

Title: The End of History is the Beginning of Myth: The Post-Industrial Town of Wałbrzych in the Works of Polish Playwrights

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This paper examines a group of Polish plays with the town of Wałbrzych in the backdrop. These plays include Pilgrim/Majewski's works *Peregrynacje Czarnej Izy* [The Peregrinations of the Black Iza], *Świadectwa wstępu i upadku Antka Kochanek* [Testimonies of the Antek Kochanek's Ups and Downs], and *Wujek z Luandy* [The Uncle from Luanda], Martyna Lechman's *Koniec świata w mieście W.* [The End of the World in the Town of W.] and Piotr Rowicki's *Wałbrzych Utopia 2.039*. All of the plays were staged at the Jerzy Szaniawski's theater in Wałbrzych in the past five years. The coal-mining center Wałbrzych enjoyed a privileged status during communism because of the paramount importance of heavy industry in the state economy. The miners and their families were showered with many economic, social and cultural benefits that were inaccessible to the rest of Poland. After the fall of the regime and the collapse of the socialist economy, the status of such industrial towns like Wałbrzych drastically worsened and they experienced a prolonged and difficult period of adaptation to the new post-communist reality. I argue in my paper that the recent production of the Jerzy Szaniawski theater represents a social experiment in the traditions of the Jerzy Grotowski's environmental theater aiming to provoke and inspire the struggling citizens of the former economic front-runner. I draw on the concept of magical historicism as defined by Alexander Etkind to account for the convergence of history, folklore, and fantasy in the narratives of the above mentioned plays. The resulting utopian constructs represent an attempt at a cognitive mapping of the current reality rather than a vision of an ideal social system.

Title: The Myth of Russian- Ukrainian Unity in the Crisis of 2014
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During the Russian-Ukrainian crisis of 2014, much of the rhetoric justifying Russia's involvement in Ukraine drew on the myth of Russian-Ukrainian unity—the view that Russians and Ukrainians are two branches of a single East Slavic people who can truly thrive only if united in a strong centralized state under Russian leadership. The myth has shaped Russian-Ukrainian relations since its inception in the mid-seventeenth century, helping justify Russian political and cultural dominance in the Tsarist and Soviet periods (Plokhyy 2006; Kohut 2001; Velychenko 2000; Yekelchuk 2004). This talk explores the ways that the myth was deployed by pro-Russian media in Russia and Ukraine in the spring of 2014 and suggests some reasons behind the myth's enduring prominence.

The myth remains a powerful ideological weapon largely because of the emotional appeal and adaptability of its narrative structure. According to the myth, Russians and Ukrainians shared the primordial “root” of Kyivan Rus', became “separated” by foreign invasion, and have been struggling to regain their original unity ever since. This plot follows the “rhythm of primitive whole, fragmentation, and reunification [that] asserts itself widely in Western thought,” specifically in Christian and Marxist versions of history, as G. A. Cohen points out (Cohen 2000, 21). In fact, the myth synthesizes medieval Christian, Soviet Marxist, and Tsarist imperial historiographies; different aspects of the myth can be emphasized to appeal to audiences of varying ideological persuasions.

My talk sheds light on the ways that pro-Russian rhetoric of 2014 played upon the myth's broad range of cultural associations so as to create the impression that Russia's involvement in Ukraine was natural and beneficial for all concerned.

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Title: Timing Igor's Campaign: Temporality in "Slovo o Polku Igoreve" and in the Related Folklore Genres

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Perhaps the most challenging question that has occupied the scholars of "Слово о Полку Игореве" has been that of the work's genre. In search of a generic definition, "Slovo's" connection with several folklore genres has been brought to the fore: Maximilian Braun has found remarkable analogues to "Slovo's" narrative structure in the structure of South Slavic heroic songs; Boris Sapunov has noted the similarities between Yaroslavna's address and the traditional Slavic incantation, while Dmitry Likhachev has defined "Slovo" as an original combination of a lament ("плач") and a praise ("слава"). It has been widely agreed that, while "Slovo" incorporates certain elements of folklore genres, it does not immediately spring from the oral tradition but rather exemplifies the highly literate poet and rhetorician's selective use of the resources of folk culture, which serve his artistic and political aims.

However, there is less unanimity in addressing the question of what precisely distinguishes "Slovo" from the related folklore genres. To answer this question, I propose to use Bakhtin's tool of genre assessment, the chronotope, in the analysis of "Слово о Полку Игореве," focusing largely on the temporal aspect of Bakhtin's concept. Since the folklore and the literary genres possess a distinctive sense of time and a distinctive means of its depiction, exploring the concept of time in "Slovo" will prove helpful for defining its place in relation to both traditions. My comparative analysis of the temporal dimension in "Slovo" and in the East Slavic folk genres the elements of which it contains: the folk epos ("былина" or "старина"), the lament ("плач"), and the incantation ("заговор") will reveal the author's intriguing transformation of his folklore sources, which contributes to the unique quality of the work.

Title: Seduction of a Woman in Slovenian Literature Within the European Literary Tradition

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This paper examines descriptions of seduction in Slovenian literature. Very popular examples of seduction of a woman are contained in the Slovenian literary motif of Fair Vida (Lepa Vida), which is based on various medieval Fair Vida folk motifs. In the Slovenian folk tradition, Fair Vida is violently abducted by a pagan sea merchant or pirate. Starting in 19th-century literature the motif changes: the “seducer” tempts Vida, a poor young woman who is unhappy in marriage, with promises of a better life. In the poet France Prešeren’s (1800-1849) romantic ballad “Of the Fair Vida” (1832), Vida is taken away across the seas to Spain; at home, her husband searches the seas for her, her young child dies and she, in despair, longs for home and her child. Almost all of the more than 50 later Slovenian literary incarnations pay heed to Prešeren’s version. In Josip Jurčič’s 1877 novel *Lepa Vida* the Italian Paoli entices Vida away from her husband, and Vida eventually goes mad; in Ivan Cankar’s symbolist play *Lepa Vida* (1912), Vida has a Faustian longing as she leaves her drunken husband for a wealthy man; in Miško Kranjec’s erotically-charged story *The Fair Vida of Prekmurje* (1972), the male seducer is reminiscent of Don Juan.

Portraits of seduction in these works will be compared, for the first time, with the archetypal images of seducers in Molière’s *Don Juan* (1664/65), Goethe’s *Faust* (1828–1829) and Pushkin’s *The Stone Guest* (1840), which all directly or indirectly influenced Slovenian seduction narratives. Despite the similar psychological procedure in all of these works, each individual writer describes seduction and the fates of seducers and victims in distinct ways. Thus, individual literary portraits from different times and historical situations demonstrate originality in dealing with motif of seduction as a universal phenomenon of human existence.

Title: Growing Up with Communism: Libera’s *Madame* and Topol’s *Noční práce* as Bildungsromane

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This paper analyzes and compares the depictions of coming of age during the Communist period in the Polish novel *Madame* by Antoni Libera (1998) and the Czech novel *Noční*

práce by Jáchym Topol (2001). Although they differ in narrative style and technique, both works are set in East Bloc countries during the 1960s and portray the maturation of adolescent protagonists. The analysis will focus on how this process of maturation leads to a consciousness of the limitations placed on the individual by a police state. It will be argued that these works can be read as Bildungsromane that portray societies in which adulthood requires that the individual assume a position vis- à- vis the totalitarian state that is either subservient or defiant. The paper will also consider the literary effect of the protagonists' naïve perspectives. While the implied readers of the novels are situated in the post- Communist period and possess a historical perspective on the time depicted in the texts as a discrete period, the protagonists do not fully comprehend the implications of life in a totalitarian society or what later came to be viewed as pivotal historical events. It will be argued that the discrepancy between these two perspectives serves to defamiliarize life under Communism, at the same time underscoring the difficulty of understanding the past.

Title: "Is Abortion Necessary or Sinful? :Media Representations of Reproductive Policies and the Women Who Pursue them in Poland"

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Abortion in Poland remains a contentious issue. Ever since the “compromise” bill drafted in 1993, subsequent attempts to liberalize the law, and pass total bans on the procedure, abortion and other reproductive rights issues have been at the forefront of Polish politics. Just this summer, many pro-life doctors have declared they will not perform any abortions, regardless of the circumstances and of what the law may say about the procedure. Major media outlets have been and continue to be sources of information and opinion for the average consumer, and newspapers have been an important way for all participants in this debate to discuss their views. These outlets are an important part of the Polish political landscape. The potential for the cultivation of new and interesting strands of thought in the media has not been lost on the Roman Catholic Church and its conservative allies, who have co-opted human rights language as a way to rationalize the push for total bans on abortion and other reproductive health services. In this paper, I outline the rhetorical moves that allowed for the deliberate manipulation of human rights language, and the liberal response to that new usage of language. To examine the new ways that abortion is discussed, I look at several Polish newspapers’ coverage of Alicja Tysiąc, a mother denied an abortion which doctors say would have spared her eyesight, and the case of P & S, wherein a 14 year-old rape victim whose struggle to obtain the abortion to which she was legally entitled created a firestorm of criticism for the law in its current form. This paper investigates the way in which groups of various political leanings utilize rhetoric to make their points accessible and clear to their respective audiences while attempting to persuade more moderate opinions to their side in this debate.

Title: Escaping with "Mask" in Hand: Discourses on the Body in *Ferdydurke*
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While Gombrowicz scholarship on *Ferdydurke* (1937) tends to focus on issues of authorial presence, intersubjectivity, and transvaluation of values, no attention is given to Gombrowicz's polemics with cultural and philosophical definitions of the body. Yet the body is conspicuously present in *Ferdydurke*, from the protagonist Józio's fear of physical disintegration to the famously recurring epithets of "pupa" (bottom), "gęba" (mug), and "łydka" (calf). More generally, this paper argues that, in the novel, Gombrowicz develops a phenomenological conception of the body which contradicts conceptions of the body presented in the three major episodes of the text.

The three major sections of *Ferdydurke* can be interpreted as representing critiques of problematic conceptions of the body. In the Romantic-nationalist discourse (chapters 2- 3), physical death can be symbolically transcended by sacrificing oneself for the fatherland. In the modern, Cartesian discourse (chapters 6- 10), the body is regulated according to the principle of health and hygiene. In the gentry's discourse on power (chapters 13- 14), the servant's body is guided by the master, who represents mind. Each discourse presents the body in a unique configuration: subordinated, regulated, or controlled. However, each also assumes transcendence of consciousness and traditional divisions between mind and body, subject and object. Contrastingly, Gombrowicz's conception of the body denies these divisions and proposes a schema for experience in which embodiment is fundamental to consciousness.

Analogous with Merleau-Ponty's treatment of contingent subjectivity, the transcendentalist project of establishing a stable, unified, and transcendent subjectivity is contested in *Ferdydurke*. Beginning with the corresponding critiques of the transcendental project in Gombrowicz and Merleau-Ponty, this paper concludes with Gombrowicz's ambiguous definition of the body as both self and other – as locus of identity, experience and thought, but also as site in which natural processes beyond our control are manifested.

Title: Alois Nebel: History and the Gothic in Czech Comics

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In their drive to establish graphic narrative as a bona fide literary form and gain a larger share of the publishing market, many Czech comics artists of the last ten years have addressed “serious” historical topics. The originator and locus classicus of this approach is Jaroslav Rudiš and Jaromír 99’s Alois Nebel (2003- 2005). Among other things, the authors seek to legitimize comics by linking them quite explicitly to recognizable Czech literary tropes, in particular of the historical novel (the series’ setting recalls Karel Čapek’s 1934 novel *An Ordinary Life*, Bohumil Hrabal’s 1965 novel *Closely Watched Trains* as well as Jiří Menzel’s 1966 film adaptation of the latter). The trilogy’s eponymous hero, a train station attendant in the former Sudetenland, is consigned to witness various traumas of 20th- century Czech history; for example, Nebel at one point glimpses – through dense fog – a train carrying people to a concentration camp.

The proposed paper examines a handful of such episodes from the trilogy, particularly part one, *The White Brook* (*Bílý Potok*), for their articulation of historical trauma through a post- colonial Gothic. Nebel (and the work itself) sees history as haunting the present through what Martin Foret calls a “strange timelessness,” figured as fog, barren landscapes, a stark black and white palette and the sort of visual/spatial juxtapositions which the medium of comics readily facilitates, all of which resonate with the trans- linguistic trauma theory of Carey Caruth, Marianne Hirsch and Tabish Khair. Nebel’s visions – which land him in a mental asylum – speak to the painful endurance of Czech history’s “phantom limbs,” figured through a “hybrid” medium which scholars like Hillary Chute argue breaks new ground for the visual- verbal representation of trauma. Alois Nebel thus elevated the status of graphic narrative for skeptical Czech readers by confronting the ghosts of the past.

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Title: Poland Out: The Coming Out Novels of Jarosław Iwaszkiewicz and Julian Strykowski

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Prior to the twenty-first century, there was little in the way of homoerotic and openly gay literature in Polish. Though in recent years attitudes in Poland towards non-normative sexualities have eased, it is still often socially detrimental, if not plainly dangerous to be out as a gay person. This was all the more true during the twentieth century. Except for a brief period around the fin-de-siècle, when “experimentation” was the catch word, Polish people who claimed for themselves identities that flew in the face of heteronormative values had to negotiate their existences according to the various “isms” that held sway in Poland. With this history in mind, analyses of Polish art from the time that highlight the difficulties of living out can prove to be politically useful acts of defiance against heteronormative regimes. This paper seeks to add to that political defiance. I will provide a queer reading of the works of Jarosław Iwaszkiewicz and Julian Strykowski, particularly their novellas *The Teacher* and *Silence*. My analysis will seek to illustrate how these pieces attempted to work as the authors’ coming out letters, and that, though in many ways they fail at this, they remain important moments in the history of gay liberation in Poland.

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Title: Lord Singleworth's Secret and Norwid's views on America.
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Cyprian Norwid (1821- 1883) is arguably the greatest Polish poet of the nineteenth century. Norwid left for America in 1853 intending to settle there for good, but a year and a half later he returned to Europe. In the United States he worked at the New York International Exhibition, making drawings for woodcuts depicting initials and for selected exhibits. His stay in America left traces in Norwid's poems, stories, letters, and in his thinking on social and political matters. In my paper I will analyze Norwid's poems (To the Citizen John Brown and John Brown), short stories (Lord Singleworth's Secret), and letters in order to answer the questions: What was the importance of the American episode in Norwid's life? What image of the United States and the Americans did he present in his writings?

The new American nation has been present in Polish minds as a meaningful symbol of various virtues, but also of many vices. The American War of Independence and the development of American democracy appealed to the Polish imagination, especially in the context of Poland's political situation. The myth of America as a land of freedom competed with that of America of primeval forests, valiant Redskins, and that of America as a soulless land of greed and money. The originality of Norwid's views can be appreciated when viewed in the context of these stereotypes. Norwid's views cannot be subsumed in any of them.

Title: The responsibility of the spectator: Milan Kundera's reading of Tolstoy
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Many European writers and thinkers favor the position of the spectator of history over that of the active participants. This is due to the fact that the passive observers are the only ones who can retain their state of freedom and soundness of moral judgment. Consequently, in this unspoiled purity of judgment lies the very responsibility of the spectator.

The sympathy for abstinence from action and direct involvement in the violent course of history seems to be shared by Leo Tolstoy as well. In 'Anna Karenina' one of the main characters, Levin, discovers faith, and the need to live for what is good. This life- changing and striking in its simplicity realization leads Levin to another, much more concrete conclusion. In the final pages of the novel, Levin participates in a conversation about the Russian volunteers who are preparing to go to Serbia and fight against the Ottoman Empire in support of the orthodox uprisings in the mid 70s of the 19th century. Levin states that he does not share the popular excitement and is not willing to sacrifice his life when helping his Slav brothers. While Tolstoy, with Levin's voice, refuses to fight for the common Slavic cause, Milan Kundera makes one of his most- known characters, Teresa from 'The Unbearable Lightness of Being', carry Tolstoy's novel upon her arrival in Prague, shortly before the Soviet Union's invasion in 1968. Overall, I will argue that both novels question the motives behind proactive historical action and narrate the obstacles (psychological and civic) that the spectators must overcome in order to bear witness to the evolving private and public events. The paper will also deal with the question: what could happen, if, as in Kundera's novel, the position of the observer is threatened with political eradication?

Title: The Siege and Kadare's Reconstruction of the Albanian National Identity
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Kadare, the world famous Albanian writer, is a master of employing historical allusion for actual political purposes. *The Castle* (1970), for example, tells about Albania's heroism in the 15th century resistance war led by Skanderbeg (1405- 68) against the Ottoman expedition, but it actually aimed to applaud the Albanian communist government's policy against the hegemonic US and USSR. In 2008, the novel was published under a new title, *The Siege*, with significant changes. This paper interprets the messages Kadare attempts to convey by renaming and revision. By analyzing the historical backgrounds of the late 1960s and the 21st century and comparing the two versions of the novel, *The Siege* and *The Castle*, the paper comes to the conclusion that the changes in *The Siege* have been done to serve the purpose of reconstructing the Albanian national identity as claimed in Kadare's booklet *The Albanians' European Identity* (2006).

Title: Angels in Hell: The Art of Natalia Goncharova and the Great War
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Natalia Goncharova has been the subject of some substantial recent controversy as well as some celebrity as her paintings have set and re-set records for the highest prices ever paid at auction for the work of a female artist. Goncharova is receiving increasing and increasingly positive attention from collectors and critics at the same time more confusion arises over the boundaries of her oeuvre. Goncharova's War: Mystical Images of War, an album of 14 lithographs published in 1914, are well known, but have been discussed as the meaningful limit of Goncharova's artistic response to the war by scholars such as Mislner, Gurianova, and Cohen. This paper will assess work of secure attribution which both directly and indirectly responds to the events of the Great War, claiming that other of Goncharova's works from the same period that have not been as thoroughly considered also reflect Goncharova's evolving experience of the war, which altered her earlier avant-garde understanding of the position of the artist in society and role in culture, and contribute to the understanding of this long-under-estimated artist. Drawing on comparative perspective with other Russian modernist artists, other of Goncharova's work, including pre-war primitivist and religious paintings, lithographic designs for the unrealized ballet Liturgie undertaken in Switzerland in 1915, easel painting, and the various approaches undertaken during the war to Les Noces, finally realized in 1923, will be examined. The paper will explore how the events of the war disrupted and changed forever Goncharova's professional practice and personal life, complicated by her peripatetic path around Europe, ultimately ending back in France and permanent emigration, during the war and its aftermath.

