes the superficially unrelated pieces "Ultima Thule" and "Solus Rex," published in the early 1940s, as the first two chapters of an "unfinished thing," of which only these two fragments and "a few notes" remain. Critics have attempted to collate unpublished material from the same period in order to speculate as to the shape of this unrealized novel. The detailed themes of miscarriage in "Ultima Thule" and "Solus Rex," however, suggests that the enigmatically twinned texts present an intentionally unfinished fragment, a mournful allegory of the potential body of Russian-language work that Nabokov's switch to English prevented him

from bringing to term.

7 <u>Time, Space and Author in Dostoyevsky</u>

The Trap of Mediocrity: Rank, Status, and St. Petersburg's Topography in Dostoevsky's *The Double*
Sergei Motov, University of Illinois Urbana-Champaign

The titular councilor played an important role in nineteenth-century Russian culture. Russian literature's best-known titular councilors are Akakii Bashmachkin from Gogol's "The Overcoat" (1842) and Makar Devushkin from Dostoevsky's *Poor Folk* (1846). However, while both titular councilors represented the lowest rung of the social ladder in the aforementioned works, Yakov Goliadkin from Dostoevsky's second novel, *The Double* (1846, 1866), belongs in the middle. In this sense, unlike Bashmachkin or Devushkin, who were reduced to abject poverty and social insignificance, Goliadkin is a more realistic depiction of the titular councilors of his time. Until the mid-19th century bureaucratic reforms, titular councilors were just one rank away from attaining rank 8 (collegiate assessor) that guaranteed highly-valued hereditary nobility, which granted many social and financial privileges. However, this was a difficult promotion to attain. As a result, most titular councilors remained at that rank forever, becoming part of a faceless mass of non-hereditary service nobles. This is the exact mediocrity that the ambitious Goliadkin wants (and fails) to overcome.

Curiously, this mediocrity is linked not just to Goliadkin's rank or financial status, but also to the topography of St. Petersburg. I analyze the implicit and explicit aspects of Petersburg topography in *The Double*, linking them to Goliadkin's mediocre rank and social status. Thus, I add one more dimension to exploring the problem of his mediocrity. In so doing, I contribute to the scholarly discussion about the relationship between rank as an artistic construct in Dostoevsky's oeuvre and rank as a socio-historical fact of nineteenth-century life in the Russian empire.

Schedules and timetables: The pervasive modernity of structured time in Dostoevsky's *The Idiot*
Brad Montgomery-Anderson, Colorado Mesa University

In a novel filled with rants, one of the more memorable in Dostoevsky's *The Idiot* is Lebedev's denunciation of modernity. Critics have discussed the apocalyptic references in this novel (e.g., David Bethea 1989); the apocalypse in *The Idiot* is clearly a different sort from what is described in *Demons*. In *Demons* the threat is from revolutionaries, whereas in *The Idiot* it is from the insidious spread of Western values and attitudes in their everyday capitalistic workings. Technology predominates from the beginning: the famous opening features a train, the symbol of a pervasive modernity invading Russia and undermining its traditional values. The novel is a mostly lucid interval in Myshkin's idiocy and chronicles his attempts to integrate himself into modern Russian society by attempting to obtain a job, family relations, and a wife. The nature of the modernity of this new society is underscored by the opposition in the text between planned and unplanned time. From the outset, Myshkin inserts himself into the schedules and schemes of his new social relations. These networks of scheduled time present a striking contrast to his previous existence in Switzerland with its aura of mythic time. The constant time indications

underscore that Myshkin has inserted himself in the messiness of ordinary life and ordinary time, the time of meetings and rendezvous. Time-reckoning references appear frequently in this novel that opens with Myshkin arriving on schedule on a train (and, uniquely in Dostoevsky, on a specific date and day of the week) and closes with a murder that has been "scheduled" from the beginning. This paper examines this opposition of scheduled and unscheduled time by situating it in refence to Sarah Young's idea of "openness and presentness" in the novel (2004), Gary Saul Morson's concept of sideshadowing (1994), and Michael Holquist's discussion of chronotypes (2004).

