

SL5, 2016/17

RUSSIAN CULTURE AFTER 1880



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INTRODUCTION

The years from 1880 to the present day have seen an extraordinary series of transformations in Russian history - avant-garde experimentation; the age of Revolution; the rise and gradual dismantling of Stalinist orthodoxies; the collapse of the Soviet Union' and the emergence of contemporary Russian culture on the world stage. Both aesthetically and politically, this period has been extraordinarily rich and varied.

This paper covers the full range of this 'long' twentieth century, from the early experiments of avant-garde writers and film-makers, through the feel-good ideological texts of Stalinist Socialist Realism, to recent post-Soviet attempts to come to terms with a complex and traumatic past. In the fraught political arena of Soviet Russia, literature and culture were formed in relation to state imperatives, which could be accepted or rejected, but which were difficult to ignore. The literary and visual texts that we study in this paper provide a wide range of responses to the particular contexts of twentieth and twenty-first-century Russia, and reveal the remarkable creativity that flourished, however paradoxically, in that world.

DESCRIPTION OF THE COURSE

This paper offers the chance to tackle many kinds of texts (novels, poems, plays, short stories), to work with many kinds of media (written texts, film, visual and performing arts), and to explore many modes of cultural enquiry (literary criticism and theory, intellectual and cultural history).

The paper is divided into two sections. Section A examines a set text: Mikhail Bulgakov's novel *Master i Margarita* (1928-1940). Section B offers five thematic topics that span the full range of the century's cultural adventures. Each of these topics will require you to think across disciplinary boundaries, to make connections among texts produced in a range of media, and to explore both verbal and visual modes of cultural expression.

Section A of the examination will offer students a choice between writing a commentary on an extract from the set text OR answering an essay question on the set text. Section B will offer a choice of essay questions for each topic; each question in Section B will require you to discuss two or more texts by two or more authors/directors/artists.

All Candidates must answer three questions: one from Section A and two from Section B. **You must ensure that at least one of your answers in Section B refers substantively to at least one literary text (i.e. you cannot study *only* film and visual material to prepare for Section B). As always, you may not discuss the same material in more than one question.**

TEACHING

There will be 16 lectures (3 on the set text, 2 on each of the five topics, 3 on theoretical frameworks) 4 revision seminars in Easter term; and 10 supervisions over the year (2 on the set text, 1 or 2 on each of the five topics, and the rest for revision). Lectures will provide essential background for the course, so you are expected to attend all of them.

SET TEXTS AND TOPICS, 2015/2016

Section A: Set Text

Mikhail Bulgakov, *Master i Margarita* (1989 or later, as these later editions should mirror the edition prepared by Lidiia Ianovskaia for publication in Kiev, 1989, and Moscow, 1990)

Section B: Topics

1. Revolution
2. Violence and Mourning
3. The City and Everyday Life
4. Legacies of Stalinism
5. Narrating Difference: Contested Identities in Late/Post-Soviet Culture

Please note: The reading list below treats each topic as a separate entity, with distinct primary and secondary sources, but as the course proceeds you will realize that readings you have studied in relationship to one topic may also be discussed in relationship to several others. You may find it possible to write about revolution, for example, in relation to readings set for the topics on violence or the city. Readings for the final two topics may also overlap in their formal and aesthetic concerns with each other and/or with the topics on the city or on violence. Thus, although you will only write on TWO of these five topics in the examination, you should find that your work on each of the five topics enhances your understanding of all the others. This structure also allows you to develop a solid grasp of the period as a whole, while developing your own approach to the topics you choose to prepare for the exam.

SCHEDULE OF LECTURES

Michaelmas

Week 1: Revolutionary Forms	(EKW)
Week 2: Revolution	(EKW)
Week 3: Revolution	(EKW)
Weeks 4: Violence	(SKL)
Week 5: Violence	(EKW)
Weeks 6: City	(EKW)
Week 7: City	(EKW)
Week 8: Bulgakov	(SKL)

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Weeks 1-2: Bulgakov	(SKL)
Week 3: Socialist Realism	(SKL)
Weeks 4-5: Legacies of Stalinism	(SKL)
Week 6: Conceptualism & Postmodernism	(SKL)
Weeks 7-8: Narrating Difference: Contested Identities in Late/Post-Soviet Culture	(SKL)

Easter

Week 1: Revision Seminar 1: Bulgakov	(SKL)
Week 2: Revision Seminar 2: Revolution/ Violence	(SKL)
Week 3: Revision Seminar 3: City & Everyday Life	(SKL)

READING LIST

Primary and secondary texts are set out below, organised by Section and Topic. Although extensive, the list is not exhaustive, and you may wish to extend your reading in different directions on the advice of your supervisor. The lists of secondary reading are intended to offer a variety of critical and theoretical approaches, but they are limited—primarily, but not exclusively—to scholarly studies in English. Several important critical texts are only available in Russian, and we encourage you to try to read at least a few of them. You will see that a number of journal articles are suggested: do not be put off by the need to obtain these journals in the University Library! The use of articles is one of the most efficient ways to focus your reading and research. Many of the listed articles are available online, either on the CamTools website for this course or from electronic databases such as JSTOR (accessible from the Library home page). Your supervisor will help you to orientate yourself within the bibliography, and to use your time efficiently, by suggesting those texts which most closely relate to the themes and approaches that interest you. Some recommended texts, as well as links to useful web-based resources (for texts, images, and video), are (or soon will be) posted on the CamTools site for this course.

I. BACKGROUND READING AND REFERENCE WORKS:

The list below contains essential reference works for the course as a whole. You will want to consult them to get a sense of the general background both for the period as a whole, but also for specific texts and cultural questions. You are not expected to read all of these books, but you are encouraged to use this list as a guide in your preparation for essays and supervisions.