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Title: Constructing the Russian Respondent: “Konečno” and the Epistemic Right to Express Knowledge

Author: Ms Lindy Comstock

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Studies in Conversation Analysis (e.g., Sacks et al. 1975) have explored the concept of “territories of knowledge” (Kamio, 1997), i.e., the epistemic rights (Heritage, 2012; Heritage & Raymond, 2012) of a speaker to voice information conventionally considered to be within that speaker’s purview. For example, American politeness conventions would suggest that a mother has “epistemic entitlement” to assert information regarding her child, and it would be non- typical for her interlocutor to do so when the mother is present and able to express this herself (cf. Heritage, 2012, p. 10). Thus, in the delineation of “territories of knowledge” we can see how the role of respondent may be culturally- defined according to a right to express certain types of knowledge.

The boundaries of “territories of knowledge” are visible in responses to non- normative utterances that breach these conventional understandings. Responses are often marked by a stance display in the form of a pragmatic marker. As noted by Thomas (1984), English- language use of the pragmatic marker “of course” in response to a polar question may function to problematize the validity of posing a certain question, e.g. the response “Of course” to the question “Have you seen the mailman?” suggests a fault of requesting known or otherwise problematic information. Such responses make up less than 1% of English- language responses to polar questions (Stivers, 2010), yet between 30- 50% of Russian- language responses (Comstock, forthcoming), suggesting a radical difference not only in the pragmatic force assigned Russian “konečno”, but also in how these cultures define the epistemic right to express knowledge.

Based on a corpus study of the response “konečno” to polar questions, this paper explores how Russian respondents are constructed within “territories of knowledge” and the implications of a respondent’s right to express confirmation, and thus access, to knowledge presented by an interlocutor.

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Title: "Digital anthology of the Russian school canon in teaching language"

Author: Dr Tatiana E. Smorodinska, Middlebury College

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The paper addresses the issues of reading at the beginning and intermediate levels. Current Russian language textbooks contain dialogues, e-mails, ads, or letters, but very few narrative prose texts, the choice of which is rather random. Various anthologies or collections of short stories are expensive, not worth buying unless one intends to use most of the material. The answer is a digital, virtual library of texts. This paper presents an example of such digital collection. Only texts from the Russian school canon are included in the collection, which provides the cultural aspect of the reading. Each text is presented in three variations: to be used at the beginning, intermediate and advanced levels; versions are glossed, and supplemented by links to videos, film adaptations, songs, etc. The benefits of this digital collection is that it can be altered, changed, and expanded at any time, is free for the students, and the choice of the text is not based on teacher's taste, but rather on the assumption that it is familiar to an average Russian attending high school.

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Title: Contact-Induced Pragmatic Change: A Case Study of American Russian in Minnesota
Author: Katerina Rouzina, The Ohio State University
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Title: Language VOTES: American Attitudes towards Languages and Language Policy, 2000-2012

Author: Dr William P. Rivers, JNCL NCLIS

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This paper reports data from opinion polls on attitudes toward language policy in the American public over the last decade. The data appear to reflect sustained support for the teaching and learning of foreign languages at all levels and suggest that there is stronger grassroots acknowledgement of the value of languages than is reflected in statements issued by professionals engaged in, and organizations devoted to, the teaching and learning of languages. The data provide a foundation on which to advocate for increased support of foreign language education as a core component of 21st century education and citizenship.

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Title: The Russian Male Macho Register and Performances of Masculinity in Sketch Comedy
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This paper argues that a speech register, the Russian Male Macho Register (RMMR) is a socially salient set of linguistic features used to project authority. In supporting this argument, I evaluate several models of Russian intonation and describe a synthesis that best accounts for salient prosodic characteristics in my data. I show that analyzing intonation in the context of discourse structure (1) reveals how speakers use suprasegmental elements to create meaning and (2) challenges aspects of intonational study that focus on short, labproduced speech samples (such as the StrictLayer Hypothesis). After outlining the characteristics of the Russian Macho Speech Register, I analyze how these features index particular social personae, then demonstrate how evaluative stances towards these figures are adopted through parody. Comedy performances which incorporate RMMR reinforce and rework Soviet-era tropes of toughness to comment on gender, nation, and ethnicity postsocialism.

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Title: Iconicity and Prototypicality in Russian Biaspectual Verbs

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The category of aspect reflects a speaker's interpretation of a situation. As a grammatical category, Russian verbal aspect shows binary opposition of the perfective and imperfective forms. One aspectual form is assigned to a verb used in a sentence. However Russian biaspectual verbs do not have a formal difference between both aspects. Verb *arestovat* 'arrest' (bias.) can be either perfective or imperfective in a context without a formal change. The meaning of the aspect in a given context is decided by the construction of the sentence. Biaspectual verbs are often identified by the suffix *ova* in their infinitive. Russian has borrowed a number of verbs from foreign languages and uses the suffix *ova* for the new biaspectual verbs. The isomorphism between form and meaning, however, gets weaker as newly borrowed biaspectual verbs use affixes to express or to highlight aspectual difference. Prefix *po* and suffix *iva* are frequently used for the highlight. In other words, new biaspectual verbs create newer aspectual pairs by the "unbiaspectualization" process.

A pair of unaffixed and affixed verb forms function as the prototype of Russian verbal aspect system. And Russian biaspectual verbs were in the periphery of the category of Russian aspect, but the newly borrowed biaspectual verbs adapt themselves to the aspectual prototype using prefix or suffix. The process of "unbiaspectualization" using affixes shows the evolution of biaspectual verbs from the periphery to the center of aspectual category in Russian. In "unbiaspectualization", the verbs lose their isomorphic characteristics as traditional biaspectual verbs and imitate the aspectual relationship of the prototypical imperfective and perfective opposition. However, the individual process of "unbiaspectualization" varies according to the lexical and constructional semantics of the new verb phrases. The present study attempts to describe the linguistic situation of Russian biaspectual verbs. The description will contribute to explain the aspectual system of Russian in general.

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Title: A comparison of evaluative size suffixes in Russian, German, and Spanish
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A comparison of evaluative size suffixes in Russian, German, and Spanish

Steriopolu (2009) argued that there are two classes of evaluative suffixes in Russian: attitude and size suffixes. Attitude suffixes express an attitude (affectionate vs. pejorative) towards a referent (1). Size suffixes refer to the size of a referent (diminutive vs. augmentative), and at the same time they can express an attitude (2).

The two classes of suffixes differ syntactically in their manner and place of attachment in a syntactic tree. Attitude suffixes are syntactic heads that can attach either to $\sqrt{\text{roots}}$ or to nouns (3), while size suffixes are syntactic modifiers that can only attach to nouns (4). With respect to this, the question arises whether this is also true cross-linguistically. Is it the case that attitude and size suffixes have the same manner and place of attachment across languages?

In this talk, I compare syntactic structures for evaluative size suffixes in three Indo-European languages: Russian, German, and Spanish. I argue that all three languages have different syntax for evaluative size suffixes that varies significantly in the manner and place of syntactic attachment.

The German size suffixes *-chen*, *-lein* as well as the colloquial Austrian suffix *-erl* attach as syntactic heads (compare with the Russian size suffixes that attach as syntactic modifiers), thus showing syntactic variation in terms of their manner of attachment (table 1).

The Spanish size suffix *-(c)it* has the same manner of attachment as Russian size suffixes. However, it attaches to various syntactic categories and not just to nouns, as in Russian. This shows syntactic variation in terms of the place of attachment (table 1).

Table 1: Cross-linguistic variation in syntactic attachment of size suffixes

<i>Size suffixes</i>	<i>Syntactic modifiers (Manner of attachment)</i>	<i>Attaching only to nouns (Place of attachment)</i>
<i>Russian</i>	✓	✓
<i>German</i>	*	✓
<i>Spanish</i>	✓	*

These findings contribute to a discussion of form-function correspondence between syntactic categories (Wiltschko, forthcoming). They show that although evaluative size suffixes cross-linguistically have the same meaning (or *function*), they significantly differ in their syntactic structures (or *form*). Thus, there is no 1:1 correlation between form and function of evaluative size suffixes across languages.

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Title: "Vsyo chto bylo:" Soviet Nostalgia as Technique in Contemporary Russian TV-Series
Author: Marina Aptekman, Hobart and William Smith Colleges
Email: maptekman@gmail.com

In the past decade two major Russian TV-channels aired a dozen prime-time series set during the two most debatable periods of Soviet history, the Purges and the Great Patriotic War. Important moments of Soviet history are interpreted in those series from a mythological and melodramatic perspective, relying on legends and gossips rather than on historical facts. Presenting past as a melodrama on contemporary Russian TV largely embodies the reviving nostalgia towards USSR as 'a lost empire', which, as S. Norris and S. Larsen has recently demonstrated, is characteristic for the Russian worldview of the Putin's era. Such strong interest reflects a shift in ideology from condemning the Soviet past to regarding it as a period that, in spite of being tragic and cruel, represents the human values lost in the capitalist Russia, such as friendship, family ties, interest in high culture, and patriotism. To exemplify this, rather broad subject, I will speak about the most popular TV biopics that concentrate on Soviet political figures and cultural celebrities, such as Leonid Brezhnev, Ekaterina Furtseva, Georgy Zhukov, Vasily Stalin, Valentina Serova, and Liudmila Zykina. The modern TV-culture fuses the pseudo-historical reality with everyday social and behavioral models of Russian creative and business elite. It also combines the cinematic devices of classic Soviet movies with visual borrowings from Hollywood cinema. Beside the academic analysis, the paper will discuss and present the creators' own views on the subject, paired with viewers' responses to the series online.

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Title: Project “Picturing Russia” at the University of Central Florida
Author: Dr. Alla Kourova, University of Central Florida
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The presentation will be based on the project “Picturing Russia” conducting by University of Central Florida, Russian Language program. The “Picturing Russia” project is the result of our long-standing hope to position the study of culture through art in the Russian language classroom. The obvious connections between culture and language – from a pragmatic, everyday level to the more abstract ways values and ideas are woven into language – make artwork an important tool for exploring Russia as well as better understanding one’s own multi-faceted culture.

This project is designed to enhance cultural understanding between American and Russian students. Linguistic experiments have provided data that has shown the lack of cultural awareness amongst Russian and American students. Data collected suggests images of Russia held by American students do not include the influence of art in Russian Culture. The “Picturing Russia” can be used for different age groups and will present different media from different time periods: paintings, architecture, filming, sculpture, and photography. This educational tool reflects the results of the linguistic experiment through lesson plans. Visual images are prepared by student assistants to inspire understanding of another culture while engaging in meaningful use of Russian language. The involvement of student assistants provides a fresh perspective on the visual images and insight into how they will be perceived. The lesson design focus on encouraging students to actively engage in the classroom.

This project is a “labor of love.” The contributors all worked tirelessly, after their normal day of classes. The fact that Americans and Russians collaborated to create this material is in itself a reflection of what our ultimate goal is: to bring the people of the U.S. and Russia closer through a mutual passion for art and all that it represents.

Title: "A Productive Opening Idea": Chess and Soviet Culture in the Cold War

Author: James H. McGavran III

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The Soviet Union experienced its first major chess boom in connection with an international tournament held in Moscow in 1925. The organizer of the tournament was Nikolai Krylenko, an old Bolshevik, powerful prosecutor, and avid chess player. Krylenko had taken the reins of Soviet chess in 1924 and quickly politicized the game with slogans such as "Chess to the masses!" and "Make way for chess!"; he even dreamt of a five- year plan for chess development throughout the Soviet Union. His ideas were typically grandiose and seemingly impractical, and yet it is precisely in this ancient and historically aristocratic game of strategy that the Soviet sports machine would achieve its most phenomenal success. Chess was indeed brought to the masses, and Soviet society indeed "made way" for the game by affording its practitioners unheard- of respect and adulation. Former Komsomolets Mikhail Botvinnik won the world championship in 1948, and Soviet players held the title for the next 25 years, routinely dominating in team events such as the Chess Olympiads. Their success represented the triumph of a new collective and scientific approach to a game traditionally associated with individual personalities and innate talent or genius. Strong government support for leading players and institutionalized chess education were a major component of the Soviets' success, but no less important was the prestige the game enjoyed in Soviet culture, especially as compared to its underground status in the West. My project examines this phenomenon and the role chess played in the Soviet national identity, focusing on memoirs and other writings by the great Soviet world champions (including Botvinnik, Vasily Smyslov, and Mikhail Tal) and their contemporaries (including David Bronstein, Yuri Averbakh, and Genna Sosonko). The "Soviet Chess School," its origins, and its achievements have received almost no critical attention outside the narrow world of professional chess, but its complex history reveals much about the Soviet cultural project overall, and this heritage remains highly relevant in post- Soviet Russia.

Title: "Using the Portfolio Method in a Russian Culture Course."

Author: Oksana Ingle, College of Charleston

Email: ingleo@cofc.edu

This paper identifies a general weakness in the analytical and writing skills of incoming freshmen. It introduces the "portfolio" method of researching and writing, and explains how it is an effective tool for teaching students to thoroughly research, analyze, and incorporate academic sources into a strategic, high-quality college paper. Specific examples of this method are drawn from a portfolio model that was tailored to a Russian culture course, and for which students wrote comprehensive essays on designated topics. The model demonstrates how providing students with a tangible method of tracking, and showing evidence of, all their research significantly strengthens comprehensive communication skills, both verbally and in writing. The paper further explains how using this method markedly enhances class discussions, oral presentations, and conferences with instructor, and how it keeps students' thinking more aligned with academic sources than with disconnected snippets of information from Wikipedia and other popular online sites.

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Title: "The 'Fascist Hero' and Ukrainian Independence: Olha Kobylianska's Late Fiction"

Author: Yuliya Ladygina, Williams College

Email: yv11@williams.edu

The proposed paper examines Olha Kobylianska's dialogue with interwar fascism in her last novel *Apostle of the Mob* of 1936, which is virtually unknown in the West and is barely discussed, let alone properly researched, in Ukrainian scholarship. The main focus of the paper is on a series of the novel's core themes, notably syntheses, which demonstrate clear structural and conceptual affinities with interwar fascism. The most important of these syntheses are those between a conservative view of man constrained by nature and the more progressive belief in the possibility of creating a new victorious man; between a profound interest in science, especially in terms of understanding human nature, and a more anti-positivist exploration of the unlimited possibilities of the will; between the faith and service of Christianity and the heroism of Classical thought; and finally between the traditional understanding of family and property relations more typical of the right and altruistic socialism more typical of the left. While analyzing the novel's ideological and aesthetic links to interwar fascism, the paper argues that Kobylianska, a committed Westernizer of the Ukrainian culture, did not simply except all ideological tenets of interwar fascism, but used only those aspects that fit the Ukrainian context of the 1930s. Namely, the Bukovynian writer saw fascism as a thoroughly Western idea vis-à-vis the USSR through which Ukraine could frame its autonomy, independence, and difference from Soviet Russia in the 1930s. The paper concludes with some reflections on what Kobylianska's political idealism of the 1930s might mean for readers and scholars of Ukrainian literature as well as for scholars of fascism and its diverse permutations in the context of the on-going radicalization of Ukraine's struggle for democratization, when the country is once again ripped apart between East and West, between centralized Russian Federation and the lures of capitalism.

Title: Chukovsky, Balmont and the Construction of Authorship in Soviet Russia
Author: Brian J. Baer, Kent State University
Email: bbaer@kent.edu

In 1908, in the Symbolist journal *Vesy*, Kornei Chukovsky published a damning critique of Konstantin Balmont's translations of the poetry of Walt Whitman. The critique would appear again, in a somewhat revised form, as the opening chapter in Chukovsky's 1930 *Iskusstvo perevoda* [Art of Translation], which he co-authored with Andrei Fedorov, and then for a third time in his single authored *Vysokoe Iskusstvo* [High Art] of 1943. This paper will analyze the permutations in Chukovsky's views on Balmont's translations, inscribing them within the political and cultural contexts of their publication—late tsarist, early Stalinist, and High Stalinist. Following Rachel Polonsky's (1999) argument that Chukovsky's critique is largely exaggerated and unfair to Balmont, I will show that Chukovsky was using Balmont as a way to position himself within these three unique cultural moments: in 1908, Chukovsky was attempting to define himself as a professional translator; in 1930, he used his critique of Balmont to establish his political bona fides and to distance himself from Wilde, whom he had translated before the Revolution; and in 1943, Chukovsky sought to redefine authorship in the context of High Stalinism, where originality was highly suspect. The paper will historicize Chukovsky's views on Balmont—and Whitman—in a way that has not been done before, and will demonstrate the central role played by translation in the construction of authorship in Stalinist Russia.

Title: Collocations: Challenges and Opportunities for Russian Language Acquisition
Author: Olga Makinina, Carleton University
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In the last decades, numerous studies on collocations in Russian have appeared. However, there have been discrepancies in developing a comprehensive definition and classification of Russian collocations. Moreover, while most of the research focuses on corpora as implemented in phraseology (e.g., Teliya, Bragina, Oparina, & Sandomirskaya, 1998) and lexicography (e.g., Sandomirskaya & Oparina, 1996; Mel'čuk, 1998), or a combination of those (e.g., Khokhlova, 2008), only a few attempts to examine collocation acquisition by Russian language learners or effective teaching/learning strategies have been made. Currently, there is no clear understanding of what makes collocations in Russian so hard for learners. Yet collocation mastery is at the core of language acquisition (Wray, 2002), since it enables a learner to perceive/produce language in 'chunks' as native speakers do. This paper aims at addressing the outlined research gaps. Its purpose is to examine Russian collocation recognition and production by bilingual speakers of Russian as a first language (L1)/English as a second language and speakers of English as L1/Russian as a second/foreign language in order to find out differences and similarities that stand in the basis of challenges for English-speaking learners of Russian. The underlying hypothesis is that specific features of Russian collocation as a lexical unit in comparison to collocation in English might impact its acquisition. The small-scale qualitative study in progress constructs a multi-levelled comparative typology of English and Russian collocations and looks into what characteristics of Russian collocations influence their recognition and production by native and non-native speakers of Russian. The results of a reading-comprehension and written production test are discussed in terms of their possible contribution to Russian language teaching.