Myshkin in His Own Time: A Queer Theological Approach to Temporality in *The Idiot*
Myles Garbarini, Columbia University

In this paper, I examine temporality in Dostoevsky's *The Idiot* from a queer and theological perspective. Despite the commitment in Dostoevsky studies to interpreting Dostoevsky as a writer of open-endedness, we often struggle to read him without foreseeing novelistic endings as inevitable outgrowths of their beginnings. If Dostoevsky's novels resist teleology, then why do we continue to prioritize their endings when it comes to questions of identity? Specifically, such an end-oriented approach limits conceptions of gender and sexuality to predetermined categories.

I aim to show how *The Idiot* offers a temporality that might allow for a non-essentialist or non-typological expression of queerness. To test this hypothesis, I explore the Christian theological concept of apophasis (or negative theology) as a model of ambiguity that resists affirmative statements and typologies. A similar negation is reflected in certain queer theories of temporality, as well as in the character of Myshkin himself. One goal of this presentation is to argue that the novel's use of the present "moment" exemplifies this apophatic quality, defying linear and teleological assumptions about time—and transcending the end-determined, fixed typologies of gender and sexuality that accompany such teleological thinking.

Throughout, my reading of *The Idiot* is informed by these dual approaches to apophatic unnaming: both queer and theological perspectives challenge us to understand negative temporal spaces in Dostoevsky's novel as opportunities for beginnings, for openness, and for resistance to predetermined categories.

The Underground Man as an Author
Jiwon Jung, Northwestern University

Unlike the conventional scholarship on Notes from the Underground, which has tended not to distinguish the protagonist from Dostoevsky, this paper focuses on the underground man as a distinct literary character with particular emphasis on his linguistic creativity as an author. There are two underground men existing in the work: one from 16 years ago and the other in the present. These two underground men exhibit significant differences in that the latter possesses well developed metacognitive ability as well as linguistic creativity while the young protagonist does not. Although prior studies have failed to differentiate the past and present of the underground man, it is imperative to acknowledge the differences because this enables us to grasp the protagonist's paradox.

Given that the authorial identity is a crucial clue in understanding the underground man as an individual, this paper aims to investigate the protagonist's use of language and writing. In Part 2, Liza once remarks on the young protagonist's language, saying "You speak like a book." Opposed to Liza's observation, however, the current underground man showcases a remarkable ability for inventive writing and a mastery over language. The utilization of neologisms, breaking conventional collocations, employing vivid imagery and rich metaphors exemplify the protagonist's writing ability who has "his own words."

In essence, this paper aims to reevaluate the underground man focusing on his creative writing and argue that this relates to his ability to view himself from a metacognitive perspective. By tracing his evolution from a young hero to an author, this paper contends that the act of writing enables him to not only develop his linguistic creativity but also imagine and experience other's perspectives. Delving around the notion of creativity and metacognition, this paper ultimately claims the importance of writing in the era of AI.

8 Politics of the written and spoken word in Soviet and contemporary Russian culture

Overidentification on the Other Side of Ideology: How Propagandistic Art Subverts Itself
Tatiana Krasilnikova, Columbia University

This paper addresses over-identification in Russian propagandistic art that appeared after the full-scale invasion of Ukraine. According to the independent research group BAVO, artists who use over-identification in their works "strategically over-identify with the ruling norms and practices instead of contesting them or inventing an alternative for them" (BAVO 2007: 6). The main example I am analyzing is Ivan Okhlobystin's impassioned speech, better known as "Goida." Drawing a parallel with Peter Mlakar's 1989 speech, which reproduced the nationalist Serbian discourse and simultaneously undermined it by means of inserting German words that referred to Nazi ideology, I suggest that Okhlobystin's speech produces a similar effect due to the deliberate and constant reference to oprichnik's cry. The fact that this speech did indeed subvert the system is proved by the real footage that, in contrast to the official video, demonstrated that the audience did not cheer but rather was dumbfounded and silent. Similar examples include the Russian singer Shaman's public image, propaganda videos in support of mobilization, and a political action in Blagoveshchensk during which Russians doused themselves in ice water in support of the war. All of these performances were supposed to support the ruling ideology, but instead, they seemed to unintentionally subvert the ideological discourse. Drawing on Slavoj Žižek (1993; 1989), Bruno Latour (2004), Klavdia Smola (2021), and Roman Osminkin (2023), I question whether intentionality is an intrinsic part of art for it to be subversive. Finally, I attempt to formulate the main problems contemporary anti-war art can face when using subversive affirmation as its main strategy, as well as what possible other directions anti-war art could take.
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The "Walking Tape Recorder" in the New Pre-Gutenberg Era: A Case Study on Orality in Soviet Underground Poetry
Yoonmin Kim, Yale University