- Balina, Marina and Evgenii Dobrenko, eds. *Cambridge Companion to 20th- Century Russian Literature*. CUP, 2011. This book contains many chapters that will be relevant to specific topics in this paper, and would be a useful text to refer to consistently throughout the year. Available online from computers in the .cam.ac.uk domain at: <http://dx.doi.org/10.1017/CCOL9780521875356>
- Barker, Adele and Jehanne Gheith (eds.). *A History of Women's Writing in Russia*. Cambridge, 2002.
- Beumers, Birgit. *A History of Russian Cinema*. Oxford: Berg, 2009.
- Bowl, John E. *Moscow & St. Petersburg 1900-1920 : Art, life & culture of the Russian silver age*. New York : Vendome Press, 2008 [provides essential context for linking literary modernism to visual culture and performance practices].
- Bradbury Malcom and James McFarlane (eds.). *Modernism 1890-1930*. Hassocks: The Harvester Press, 1976 [provides useful context for thinking about Russian and Soviet modernisms].
- Dobrenko, Evgenii. *The making of the state writer: social and aesthetic origins of Soviet literary culture*. Translated by Jesse M. Savage. Stanford, Calif. : Stanford University Press, 2001.
- Emerson, Caryl. *Cambridge Introduction to Russian Literature*. Cambridge, 2008 [see especially Chapters 7-9 on late 19th to early 21st centuries].
- Erlich, Victor. *Modernism and Revolution: Russian Literature in Transition*. Harvard UP, 1994

- Gillespie, David. *The Twentieth-Century Russian Novel*, Berg, 1996. See chapters on Babel, Bulgakov and Zamiatin.
- Kelly, Catriona and David Shepherd (eds.). *Russian Cultural Studies: An Introduction*. Oxford, 1998.
- Kelly, Catriona and David Shepherd (eds.). *Constructing Russian Culture in the Age of Revolution: 1881-1940*. Oxford, 1998.
- Kelly, Catriona. *A History of Russian Women's Writing, 1820-1992*. Oxford, 1998.
- Paperno, Irina and Joan Delaney Grossman (eds.), *Creating life: The Aesthetic Utopia of Russian Modernism*, Stanford, 1994
- Riasanovsky, Nicholas and Mark Steinberg. *A History of Russia in two volumes*. 7th edition. Oxford, 2004. [This is a useful comprehensive history, but others—by Freeze or Suny—will also provide the historical background you need for this course].
- Rzhevsky, Nicholas (ed). *The Cambridge Companion to Modern Russian Culture*, Cambridge University Press, 1998.
- Segel, Harold B. *Twentieth-Century Russian Drama: from Gorky to the Present (Updated Edition)*, Baltimore; London: Johns Hopkins University Press, 1993.
- Stites, Richard. *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*, Oxford UP, 1989.
- Stites, Richard. *Russian Popular Culture: Entertainment and Society since 1900*. Cambridge UP, 1992.
- Terras, Victor (ed.). *Handbook of Russian Literature*, 1985 [bibliographic entries need to be updated, but this remains a handy reference work with good basic author biographies and discussions of literary movements].
- Terras, Victor. *A History of Russian Literature*, Yale, 1991.

II. SECTION A: SET TEXT

A1. Primary text

MIKHAIL BULGAKOV, *MASTER I MARGARITA*.



Please purchase your own copy of this text, using an edition prepared AFTER 1989. This novel has a complicated textual history and earlier versions do not conform to the text that scholars consider the closest to a 'final' version.

Those of you who may wish to read a translation before or as you work your way through this difficult text should be aware that ONLY the translations prepared by the teams of Diana Burgin & Katherine O'Connor or Richard Pevear & Larissa Volokhonsky are considered both accurate and complete by the scholarly community.