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Title: Person as Palimpsest: Identity as a Textual Construct in Anya Ulinich's *Petropolis*

Author: Kathleen Thompson, University of Virginia

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21st-century Russian-American ÈmigrÈ authors such as Gary Shteyngart, Lara Vapnyar, and Irina Reyn treat the complicated issue of identity – in its various facets – as a hybrid entity, exploring the ways in which space, time, and language meet to help their characters understand who they are. Anya Ulinich, however, departs from her fellow authors with her approach, focusing on the role that memory plays in a character's identity construction. While the aforementioned authors certainly do not ignore memory as a key to self-discovery, they do not emphasize it to the degree that Ulinich does; in her 2008 novel *Petropolis*, Ulinich offers a unique and under-utilized lens through which hybrid characters such as Sasha Goldberg can be viewed: that of a person as a palimpsest. The term is usually applied to texts that require a person to perform revisions upon them, but I argue that it also applies to a character who only comes to understand her identity by re-writing it herself. I draw from Renate Lachmann's theories of intertextuality and memory, as well as the scholarly body of work on national, ethnic, essential, and constructed identity, to address the ways in which Sasha Goldberg acts as a palimpsest to overcome her national identity with her personal identity. Ultimately, I argue that *Petropolis* offers readers and scholars a fresh perspective on constructing and dissecting hybrid identities, a topic increasingly relevant in an increasingly globalized literary sphere.

Title: Effect of L2 Learners' Proficiency Level on Pragmatic Performance

Author: Beata Gallaher, Independent Scholar

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This presentation reports on the results of an empirical study that explored the effect of L2 learners' proficiency level on their pragmatic performance. The data was obtained from 30 Russian native speakers and from 37 American L2 learners of Russian at the intermediate and advanced proficiency levels established by OPI testers for the ACTR. Participants in both language groups responded to a discourse completion questionnaire that featured complaints and to an assessment questionnaire.

The study hypothesized that American L2 learners at the advanced proficiency level will use more nativelike structures than learners at the intermediate level. The hypothesis was based on the frequency of downgraders and upgraders, and the number of words and moves in the learners' group for both proficiency levels, as compared to RSs. The investigation was conducted in the framework of politeness, as defined by Brown and Levinson (1987).

The results of the study did not prove the hypothesis. The study showed that overall the learners' complaints were significantly longer in terms of words and strategies than those of RSs ($p < .001$). The findings also indicated important differences among learners by showing that the advanced learners used slightly more words and moves than the intermediate learners, which was ascribed to the learners' involvement in face-saving strategies. The advanced learners were also more likely to use downgraders and upgraders as mitigating and intensifying strategies than the intermediate learners, but the results were not statistically significant. The results of the study open important areas for pedagogical intervention for learners at both proficiency levels regarding strategy selection and linguistic politeness.

Keywords: second language acquisition, proficiency level, study abroad, face-saving strategies, linguistic politeness, Russian

Brown, Penelope, and Stephen C. Levinson. (1987). *Politeness: Some universals in language usage*. Cambridge: Cambridge University Press.

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Title: Jews at the Foothills of the Tatras before the Second World War
Author: Anna Gasienica- Byrcyn, University of Illinois at Chicago
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Jewish community appeared at the foothills of the Tatras at the beginning of the nineteenth century. Jews became fond of the Podhale region because of its spectacular setting and unique, tolerant atmosphere. They lived mainly in Nowy Targ, Czarny Dunajec, and Zakopane. In 1939 there were approximately 3,000 Jews in Zakopane, constituting about 15.5 % of all inhabitants. Jewish community played a significant role in the development of Zakopane as a trendy tourist resort and a health spa. Jews established their own religious and professional organizations as well as sport clubs. The dynamic Jewish community built two synagogues, a cheder, a mikveh, and a cemetery on Bachledzki Wierch in Zakopane. Jews worked mainly in trade, craft, arts, services and tourism welcoming talented artists and scholars, such as Władysław Sterling, a Polish neurologist, psychiatrist, literary critic, and a poet. Only a few traces of the growing Jewish community in Zakopane survived after the war. This paper will present lost signs of the Jewish community in the Podhale region focusing especially on Zakopane.

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Title: The Scientific Roots of Tolstoy's Religious Thought
Author: Anna Berman, McGill University
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Tolstoy was an avid reader and critic of contemporary scientific thought. Although he expressed hostility toward many scientific thinkers in his diaries and non-fiction writing, Tolstoy was, nonetheless, deeply influenced by their theories. This paper will explore the unacknowledged ways Tolstoy incorporated the ideas of two scientists he regularly ridiculed— Charles Darwin (1809- 1882) and Ilya Mechnikov (1845- 1916)—into his religious thought.

Although Tolstoy was initially impressed with Darwin's evolutionary theory, he quickly began to critique Darwin for ignoring the spiritual side of life, and ultimately criticized even the substance of Darwin's theory of evolution. Yet despite this well documented skepticism, I will argue that Darwin's description of the "social instincts" in *The Descent of Man* (1871) provided Tolstoy with his model for explaining how man became a social being in *The Kingdom of God is Within You* (1894). While not fully accepting Darwin's argument, Tolstoy built on it in his description of the stages of man (itself an evolutionary idea) and the way people were, he believed, coming to embrace harmony and brotherhood.

The zoologist/pathologist Ilya Ilyich Mechnikov, brother of Ivan Ilyich (model for Tolstoy's hero in *The Death of —*) drew on Darwin's idea of the "struggle for existence" in creating his own Nobel Prize winning phagocytic theory, and, like Darwin he received ridicule from Tolstoy in his diaries. While Tolstoy mocked Mechnikov's scientific ideas about combatting suffering and death, I will suggest that in *Resurrection* (1899) Tolstoy based Simonson's idealistic religion—viewing himself as a human phagocyte—on Mechnikov's theory. Through acknowledging the contemporary scientific thought that Tolstoy drew on to create his theology, my paper will provide a corrective to the traditional one-sided view of Tolstoy's skepticism about these scientific theories; instead it will show the place of Darwinian thought in Tolstoy's religious ideas.

Title: Imagining Russian Prague
Author: Malynne Sternstein, University of Chicago
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Poet Marina Cvetaeva is likely the most honored of the Soviet refugees in Prague. Her time/space there has been neatly memorialized with a "centre" and exhibition space. The politics of memorialization notwithstanding, this project offers a decentred look at Russian Prague, peripheral, marginal, self-contained, fetishized by academics, and, most important, imaginable as a heterotopia or a lieu de mÉmoire (pace Pierre Nora). Alongside Russian intellectual- aristocratic enclaves in Berlin and Paris, Prague is convincingly mapped as a para- site and an ectopia. Maps and topographic palimpsests of Russian Prague will be presented with analysis of the discourses of fugitivity, ÉmigrÉ- ness, and the ephemerality necessary to literary canonization of the East in the West.

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Title: Pushkin's *Poltava*: On History, the Cossacks, and the Russian Nation
Author: Anna Kovalchuk, University of Oregon
Email: annak@uoregon.edu

Pushkin's narrative poem *Poltava*, completed on October 3, 1828, culminates in Peter the Great's decisive victory against the Ukrainian Cossack Hetman Ivan Mazepa and Sweden's King Charles XII. During the Great Northern War, the Battle of Poltava was a defining moment that elevated Russia's imperial status in the eyes of Voltaire and the West. After the war, Tsar Peter formally accepted the appellation of emperor. When tasked with articulating a vision of the Russian nation, or *narodnost'*, within the structures of the empire and its historiography, Pushkin turned toward the Battle of Poltava. Early critics of *Poltava* struggled to reconcile the fact that the poem contains two subplots along with both epic and romantic modes, while enduring scholarship on the poem has fixated on its national character and the search for *narodnost'*. I emphasize that the poem fixates on Ukraine as an alternative, and ultimately unsuccessful, model of *narodnost'* characterized by an incestuous and unviable union between power and people symbolized by Maria, her family, and the young Cossack. Mazepa, the illegitimate patriarch, is juxtaposed to Peter, whose autocratic, imperial power makes possible the longevity needed for the development of national history, culture, and literature. This essay argues that Pushkin's *Poltava* reaffirms the role of the imperial autocrat in an era of rising nationalism by juxtaposing Russian military success to the divided Ukrainian family. Therefore, the generally perceived lack of unity in the poem stems from the problematic welding of national and imperial historiographical ideals.

Title: *Bogatyr* transfigured: Beyond National Myth

Author: Katherine Rose, Harvard University

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How do we envision the *bogatyr*, the Russian epic warrior? The figure that comes to mind, brawny and larger-than-life, with his mace, sword, and peaked helmet, atop an equally giant wild-maned steed, comes to us primarily from the paintings of Viktor Vasnetsov, particularly through works like *Bogatyri* (1881) and *Warrior at the Crossroads* (1882). Vasnetsov's iconography, although inspired by tales of the *bogatyri*, was innovative, and replaced earlier, European-inspired images from *lubki*. Vasnetsov's romantic images of the *bogatyri* and the ideas they represented, as much a product of the nineteenth century as of earlier folk tales, were praised by critics and eagerly consumed by the public. Yet for such a pivotal concept in Russian culture, the scholarly discourse on the creation of this *bogatyr* type is surprisingly scant.

This paper traces the *bogatyr's* evolution from its folk origins into Vasnetsov's iconic images, and follows the immediate afterlife of these images beyond art galleries and collectors' walls. Vasnetsov's *bogatyri* would quickly spread across the gamut of Russian cultural production, from highbrow art journals to beer advertisements and chocolate wrappers. Why did the *bogatyri* captivate Russia's imagination so entirely? What makes this image so emblematic of Russian nationalism, and how can we consider the *bogatyri* outside of a nationalist discourse? In this paper, I endeavor to read the *bogatyri* beyond nationalism, and to bring to light those uses of the *bogatyr* iconography which provide an alternative to nineteenth-century Russia's dominant nationalist discourse. Such later works under investigation include Mikhail Vrubel's *Bogatyr* panel (1898) and Pavel Troubetskoi's *Alexander III Monument* (1909). This paper aims to interrogate the *bogatyr* as a cultural figure, and will shed new light on a familiar image, so fundamental to the late-nineteenth-century development of Russian identity and national myth.

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Title: Developing Global Proficiency Through Debate: Principles of Instructional Design for Advanced Language Learners

Author: Tony Brown, Brigham Young University

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With increasing globalization has come an ever- growing demand for language professionals, and particularly for professionals who can perform at Superior levels of language proficiency. In spite of this growing need, most four- year institutions graduate Russian speakers at the Advanced- low level or below. This presentation will address the use of debate as a means of developing Superior- level language proficiency. Presenters will describe the design of advanced- level Russian courses that provide scaffolded language exercises along with teaching important principles of argumentation. In addition, they will describe videoconferencing technologies used to conduct debates between native speakers of Russian and English. Furthermore, presenters will share video of concurrent debates, as well as materials and learning activities used in the classroom. In particular, presenters will draw on materials from *Mastering Russian through Global Debate*, an advanced- level textbook published by Georgetown University Press in 2014, and illustrate how the textbook provides a stepwise set of exercises that culminate in oral debates with fellow students at home and/or abroad via videoconference technology. In doing so, the textbook affords students authentic communicative tasks that, in turn, motivate them to excel. Presenters will conclude their remarks by sharing pre- and post- OPI data collected between 2007 and 2012 that suggest that significant gains in oral and written proficiency can be made over the span of a semester of intensive language study using such an approach.

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Title: Literature in the Occupation: Revising the classics
Author: Ellen Langer, University of California - Berkeley
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It is striking that so much literature, both in translation and in the original Czech, was published in Czechoslovakia during the years of the Nazi Occupation. It is more striking how texts such as Jan Neruda's classic story "Teden v tichém domě" developed small but significant gaps, losing, for example, negative references to the enforced use of the German language in the workplace. This paper looks at different editions of well-known works (re)published before, during, and after the Occupation to examine how texts themselves were "cleansed" during the Occupation and in what form they reemerged afterward.

Title: L2 Learners in the Wild: Task-based RuNet Activities to Foster Learner Autonomy
Author: Lyudmila Klimanova, The University of Iowa
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The ever increasing weight of online social presence in today's college students' lives affords an opportunity for life-long learning of foreign languages through a plethora of online language-specific tools and communities. The presenter will report on the results of the classroom project in which L2 learners of Russian participated in Russia-based online communities as part of the instructionally-defined communicative challenge – to attain social acceptance in a target language online group. The students were asked to select authentic online communities of interest and join group discussion by posting messages on the groups' wall; no additional instructions were given. During the second trial, the task was preceded by a whole class discussion centered around students' personal accounts of acceptance and non-acceptance in online groups. The students were then asked to be strategic in choosing online groups to join and identifying appropriate topics for posts in order to entice seasoned group members to respond. The analysis of post-task student reflections, class discussion notes, and student postings to group discussion boards revealed that instructional support is instrumental in scaffolding online ventures into internet-mediated social spaces populated by target language speakers. The discussion will capitalize on the recent works by Hanna and de Nooy (2009), Pasfield-Neofitou (2011), and Thorne and Black (2011), and will address such issues as online L2 language identity expression and the “facelessness” of virtual social spaces, interpersonal engagement with virtual strangers and virtual ostracism, and the role of instructional task in framing L2 learners' online discourse and re-creating L2 learners as autonomous L2 users. The work is framed by the concepts of alignment, situated identity, and legitimate peripheral participation (Lave & Wenger, 1991; Wenger, 1998) in defining our students' engagement with online social contexts of target language use.

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Title: Mandelstam, Platonov, and the Rhythm of Utopia
Author: Leeore Schnairsohn, New York University
Email: ls2588@nyu.edu

Osip Mandelstam's 1920 article "Government and Rhythm" (Gosudarstvo i ritm) describes a complex intersection of progressive cultural trends with Mandelstam's own poetic concerns. Mandelstam frequented eurhythmics studios in Petrograd in the early 20s, and even formed an "Institute of Rhythmics" via the Ministry of Culture. In "Government and Rhythm," Mandelstam explicates his enthusiasm for movement in political terms: "The new society is held together by solidarity and rhythm... The masses have solidarity. Only the collective can have rhythm." Yet his apparently utopian political philosophy also echoes his thoughts on poetry during this period. "The collective does not yet exist," he writes in the same article, "It must still be born. Collectivism appeared before the collective." This thought is reminiscent of ideas and images central to Mandelstam's poetry and critical writing through the 1920s into the 30s, which posit that the intuition of structure which makes poetry possible is itself already a linguistic phenomenon.

Andrei Platonov in his short novel of 1930, "The Foundation Pit" (Kotlovan), gives us a dystopian vision of the birth of the collective into its waiting structure. The collective is born, as if parodying the rhythmic theories of the 20s, into a mad dance of both bodies and words in which the "organization" of the individual means as only as much as his emptying out. In "The Foundation Pit," the structure of collectivism exists only linguistically; it is carried forth and exchanged in words that refer only to one another, disjointed not only from the reality against which they're spoken but also from their own history. Mandelstam in 1920 put forth his theory hoping that a rhythmic organization of the individual and of society would lead to a "conscious creation of history." A decade later, Platonov seems to be mourning that same hope.

Title: Advanced Language Learning Online – The Community of Inquiry Model
Re- discovered

Authors: Julia Mikhailova, Laurie Harrison, William Heikoop

Presenter: Julia Mikhailova, University of Toronto

Email: juliamikhailova@yahoo.com

This paper will explore the application of the Community of Inquiry model (Garrison, 2007) within the context of design, development and instruction of a new Advanced Russian Writing Skills online course. The course design project was an institutionally supported initiative aimed at exploring innovative and leading- edge pedagogy in order to develop new models, and a more reflective practice teaching in language, literature and culture.

This pilot project involved a year long design process, leading up to a course launch in January 2014. A model of “backwards design” (Wiggins & McTighe, 2001) was used to guide the alignment of course components in the online environment. This course design explored dimensions of instructor presence, social presence and cognitive presence across both synchronous and asynchronous course activities, which were explored and evaluated in order to implement the effective engagement of students. The course design process was particularly challenging due to a variety of learners (non- and heritage speakers of Russian) in the classroom with different language proficiency levels (IH- AM).

The results of this project will be generalizable as a disciplinary approach to second language teaching, in particular as replicable, modularized course components were developed. Example module and activity templates will be shared. The intentional mapping of the community of inquiry model to the various activities and assignments will be used to illustrate the process of alignment of learning outcomes, assessments, activities and modalities. Transparent articulation of the scaffolded learning process offers benefits to both student and instructor in metacognitive and reflective processes. In addition to presentation of the design process, the results of a corresponding scholarly study of student experience will be shared. Qualitative and quantitative data have been collected and analyzed to provide a reflection of the learner perspective.

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Title: FAUSTIAN ETERNITY AND MOMENT IN DOSTOEVSKY'S "THE MEEK ONE"

Author: Inna Tigountsova, University of Leeds

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Individual Paper description (300 words maximum):

My paper analyzes literary time in Fedor Dostoevsky's late novella "The Meek One" (*Krotkaia*, 1876) in its relation to *Faust* (1808- 1832) by Johann Wolfgang von Goethe. In *Faust*, the focus will be on eternity and moment in "The Prelude in the Theatre" and "Marthe's Garden" (Part 1) as well as Faust's final monologue in Part 2. Given Goethe's preference for Pindaric tempics of presentism, it is my contention that the eternal moments of especially significant *kairos* time are intended in Dostoevsky's narrative to represent the silent presence of the divine, which may only be contiguous with the human for a brief time in the present. It is by this means, I argue, that he introduces the notion of the divine into a narrative recounted by an atheist protagonist.