"We have returned to the 'pre-Gutenberg' era"—proclaims poet Konstantin Kuz′minskii in the foreword to his 1980 anthology of modern Russian poetry, *The Blue Lagoon*. Under the Soviet state censorship on publication and mass media, home readings and private conversations became one of the main ways of presenting and disseminating uncensored poems. In this context, the mnemonic work of the "walking tape recorders," as Viktor Krivulin called them, was vital to the literary process. One such figure, central to the underground poetry scene in Leningrad in the 1960s, was Grigorii Kovalev.

Grigorii Kovalev, also known as Grishka the Blind, lost his sight in childhood. Although he could not read written text, Kovalev had impeccable memory, which later became the most important source for collecting unpublished poems when Kuz′minskii took to the task of *The Blue Lagoon* anthology. Interestingly, Kovalev rarely memorized works of poetry to their entirety—he remembered only a few lines from each poem, but according to Kuz′minskii, Kovalev had an exceptional poetic taste, and these were always the best lines. Kovalev's discernment and selective memory, based almost exclusively on hearing, played a significant role in the circulation, evaluation, and later in the canon formation of the poetry of this period. Zooming into the story of Grigorii Kovalev, this paper examines the central place of orality in the literary process of Soviet underground poetry. Thinking about spoken language as a medium and its aesthetic, epistemological, and social specificities that are different from those of written language, this paper attempts to provide a complimentary narrative to the text-centric history of late Soviet literature and retrace the ephemeral moments that determined the development of poetry during this period.

"Exo-Russian" Self-Creation in the poetry of Varvara Nedeoglo
Kathleen Mitchell-Fox, Princeton University

Varvara Nedeoglo is an experimental Russian poet, designer and self-defined *anarkhotsarevna*. Nedeoglo's works were first published after the start of Russia's full-scale invasion of Ukraine. In her poetry, the troubling boundary between Russian complicity and resistance is both illuminated and problematised. To date, Nedeoglo has primarily published online published online (Syg.ma, Asebiia.ru); she also commands a powerful internet presence (Instagram, Telegram). Nedeoglo's primary poetic and linguistic innovation is the *ekzorussskii* alphabet,

which represents a semantic and graphic defacement of the Russian language that is as creative as it is destructive. A product of unnecessary diacritics, additional spaces, transliteration, deliberate errata, limited punctuation, and characters imported from other alphabets, the *ekzorusskii* alphabet is explored in this paper not only as a political statement against the institutions and justifications of Putin's power but also as a powerful device of self-creation.

In this paper, the figuring and foregrounding of Nedeoglo's poetic speaker through the *ekzorusskii* alphabet is interpreted as both a protest against political disempowerment and a declaration of total aesthetic empowerment. Ultimately, it is argued that, in her politically incendiary and unabashedly self-centred works, Nedeoglo stakes a claim to a new identity which is equal parts aesthetic and political. This paper assesses the ways in which the *ekzorusskii* alphabet facilitates the interrogation of three crucial concepts that underlie the positioning of Nedeoglo's poetic speaker: firstly, the legacy of early twentieth-century Russian Futurism's experiments in self-fashioning and language (in particular, *zaum'*); secondly, Russian Orthodox religious text pertaining to the Messiah and the iconography of the Mother of Christ; thirdly, femininity as both a grammatical and cultural construct.