A2. Secondary readings for Mikhail Bulgakov's *Master i Margarita*

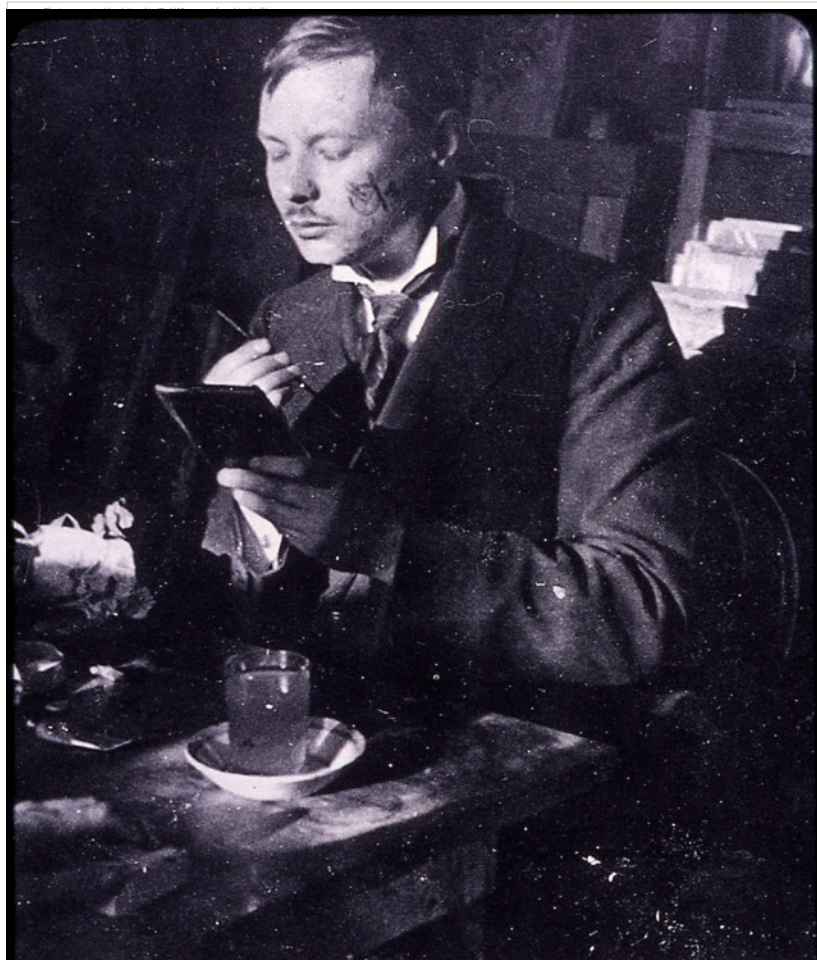
- Amert, Susan. "The Dialectics of Closure in Bulgakov's *Master and Margarita*." *Russian Review* 61, no. 4 (October 2002): 599-617.
- Baker, Harold D. "Socratic, Hermetic, and Internally Convincing Dialogue: Types of Interlocution in Bulgakov's *The Master and Margarita*." *Russian Review* 57, no. 1 (January 1998): 53-71.
- Baker, Harold D. "Voland's Seventh Proof: The Event in Bulgakov's *Master i Margarita*." *Russian Literature* 49: 1 (January 2001), pp. 1-23
- Barratt, Andrew. *Between Two Worlds. A Critical Introduction to The Master and Margarita*. Oxford, 1987.
- Bethea, David. *The Shape of Apocalypse in Modern Russian Fiction*, Princeton University Press, 1989
- Bulgakov, Mikhail. "Moi bednyi bedny Master...: Polnoe sobranie redaktsii i variantov romana 'Master i Margarita'." Ed. Viktor Losev. Moscow: Vagrius, 2006. [This text allows you to trace the complex textual history of the novel, by comparing its multiple, very different drafts.]
- Chudakova, Marietta O. *Zhizneopisanie Mikhaila Bulgakova*. Moscow, 1988.
- Curtis, Julie. *Manuscripts don't burn: a life in letters and diaries*, 1991
- Curtis, Julie. *Bulgakov's Last Decade. The Writer as Hero*, Cambridge University Press, 1987
- Gasparov, Boris. "Iz nabludenii nad motivnoi strukturoi romana M.A. Bulgakova "Master i Margarita." In *his Literaturnye leitmotivy: stat'i o russkoi literature dvadtsatogo veka*. Moscow: Nauka, 1994 [this influential article, first published in 1978, is available on line at: <http://www.easyschool.ru/books/literatura/literaturnie-leitmotivi/iz-nabludenii-nad-motivnoi-strukturoi-romana-bulgakova-master-i-margarita>].
- Haber, Edythe. "The Mythic Structure of Bulgakov's *Master and Margarita*," *Russian Review* 34: 1975, pp. 382-409
- Hoisington, Sona. "Fairy-Tale Elements in Bulgakov's *The Master and Margarita*," *SEEJ* 25 (2): 44-55
- Lovell, Stephen. "Bulgakov as Soviet culture." *Slavonic & East European Review* 76, no. 1 (January 1998): 28-48.
- Lowe, David. "Gounod's Faust and Bulgakov's *The Master and Margarita*." *Russian Review* 55, no. 2 (April 1996): 279-286.
- Milne, Lesley. *Mikhail Bulgakov: A Critical Biography*, 1990
- Naiman, Eric. "Children in *The Master and Margarita*." *Slavic & East European Journal*, Winter 2006, Vol. 50 Issue 4, pp. 655-675.
- Renan, Ernst. *La Vie de Jesus*, 1863 (trans. The Life of Jesus, 1864). An important intertext for *The Master and Margarita*.
- Sokolov, B.V.. *Bulgakov : Entsiklopediia : personazhi, prototipy, proizvedeniia, druzia i vrugi, semia*. Moscow: EKSMO, 2005.
- Stenbock-Fermor, Elisabeth. "Bulgakov's *The Master and Margarita* and Goethe's Faust," *Slavonic and East European Journal* [SEEJ], 13: 309-15
- Testa, Carlo. "Bulgakov's *Master i Margarita*: Post-Romantic Devil Pacts," *Canadian-American Slavic Studies*, 24 no. 3 (Fall 1990), 257-78
- Weeks, Laura D.(ed.), *The Master and Margarita: A Critical Companion*, Northwestern UP, 1996 [especially Laura Weeks, "What I Have Written, I Have Written," pp. 3-72].

III. SECTION B: TOPICS IN RUSSIAN CULTURE AFTER 1880

This list sets out the topics to be taught this year, together with titles of texts/films, etc. that are particularly recommended for study on each topic. There are two lists of reading for each topic: one contains a list of 'core' readings & visual materials that are particularly suitable for students in part IB and the other contains a list of 'additional' readings that all students are welcome to explore, but which are more challenging linguistically and, thus, more suitable for students in Part II. Lectures will tend to focus on, but will not be limited to, the 'core' texts.

Please remember that you are NOT expected to read all the primary sources listed for each topic, but you should aim to have studied a broadly representative selection of texts related to the topics that you plan to discuss in the exam. The extensive lists of recommended primary and secondary readings below are intended as a map of possible directions for you to explore – and narrow! – in your own reading and research.

There will be at least two questions on the exam paper relating to each of the topics. Each question will require you to answer on two or more works by two or more authors and/or artists. You are free to draw on whatever appropriate material you have at your disposal in response to particular questions— subject to the general principle, which appears as a rubric on the exam paper— that 'candidates should not draw substantially on the same material more than once'.