Time, expressed through Goethean tropes of eternity and moment, is the key to "The Meek One"'s message, inspired by the German tragedy, of good intentions resulting in evil. The Mephistophelian traits of the pawnbroker hero in Dostoevsky's story are revealed through his attempts to gain control over time, thus endeavouring to usurp the role of the divine, the "G^tterhand" of *Faust*. Dostoevsky takes Goethe's play – "a distinctive emblem of Romanticism" (Durrani) – as his main intertext in "The Meek One," demonstrating his abiding interest in German literature of the Romantic period during a stage of his career (that of the *Writer's Diary*) normally associated with the author's semi- fictional and non- fictional criticisms of Western Europe.

Title: The barbequed rewriter: Milan Kundera's plays, and the act and theme of rewriting
Author: Michelle Woods, SUNY New Paltz
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"Pane," Jakub says in Kundera's third play, *Jakub a jeho p-n*, "přepisujl se jinÈ věci než my dva" (1992, 90). Kundera described his play as an "homage" to Denis Diderot's *Jacques le fataliste et son maÔtre* (1796), while insisting such an homage lay in direct opposition to "the demon of rewriting" (1986, 85- 6, his italics). His paratext to Simon Callow's 1986 English translation, "Homage to Translator," sets out his ideas about translation and rewriting, subjects also discussed within the play by Jacques and his Master.

This paper explores the act and theme of rewriting with respect to all of Kundera's plays: *MajitelÈ Klíčů* (1962), *Pt-kovina / Dvě ušl, dvě svatby* (1968), and *Jakub a jeho p-n* (1981), and analyzes how this thematic and actual rewriting speaks to Kundera's later work as a novelist (using AndrÈ Lefevre's theories on rewriting, manipulation and translation and my own work on Kundera and translation theory). Kundera has prevented the performance, publication and translation of the first two plays, effectively removing them from his oeuvre, describing the plays as "školnl práce" and a "črta" rather than a finished work (1996, 320), neither relevant to the trajectory of his writing career or legacy. This paper argues, however, that all three plays are intricately linked to his later work and are suggestive of Kundera's later thematic and formal preoccupations.

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Title: The Aerial Fairy Tale: Launching The Little Humpbacked Horse as a Soviet Children's Classic

Author: Megan Swift, University of Victoria

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In the 1930s, thanks to Stalin's revival of the national past, Russian fairytale classics rebounded from the proscription imposed by Lenin-era cultural policy. But not all classics were created equal, particularly when aimed at a new mass market of child readers. This presentation examines Soviet illustrated editions of Petr Ershov's *Konek-gorbunok* (The Little Humpbacked Horse, 1834) in order to argue that what cemented the success of selected classics was not their connection to the past, but rather how they addressed issues critical to the present. Front covers of *Konek-gorbunok*, reaching readers in the hundreds of thousands in the 1930s, 40s and early 50s, repeatedly featured a simple Russian boy soaring high into a starlit sky on the back of a magical flying horse. These iconic images forged connections between the tale and the remarkable aviation feats capturing the public imagination under Stalin, becoming part of the mass campaign to make the Soviet public more "air-minded." At the same time, the tale of a boy hero who flies to distant parts of the "realm," discovering its riches and solving its mysteries along the way, reflected the national frenzy for *stranovedenie*, a "cult of the motherland" aimed specifically at children in the 1930s. As the Soviet Union launched itself to international renown by claiming over sixty world records connected to long-distance aviation and polar exploration, and as celebrating the beauty and spaciousness of the land was championed as a leisure time activity, *Konek-gorbunok* became emblematic of Stalinist Russia's discovery of itself as a heroic nation.

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Title: Discipline and the Docile Body in Tolstoy's Childhood, Boyhood, Youth

Author: Megan Luttrell, University of Kansas

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In *Childhood, Boyhood, Youth*, Tolstoy investigates childhood innocence in the context of Russian high societal mores. This paper examines the use of punishment as it relates to Foucault's notion of the "docile body" addressed in *Discipline and Punish*. I argue that societal norms, what Tolstoy calls *comme il faut* behavior, serve as punishment, which corrects, trains, and manipulates the natural body in order to create a "docile body." This transformation can be traced in Tolstoy's presentation of the child's development into the adult.

As Foucault notes, discipline transitioned from corporal punishment to more "civilized" means of incarceration and restriction. While Foucault's theory applies specifically to eighteenth- and nineteenth- century society as a whole, Tolstoy's work focuses only on the upbringing of children of the nineteenth- century nobility. In *Childhood, Boyhood, Youth*, the methods of punishment consist of restriction and incarceration instead of beatings, which some characters deem "uncivilized." This restraint assumes a number of forms: Nikolenka's father locks him in the attic, and Karl Ivanych puts him in the corner. The tight- fitting clothing and restrictive spaces of the adult world also act as methods of restraint. Cramped carriages, choreographed dances, and proper posture confine and mold the child's natural body into the docile adult.

These restraint methods act in lieu of corporal punishment, correcting undesirable behaviors. The attitude toward physical punishment changed under Nicholas I (1825- 1855). This period saw a move away from corporal punishment in favor of restricting movement, privileges, and food. Through shame and fostering the need for acceptance, these more "civilized" methods of discipline transform Nikolenka from the inside out, molding his natural body into a docile adult body.

As Nikolenka grows up, he loses himself to convention. He contemplates how others perceive him. Tolstoy presents a society supported by constant observation. As each member simultaneously observes and is observed, the mechanism of what Foucault terms "panopticism" develops.

Title: Turgenev Becomes a Poet: Dmitrii Merezhkovskii's Engagement with
Mid- Nineteenth- Century Russian Literature
Author: Joseph Schlegel, University of Toronto
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In this paper I analyze Dmitrii Merezhkovskii's treatment of Ivan Turgenev's work and the placement of Turgenev in Merezhkovskii's interpretation of literary history. Turgenev's minimalist alternative to the broad dynamics of Tolstoi and Dostoevskii complicates Merezhkovskii's conceptualization of literary history by offering a model of prose that separates itself from the forces he envisions at the heart of Russian cultural advancement. Merezhkovskii's identification of this problem led to a reevaluation of Turgenev as a poet writing in prose form, whose work is best understood through the prism of poetry.

The justification for a poetic reading of Turgenev is found not only in the his late collection of hybrid pieces, *Poems in Prose* (1882), but also in the his beginnings as a lyric and narrative poet. Merezhkovskii highlights Turgenev's poetic inclinations in contradistinction to the prose- focused oeuvres of Tolstoi and Dostoevskii. Turgenev's unique combination of poetry and prose serves a particularly crucial and often overlooked function in the history of Russian literature, as Turgenev becomes a link between the poetic lineage of Nekrasov and the new currents of literature Merezhkovskii ushers in at the close of the nineteenth century.

Title: Measuring Time and Eternity in "The Potudan' River"

Author: Alexei Pavlenko, Colorado College

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The Potudan' River (1937) has been noted as unique among Platonov's works for its sustained lyricism, unusually positive representation of sensual love, absence of the heretofore frequent images of death and decay, and an optimistic denouement suggesting a viability of earthly happiness (Varlamov, V'iugin, Seifrid). The povest' is also remarkable for its meticulous and clearly intentional indicators of time—personal (future-bound and prone to rash rejection of the past), historical (experienced as ineluctable watershed events and grand projects), and universal (characterized by the eternal, cyclical life). The finale's joyful reunion and the consummation of the protagonists' marriage is achieved only when Nikita and Liuba synchronize their personal time, which is shaped by the Civil War and reconstruction, with that of the cosmic rhythm of the rotating seasons, when the heroes' personal and historic consciousness dissolves—literally and figuratively—in the eternal cyclical. The narrative begins and ends “late in the summer.” Nikita visits Liuba throughout winter and “knows that she would be his wife in the spring and that a long and happy life would start then.” In mid February, Liuba tells her fiancé that her doctor's exams will start on February 20th, “because doctors are badly needed and people could not wait long for them.” “Just before March” Liuba sends her word to Nikita that she is ready to get married, in spite of the fact that there is still much snow and Potudan' is frozen. The discord between the personal and the universal times is revealed through Nikita's heart, which is unable to send his blood to all the organs in order to partake of “pitiful but necessary pleasure.” The story masterfully illustrates the stages in a characteristically Platonov's tension between utopianism and eschatology.

Title: Dostoevsky's Critique of Honesty
Author: Daniel Nolan, University of Minnesota Duluth
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In Dostoevsky's "Notes from the Underground," in "The Honest Thief," and other stories, we can easily recognize an extended and developing reflection on the value of honesty and authenticity in literary works. The underground man engages in honesty as "an experiment," citing Rousseau and Heine in order to show that displays of honesty are both historically contingent and not necessarily trustworthy. When discussing honesty, Dostoevsky's heroes often engage in different forms of textual trickery, leaving readers with a series of questions about the status of honesty in the literary marketplaces of the nineteenth century. For instance, when the underground man states that the notes are honest because they are not written for an audience at all, he both allows himself as protagonist to continue with his experimental honesty, while also shielding himself behind the author's unabashedly deceitful pretext, luring readers into the narrative with intrigue, while obscuring the value of honesty the text proclaims.

In a recent article, Lonny Harrison discusses several of Dostoevsky's works in an attempt to locate what he perceives as an underlying valuation of honesty. Harrison refers readers to Charles Taylor's text *The Ethics of Authenticity*, a work that clearly values authenticity, and, as the title suggests, even attempts to formulate a system of ethics around it. In this presentation, I will argue that, while Harrison and Taylor are not alone, they fail to capture one of the most captivating aspects of Dostoevsky's fascination with and critique of valuations of honesty and authenticity. To do so, I consider thinkers such as Lionel Trilling and Henri Peyre, who explicitly engage with the history of authenticity in order to reveal some of the complexity at work in modern understandings of truthfulness.

Title: Before Auschwitz: Babi Yar and Holocaust Literature in the Soviet Union
Author: Naya Lekht, UCLA
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In 1989- 1990, a survey of more than 300 recent Soviet Jewish immigrants in Detroit revealed that few knew the total number of Jews who died during the Holocaust. When asked what they did know about the Holocaust, they immediately cited Anatolii Rybakov's 1976 novel *Heavy Sand*, Anatolii Kuznetsov's 1966 book, *Babi Yar: a Documentary Novel*, and Evgenii Evtushenko's 1961 poem, "Babii Iar." The Detroit survey reveals that for Soviet Jews, Babii Iar—a ravine near Kiev where 33,771 Jews were murdered within three days in September 1941—synecdochically signified the Holocaust, thereby encapsulating the tragedy of the war. It also demonstrates that literary works about Babii Iar are representative of the broader Soviet Jewish attitude toward the war.

This paper situates two official texts, Anatolii Kuznetsov's Russian- language text *Babi Yar: A Documentary Novel* (1966) and Yekhiel Falikman's Yiddish- language novel, *The Black Wind* (1968), on the Second World War in the context of Soviet reactions to the Holocaust. Because they were deemed "appropriate" by the state, their appearance in official literary magazines and publishing houses allows us to study what information on the Holocaust was permissible. At the same time, these works also demonstrate how their authors – employing the time- tested Russian and Soviet device of Aesopian language – could both conform to the rules of official discourse and break from them. In this way, the paper also demonstrates how Kuznetsov and Falikman shaped public opinion of the Holocaust in the Soviet Union.

Title: "Out of 'The Overcoat'. Nabokov's Luzhin as a Bashmachkin- Figure"
Author: Irene Masing- Delic, UNC
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This paper examines the protagonist of Nabokov's 1929- 30 novel *The Defense*, Luzhin, as a character who has much in common with Gogol's Bashmachkin from "The Overcoat." Both seek refuge from "real" life in their respective art: calligraphy in Bashmachkin's and chess in Luzhin's case. The two personages' fascination with abstract patterns and disinterest in unpredictable "life" has as one result a marked degree of chastity. Eros is in both cases transferred from sexuality to objects: Bashmachkin makes his overcoat into his "wife"; Luzhin marries but makes his wife into an "overcoat" whose function is to protect him from the chills of life while he himself studies the patterns of chess figures assuming human shape and pursuing him. In both cases we have the same ironic effect: "defending" themselves against the dangers of living, they destroy themselves. Bashmachkin gets himself a new coat but is reduced to the "nakedness" of a ghost (Nabokov; Luzhin's "defense" ends in self- destruction (Karshan). Khodasevich stated that the true artist must live in both reality and art; choosing only the latter and ignoring the former destroys valid and vital creativity.

Title: Конспирологический Детектив: Boris Akunin's Dandy, or a Century in Queer Profiles from London to Moscow

Author: Elizabeth Richmond- Garza, University of Texas at Austin

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From Beau Brummel's famous levées in the 1790s to Sherlock Holmes' black suits in the 1890s to Erast Petrivich Fandorin's life- saving corset in the 1990s, dandified attire and attitude are connected unexpectedly to an intellectual, nation- preserving masculinity. 007's nonchalance affirms the old- Etonian dandy as national protector. Thomas Carlyle's Sartor Resartus sees the dandy's appreciation as his actualization. The dandy lives to be observed and to observe. As Wilde quipped, "One must either be a work or Art, or wear a work of Art." Beyond aesthetic self- construction, however, lies a vision of ideal masculinity that is both visible and readable. In Boris Akunin's protagonist and his English predecessor, the dandy embodies a masculinized, controversial, and marked aesthetic as well as rationalism under threat and the policing (which is meant literally here) of both social and ideological deviance. Arthur Conan Doyle's preoccupation with Holmes' intimate domestic relationship with Dr. John Watson reprises the dandy's publication of his private self. Read in the context of Francis Galton's arrogant proto- eugenic composite portraits, the dandy detective claims to read internal ethics and criminal pre- dispositions based upon physiognomy. Such phenomenological over- confidence belies the need for real intimacy which underpins Holmes' own method. Akunin capitalizes on the implications for this dandiacal performative both in the fin de siècle and today. Akunin's dandy, and attentive interpreters of his fabrications, offers an alternative epistemology, which both subverts and lampoons the dominant desire to profile and define. A Georgian japanologist writes nostalgic detective stories in Russian under Putin's gaze, subversively deploying the archetype. Becoming dandiacal is an interstitial position, allowing hypermasculinity to become its other. As Holmes notes: "Once you have eliminated the impossible, whatever remains, however improbable, must be the truth."

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Title: Language Transfer from English to Russian in Written Production of Intermediate level Heritage Language Learners and Learners of Russian as a Second Language.

Author: Larisa Karkafi, University of California Los Angeles

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The primary objective of the present research is to investigate the effects of the transfer from English to Russian in written production of intermediate level of Heritage Language learners (HLLs) and American learners of Russian as a Second language (L2). Language transfer or crosslinguistic influence in the second language acquisition is viewed as effects of one language on the acquisition or use of another language. The study of the role of language transfer in Second Language Acquisition is a prominent research area in the second language field. The present paper aims to address the question of whether English influence on Russian in HLLs (early bilinguals) differs quantitatively and qualitatively from L1 (English) influence in L2 learners of Russian (late bilinguals). Furthermore, it examines the areas of linguistic knowledge where language transfer occurs in each group, through categorization, quantification and comparison of the types of transfer exhibited in written language. Most importantly, this paper provides new evidence of the vulnerability of different domains (lexical, semantic, syntactic and orthographic) to language transfer in the case of incomplete acquisition in HLLs compared to adult second language acquisition.

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Title: "'Одно слово правды весь мир перетянет': Proverb Function in Aleksandr Solzhenitsyn's Nobel Lecture"

Author: Kevin McKenna, University of Vermont

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As was his practice and belief in his prose fiction, Aleksandr Solzhenitsyn infused a number of Russian proverbs into his 1970 Nobel Lecture. My paper will present some of the conclusions I have reached in analyzing the Nobel laureate's speech based on research conducted during a recent sabbatical leave for a book I am writing on Solzhenitsyn's fictional and publicistic writing. While my book addresses all the major fictional works of the Nobel Prize laureate, I will limit my panel presentation to an analysis of the various publicistic functions filled by Russian proverbs in Solzhenitsyn's Nobel acceptance speech.

As Russian and American literary critics and paremiologists alike have devoted little attention to the literary functions of proverbs in fictional writing, time has come to fill this lacuna in Solzhenitsyn scholarship, especially as we approach the centenary observance of his birth. Prior to devoting specific attention to the 6 Russian proverbs in the Russian author's speech, I will provide an introductory background and analysis of Solzhenitsyn's high regard for Russian proverbs and his penchant for incorporating them into his fictional and publicistic works. I will also incorporate information that his widow, Natalya Dmitrievna, has shared with me in our correspondence about her husband's passion for Russian proverbs.

In my analysis of Russian proverbs with which Solzhenitsyn punctuates his speech, I will make a case for the underlying reciprocal relationship between the didactic vehicle of the proverb function that the author employs in his speech and the prophetic message that he seeks to convey to his audience. The new direction that my research takes me seeks to supplement the customary approach of current scholarship, which has limited itself to consideration of the Russian author's lexical innovativeness in the form of vocabulary.

Title: The Encounter of Pontius Pilate and Yeshua as a Singular Event: A Philosophical Analysis of Bulgakov's *The Master and Margarita*

Author: Dmitry Bosnak, National Research University Higher School of Economics

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A discussion of religious values is a pivotal aspect of Bulgakov's novel. Attempting to clarify the author's departure from the canonic Christianity, researchers have drawn multiple parallels with alternative religious and philosophical beliefs, such as Gnosticism, Manichaeism, Bogomily etc. These parallels, however, are inevitably partial and might not contribute to the understanding of Bulgakov's design as a whole (only whole is understandable). At the same time, largely uninvestigated remains the fact that the novel places religious experience in the *philosophical* perspective: it declines to explicate the *essence* of religious being, but portrays the *form of the world* in which such being unfolds as an event. This reveals the affinity of Bulgakov's artistic creation with a number of modern (19- 20th cc.) philosophical trends, exemplified by such thinkers as Kierkegaard, Bakhtin, Heidegger, to some extent early Wittgenstein.