9 Paths Not Taken: Literary Re-imaginings of Russian History

Alternate History: Genesis of the Genre in the Russian Language
Alexandra Portice, Middlebury College

Works of literary fiction featuring a counterfactual historical premise start appearing in the Russian language as early as the 1910s, with the first noticeable wave of texts published in both, Russia and abroad, in the 1920s. This paper will focus on the earliest examples of such counterfactual historical narratives - the novels written by the Russian émigré author Mikhail Pervukhin before and after the October Revolution 1917. By comparing Pervukhin's first attempt at alternate history - a bridge work between science fiction and conventional historical novels of the nineteenth century - with his much more developed second novel - *Pugachev the Victorious* (1924) – I will demonstrate the profound impact of cultural trauma on the author's approach to historical progress, the role individuals play in history, and the re-evaluated national past.

Leningrad/Petersburg through the Lens of Contemporary Alt-History
Reed Johnson, Bowdoin College

The city of St. Petersburg has long loomed large in the Russian cultural imagination not simply as place and space, but as signifier of a distinct developmental trajectory—especially as counterposed to Moscow—as well as a vision and a dream. As such, the city lends itself particularly well as the site of creative reimaginings of Russian and Soviet history through the alternate history genre of literature. This paper uses Vladimir Toporov's framing of the "Petersburg Text" to examine how the city's mythos and its literary alter-ego are invoked and newly transformed in contemporary alt-history fiction—primarily Elena Chizhova's 2017 novel *The Sinologist* in addition to Kirill Lyats's 2020 novel *Hitlergrad*, both of which imagine the city after a Nazi victory in WWII. In particular, this paper will examine themes of doubling/splitting (along with doppelgangers

and schizophrenia), reality and unreality, and Russia's unstable identities and fraught relationship with the past as expressed in these literary works.

Queering Soviet Nostalgia
Irina Anisimova, University of Bergen

Elena Malisova and Katerina Silvanova's young adult novel, *Summer in a Young Pioneer's Tie* can be seen as a part of a network of feminist, LGDPQ, environmental, and anti-racist and decolonial artistic and media projects and discourses that appeared as a response to the so-called "Russia's conservative turn"— the rhetoric that emphasized the "traditional" values. One of the cornerstones of this traditionalist rhetoric of the state was a so-called "anti-gay law," which made the distribution of "propaganda of non-traditional sexual relations" among minors an offence punishable by fines. Published in 2021, Malisova and Silvanova's young-adult novel, its discussions by critics and readers, and its transmission across different media platforms, serves as an interesting case study of the media scandal, as well as the mainstreaming of progressive discourses within Russia's oppositional groups in the early 2020s. Influenced by the Bookfic aesthetics and made popular through TikTok, the novel demonstrates Russia's participation in the global cultural trends—the process that could not be completely stopped by the government's conservative rhetoric, laws, and even persecutions of opposition activists.

While the media outrage and edgy topic contributed to the novel's popularity, I would argue that the other reason for its appeal is its accessible language, as well as its presentation of the Soviet Past. Written by the young women born after the Soviet Union's collapse, the novel nevertheless presents the Soviet past with a certain nostalgia. Thus, it contrasts the ruined pioneer's camp in the 2020s East Ukraine to its lively past in the 1980s. The novel also creates a rather romanticized presentation of a figure of a young pioneer hero as a symbolic center of Soviet childhood.

10 Russian Verbs of Motion Instruction Using the ABC Principle: Teaching Challenges and Solutions

Verbs of Motion: The ABC Principle Applied
Anna Karpusheva, University of Pittsburgh

This paper presents the implementation of the ABC principle, developed at the University of Kansas (Six, "The ABC of Going: Study Guide", Part 1, 2019), for teaching first-year students verbs of motion (VoM) in a DLI classroom.. Deviating from traditional methods, this approach advocates initiating VoM instruction with the past tense (in a "retrospect context"), incorporating both perfective prefixed and unprefixed imperfective VoM in a single narrative. The technique employs storytelling utilizing A, B, and C labels to represent the trip's stages ("start," "in progress," and "end") for directional VoM, and the D label for non-directional VoM ("motion event"), thus diverging from the conventional unidirectional and multidirectional categorization. The innovative visualization of the ABC narrative ("single trip story"), coupled with on-the-board drawings, aids in contrasting English motion verbs with their Russian counterparts. Linguistically, the ABC approach introduces novices to essential elements of Russian word formation, such as roots, prefixes, and stems, including the distinct directional and non-

directional stems of VoM.