B1. REVOLUTION: MONTAGE AND THE AVANT-GARDE

B1.1 Primary Sources

B1.1a Core reading & viewing

Essays/Manifestos:

Burliuk et al, "Poshchechina obshchestvennomu vkusu" (1912)

Zamiatin, "O literature, revoliutsii, entropii i prochem" (1923).

Film:

Dziga Vertov, *Chelovek s kinoapparatom* (1929)

Sergei Eisenstein, dir. *Stachka* (1924)

Poems:

Vladimir Maiakovskii, "Noch'", "Utro", and others.

Velimir Khlebnikov, "Zakliatie smekhom", "Bobeobi", and others.

Aleksandr Blok, "Dvenadtsat"

Theatre:

Vladimir Maiakovskii, *Misteriia-buff* (1918, 1921). **Part IB expected to read ONLY the prologue and last act of the 1921 version. Part II reads the entire play.**

Visual art:

works by Rodchenko, Popova, Stepanova, Malevich, Tatlin and others



B1.1b Additional reading & viewing

Films:

Eisenstein, *Bronenosets Potemkin* (1926), *Oktiabr* (1928)

Manifestos:

Eisenstein, Sergei. "A Dialectic Approach to Film Form." *Film Form*, ed. and trans. Jay Leyda (New York: Harcourt Brace & Co, 1977), 45-63 [both also in *The Film Factory*]

Gan, Aleksei. *Konstruktivism* (1922) [extracts]

Kruchenykh, A. and V. Khlebnikov, 'Slovo kak takovoe', in *Literaturnye manifesty ot simbolizma do nashikh dnei*, edited by S. B. Dzhimbinova (Moscow, 2000)

Kuleshov, Lev. "The Origins of Montage." *Cinema in Revolution*, ed. Luda and Jean Schnitzer & Marcel Martin ((New York: Hill & Wang, 1973), 66-76;

Maiakovskii, v.. 'Kak delat' stikhi,' in *How are verses made?; with, A cloud in trousers; and, To Sergey Esenin*, translated from the Russian and with an introduction and notes by G.M. Hyde (1990) [and elsewhere].

Shklovsky, Viktor 'Art as Device' in *Theory of Prose*. Elmwood Park, Ill.: Dalkey Archive Press, 1990. Extracts reprinted in *Modernism*, ed. Bradbury.

Trotsky, Leon. *Literatura i revoliutsiia*, 1925 [Helpfully annotated translation: William Keach, ed. *Literature and Revolution*. Haymarket Books, 2005].

Vertov, Dziga. 'We. A Manifesto' (1922); other essays also posted on CamTools.

B1.2 Secondary Sources

General background reading on revolutionary culture:

- Bowlit, John E. (ed.) *Russian Art of the Avant Garde: Theory and Criticism*, Thames and Hudson, 1988.
- Burger, Peter, *Theory of the Avant-garde* (University of Minnesota Press). Especially documents from LEF.
- Erich, Victor. *Modernism and Revolution*, Cambridge, Mass: Harvard University Press, 1994.
- The Great Utopia: the Russian and Soviet avant-garde, 1915-1932*. Solomon R. Guggenheim Museum, State Tretyakov Gallery, State Russian Museum, Schirn Kunsthalle Frankfurt. Rizzoli International Publications, Inc., 1992
- Kiaer, Christina. *Imagine No Possessions: The Socialist Objects of Russian Constructivism*, MIT, 2007.
- Gough, Maria, *The Artist as Producer: Russian Constructivism in Revolution*. University of California Press, 2005.
- Kiaer, Christina. *Imagine No Possessions: The Socialist Objects of Russian Constructivism*, MIT, 2007.
- Papazian, Elizabeth, *Manufacturing Truth: The Documentary Movement in Early Soviet Culture*. Northern Illinois Press, 2008. Introduction, Chapters 1 and 2.
- Paperno, Irina and Joan Delaney Grossman (eds), *Creating Life: The Aesthetic Utopia of Russian Modernism*, ed. by Irina Paperno, Stanford University Press, 1994
- Shklovsky, Viktor 'Art as Device' in *Theory of Prose* (Elmwood Park, Ill.: Dalkey Archive Press, 1990). Extracts reprinted in *Modernism*, ed. Bradbury.
- Stites, Richard. *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*, O.U.P., 1989

Selected reading on prose, poetry and theatre:

- Jakobson, Roman 'Futurism' and 'On a generation that squandered its poets' in *Language in Literature*. Cambridge, Mass.: Belknap Press, 1987
- Lawton, Anna (ed.). *Russian Futurism Through Its Manifestoes, 1912-1928*. Ithaca: Cornell University Press, 1988
- Markov, Vladimir. *Russian Futurism: A History*. London: MacGibbon and Key, 1968.
- Milner-Gulland, Robin 'Khlebnikov's eye' in Catriona Kelly and Stephen Lovell (eds.) *Russian Literature, Modernism and the Visual Arts* Cambridge: Cambridge University Press, 2000
- Stapanian, J.R. *Mayakovsky's Cubo-Futurist Vision*, 1986
- Terekhina, V. N., and A. P. Zimenkov, eds.. *Russkii Futurizm: Teorii, Praktiki, Kritiki, Vospominaniia*. Moscow: Nasledie, 2000.