The proposed paper sets out to analyze the encounter of Pontius Pilate and Yeshua in the novel as a "singular event". This category was theorized by M. Bakhtin in his philosophical works of the 1920s and is pertinent to the interpretation of Bulgakov's novel in the sense that it implies the religious experience, of which we "should be silent" (Kierkegaard, Wittgenstein), in the significant encounter of the persons involved in "being- as- event". It will be argued that the two participants of the singular event in the "ancient chapters" have their unique responsibilities that cannot be reduced to *ethical* values. By illuminating the "eventful" dimension of the novel's narrative, this research contributes to the explication of the novelty of Bulgakov's work and thus to overcoming, by means of a systematic philosophic research, of the "mysteriousness" frequently attributed to this text.

Title: Self-publishing Materials for ANTLs like Macedonian: Issues and Lessons Learned

Author: Elisabeth M. Elliott, Northwestern University

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Presenters:

Biljana Belamaric Wilsey, Macedonian Language E-Learning Center

Elisabeth Elliott, Northwestern University

In the field of Less Commonly Taught Languages (LCTLs) and especially Almost Never Taught Languages (ANTLs), teachers encounter problems such as dearth of textbooks, reference books, and classroom materials; lack of professional mentors, collaborators, and community support; challenges of low enrollments, sustaining a curriculum, and attainable proficiency levels of instructors (Bhatia & Ritchie, 2009; Garrett, 2009); as well as few (if any) grants, funds for projects, and interested publishers for materials (Blyth, 2013; <http://www.ncolctl.org/>). This “perfect storm” of issues is most evident when teachers consider publishing their own resources. Taking the example of verbs in Macedonian, there are currently no print/digital verb dictionaries or similar reference sources and learners only have recourse to their course materials, such as conjugations of select verbs in Kramer and Mitkovska’s textbook (2011). Against the backdrop of such concerns, the Macedonian Language E-Learning Center, an educational non-profit organization, turned to self-publishing as a means of creating and disseminating a verb conjugation reference book for Macedonian.

Our paper outlines the process of designing and publishing such a pedagogical resource, weighing the benefits of advances in technology (e.g., natural language processing rules, electronic publishing formats, open educational resources); learners' acceptance, needs, and expectations; and the investment of time and effort. A recent study of informal learners of Macedonian found that these learners desperately wanted more and more varied materials and resources (Belamaric Wilsey, 2013). By presenting an overview and justification of the structural, pedagogical and curricular choices for the implementation of the Macedonian verb book, we aim to help other teachers of LCTLs/ANTLs who are considering publishing to ask the right questions, think outside the box of formal learning opportunities into a global reach, set realistic expectations, realize that self-publishing is not insurmountable, and be better prepared for publishing their own resources for LCTLs and ANTLs.

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Title: Scream queens in Soviet broadcast? Audio- visual culture and listening communities from linguistic, cultural and comparative perspectives

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The attitude of the Western society toward female sexuality experienced a rapid change at the beginning of the 20th Century and this change was reflected in acoustic experiments with high- pitched hysterical voices of femmes fragiles and femmes fatales. Sensations that were once viewed as dangerous, experienced extended social acceptance as the Western society reached a certain level of mutually expected self- control. The character represented by shrill screaming was usually a seductive woman who was afraid of becoming a victim of rape and male violence. Famous possessors of high pitched female voices such as Olga Baclanova (also known as the “Russian Tigress”), Madge Bellamy, Carroll Borland and Fay Wray doubtlessly helped the Hollywood thrillers of the 1930s to unprecedented box- office success.

Although a montage of shrill female voices was possible with Soviet audio technology, Soviet main- stream film of the 1930s - 1950s refused to import the character of a scream queen from Hollywood. The rise of the voice to emotional octaves did not fit with the established stereotype of the Soviet woman as a working woman and militant mother. It is noteworthy that the first Soviet horror film, *Vij* (based on a story by Nikolai Gogol), which contained a screaming vampire woman, was filmed only as late as 1967.

Using historical, social- anthropological and acoustic- phonetic approaches to the phenomenon of mediated voice, the paper aims to establish which aspects of Russian oral expression were set to match the targets of propaganda on the one hand and to suit the taste and preference of the Soviet listening community on the other. The comparative analysis is based on audio- visual and literary sources, including voice- related discussions carried out by early radio and film magazines in Russia and the United States (1930- 1950).

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Title: The Role of H.S. Skovoroda's Philosophy in the Development of F.M. Dostoevsky's Anthropological Ideas
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"We are all came out of Gogol's "Overcoat," the phrase, allegedly attributed to Fyodor Dostoevsky, can be with all justice paraphrased as "We are all came out of Hryhorii Skovoroda's philosophy." This paper examines how Skovoroda's ideas of "congenial task," "external man," the concept of the "heart," and "unequal equality" influenced the development of Fyodor Dostoevsky's anthropological ideas. Traditionally, scholars disregard the impact of the Ukrainian baroque philosophy and emphasize the exclusive role of the classical Greek and Western rationalist philosophies in the development of Dostoevsky's anthropological ideas. Evgeniia Cherkasova, for example, links Dostoevsky's elaboration of the category of the "heart" to Immanuel Kant's deontology, while Peter McGuire Wolf establishes the connection between the Western rationalist and idealist philosophy and Dostoevsky's conception of man.

Throughout the 19th century, the legacy of Skovoroda- the "folk philosopher" was understated by the Western- oriented Russian intellectuals (Belinsky, Herzen, Chernyshevsky, and Pisarev) but became creatively adopted in the works of Narezhnyi, Gogol, Shevchenko, Dostoevsky, Tolstoy, and Leskov, on the one hand, and of Slavophile philosophers (Nadezhdin, Aksakov, Solovyov), on the other hand. Dostoevsky became familiar with Skovoroda's works through their cultural appropriation by Narezhnyi (in his novel A Russian Gil Blas, the philosopher appears in the character of the "wise man" Ivan Osobniak), Gogol (particularly in the ideas of "exterior" life and "external" man in his Petersburg Tales and Dead Souls), and Vladimir Solovyov (Divine Sophia and the World Soul). In my paper, I claim that it was particularly the synthesis of Orthodox mysticism with Greek philosophies in Skovoroda's philosophy that influenced Dostoevsky's conception of man. In his philosophical treaties and fables, Skovoroda created the existential definition of "one's own self" in the dichotomy of the "outside" versus "inside" man ("vneshnii" and "vnutrennii" chelovek). These two ways of cognizing oneself – the centripetal (looking outward) and the centrifugal (looking inward) - laid the foundation for Dostoevsky's "man- inside- a- man". The writer followed Skovoroda's premise that the imaginary fragmented existence of a man can and should be completed in the "whole person." My paper will analyze how Skovoroda's attempt at separation of empirical man from the one comprehended by intellect reverberates in Dostoevsky's anthropological and ontological ideas as articulated in Notes from the Underground, Crime and Punishment, Brothers Karamazov and his other texts.

Title: Sholem Aleichem's Incantatory Persuasion in its Russian and American Contexts
Author: Gabriella Safran, Stanford University
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Over and over in his fiction, the Russian- Yiddish writer Sholem Aleichem (Shloem Rabinovich, 1859- 1916) depicted speakers who could affect their listeners even without making sense, acting on them through sound rather than meaning. The 1903 story "Competitors" describes a man and a woman who sell food on the train: "Both always appear together, fight to get through the same door of the same car, and give the same sales spiel, though with different manners of speaking [...] both shove their goods in your face; and both talk such a blue streak at you that you end up buying something whether you meant to or not." I name this speech genre "Incantatory Persuasion." My paper first considers Sholem Aleichem's use of this genre in his prose, in the context of a broader fascination with magic language and incantations among early- twentieth- century Russian writers. Second, it considers the function of this genre in *Fiddler on the Roof*, the 1964 Broadway musical based on Sholem Aleichem's Tevye stories: in the Frum Sarah scene, I argue, the Fiddler team uses this speech genre, as they use so much of their ethnographic material, both to celebrate Eastern European Jewish culture and to consign what seem to be its more archaic elements safely to the past.

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Title: Using Authentic Materials to Teach Reading in Russian
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Many recent publications on reading in foreign languages have emphasized the advantages of using authentic texts as an important criterion in teaching toward proficiency. Written for native speakers, authentic materials increase motivation of learners and form their communicative competence. Despite the considerable amount of research on the use of authentic texts, few studies have been conducted that address the actual student competence and ability to deal with such texts. This paper will make an attempt to discuss and report successful practices of using authentic materials in teaching reading in Russian in the virtual learning environment.

The methodology presented in the paper is based on the typology of texts developed by James Child (1981). The paper presents activities and techniques for reading, classifying authentic texts into three levels: highly predictable texts (weather maps, menus, hotel bills, etc.), predominantly factual texts (recipes, directions, posters, simple news items, etc.), and editorial texts which express opinion or emotion.

It is highlighted that students' background knowledge is as a crucial factor as text difficulty in reading comprehension. Therefore, the system of pre- reading and post- reading exercises is introduced. The materials were created in compliance with the requirements of ILR proficiency scale and limited to levels novice through intermediate. It is suggested that since one text can evaluate different levels of proficiency, it is important to properly select the activities. This could be done through simplifying the task; however, the task should be as authentic as the text. The use of these materials is based on the presenter's and her colleagues' experience in teaching on- line Russian classes in Language Enabled Airman Program.

Child, J. (1981). *Language Proficiency and the Typology of Texts*. Washington, D.C.: Georgetown University Round Table.

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Title: The Modernist Book and the Crisis of Symbolism
Author: Jonathan Stone, Franklin & Marshall College
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Several narratives can be constructed around the decline of Russian Symbolism around 1910. Infighting and increasingly fractured relations among its practitioners compounded with challenges to its aesthetic launched by a new generation of modernist poets amounted to an assault on Symbolism from within and without. These explanations, typical of discussions of the “crisis of Symbolism,” account for only a piece of the picture. They do not offer much consideration of the more nuanced view of Symbolism as part of the material and print culture of early twentieth-century Russia. As I show, evidence of Symbolism’s crisis can be gleaned here as well since the whole of Russian Symbolism’s history and conceptual development are wrapped up in the story of its appearance in print, institutions of publication, and presentation to the reader. From this perspective, its moment of crisis tracks as a breakdown of all three of these instantiations of Symbolism. While 1912- 13 was a watershed for Acmeist and Futurist books, this moment also sounded the death knell for the Symbolist publications. This talk will consider how three books published in that period – Valerii Briusov’s *Zerkalo tenei*, Osip Mandel’shtam’s *Kamen’* and the Futurists’ *Poshchechina obshchestvennomu vkusu* – reflect the extent to which Symbolism’s aesthetics were undermined by shifts in how modernism was produced and consumed. The overall loss of value that Symbolism experienced at this moment – framed as competition for readers – delineates the crisis of Symbolism. I argue that a reader’s encounter with Russian modernism in 1912- 13 provides a telling glimpse of the plethora of options presented to the public. Such an imagined quandary, the process of how a reader inclined towards modern verse might choose to spend a couple of rubles, gets to the heart of the dilemma in which Russian Symbolism found itself at this moment.

Title: Tolstoyan Christian Love in What Then Are We to Do? and “After the Ball”

Author: David Herman, University of Virginia

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This paper revisits the theme of Christian love in late Tolstoy, arguing for a redefinition (vis-à-vis a critical tradition embodied in works such as Richard Gustafson's *Resident and Stranger* or the collection *Lev Tolstoy and the Concept of Brotherhood*), in which human connectedness is downgraded because it is ethically undesirable to the writer. Central texts will be the essay on inner-city Moscow poverty, *Так что же нам делать?* (1886) and the story “*После бала*” (1903), two very different works employed for their commonalities. In the former we see Tolstoy in the mid 80's just beginning to articulate in his own mind the value of aloofness, rejecting relief efforts founded on giving money and seeming instead to demand human contact, compassion, and insight, but then, peculiarly, going on to reject contact, compassion, and insight and counseling instead withdrawal and the pursuit of a solitary perfection. (A similar gesture towards, but then even more forcefully away from, compassion is repeated in numerous works from the 80's.) The later story is revealing for its internal struggle to cast aloofness and withdrawal, rather than engagement and kindness, as the most ethical stance. Like the earlier essay, it seems to endorse brotherhood (in the hero's horror at the soldier's punishment), but ultimately embraces something like the opposite, isolation (in the hero's consequent retreat from his beloved and any career), for it is only in isolation that highest Tolstoyan virtue is possible.

Title: A (Moving) Picture's Worth: Authentic Video in Lower- Level Language Classes (part of the "Issues in Teaching Lower- level Language Courses: Strategies and Practice I and II" panel)

Author: Volha Isakava, Central Washington University

Email: volha.isakava@gmail.com

The paper will explore the use of authentic video materials, such as cartoons, youtube videos, commercials and film trailers, in a lower- level language classroom, focusing on beginners' Russian. While the advantages of using authentic video materials in foreign language courses have been extensively researched (for example, see a seminal work by Jane Sherman *Using Authentic Video in the Language Classroom*, 2003), several challenges have been pointed out, particularly for lower- level courses. Namely, the difficulty of integrating videos into beginners' classroom due to their "unprocessed" authenticity: such as more expansive vocabulary, cultural variables like slang, intensity of speech, or the multi- sensory input. All these factors could potentially lead to an "affective filter" (Krashen, 1987) block of the effective learning process, or, simply put, students become overwhelmed and discouraged by the complexity of the material. In addition, apart from a few resources available to the instructors of Russian (such as Slava Paperno's online materials for the course "Beginning Russian through Film;" Jason Merril, Julia Mikhailova and Maria Alley's textbook *Animation for Russian Conversation*; and some other resources) there are not many video materials available that would come already designed for classroom use. The paper will address those challenges by exemplifying the process of video search and selection, design of the video- centred activities and their learning outcomes, showcasing different ways to incorporate visual texts into language learning within first few weeks of the course. The sample activities will range from simple recognition tasks, multiple choice, and fill- in- the- blanks exercises, to "information gap" and other CLT situation- based activities that enhance different language skills and contribute to learners' understanding of cultural context. The video materials have been integrated by the author into beginners' Russian syllabus taught with the *Golosa* textbook (by Richard Robin, Karen Evans- Romaine and Galina Shatalina, 5th ed., 2013).

Title: Guilty or not: using the social game "Mafia" for fluency building and vocabulary practice

Author: Yekaterina Cotey

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For over two decades, the social game "Mafia", centered around a detective plot, has been one of the favorite informal group activities in Russia. However, its usual length of approximately one hour, the relatively small number of players (8+), and, more importantly, its conversational nature render it particularly useful for language practice, be it in a classroom or as a part of extracurricular activities. This paper makes an attempt to evaluate the usefulness of role- playing games, such as "Mafia" or its derivatives, as a tool for fluency building and vocabulary practice in the context of teaching Russian at the intermediate and advance levels. Additionally, the paper explores the techniques for using role- playing in a language classroom, as well as the goals of this activity and its learning outcomes. The techniques discussed in the paper are informed by drama- based methodology presented in "Drama Techniques: A Resource Book of Communication Activities for Language Teachers" by Alan Maley and Alan Duff (Cambridge University Press, 2005) and by real- life observation during conversation hours at UT Austin.

Title: Inevitable Russia: Russian Modernism as the Inspiration for Chinese Dissident Poet
Author: Jinyi Chu, Stanford University
Email: jinyic@stanford.edu

This paper examines how the works of Russian poets (especially, Mandelstam, Pasternak, Brodsky) were read and rendered by contemporary Chinese poet Bei Dao. When this dissident Chinese poet in the 1980s tried to escape the hegemony of Chinese socialist realism, which was directly influenced by the Soviet ideology, he eventually found inspiration from its counterpart, the legacy of the Russian Silver Age, rather than embracing the Western or classical Chinese tradition. By exploring the sociocultural background and the nonfictional documents of several Russian and Chinese poet, comparing the poetics of these Russian poets with Bei Dao's, analyzing Bei Dao's translations of Russian poetry, I argue, despite the linguistic boundary between Russian and Chinese, poets are bonded by their spiritual affinity: the pursuit of poetic unconventionality and political liberalism; though the traditional cultures of Russia and China will not necessarily contribute to the similarity of their political and artistic ideals, it is the similar ideology that defines the Stalinist Russia and the Maoist China predestines poetry.

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X Speakers for presentation projected from a computer

X Set- up for LCD/computer projector: screen, power supply, cart (for those individuals who will bring their own projector and computer)

Title: The Arabian Nights in Venedikt Erofeev's Moscow- Petushki
Author: Lisa Woodson, University of New Mexico
Email: lisa_woodson@hotmail.com

Venedikt Erofeev's Moscow- Petushki continues to baffle readers as much as it enchants them. The book becomes increasingly surreal and confused, concluding with the narrator inexplicably recounting his own death. Scholars seeking to make sense of the text have often looked for insight in the many subtexts and/or general narrative shape of the work. This paper continues this line of research by arguing that the Arabian Nights is important to understanding both the themes and structure of the work. The story of Scheherazade from the Arabian Nights, which the narrator cites explicitly in the middle of the train ride, is actually subtly referenced throughout the entire book and is applicable to the whole story. This paper will piece together the references to the Arabian Nights throughout the book and suggest how the subtext provides clues for understanding Erofeev's story. The Scheherazade subtext underscores the interplay of two modes of storylines in the book – teleological and circular – and highlights the absence of an outer frame story that could indicate the significance of Venichka's narration.