This paper proposes further application of the ABC approach at the beginner level, recommending progression to "Trip in Progress" (employing the present tense of the only possible B verb forms) and concluding with "Projected Trip" (utilizing the future tense of the A, B, C and D verb forms). Following this principle consistently allows students to grasp the Russian "procedural rules" inherent in VoM. Empirical observations from the implementation of the content-based approach in the DLI classroom indicate significant advancements in VoM retention and production. This pedagogical method enhances students' comprehension and application of VoM concepts, fostering a deeper understanding of the intricacies of Russian language structures. By employing the ABC principle in teaching VoM, the tense and aspectual differences between unprefixed and prefixed directional/non-directional verbs can be effectively elucidated to beginners.

The Subtleties of Taking a Round Trip: An Examination of Сходить-Type D Verbs of Motion in Russian
Margaret Godwin-Jones, University of Hawaii at Mānoa

This presentation examines one type of VoM, the perfective D verb in the ABC system: indeterminate (multidirectional) perfective verbs with the prefix с- such as сходить, and investigates why they present challenges to students learning them and instructors teaching them. One factor to consider with this type of verb is that the category of aspect, especially as traditionally conceptualized with imperfective-perfective pairs, does not adequately capture the essence of the VoM system, and therefore causes confusion among non-natives as to precisely when to use perfective or imperfective verbs. Moreover, the choice of unidirectional or multidirectional VoM can perplex English-speaking learners, whose native motion system does not rely on such a split. Put together, the category of aspect and the decision of unidirectional or multidirectional can cause students to struggle when selecting which verb to use when describing motion in Russian, a question which the ABC system attempts to address.

Given their less common usage, as evidenced by the smaller numbers of appearances in the Russian National Corpus, it is possible that students will not encounter perfective D-verbs of the сходить-type as much in their learning experience, even when studying abroad, which leads to a misunderstanding of their meaning and how to use them. This presentation will first conduct a corpus analysis of сходить-type verbs to determine their meaning and the unique properties associated with them, such as their violation of iconic order, and then it will present a pedagogical approach to teaching this category of verbs to intermediate and advanced learners using a data-driven learning approach.

Verbs of Motion at Intermediate Level: The ABC principle continued. Imparting Prefixed Verbs
Irina Six, University of Kansas and Kamila Saifeeva, University of Kansas

This paper describes the further implementation of the content-based approach developed at the University of Kansas for teaching VoM (Six 2019). The applied approach answers the teaching need for the conceptualized presentation of VoM in "Russian motion talk" instead of separating

unprefixed and prefixed VoM in different chapters; and the need to make L2 conceptual schemata visible to language learners and to create tasks related to various scenarios (Hasko 2009).

This presentation describes the methodology and practical results of teaching VoM to second-year students (Six, "The ABC of Going: Study Guide. Part 2", 2023). It recommends continuing grouping VoM in three categories based on the ABC principle to further introduce directional verbs with prefixes. It suggests furnishing each leg of a 3-leg trip representing a motion scheme pertinent for Russian language (Шмелев 2002, Падучева 2004) with other specified directional prefixes, for example: *вышел, отошёл* for starting the trip (leg 1); *прошёл, перешёл* for being on the way (leg 2); *вошёл, дошёл* for reaching the destination (leg 3). Linguistically, the ABC principle continually familiarizes students with different components of the Russian word-building system (such as roots, prefixes, suffixes, stems) and the two different stems of VoM (directional stem and non-directional stem). The proposed approach involves further scaffolding on the concept of two stems and their modifications in the process of secondary imperfectivization, such as in: *ехать – уехать – уезжать; ездить – проездить* (*весь день впустую,* spend time or money traveling) *– проезживать* (the later verb form used rarely).

This presentation provides examples of the most successful assignments in presenting VoM with the context-based approach, including activities with cultural context, interactive activities, and games.