Selected reading on film and visual art:

- Bordwell, David. *The Cinema of Eisenstein*. Harvard UP, 1993
- Gough, Maria. *The artist as producer : Russian constructivism in revolution*. Berkeley : University of California Press, 2005.
- Joyce, Mark. 'The Soviet Montage Cinema of the 1920s,' in *An Introduction to Film Studies*, Routledge, 1996
- Lawton, Anna, *Cinema and the Russian Avant-garde: Aesthetics and Politics* Occasional paper (Kennan Institute for Advanced Russian Studies); no. 213, 1986.
- Lodder, Christine. *Russian Constructivism*, Yale University Press, 1983

- Nesbet, Anne. *Savage junctures : Sergei Eisenstein and the shape of thinking*. London ; New York : I.B. Tauris, 2003
- Michelson, Annette. 'Introduction', *Kino-eye: the writings of Dziga Vertov*. Pluto, 1984.
- Petric, Vlada, *The Man with a Movie Camera: A Cinematic Analysis*. Cambridge 1987
- Roberts, Graham, *Man with a Movie Camera*. IB Tauris, 200
- Schnitzer, Luda and Jean and Marcel Martin, *Cinema in Revolution; The Heroic Era of the Soviet Film*. New York, Hill, 1943
- Taylor, Richard and Ian Christie, *The Film Factory: Russian and Soviet Cinema in Documents*, Routledge, 1994 [contains many useful articles and manifestos]
- Taylor, Richard, ed., *Inside the Film Factory*. BFI, 1992.
- Taylor, Richard, ed.. *The Eisenstein reader*. London : British Film Institute, 1998
- Tsivian, Yuri. "Man with a Movie Camera - Lines of Resistance: Dziga Vertov and the Twenties." In: T. Perry (Ed.): *Masterpieces of Modernist Cinema*, Bloomington: Indiana UP, 2006, pp.85-110
- Tupitsyn, Margarita. "From the Politics of Montage to the Montage of Politics: Soviet Practice 1919 Through 1937." In *Montage and Modern Life: 1919–1932*, Ed. Matthew Teitelbaum, 82–127. Cambridge: Massachusetts Institute of Technology Press, 1992.

B2. VIOLENCE AND MOURNING

B2.1 Primary Sources

B2.1a Core reading

Isaak Babel', *Konarmia* (1926), read at least: 'Perekhod cherez Zbruch', 'Kostel v Novograde', 'Pis'mo', 'Pan Apolek', 'Gedali', 'Moi pervyi gus', 'Rabbi', 'Smert' Dolgushova', 'Zhizneopisanie Pavlichenko', 'Kladbishche v Kozine', 'Istoriia odnoi loshadi', 'Syn rabbi', and 'Argamak'.

Daniil Kharm's, *Sluchai* (1933-1939) and 'Kassirsha', (1936). Kharm's *Sluchai* are very short: you should read all of them, but for purposes of the lecture, focus on 'Kassirsha' and the 'Sluchai' # 1, 2, 3, 4, 5, 11, 12, 15, 18, 23, 29, 30.

Anna Akhmatova, *Rekviem* (1935-1961). Most of you studied this poem in part IA. If you wrote on it in the examination for SLA3 or SL1, then you should not write about it in the exam for SL5. If you did not write about it in a previous exam, take this opportunity to read and study it in more depth



B2.1b Additional reading and viewing

Babel, the rest of *Konarmiia*
 Kharms, *Elizaveta Bam* (1927)
 Aleksandr Vvedenskii, *Elka u Ivanovykh* (1938)
 Viktor Shklovskii, *Sentimental'noe puteshestvie* (1923)
 Nikolai Zabolotskii, 'Istoriia moego zakliucheniiia' (1938)

B2.2 Secondary reading:

Theoretical readings on violence and mourning

NB: The readings listed in this section are densely written and, 'though recommended, they are NOT required. You should focus on working through the primary texts before you start wrestling with any of this material. Lectures may refer to this material; if you want to follow up, here's where to start (representative extracts are posted on CamTools).

Agamben, Giorgio. *Homo sacer* (extracts)
 Arendt, Hannah. 'Reflections on Violence.' *New York Review of Books*, 27 February, 1969
 Benjamin, Walter. 'A Critique of Violence.' In his *Selected Writings*, Vol. 1. Harvard UP: 1996, 236-252.
 Butler, 'Violence, Mourning, Politics.' *Studies in Gender and Sexuality* Vol. 4, No. 1, 9–37.
 Butler, Judith. *Precarious Life: The powers of mourning and violence*. Verso, 2004. Chapter 5, in particular.
 Caruth, Cathy. *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins UP, 1996 [the introduction is particularly useful].
 Freud, Sigmund. 'On Mourning and Melancholia' in *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (The Hogarth Press: London), Vol. 14, pp. 239-260.
 Levitt, Marcus C. and Tatyana Novikov, *Times of Trouble: Violence in Russian Literature and Culture* (University of Wisconsin Press, 2007), especially 'Introduction', and Chapter by Boris Lanin, 'Violence in Modern Russian Utopia and Anti-Utopia'.
 Lipovetskii, Mark and Birgit Beumers, *Performing Violence: Literary and Theatrical Experiments of New Russian Drama*. Intellect Books, 2009.
On violence: a reader, eds. Bruce Lawrence and Aisha Karim (Duke UP, 2007). Contains excerpts of work by Agamben, Arendt, Benjamin, Freud and Marx, which may be useful in thinking about this topic.
 Sontag, Susan. *Regarding the Pain of Others*. Farrar, Straus and Giroux, 2002.

Online resource on 'Violence in Twentieth-Century Russian and Eurasia: Experience, Affect, Memory, and Legacies':
<http://uiuc.libguides.com/content.php?pid=640345&sid=5298334>

Selected Secondary reading on Isaak Babel



Avins, C. "Kinship and Concealment in Red Cavalry and Babel's 1920 Diary." *Slavic Review* 53. 3 (1994): 694-710.