Title: The Ontology of Kharms's Redheaded Man
Author: Alec Brookes, Memorial University of Newfoundland
Email: abrookes@mun.ca

The primary objective of this paper is to understand and contextualize Daniil Kharms's opposition to Kant, with a focus on "Blue Notebook no. 10" (1937). My argument begins with the reading of "Blue Notebook no. 10" as a story that centers on a redheaded man who both exists and does not exist. As such, I argue, the primary philosophical topic of the text's analysis should be on the ontology it suggests. Relying on my reading of this text and interpretations of his non-fictional works, especially of "Objects and Figures" (1927), I place Kharms's work in the context of philosophical debates at the end of the nineteenth century that pit him against the neo-Kantians. These debates acquire importance for Kharms not merely as philosophical play but as a dissenting voice against the background of the state's turn to Enlightenment philosophy in the Soviet Union in the 1930s, as demonstrated by Katerina Clark in *Moscow, the Fourth Rome* (2011).

Title: Iconic stepladders: The origins of Boris Slutsky's visual poetry
Author: Nila Friedberg, Portland State University
Email: nilafri@yahoo.com

The stepladder — i.e. a typographic arrangement of one verse line into several split levels — is associated in the Russian consciousness with Vladimir Mayakovsky. This graphic method was imitated in the USSR by numerous poets (Wachtel 206–38), including Boris Slutsky, who claimed to be a student of Mayakovsky. However, analyzing Slutsky's collection "Memory" [1957], I find that Slutsky stepladders are distinct from Mayakovsky's, with Slutsky's "stepped" text standing as a subtly masked figure- poem, whose graphic shape represents the meaning of its lines. For example, the poem 'Памятник'^a [Monument] describes a monument erected on the mountaintop site of a soldier's death. The numerous words indicating height (height, high, to get up, to rise, to grow, etc.) tend to appear in stepladder (75% of all height words) rather than regular one- level lines (25% of all height words). The disparity seems particularly noteworthy in that stepladder lines themselves constitute only 44.1% of this poem's lines. That is, height words tend to gravitate toward stepladders, and not because such lines represent some predominant type in Slutsky's poem; moreover, the observed pattern is statistically significant, the probability (p) of its arising by chance being only 0.0002.

What is the source of Slutsky's iconic stepladders? Figure- poems have been a marginal type in Russian verse history (Janecek 7–9), but appeared in the verse of Slutsky's teacher Semen Kirsanov. Although superficially Slutsky's method looks like Mayakovsky's, in reality, it had alternative origins, stemming from the legacy of Kirsanov. Moreover, some aspects of Slutsky's experiment are best explained by his Jewish heritage. In the "Monument", the words "grow" or "get up" are placed on the lower step of the stepladder, suggesting movement from a lower point to a higher one, which is indeed what the stepladder represents if we view it from right to left. Thus, Slutsky's iconic experiment provides additional support to his own claim that he must be read "Jewishly, right to left" (Grinberg 2011).

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Title: Russian Orthodox Liturgy and the Soviet Rituals: Unusual Counterparts
Author: Irina Shilova, The University of Calgary
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After the Revolution the Bolshevik party constructed a new ritual calendar and began actively implementing it into the daily life of the new Soviet state. It took time to make it an integral part of peoples' life, but by 1930s the new system of state holidays was established. Most of these holidays were ignored by the general population, but some became very popular and served the Bolshevik propaganda very effectively during the entire period of existence of the Soviet Union. Bolsheviks' aim was to fill the new holidays and soviet rituals with such content as to oppose the traditional religious, imperial and folk holidays. However, they kept the structure of the traditional Orthodox liturgical rituals and this phenomenon shows that the soviet rituals had strong connection with their predecessors. By analyzing the formal structure and symbolic meaning of the Soviet rituals we can detect not only these similarities but elucidate other Russian cultural phenomena as well.

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Title: The Influence of Advertising in the Russian Avant- Garde of the 1910s: Devices of “Grammar Deformation”

Author: Olga Sokolova, Moscow Pedagogical State University

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At the end of the 19th- beginning of the 20th centuries, advertising became an essential constituent of the architectural city look, which was appropriated by art (Mstislav Dobuzhinsky, Boris Kustodiev, Andrei Bely, etc.). Avant- garde turned out to be the movement substantially influenced by the aesthetics, linguistic devices, and communicative strategies of advertising due to its striving to experiment with a new language, stylistic dehierarchization, and mixture of different kinds of art.

The paper argues that the formation of avant- garde discourse was developing under the influence of advertising, whose language elements were transformed through metalinguistic reflection, while the aggressive communication intention of advertising contributed to the avant- garde communicative strategy of active influence.

The paper analyzes the works of Vladimir Mayakovsky, Aleksei Kruchenykh, Elena Guro, Nikolai Aseev, Sergei Tretjakov, and Osip Brik appropriating the linguistic strategies used in advertising. The methods of discourse analysis, cognitive linguistics, and linguopoetics are used. The paper demonstrates, that the following distinctive advertising linguistic devices attract the Futurists, who transform them into experimental art forms: active word- formative processes, “agrammatism”, multilingualism, ellipticity, deviation from a normal word agreement (or anacoluthon), the accentual function of the inversion, and the manipulative function of imperatives.

The diachronic analysis of avant- garde and advertising discourses demonstrates, that the Futurists used the advertising language devices due to its potential for active influencing on the addressee, which resulted into the blending of the commercial and aesthetic language at the age of experimentation.

Title: On the Origin of Father Zosima in Dostoevsky's *The Brothers Karamazov*
Author: Anastasia Selemeneva, Brown University
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The prototypes of Father Zosima in Dostoevsky's *The Brothers Karamazov* have occupied a few scholars. It has been commonplace to view Father Amvrosy (Dunlop, Linner), Tikhon of Zadonsk (Gorodetsky, Al'tman, Pletnyov), Nil Sorsky (Grigoriev, Garicheva), Feodosy Pechyorsky (Budanova, Lantsov), Sergiy Radonezhsky (Budanova), Pater Seraphicus (Vetlovskaya), prince Shirinsky- Shikhmatov (Tikhomirov) and others as possible models of Father Zosima. While I agree that Dostoevsky's Zosima has been patterned after the above mentioned personalities, I maintain that Zosima in *The Brothers Karamazov* is a collective image and should not be associated exclusively with any single prototype. Rather, the image of Father Zosima has been based on a variety of sources, including, I propose, Metropolitan of Moscow Zosima (r. 1491- 1494). Further, Zosima, his life and teachings in *The Brothers Karamazov* represent not only Dostoevsky's expression of literary Christianity and refutation of Ivan Karamazov's worldview, but also Dostoevsky's contemplation on the nature of guilt, adequacy of judgment, and relationship between Church and State. Such reflection, as I will demonstrate, may have been prompted by the dramatic events that took place during Metropolitan Zosima's lifetime and that had a significant influence on the course of the Russian history and religion.

Title: Between Convention and Innovation: The Journalistic Context of Anton Chekhov's Early Work

Author: Amber Aulen, University of Toronto

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Anton Chekhov's inauspicious literary start as a writer in the illustrated weeklies is frequently cited yet remains under-examined. The proposed paper considers the influence of this journalistic context on Chekhov's aesthetics, paying special attention to the formulaic nature of the "small press" journals as an aspect that Chekhov both exploits and undermines. In addition, the paper explores the development of Chekhov's literary ethics within the parameters set by the journals and in opposition to them.

The proposed paper also contributes to the study of character in literature, a field that has received increased critical attention over the last several decades. The journalistic context in which Chekhov began was replete with familiar types of characters. The concept of types thus provides a framework for analyzing characters in Chekhov's early stories. In the paper I will approach character construction as an aesthetic category and analyze the figure of writers, visual artists, and performance artists in Chekhov's early work as compared to their treatment in the journals. These characters serve as a test case, indicative of Chekhov's broader artistic practice and its evolution.

Title: Jews in the Fiction and Social Commentaries of Vladimir Korolenko
Author: Mark Conliffe, Willamette University
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What do Vladimir Korolenko's (1853- 1921) portrayals of Jews teach us about his place in Russia's literary and journalistic histories of writing about Jews? Readers are inclined to see these consistently respectful and positive portrayals as expressions of his humanist optimism. Although this observation offers a generally applicable description of Korolenko's attitude - - to Jews and to others - - it ignores the detailed attention that Korolenko gives to the circumstances and settings that form the backdrop to his literary settings and social discussions, and thus it discounts his artistic and social sensitivity to the complex dynamics that form the contexts in such portrayals.

This paper examines Korolenko's literary narratives and social commentaries in historical context and in contemporary discourse, paying particular attention to the narrative elements he employs in his fictional depictions of Jews and in his non-fictional discussions of their circumstances in the Russian Empire. Questions this paper proposes to answer include the following ones. Do Korolenko's portrayals of Jews belong to traditional narratives of conflict and resentment? If not, should we see them as impressionistic or biased ones? Are they motivated by specific settings or circumstances? Does a particular attitude or do particular topics link his fictional portrayals to his non-fictional ones?

The paper will give special attention to Korolenko's long story "Day of Atonement" (Sudnyi den', 1890) and his social commentaries on the Kishinev pogrom (1903), the Odessa pogrom (1905), the Beilis affair (1913), and the abuse of Jews in Mariampol (1916).

Title: Picasso's Violin: "White Noise" and the Art of Elena Guro and Lyubov Popova
Author: Juliette Stapanian- Apkarian, Emory University
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Appearing in traditional art such as still- lifes, musical instruments also intrigued many early modernist artists. Pablo Picasso's work includes diverse images of instruments, and his "Violin" (1912) was a cubist experiment well known to Russian artists through Shchukin's collection and journal reproductions. In the vibrant debates of the early twentieth- century, Picasso's work elicited a wide range of responses by Russian artists and writers. Among these responses is the work of two women: Elena Guro's poetic prose piece entitled "Picasso's Violin" (1913) and Lyubov Popova's painting "Violin" (1915). While Guro (1887- 1913) worked at the threshold between Symbolism and Cubo- Futurism, and Popova (1889- 1924) would move from Cubo- Futurism to become a leading figure in Constructivism, a close look at their artistic "dialogue" with Picasso's piece reveals some striking parallels in their differences with Picasso's vision. To explore their responses to Picasso, this study draws on the concept of "white noise" not only as a productive framework to help understand complexities in inter- art moves toward abstraction but also to explore their possible gendered and historicized implications. This paper draws on the insights of previous scholarship, and is part of a broader study on the "Russian Futurist Feminine."

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Title: Russian Language Press Published in the USA: History, Development, and Distinguishing Features

Author: Irina McKay, Pushkin Institute of Russian Language

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The population of Russian- speaking people living in the United States nowadays, according to various sources, is close to 2.5 million. Approximately, 100 newspapers and magazines are published in Russian here on weekly, bi- weekly, or monthly basis. Very few studies have been done about the culture and language used in the Russian press published in the United States of America. This paper addresses the development of Russian language press in the USA and its features during the periods of various "waves" of Russian- speaking immigration. A short description of some popular printed mass media publications is provided. Their purposes, goals and distinguishing features of their readership are analyzed.

The Russian language press is considered as part of English language American press, but with its specific characteristics. The paper also discusses linguistic and cultural traits and peculiarities of the modern Russian language American press – traditional paper editions as well as on- line publications - in comparison with mass media published in contemporary Russia.

Speaking about the tools used in the Russian language press, I will focus on metaphors as a strong means of influence on the public opinion. I will examine the application of different kinds of metaphors in the Russian language editions, published in the USA, and I will identify the most productive metaphorical models, such as:

“War- Sports- Game”; “Theatre”; “Nature”; “Human Body”; “Food, cuisine”; etc.

Title: From Controlled Practice to Free Use: Supplementary Activities for First Year Russian

Author: Cori Weiner, Montclair State University

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Textbooks often provide the necessary structure for first year language learners, yet it is the role of the instructor to create an eclectic assortment of exercises drawing on various methodologies. This presentation aims to arm instructors with creative supplementary exercises for a framework that roughly corresponds to presentation, practice, use (PPU).

Many researchers feel that instructors should adapt to the students' learning styles while others point to a lack of evidence in outcome (Martin, 2010). The first part of this presentation is in favor of adapting to the students' learning styles. The presenter will introduce the use of visual aids, i.e. laminated photographs. These pictures serve many purposes: they address the concrete, visual and kinesthetic learning styles; begin to stimulate communicative language production; and require cognitive judgment. At the same time, they build schemata before a new cultural topic as well as reinforce cultural material previously studied. The presenter will focus in detail on how to use these pictures at the "practice" stage of PPU.

The next portion of the presentation is meant to stimulate free use of language by building on the vocabulary and grammar learned in the previous activity. The objective is to facilitate a learner- centered discussion of a textbook reading through careful scaffolding. While the task may seem daunting for first year students to create their own discussion questions, it can be accomplished in a step- by- step manner (Kayi- Aydar, 2013). Suggestions on how to integrate this activity will be provided, including a list of grammatical constructions and necessary chunks of language for discourse strategies. This approach is meant to be implemented at the "use" stage of PPU.

Martin, S (2010). Teachers using learning styles: Torn between research and accountability? *Teaching and Teacher Education*, 26 (8), 1583- 1591.

Kayi- Aydar, H (2013). Scaffolding language learning in an academic ESL classroom. *ELT Journal*, 67 (3), 324- 335.

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Title: A Missing Link: Levin's Railroad Scene
Author: Saera Yoon, UNIST
Email: sayoon@hotmail.com

Tolstoy's treatment of space in *Anna Karenina* has been discussed extensively, with particular emphasis on the railroad motif and its key role in Anna's tragic story. But surprisingly, the same motif as it relates to Levin's story has received scant attention. For instance, in her book *The Architecture of Anna Karenina: A History of Its Writing, Structure, and Message*, Elisabeth Stenbock-Fermor devotes one chapter, entitled "The Railroad," to the architectural principle of the railroad motif, but her analysis discusses only Anna and Vronsky and fails to mention the railroad scene involving Levin. This lapse is not surprising given that Levin's railroad episode is easily overlooked and occupies only a miniscule portion of the voluminous novel. Levin appears at the railway station at the end of Part Three, in a chapter that largely presents the strained relationship between Levin and his dying brother, and the description of his departure for Europe takes up less than a page. Despite the brevity of this passage, though, this scene deserves a closer look because it creates important parallels. The depiction of Levin standing on the platform and contemplating death anticipates a similar moment involving Anna (and Vronsky), which occurs later in the novel. However, Levin's contemplation of death at the railroad station ultimately places him on a path that could not differ more from that of the novel's other protagonist. By examining Levin's railroad scene and the episodes preceding and following Levin's travels, this study will cast light on an important thematic connection (in Tolstoy's words, "an inner link") that bridges Anna's and Levin's stories.

Title: "The 'meon' (non- being) in Silver Age religious philosophy"

Author: Lindsay Ceballos, Princeton University

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This paper examines the complex history of the Neo- Platonic concept of non- being (meon, Gr. μή ὄν) in Russian religious philosophy. Used as another word for the ideal, meon first surfaced in N.M. Minskii's *Pri svete sovesti* (1890), one of the earliest attempts at Symbolist philosophy. In P.P. Pertsov's assessment, Minskii's work put forward "a creative 'philosophy of non- being,' based on the idea of the duality of universal life and all of its manifestations." Minskii's "meon" also required an ascetic self- renunciation in order to unite with God, whose categorization as non- being is present in both Neo- Platonism and apophatic theology. Minskii's use of the concept "meon" is seemingly unrelated to its appearance in later Russian religious thought, especially in Vladimir Ern's *Bor'ba za Logos* (1911) and Sergei Bulgakov's *Svet nevechernii* (1917). Both of these thinkers considered the "meon" an illusion of the "more real" divine realm, where mere thought cannot penetrate. Yet a link between these various employments of "meon" can be found in Viacheslav Ivanov's references to it. Ivanov referred to the term inconsistently to mean either "illusory" subjective idealism or the dark Chaos that gives birth to creation. But, in his poem "Meon" (1905), dedicated to Minskii, Ivanov presents a fusion of both interpretations of the concept. Later evocations of "meon" in the 1910s, while not directly referring back to Minskii's philosophy, reflect a similar vigilance against the potentially illusory nature of the divine, ideal realm, and the attitude of the faithful needed to approach it.

Title: Lay Psychotechnics and the Sublimation of Soviet Emotion in Zoshchenko's *Youth Restored*

Author: Jason Cieply, Stanford University

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Like many Soviet writers during the First Five- Year Plan, Zoshchenko struggled to find a voice harmonic with the heightened pathos of the period. Intensive generic experimentation and psychological research led him to conclude that his trademark irony and ambivalence were symptoms of false consciousness. Apart from making him unhappy, this ideological illness prevented him from writing the optimistic book he believed his readers demanded. Zoshchenko's search for a cure culminated in *Youth Restored*, a 1933 novella depicting an aging Leningrad professor's attempts to recapture the vitality and life- affirming worldview of his youth. In this paper, I uncover the origins of Zoshchenko's "rejuvenation" project in contemporary Soviet psychotechnic studies of chronic exhaustion and pre- mature aging among the revolutionary generation. In 1930 and 1931, Party psychologists led a crusade against the "mechanist" psychotechnicians, denouncing their equilibrium- based defense of labor as sabotage and forcing them to recant. According to the victorious dialectical model of human development, the will, self- mastery, and subjective factors like revolutionary consciousness of the socialist laborer actually made work at increased tempos beneficial to the health of the Soviet worker. Positioning himself within the debates on mental hygiene, Zoshchenko insists on the equilibrium and moderation then politically taboo in Soviet sciences. At the same time, he advances distinctly dialectical theoretical frameworks for inspired creative production, restoring mental health and happiness, and the process of "re- forging" (*perekovka*) demanded of Soviet subjects. I argue that Zoshchenko employs Nietzsche's model of sublimation to recast the dialectical concepts of enthusiastic production and *perekovka* in the more familiar Nietzschean terms of self- overcoming. In this way, Zoshchenko cultivates an authorial personality whose zeal for utopian psychology is at once authentic and consonant with the times.

Title: "About the Weather": Nekrasov's 'Street Impressions' and the Shaping of an Urban Lyric Subject

Author: Isobel Palmer, UC, Berkeley

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The proposed paper focuses on Nikolai Nekrasov's "About the Weather" (1859- 1865). My enquiry, however, concerns more broadly the urban environment in which this poem is set and the kind of urban subjectivity that began, in the second half of the 19th century, to emerge with Russia into modernity.

Here regarded first and foremost as a new register of subjective experience, modernity features in this discussion as a reconfiguration of urban man's sensory relationship to his environment and frames a haptic reading of Nekrasov's text that takes its cue from that cycle's own subtitle, "Street Impressions". 'Impressions' are suggestive of the fleeting encounters made standard by the fast pace of urban life, yet affirm the traces left by the forced intimacy and physical contact of crowded urban life. Signifying both mental perception and physical contact, they provide a figure for the intersection of external sensations and the lyric subject's interiority and invite consideration of the ways in which the former shape the latter, and, concurrently, how interiority itself impresses and defines its surroundings.

My interest in the embodiment of visual experience figured by the lyric subject's emergence into the street concerns the ways in which this newly immediate physicality and its urban setting catalyze an evolution of Romanticism's meditative, reflective mode. Bypassing the ideological connotations of Russian Realism's civic concern with the social, therefore, I instead read Nekrasov's realist verse in conjunction with the developing medium of photography as a reflection on the effect of the burgeoning city's material environment on society and the individual within it—of the complex relationship between the modern self and the modern world. Looking ahead to Russian modernist poems about the city, I argue that Nekrasov's 'prosaic' verse and 'realist' concerns should not exclude the poet from discussions of the Russian lyric but rather demonstrate the evolution of its thematic and prosodic possibilities and of lyric subjectivity into urban modernity.

Title: Profaning the Provinces: Space, Place and Childbirth in Vasili Sigarev's Drama "Black Milk"

Author: Jenny Kaminer, University of California- Davis

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Vasili Sigarev (born in 1978) has emerged as one of the most prominent and successful dramatists of the movement known as "New Drama"—the extraordinary proliferation of new theatrical writing that characterized Russian culture at the beginning of the twenty-first century. Despite the frequency with which his works have been staged in both Russia and in the West, and the numerous awards that he has garnered, Sigarev's dramas have remained relatively unexplored by critics. (Birgit Beumers' and Mark Lipovetsky's "Performing Violence: Literary and Theatrical Experiments of New Russian Drama" [Bristol, 2009] represents the notable exception to this trend.) This paper—part of a larger project examining the poetics of place in Sigarev's oeuvre—provides a close analysis of the drama "Black Milk" (2000). In this two-act play about a traveling couple from Moscow—one of whom is heavily pregnant—selling overpriced toasters to hapless provincials, Sigarev presents his most explicit encounter between characters from the capital and those from Russia's depths. I will argue that, in "Black Milk" as well as in several other dramas, Sigarev creates a grotesque space, one characterized by the erosion of the borders between the sacred and the profane. When the pregnant Muscovite is forced to give birth in this anonymous and forsaken locale, she experiences an unexpected desire to resacralize her maternal body and to retreat into the depths of the Russian interior in search of moral renewal—a desire stimulated by an encounter with the previously crass and drunken locals, now presented as founts of positive values. My reading of "Black Milk" will shed light on the conflicts between center and periphery and between supposedly authentic "Russian" values and the nascent capitalism and materialism characteristic of the post-Soviet period.

Title: Shklovsky in the Land of Film

Author: Alison Annunziata, University of Southern California

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This paper looks at a rare text by Viktor Shklovsky, the children's story *Puteshestvie v stranu kino*, and evaluates yet another addition to the theme of travel in Shklovsky's oeuvre as he moves past his 1923 memoir, *Sentimental'noe puteshestvie*. The main thrust of this paper is to paint with broader strokes Shklovsky's approach to travelogue, his interest in Charlie Chaplin and in Los Angeles as the mythical birthplace of the film industry; however, it is also to uncover more about this enigmatic text, which is rife with strange and seemingly impossible occurrences and plot lines that neither satisfy the traditional desires of the child reader, nor encourage the intellectual rigor central to his other theoretical and fictional works. This paper's journey, so to speak, towards understanding and proving the efficacy of *Puteshestvie v stranu kino*, will either provide provocative insight into Shklovsky's work with film and travel, or will surprise us with the possibility that there might exist texts that defy our ability to authenticate them.

Title: Cultural Quarantine: Anxieties of Contamination in "I Burn Paris" and "We"
Author: Emily Traverse, Columbia University
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This paper compares Bruno Jasienski's *I Burn Paris* (*Pałę Paryż*) with Yevgeny Zamyatin's *We* (*Мы*) on the basis of how each work spatializes its society's and individual characters' anxieties about ideological dissemination. In particular, I examine how narrative metaphors, such as those pertaining to disease and quarantine, find parallels with each text's thematic interest in "dangerous" ideas. Emphasis is given to the conceptualization of virtual and literal spatial boundaries and their relationships with the dominant concerns of each book. Attention is also paid to the respective cultural- political contexts in which the Polish Jasienski and Soviet Zamyatin constructed their fictional societies.

Title: The Wind Horse: Tradition and Practice in Contemporary Buryatia
Author: Kristin Bidoshi, Union College
Email: bidoshik@union.edu

This paper examines two fundamental components of the contemporary landscape in the Republic of Buryatia, namely the obo (a site of worship, i.e. a pile of stones, normally located on a mountain top or marking a land boundary) and the khadak (a ceremonial scarf tied to trees, common in Buryati and Tibetan culture). Drawing from studies on the reemergence of Shamanism in Buryatia (see A. Bernstein, C. Humphrey, E. Friedman), and my own field research in Arshan, Olkhon and Ulan Ude, I will discuss the contemporary practice of obo construction and khadak placement and the inherited and invented rituals associated with them. An analysis of elements of Shamanism and Tibetan Buddhism in the rituals unpacks issues of gender and agency while revealing a negotiated relationship between Buryatia and the Mongol- Tibetan world. Responding to Elliot Oring's call to "focus on what the study of objects and practices contribute to an understanding of tradition as a process of handing over or handing down", this paper will answer the following questions: What is the source of authority of these rituals?; How do past practices continue to operate in the present?; How and why do the new practices come to destroy or marginalize the old? What is the power of the new, invented traditions?

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Friedman, Eva Jane Neumann. *Sacred Geography: Shamanism among the Buddhist Peoples of Russia*. Budapest: Akademiai Kiado, 2004.

Humphrey, Caroline. Ed. *Frontier Encounters: Knowledge and Practice at the Russian, Chinese and Mongolian Border*. Cambridge: Open Book Publishers, 2012.

Oring, Elliot. "Thinking through Tradition." *Tradition in the Twenty- First Century: Locating the Role of the Past in the Present*. Logan: Utah State University Press, 2013.

Title: A Poetics of Grief: Tiutchev's Poems Following the Death of Denis'eva
Author: Stuart Goldberg, Georgia Institute of Technology
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This paper is part of a larger study exploring the changing face of sincerity and the sincere voice in Russian poetry. Here, I posit that poetry mourning or reflecting on the death of a loved one is a particularly high-stakes and difficult enterprise. Ritualized aspects of mourning, a long poetic tradition (hearkening back to Dante and Petrarch), inherent conflicts between private and public space, as well as the difficulty and the stakes of adequate commemoration, make it a particular challenge to find an uncompromised and personal voice adequate to the situation. In my paper, through close reading addressing formal and conceptual aspects, I explore the ways in which Fedor Tiutchev, following the death of his long-time lover, Elena Denis'eva, achieves a highly resonant and personal poetics of grief. In particular, I will focus on the largely neglected "Est' i v moem stradal'cheskom zastoe" (1865), while comparing this poem and (to a lesser extent) others pointedly never published during the poet's lifetime to the contemporaneous published authorial cycle devoted to Denis'eva, which was brought to light by Roman Leibov. As an additional point of comparison, bringing Tiutchev's achievement into better relief, I will briefly comment on Gavrila Derzhavin's poetry, both successful and unsuccessful, on the death of his first wife, Ekaterina Iakovlevna (née Bastidon).

Leibov, Roman. "Nezamechennyi tsikl Tiutcheva." In his "Liricheskii fragment" Tiutcheva: Zhanr i kontekst. Tartu, 2000. 68- 79.

Title: Fedor Dostoevsky and Vladimir Solov'ev on Old Catholicism and the Future of Russian Orthodoxy

Author: Elizabeth Blake, Saint Louis University

Email: slavic57@yahoo.com

Unlike Fedor Dostoevsky and the future procurator of the Holy Synod Konstantin Pobedonostsev, many members of the St. Petersburg division of the Society of Lovers of Spiritual Enlightenment found in the Old Catholic movement evidence of the waning of papal authority in the West and the potential for communion with Western denominations. For these reasons, theologians from the St. Petersburg Theological Academy participated in Old Catholic congresses, corresponded with Western theologians, and conducted comparative analyses of Old Catholic, Anglican, and Orthodox sacramentologies in an attempt to establish a foundation for ecumenical communion. However, by the time that Vladimir Solov'ev wrote his 1883 article on the Old Catholics, the fleeting surge in support for Old Catholicism in the 1870s was attributed to Otto von Bismarck's encouragement of the movement hostile to papal infallibility as part of his Kulturkampf against Catholic influence in Germany. All the same, Dostoevsky and Solov'ev display a common tendency of many associated with the Society to engage Catholicism in their writings of the 1870s and 1880s, thereby attesting to a lasting legacy of this movement.

This study will examine how the Society's proceedings addressing the Old Catholic movement impact Solov'ev's and Dostoevsky's perceptions of Catholic unrest and its contribution to the Polish independence movements that challenge the Orthodox East. This discussion will show how their engagement with the Old Catholic movement reveals the authors' distinct visions for the future of Russian Orthodoxy with Solov'ev's articles arguing for the necessity of an ecumenical dialogue between the Catholic and Orthodox traditions and Dostoevsky's advancement of a Russian Orthodox triumphalism. For Solov'ev, the advent of the kingdom of God on earth presupposes individuals' transcendence of exclusive nationalisms as part of the victory over the personality, or ego.

Title: The Grammar Is Communicative: Noticing and Structured Input Activities in First- Year Russian

Author: Lynne deBenedette, Brown University

Email: ldeben@brown.edu

The presentation discusses communicative first- year activities created using Structured Input – a type of form- focused instruction that organizes input, particularly targeted new forms, so that learners are pushed "to become dependent on form and structure to get meaning" (Lee & VanPatten 2003: 142). SI is itself part of VanPatten's Processing Instruction (PI), which prioritizes having learners correctly map targeted forms to the meanings they convey. While this approach does not "hide the rule" or omit explicit statement of what the grammatical rules are, it also does not ask learners to go from rule- learning to generating new forms themselves. Instead, as the name suggests, the emphasis first is on active, considerable and communicative comprehension of input. Students must not only understand information, but do something with it (for example, exchange information about their daily activities; compare responses in a checklist survey about the contents of one's dorm room). These are not "culminating" activities, but often introductory ones, where the input given embeds new targeted forms that will be explained as explicit rules; however, there is never a need in these specific activities for students to generate the forms on their own. In the course of doing the activity, learners wind up using the targeted forms many times, always in a meaningful context, and with written and oral support. A key element before moving on to more output- focused work is one or more activities that specifically push students to notice the targeted forms, attending to how words and specific forms of those words contribute to the meaning of sentences or text.

The author will summarize key features of SI and show sample cycles of comprehension, noticing and SI activities for lexical and grammatical topics encountered in first- year Russian.

Lee, J., & Van Patten, B. (2003). *Making Communicative Language Happen*. New York: McGraw Hill.

Processing Instruction: Theory, Research, and Commentary (Ed. Bill VanPatten, Routledge, 2003).

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Title: "Prodigal Children and Provincial Chains: Ambiguous Emancipation in Chekhov's 'Nevesta'"

Author: Donna Oliver, Beloit College

Email: oliverd@beloit.edu

In reply to a request from Olga Knipper for a copy of his latest story, "Nevesta" ("The Betrothed"), Chekhov wrote that it would soon appear in print, adding, "I've written many stories like it before, so you won't get anything new out of it." Chekhov suggests here in his assessment of the story that it follows the thematic and plot patterns of his previous works; many Soviet critics, on the other hand, saw the ending of "Nevesta" as a distinctly different kind of outcome from Chekhov's previous stories, and thus argued that the emancipation of Nadia in the story—thanks to the influence of her reform-minded cousin Sasha—was a sign of Chekhov's pro-revolutionary sentiments at the end of his life. The story does indeed offer much that is familiar thematically—and hence supports in some ways Chekhov's comment to Knipper—but it also seems to break with the pattern of failed liberation that we see in so many of his works.

This paper examines the ways in which "Nevesta" functions as Chekhov's culminating commentary on the "enslavement" of provincial women and the stagnation of provincial life; in particular, it analyzes how Chekhov's use of the theme of "prodigality" serves to complicate a straightforward read of Nadia's emancipation. Despite the repeated references in the story to Sasha as the заблудный сын, it is in fact through Nadia—who leaves, returns to, and again leaves her grandmother's home—that Chekhov really explores this theme. In a reversal of the Biblical tale, Nadia rejects the life of comfort offered by both her grandmother and her future husband in favor of freedom from the moral confines and stagnant values that life represents. Yet the story's closing suggests that the fate of the prodigal daughter has not yet been sealed.

Title: The Frozen Desert and The Crystal World: Figurations of Aleksander Skriabin's Music in Evgenii Zamiatin's "The Cave" and *We*

Author: Polina Dimova, Oberlin College

Email: pdimova@berkeley.edu

A great admirer of Aleksander Skriabin, Evgenii Zamiatin alludes to the composer's music in two of his major works: the dystopian novel *We, My*, 1920 and the short story "The Cave," "Peshchera," 1922. In these texts, Skriabin's music functions as a sign of spirituality, civilization, and imagination, which are incompatible with the new world order. The figure of Skriabin as an artist and prophet defines Mart's loftier pre-revolutionary incarnation - his personality torturously fluctuating between his former spiritually and culturally refined self and his current caveman's identity. Likewise, D- 503 is deeply moved by Skriabin's music in I- 330's performance. Zamiatin's female characters Masha and I- 330 further embody the composer's worldview and work: both are pianists and performers of his music, destined to expire with the collapse of Skriabin's irrational and imaginary old world.

Still, in his literary appropriation, Zamiatin does not simply glorify nostalgically Skriabin's music; rather, he problematizes its very meaning within the context and the material culture of the Soviet 1920. This talk examines how Skriabin's late music both informs Zamiatin's texts and is transformed by them, as the author plays with and inverts Skriabin's philosophically charged notions of fire, light, and electricity; synaesthesia; and crystal transparency. By blending literary and musicological analysis, the paper shows how Zamiatin rejects Skriabin's Promethean rhetoric of divine light while embracing the composer's rhetoric of death in his final Opus 74. Still, although Skriabin's music is intimately linked to death in Zamiatin, the composer's notion of death as mystery and transfiguration becomes poignantly and ironically subverted in Zamiatin's ambivalent, disenchanting reworking. In the post-revolutionary years, Zamiatin renounces the mystery of death itself, denying humanity transcendence. Thus, Skriabin's scores burn not in a transformative conflagration of the world, but as plain paper, alleviating Masha's warmer sleep into death.

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Title: Depictions of Faith in the Works of Dostoevsky and Gorky
Author: Benjamin Jens, The College of New Jersey
Email: benjamincjens@gmail.com

Although Maksim Gorky famously labeled Fyodor Dostoevsky an “evil genius” and railed publicly against “Karamazov-ism,” even Gorky’s contemporaries noted the influence of his predecessor. Gorky’s problematic relationship with Dostoevsky’s works has been explored by scholars such as Boris Bialik, Richard Peace, Robert Louis Jackson, and James Goodwin, to name just a few. However, Ol’ga Sukhikh warns against creating easy contrasts or strong connections between the two authors; instead she advocates for separating the social questions from the philosophical explorations in order to better understand points of conflict and intersection.

One of the key issues for both authors was faith. Here, again, one encounters an easy contrast between Dostoevsky’s Christianity and Gorky’s atheism. But the search for faith calls for a more nuanced understanding of the problematic relationship between the two writers, especially when one considers Gorky’s God- Building phase. This paper will explore the ways in which Dostoevsky and Gorky depict faith and the search for faith by juxtaposing key scenes in major works by Dostoevsky with scenes from Gorky’s *Mother*, *The Lower Depths*, and *Confession*. In particular, special attention will be paid to the language used in these scenes to demonstrate the ways in which Gorky builds on and continues Dostoevsky’s methods.

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Sukhikh, Ol’ga. “Metodologicheskie problem sravnitel’nogo analiza tvorchestva Gor’kogo i Dostoevskogo.” *Vestnik NNGU* 1 (2001): 100- 106.

Title: The Novel Nullified. Zero in Andrei Bely's Petersburg

Author: Jason Strudler, Vanderbilt University

Email: jason.strudler@vanderbilt.edu

In his 1907 essay “The Art of the Future,” Andrei Bely called for the destruction of all existing forms of art. Comparing the greatest works of literature, music and painting to a ruined temple, he wrote that “if upon the ruins of the temple [...] we are to create a new temple, then it is impossible to erect this temple” (Bely 452) using “currently existing forms” (ibid. 452). In place of the art of the past, Bely proposed a radical variant of the Symbolist idea of *zhiznetvorchestvo*, an annihilation of existing art forms that would allow the artist to “become his own personal work of art” (ibid. 453). However, despite his iconoclastic rhetoric, Bely soon turned to what were apparently more traditional forms in his own writing. Only two years later, he produced his *povest'* *The Silver Dove* (1909), which was followed only a few years later by *Petersburg* (1913- 14), the first of Bely's works to be called a “novel.” In this paper, I will address Bely's adoption of the form of the novel after his proclamation of the death of traditional forms of art. In particular, I will examine Bely's use of the theme of zero in both “The Art of the Future” and *Petersburg* to discuss the genre of the novel at “null- point,” at the moment of its destruction.

Title: Less Is More: The Benefits of Using Micro Fiction from the Beginning through Advanced Levels

Author: Dulce de Castro, Collin College

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This presentation focuses on the use of micro fiction to teach language, literature, and cultural competence at all language levels. This genre of extremely short stories is also known by many other names such as “sudden fiction,” “flash fiction,” “microstories,” and “nanofiction” depending on the length of the story. In this presentation I will discuss stories of less than 300 hundred words written by a broad range of authors.