Bojanowska, E.M. "E Pluribus Unum: Isaac Babel's Red Cavalry as a Story Cycle." *Russian Review* 59.3 (2000): 371-383.

Borenstein, E. "Isaak Babel: Dead Fathers and Sons." In his *Men Without Women: Masculinity and Revolution in Russian Fiction, 1917-1929*. Duke University Press, 2000, 73-124.

Brown, S. "Communists and the Red Cavalry: The Political Education of the *Konarmia* in the Russian Civil War, 1918-20." *Slavonic and East European Review* 73. 1 (1995): 82-99.

Brown, S. "The Jew Among the Cossacks: Isaac Babel and the Red Cavalry in the Soviet-Polish War of 1920." *Slavonica* 3.1 (1996-1997): 29-43.

Freidin, G. "Revolution as an Aesthetic: Nietzschean Motifs in the Reception of Isaac Babel (1928-1932)." In *Nietzsche and Soviet Culture: Ally and Adversary*. Ed. Bernice Glatzer Rosenthal. Cambridge: Cambridge University Press, 1994, pp. 149-173.

Freidin, Gregory. *The Enigma of Isaac Babel: Biography, History, Context*. Stanford UP, 2009.

Kornblatt, Judith. *The Cossack Hero in Russian Literature: A Study in Cultural Mythology*. Wisconsin: 1992, pp. 107-125 [on the Cossack "myth" in *Konarmia*].

Maguire, R. "Ekphrasis in Isaak Babel." In *Depictions: Slavic Studies in the Narrative and Visual Arts in Honor of William A. Harkins*. Ed. Douglas M. Greenfield. Ardis, 2000, 14-23.

Maguire, Robert. *Red Virgin Soil: Soviet Literature in the 1920s*. Northwestern UP, 1999. Chapter 8, "The New Literature."

Masing-Delic, I. "Bright Hopes and Dark Insights: Vision and Cognition in Babel's Red Cavalry." In *For SK: In Celebration of the Life and Career of Simon Karlinsky*. Ed. M.S. Flier and R. Hughes. Berkeley: Berkeley Slavic Specialists, 1994. 199-210.

Nesbet, Anne. "Babel's Face." *Russian Literature* 42:1 (July 1997), pp. 65-83.

Peppard, Victor. "The Problem of Revolutionary Violence in Isaac Babel's Stories." In *Times of Trouble: Violence in Russian Literature and Culture*. Edited by Marcus C. Levitt and Tatyana Novikov. Madison: Wisconsin University Press, 2007.

Rougle, C. (ed.). *Red Cavalry: A Critical Companion*. Evanston: Northwestern UP, 1996.

Schreurs, M. "Two Forms of Montage in Babel's *Konarmia*." *Russian Literature* 21 (1987): 243-292.

Shcheglov, Yu.K. "Some Themes and Archetypes in Babel's *Red Cavalry*." *Slavic Review* 53. 3 (1994), pp. 653-70.

Sicher, Efraim. 'Art as Metaphor, Epiphany and Aesthetic Statement: The Short Stories of Isaac Babel', *Modern Language Review* 1982 April, 77:2, pp. 387-396.

Sicher, Efraim. "The Jewishness of Babel." In *Jews in Russian Literature after the October Revolution: Writers and Artists between Hope and Apostasy*. Cambridge: Cambridge University Press, 1995, pp. 71-111.



- Slezkine, Y. "Babel's 'First Love': The Jews and the Russian Revolution." In his *The Jewish Century*. Princeton: Princeton University Press, 2004. 105-203.
- Stine, Peter. "Isaac Babel and Violence," *Modern Fiction Studies*, (Summer 1984): 30 (2), 237-55.
- Tucker, J. "Skaz and Oral Usage as Satirical Devices in Isaak Babel's *Red Cavalry*," *Canadian-American Slavic Studies*. 34.2 (2000): 201-10.
- Van Baak, J.J. *The Place of Space in Narration. A Semiotic Approach to the Problem of Literary Space - with an Analysis of the Role of Space in I.E. Babel's Konarmia*, Amsterdam: Rodopi, 1983. (Studies in Slavic Literature and Poetics, 3).
- Voronskii, A.. "Isaac Babel", in *Twentieth Century Russian Literary Criticism*, ed. Victor Erlich, Yale UP, 1975 [a useful collection more generally].
- Буденный, С. "Бабиизм Бабея из Красной нови." *Октябрь* 3 (1924): 196-197.

Selected Secondary Literature on Daniil Kharms and the OBERIU

- Anemone, Tony and Scotto, Peter, eds.. *'I am a phenomenon quite out of the ordinary': the notebooks, diaries and letters of Daniil Kharms*. Academic Studies Press, 2013.
- Cornwell, Neil, ed.. *Daniil Kharms and the Poetics of the Absurd: Essays and Materials*. Palgrave Macmillan, 1991. See especially the essays by Jaccard on 'Daniil Kharms in the Context of Russian and European Literature of the Absurd' and Nikolskaia on 'The Oberiuty and the Theatricalization of Life.'
- Jakovljevic, Branislav. *Daniil Kharms: Writing and the Event*. Evanston: Northwestern University Press, 2009.
- Lipovetsky, Mark. 'A substitute for writing: Representation of violence in *Incidents* by Daniil Kharms'. In *Times of Trouble: Violence in Russian literature and culture*, edited by Marcus C. Levitt and Tatyana Novikov. Madison: University of Wisconsin Press, 2007.
- Nakhimovsky, Alice. *Laughter in the void: An introduction to the writings of Daniil Kharms and Alexander Vvedenskii*. 1982.
- Roberts, Graham. *The last Soviet avant-garde : OBERIU - fact, fiction, metafiction*. Cambridge: CUP, 1997.
- Shubinskii, Valerii. *Daniil Kharms: Zhizn' cheloveka na vetru*. Moscow, 2008, 2015. Most complete biography of Kharms and his milieu.
- Wanner, A., *Russian Minimalism: From the Prose Poem to the Anti-Story*, chapter on Daniil Kharms (Northwestern UP, 2003).
- Weld, Sara Pankenier. *Voiceless vanguard: the infantalist aesthetic of the Russian avant-garde*. Northwestern University Press, 2014 [see final chapter on Kharms & Oberiu].