In the first part of this presentation I will provide a brief overview of major critical studies on micro- fiction focusing on the following: definition of the concept of micro- fiction, its major elements and characteristics, evolution of the genre, its relationship to other literary and nonliterary genres, and the different types of micro- fiction. In the second part, I will discuss the numerous benefits of using micro- fiction as authentic material in the Russian language classroom and will give examples of various approaches and activities that promote vocabulary acquisition and speaking skills; develop extensive and intensive reading skills; foster creativity by motivating learners to create their own micro- stories, and develop critical thinking skills and cultural awareness.

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Title: Student Motivation Profiles: Ukrainian at the Post- Secondary Level
Author: Alla Nedashkivska, University of Alberta
Email: alla.nedashkivska@ualberta.ca

This study investigates post- secondary students' motivation and de- motivation for studying Ukrainian: language, culture, folklore, literature, linguistics and history. Four groups of students are studied: a) students taking Ukrainian studies other than language; b) language students, c) students who took a language course in the past but did not continue; and d) students active in the Ukrainian community but who have never taken any Ukrainian studies courses in university.

The analysis is grounded in D'nyei's (1994) motivational framework, which categorizes L2 motivation into three levels: language (in this study, 'subject area'), learner, and learning situation.

The subject area level deals with reasons to learn certain subjects: instrumental and integrative motivation. The learner level focuses on learners' personality traits and cognition. The learning situation level relates to learning environment. D'nyei's framework is used to develop an online motivational questionnaire (data from potentially 120 participants). The results are analyzed both quantitatively and qualitatively, adapting D'nyei's framework to the present results.

Please note that to our knowledge, no analysis has been carried out on student motivation for studying Ukrainian at post- secondary levels. With respect to other languages, recent studies conclude that instrumental motivation, stressing pragmatic gains (getting a job, higher earnings) prevails (D'nyei, 2001, Lamb, 2004, Chen et al., 2005). Some show that the interconnectedness of language learning experience, international orientation, and instrumentality are paramount in successful learning experiences (Shahbaz & Liu, 2012). The present study tests these findings with the analyzed data set.

The results will contribute to creating student motivation profiles and will aid in the design and re- design of curricula, meeting learners' needs, as well as making programs more attractive and appealing to existing and prospective students. More generally, the study will contribute to the growing body of research on learner motivation not only in language classrooms, but also beyond.

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Title: Trigger Warnings and Beethoven: A Case for The Kreutzer Sonata
Author: Anna Barker, The University of Iowa
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When describing his state of agitation after hearing the Kreutzer Sonata, Pozdnyshev declares: “Music makes me forget myself, my true situation, it transports me to some other situation not my own; under the influence of music it seems to me that I feel what, in fact, I do not feel, that I understand what I do not understand, that I can do what I cannot do.” The possibility of loss of control prompts Pozdnyshev to demand the presence and protection of police in drawing rooms filled with ladies in d’EcolletÈ. Yet, strangely, audiences have been welcoming this state of loss of free will for centuries. In his Confession, Saint Augustine states that theater audiences are “not called upon to offer help but only feel sorrow, and the more they are pained the more they applaud the author.” Paradoxically, the more the audience is made to feel pain, the more eager it is to “stay to the end watching happily.” In his jealous fury Pozdnyshev threatens to murder his wife before he hears the Kreutzer Sonata, but he understands that he has the capacity to control his emotions and actions. His wife’s performance serves as a trigger that allows him to abandon his restraint. This loss of self control comes without a warning and Pozdnyshev succumbs to a state he likens to possession. His realization that he has the capacity to resist the loss of self control that is triggered by external artistic stimulants comes, as his name suggest, too late. The danger of such loss of control under external influences was underscored at the time of the novella’s American publication by a ban imposed on it by the US Attorney General. Just as Pozdnyshev could not trust himself to be exposed to external artistic stimulants, the reading audience was protected from making a free will decision about the aesthetic and ethical implications of the novella. Syllabus trigger warnings are attempting to yet again bring a barrier between art and audience and deny us the chance to come to our own timely conclusions, no matter how misguided and insufficient they may be.

Title: M.L. Gasparov and the Philology Dispute of 1979
Author: Michael Wachtel, Princeton University
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One of M.L. Gasparov's more impassioned essays is a brief piece called "Filologiya kak nravstvennost'." First published in the journal *Literaturnoe obozrenie* in 1979 and republished in slightly altered form in Gasparov's 2000 book "Zapisi i vypiski," it can be understood as a "*profession de foi*." (Such was clearly the assumption of the editors of a 2012 collection of his interviews and popular writings, who made the title of this essay into the title of the entire book.) The purpose of the present paper is to place that essay back in its original context, a "round table" on the state of philology in the USSR that appeared in a series of issues of *Literaturnoe obozrenie* over the space of approximately six months. Other participants included such luminaries as Dimitri Likhachev and Yuri Lotman, as well as a number of more ideologically "dependable" people who occupied important positions in the Soviet literary establishment. Reading these essays as a group, one is surprised by the diversity of views (structuralist, Bakhtinian, as well as the standard Marxist-Leninist) and barely concealed polemics (sometimes verging on animosity). In reconstructing the main lines of argument, the paper will not only demonstrate the unexpected level of tolerance in the journal, but also show how the strategic placement of the "unorthodox" essays served to make the entirety publishable. Ultimately, the discussion will highlight the distinctiveness of Gasparov's own contribution.

Roundtable: A Leap into Outer Space: Launching a Fully Online Beginning Russian Textbook

Organizer: Prof Diane Nemeč Ignashev, Carleton College, dignashe@carleton.edu

Chair: Diane Nemeč Ignashev, Carleton College <dignashe@carleton.edu>

Discussants:

Anna Dotlibova, Carleton College

Laura Goering, Carleton College

Diane Nemeč Ignashev, Carleton College

While great strides have been made in exploiting the potential of the web for disseminating language-learning materials, most of these materials currently fall into three categories: 1) traditional textbooks by major publishers linked to extensive and sophisticated web components; 2) a wide variety of web-based materials to supplement classroom instruction; 3) on-line materials to be used for distance learning or self-study. This workshop presents a fourth possibility: a fully online beginning Russian program designed specifically for use in an undergraduate classroom. "The Baba Yaga School of Russian" has been in development at Carleton College for over a decade, and has been used in our first-year Russian classes for the past 3 ½ years. Our presentation will consist of four parts: 1) historical and technological background of the project, including the many programming challenges; 2) a methodological overview of the program and how we envision its use; 3) cultural components of the program and the ways in which we integrate grammar-based online materials with communicative classroom instruction; 4) a hands-on opportunity for participants to explore the program on their own laptops, iPads or mobile devices, followed by an opportunity for feedback and discussion.

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Roundtable: Beyond Russian Table: Building Blocks of a Strong Russian Program
Organizer: Evgeny Dengub, Amherst College, edengub@gmail.com
Chair: Evgeny Dengub, Amherst College <edengub@gmail.com>

Discussants:

Irina Dubinina, Brandeis University <idubinin@brandeis.edu>
Alla Epsteyn, Wellesley College <aepsteyn@wellesley.edu>
Karen Evans- Romaine, University of Wisconsin <evansromaine@wisc.edu>
Maia Solovieva, Oberlin College <Maia.Solovieva@oberlin.edu>

The participants of the roundtable will discuss aspects of building a successful college Russian language and culture program beyond the course offerings. The roundtable will discuss “Russian Houses” and Russian clubs, extracurricular and co- curricular programming, strategies for effective use of language assistants, and other elements that can support and enhance the program's curriculum.

The goal of the roundtable is to share ways in which Russian language programs can use limited resources available to them in order to: a) maximize students’ exposure to the language and culture in a non- target language environment that allows for creative use of the language; b) motivate students to begin and continue studying Russian, c) establish and support strong and vibrant communities of learners, and d) create opportunities for interaction between faculty and students beyond classroom as well as among students of different levels and backgrounds (L2, heritage and native).

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Roundtable: Teaching Polish Language

Organizer: Anna Gasienica- Byrcyn, University of Illinois at Chicago, annagb@uic.edu

Chair: Anna Gasienica- Byrcyn, University of Illinois at Chicago, annagb@uic.edu

Discussants:

Beata Gallaher, United States Air Force Academy

Anna Gasienica- Byrcyn, University of Illinois at Chicago

Ewa Małachowska- Pasek, University of Michigan

The Roundtable on Teaching Polish will offer a forum for the language lecturers to discuss innovative ways of teaching Polish language. Participants will present their projects linked to a formation of a website that will provide resources and teaching materials (syllabi, exercises, tutorials, video- links, etc.) developed for and by Polish language teachers in North America. The website will be a central place for sharing useful and effective teaching methods and experiences that make the process of teaching/learning easier, more enjoyable and creative. Their presentations will include such topics as: "Teaching Polish Online", "Language & Studio for Polish Heritage Speakers", and "Online Platform for Exchanging and Sharing Educational Materials for Teachers of Polish."

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Roundtable: Standards for All: Revising the National Russian Standards for Secondary and Post- Secondary Programs

Organizer: Thomas J. Garza, University of Texas - Austin, tjgarza@austin.utexas.edu

Chair: Jane W. Shuffelton, Brighton High School, retired <shuffelton@aol.com>

Discussants:

Thomas J. Garza, University of Texas - Austin <tjgarza@austin.utexas.edu>

Peter T. Merrill, Phillips Academy <pmerrill@andover.edu>

Jane W. Shuffelton, Brighton High School, retired <shuffelton@aol.com>

Since their publication in 2000, the ACTFL Standards for Foreign Language Learning in the 21st Century have seen wide discussion and application within K- 12 language programs – including Russian - - across the U.S. Integration of the “Five Cs” into secondary foreign language programs has become the norm in current curricula and materials in school districts across the nation. The original Standards have undergone several iterations over the past decade, most notably adding critical languages, including Arabic and Chinese. However, no previous revision to the National Standards has had a more widespread impact on foreign language pedagogy than the addition of post- secondary performance indicators is anticipated to have when the 2015 edition is published. This roundtable features the first public presentation of the newly revised Russian Standards for Secondary and Post- Secondary programs, which features the three author/editors of the revised Russian Standards, The co- authors of the Russian Standards will present the changes reflected in the new version, including the shift in the underlying philosophy of Russian language instruction in the U.S., changes in the modes of teaching and learning Russian with use of technology, and the emphasis on higher proficiency goals at the post- secondary level. The session will include commentary on how the revised standards can be implemented and integrated into curricula and classroom practice through presentation and discussion of Sample Progress Indicators at various levels of proficiency. Copies of the draft Russian Standards will be available for review, and the panelists hope to engage the audience in vigorous discussion of the new draft Standards for Russian in order to acquire critical input from members of the profession.

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Roundtable: Author- Translators in Slavic Literary Traditions

Organizer: Maria Khotimsky, Massachusetts Institute of Technology, khotimsk@mit.edu

Chair: Sibelan Forrester, Swarthmore College <sforres1@swarthmore.edu>

Discussants:

D. Brian Kim, Stanford University <dbkim@stanford.edu>

Vitaly Chernetsky, University of Kansas <vchernetsky@ku.edu>

Maria Khotimsky, Massachusetts Institute of Technology <khotimsk@mit.edu>

Marijeta Bozovic, Yale University

Stemming from the international conference “Translation in Russian Contexts” at Uppsala University, Sweden in June 2014, this Round Table explores the links between literary translation and creative writing in the works of Ukrainian and Russian authors. For centuries, translation has offered a source of inspiration for writers and poets, providing aesthetic challenges and offering inspiration for new literary developments. Many leading authors, including poets of the Pushkin era and the Silver Age, incorporated translation in their creative activity. Translation continues to inspire new developments as the boundaries of literature become more open, and many authors live and work abroad.

Bearing in mind this rich tradition, we aim to discuss various patterns of artistic cross- influences between translation and creative writing at different stages of Russian and Ukrainian literary history. How does translation shape the development of national literature? What are some representative examples of productive literary exchanges generated by translation? How does the personality of author- translator affect the translated text? What new developments in contemporary Russian and Ukrainian literary culture have been prompted by translation? What is the role of translation for poets and writers of cultural Diaspora? We will address translation in the works of such authors as Vladimir Nabokov, Konstantin Bal'mont, Joseph Brodsky, Marina Tsvetaeva, as well as several contemporary poets and writers from Ukraine and Russia, such as Yuri Andrukhovych, Andrii Bondar, Oksana Zabuzhko, Serhii Zhadan, Kirill Medvedev, Eugene Ostashevsky, and others.

Roundtable: Lotman's War and Lotman's Peace: *Non-Memoirs*, Now in English
Organizer: Evgenii V Bershtein, Reed College, zhenya@reed.edu
Chair: Mikhail Iampolsky (NYU)

Discussants:

Caroline Brickman, UC Berkeley <carobrick@berkeley.edu>
Evgenii V Bershtein, Reed College <zhenya@reed.edu>
Lyubov Golburt, UC Berkeley <lgolburt@berkeley.edu>
Emily Van Buskirk, Rutgers University <evanbusk@rci.rutgers.edu>
Jelena Pogosjan (U of Alberta)

Occasioned by the publication of Yuri Lotman's 1993 memoirs in English translation (Caroline Lemak Brickman, translator; Evgenii Bershtein, editor; Dalkey Archive Press, November 2014), this roundtable will address the history and poetics of Lotman's "semiotic reminiscences," their role in the Russian tradition of war writing, and their future use in American classrooms.

Poster Session: Teaching Less Commonly Taught Slavic Languages
Organizer: Susan Kresin, University of California - Los Angeles,
kresin@humnet.ucla.edu

Chair:

Discussants:

Fairy tale texts for a modular advanced Czech language course
Presented by Christopher Harwood, Columbia University <cwh4@columbia.edu>

Čeština Čapkem: Strategies for teaching language through cultural media
Presented by Ellen Langer, University of California <erlanger@berkeley.edu>

Teaching Vocabulary in BCS Classes
Presented by Viktorija Lejko- Lacan, University of California Los Angeles <vlejkol@ucla.edu>

Teaching Czech in Distance Learning Format: Benefits and Challenges
Presented by Ewa Pasek, University of Michigan <ewamm@umich.edu>

On People, Characters, and Feelings: Comics : “Alan Ford” in Bosnian/Croatian/Serbian Classroom
Presented by Aleksandar Boskovic, Columbia University <ab3865@columbia.edu>

Flipped and Connected: Creating an Active Learning Environment Through the Use of Authentic and Original Materials and Technology (Part I)
Presented by Anna Szawara, University of Illinois at Chicago <szawara@uic.edu>

We would like to propose a poster panel on Teaching LCTLs, open to colleagues teaching any of the languages of Central and Eastern Europe other than Russian (since Russian is so abundantly represented elsewhere at the conference). Individual posters identify a specific pedagogical problem within the field of LCTL instruction, and shed light on methodological solutions, providing specific models for others to apply in their own courses. The goal of this panel is to provide a forum for colleagues from various languages to address issues common to all, and promote further contact and collaboration. Although the panel is proposed on behalf of the International Association of Teachers of Czech, as in the past colleagues teaching any of the relevant languages are encouraged to participate, including graduate students.

Author: Irina Pidberegna, University of Central Florida, irina.pidberegna@knights.ucf.edu
Title :The Impact of Culture on Students' Motivation in Acquiring a Second Language

In accordance with the Standards for Foreign Language Learning stated by the American Council on the Teaching of Foreign Languages, there are five C standards that state the goals and purpose for foreign language learning: communities, communication, comparisons, connections and cultures. Each teaching goal is interlinked and an essential component of language development. However, culture has been largely limited into narrow stereotypical biases which serve to misrepresent the target culture studied and the native culture's sociological roles and perceptions of the target culture. Based on the experiments and theories by Vygotsky and James P. Lantolf, second language learning can reconstruct self identity and redevelop behaviors appropriate to the second language's respective culture. Personal investment and openness to a foreign language can encourage learning beyond classroom objectives while xenophobia can severely limit it. In an effort to encourage meaningful culture and content application, cross cultural programs such as Connecting Classrooms and study abroad are utilized to deepen the scope of personal investment in language learning. Utilizing these cultural theories as a backdrop, a group of 67 student Canvas Webposting responses were analyzed from the Beginning Russian Language Class in the Fall 2011 and 2012 semesters, asking students why they choose to learn Russian. Responses were then analyzed and cross referenced to determine how often culture/history interest, degree requirement, and other factors played a role in language choice. Student study abroad journals from Summer 2013 were also analyzed to determine how such cultural tools enhanced language learning for future pedagogical development.

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Title: Learner's Dictionary: Rediscovering a Forgotten Language-Learning Tool.
Author: Yuri Shevchuk, Columbia University
Email: sy2165@columbia.edu

It has become something of an orthodoxy in modern-day foreign language pedagogy to gloss over or otherwise de-emphasize the strategic importance that expert dictionary usage skills have for a competent foreign language learner. Many language textbooks offer word-lists and glossaries, in which words are usually described as having one or at best two meanings, outside their deeper derivational, syntagmatic and paradigmatic connections within the language. All too often the student's familiarity with the target language word-stock ends there. As a result learners prove incapable of efficiently utilizing the endless wealth of lexicographic resources available in the respective language.

The proposed paper will discuss:

- 1) the principles of compiling a learner's dictionary of Ukrainian (which is now being written by the paper presenter) designed to make it as user-friendly as possible;
- 2) how such a dictionary can serve as a gateway to Ukrainian and other Slavic languages, presented even at early stages of language acquisition as rich, exciting, welcoming, and ultimately indispensable resource for every proficient learner;
- 3) what learning strategies can be taught to students so as to help them become expert users of such lexicographic resources;
- 4) how the use of learner dictionaries can become a powerfully motivating factor for students' own speech production, creating, and taking risks with the target language;
- 5) how a learner's dictionary can be used to give the students a sense of logic, system, and predictability about what seems to be an endless and often intimidating sea of words.