Selected Secondary reading on Anna Akhmatova

- Amert, Susan. *In a shattered mirror : the later poetry of Anna Akhmatov*. Stanford University Press, 1992.

- Amert, Susan. "'Song of the Motherland': Rereading the Opening Texts of Rekviem'. *Slavic Review*, Vol. 49, No. 3 (Autumn, 1990), pp. 374-389.
- Bailey, Sharon M., 'An Elegy for Russia: Anna Akhmatova's *Requiem*', *Slavic and East European Journal* 43: 2 (Summer 1998)
- Cavanagh, Clare. 'The Death of the Book a la russe: The Acmeists under Stalin'. *Slavic Review*, Vol. 55, No. 1 (Spring, 1996), pp. 125-135
- Doherty, Justin. *The Acmeist Movement in Russian Poetry: Culture and the Word*. Oxford University Press. 1995.
- Eikhenbaum, B. M.. "Anna Akhmatova," in *O poezii*. Leningrad: Sovetskii pisatel', 1969.
- Erich, Victor. *Modernism and Revolution: Russian Literature in Transition*. Cambridge, Mass: Harvard University Press, 1994.
- Harrington, Alexandra. *The Poetry of Anna Akhmatova: Living in Different Mirrors*. Anthem Press, 2006.
- Reeder, Roberta, *Anna Akhmatova: Poet and Prophet* Alison and Busby, 1995.
- Wells, David N., *Anna Akhmatova: her poetry*. Berg, 1996.

B3: The City and Everyday Life

B3.1 Primary Sources



B4.1a Core reading & viewing

Fiction:

Mikhail Zoshchenko, *Rasskazy* (1920s), especially 'Bania', 'Krizis', 'Liubov', 'Nervnye liudi' 'Melkii sluchai', 'Prelesti kul'tury'

Iurii Olesha, *Zavist'* (1929)

Or: Evgenii Zamiatin, *My* (1921)

Film:

Abram Room, *Tret'ia meshchanskaia* (1928, a.k.a *Bed and Sofa*)

B3.1b Additional reading & viewing

Fiction & drama

Evgenii Zamiatin, *My* (1921)

Nikolai Erdman, *Samoubiitsa* (1928)

Mikhail Bulgakov, *Sobach'e serdtse* (1929)

Platonov, 'Usomnivshiisia Makar' (1929), *Kotlovan* (1929)

Film

Ermler, *Oblomok imperii* (1929)

Barnet, *Dom na Trubnoi* (1927)

Zheliabuzhskii, *Papirosnitsa iz Mosselproma* (1927)

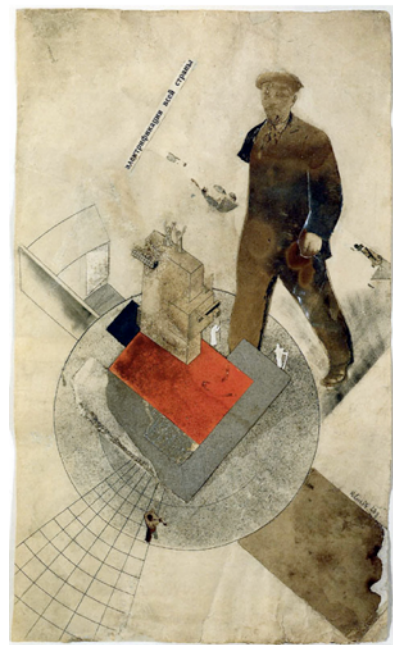
Aleksandrov, *Tsirk* (1936)

Medvedkin, *Novaia Moskva* (1938)*

B3.2 Secondary Sources

B3.2a. General Reading on the City and Everyday Life

- Benjamin, Walter. 'Moscow', in *Reflections: Essays, Aphorisms, Autobiographical Writings*. New York: Schocken, 1978
- Boym, Svetlana. *Common Places: Mythologies of Everyday Life in Russian Culture* (Harvard U.P., 1995): especially Chapters 1 and 2, "Mythologies of Everyday Life" and "Living in Common Places: the Communal Apartment"
- Brodskii, Joseph. 'A Guide to a Renamed City', in *Less than One: Selected Essays*, New York, 1986
- Clark, Katerina. *Petersburg: Crucible of Cultural Revolution* (Harvard, 1996)
- Graffy, Julian. "Urban Legends: Ten Cities that Shook Cinema." *Sight & Sound* June 2000: 26-29.
- Hamm, Michael F., ed. *The City in Russian History*. Lexington: University of Kentucky, 1976.
- Hutchings, Stephen C. *Russian modernism: the transfiguration of the everyday* C.U.P., 1997.
- Kaganovich, Lazar. *Socialist reconstruction of Moscow and other cities in the U.S.S.R.*. Moscow, Co-operative publishing society of foreign workers in the USSR, 1931.
- Kelly, Catriona . 'Identity and Everyday Life', in Franklin and Widdis, eds., *National Identity in Russian Culture* (C.U.P., 2004)
- Match, Olga. 'Remaking the Bed' in *Laboratory of Dreams*, edited by John Bowlt and Olga Match, Stanford University Press, 1996.
- Papernyi, Vladimir. *Kul'tura Dva*. Novoe literaturnoe obozrenie, 1996.
- Perchik, L. (Lev). *The reconstruction of Moscow*. Moscow, Co-operative Publishing Society of Foreign Workers in the U.S. S. R., 1936.
- Simmel, Georg. "The Metropolis and Mental Life." In *Simmel on Culture*, edited by David Frisby and Mike Featherstone, London: SAGE, 1997
- Starr, S. Frederick. "Visionary Town Planning during the Cultural Revolution." In *Cultural Revolution in Russia 1928–31*, edited by Sheila Fitzpatrick, 207–40
- Steinberg, Mark. *The Proletarian Imagination: Self, Modernity, and the Sacred in Russia, 1910-1925*. Cornell UP, 2002. See chapters 3 and 4 on "The Moral Landscape of the Modern City" and "Revolutionary Modernity and its Discontents."
- Stites Richard. *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution* (O.U.P., 1989)
- Widdis, Emma. *Visions of a New Land: Soviet Film from the Revolution to the Second World War* (Yale U.P., 2003): Chapter 4.



B3.2 b. Selected Secondary Reading on Specific Works and Authors or Filmmakers:

- Barratt, A. *Yurii Olesha's Envy*, 1981.
- Beaujour, E.K. *The Invisible Land - a Study of the Artistic Imagination of Jurij Olesha*, 1970
- Bulgakova, Oksana. 'Sorevnovanie kinofantazii,' in *Moskva-Berlin. 1930-50*, Presteverlag, 1995
- Bulgakowa, Oksana. "Sovetskoe kino v poiskakh 'obshchei modeli'." In *Sotsrealisticheskii kanon*, edited by Hans Günther and Evgenii Dobrenko. Moscow: Akadameskii proekt, 2000 .
- Dobrenko, Evgenii. "Do samykh do okrain." *Iskusstvo kino* 4 (1996): 97–102.
- Eisenschitz, Bernard. "A Fickle Man, or Portrait of Boris Barnet as a Soviet Director." *Inside the Film Factory*, 151-164.
- Graffy Julian., *Bed and Sofa*. London, I.B. Tauris, 2001
- Groys, Boris and Max Hollein, eds.. *Dream Factory Communism: The Visual Culture of the Stalin Era*. Schirn, 2004.
- Kaminer, Jenny. 'Theatrical Motifs and the Drama of Everyday Life in the 1920s' Stories of Mikhail Zoshchenko, *Russian Review* July 2006
- Popkin, Cathy. *The Pragmatics of Insignificance: Chekhov, Zoshchenko, Gogol'*. Stanford: Stanford University Press, 1993Ru6, 2009-2010 21
- Youngblood, Denise. "Boris Barnet, Soviet actor/Soviet director." *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s*,. Cambridge UP, 1992, 125-138.
- Youngblood, Denise. "The Fiction Film as a Source for Soviet Social History: The Third Meshchanskaia Street Affair." *Film and History* 19:3 (1989): 50-60.

B4. LEGACIES OF STALINISM

This topic examines the ways in which Soviet and post-Soviet artists responded to the political and cultural legacies of Stalinism after 1953. To understand those responses you will need to have some sense of Stalinist cultural production and practices. Exam questions will require you to discuss material produced *after* Stalin's death, but you are free to discuss this material in comparison to works and ideas that circulated prior to 1953. Material for this topic may also be suitable for discussion in relation to earlier topics, particularly 'Violence and Mourning' or 'The City & Everyday Life'.



B4.1 Primary Sources

B4.1a Core reading and viewing

Films:

- (* = available with English subtitles in some format)
- *Mikhail Chiaureli, *Padenie Berlina* (The Fall of Berlin, 1949), excerpts posted on CamTools
- *Mikhail Kalatozov, *Letiat zhuravli* (The Cranes are Flying, 1957)
- *Larisa Shepitko, *Kryl'ia* (1967)
- *Kira Muratova, *Korotkie vstrechi* (1967)

Texts:

Pomerantsev, Vladimir. 'Ob iskrennosti v literature' (1953). *Students in Part IB may focus on pages 218-228.*

Erenburg, Il'ia. 'Ottepel' (1954). *Please read at least the first chapter in advance of the first lecture on this topic. Students in Part IB may read only specified extracts (TBC) in Russian, provided they read the entire novel in English.*

Shalamov, Varlam. Short stories about the Gulag, at least 'Po snegu' (1956), 'Detskie kartinki' (1959), 'Po lendlizu' (1965), 'Grafit' (1967)

Prigov, Dmitrii. 'Tridtsat' sed'maia: azbuka: pokhoronnaia', 'Kniga o schast'e v stikhakh i dialogakh', 'Kto ubil Stalina?' (1970s and 1980s).

Visual Art:

Paintings and installations by Oskar Rabin, Il'ia Kabakov, Komar and Melamid, Erik Bulatov, Grisha Bruskin and others.

B4.1b Additional reading and viewing**Stalin-era films (good background material):**

*Sergei Vasil'ev and Georgii Vasil'ev, *Chapaev* (1934)

*Grigorii Aleksandrov, *Tsirk* (Circus, 1936) and/or *Volga-Volga* (1938)

Sergei Gerasimov, *Semero smelykh* (1936)

*Ivan Pyr'ev, *Kubanskii kazaki* (1949)

Socialist realist fiction:

Dmitrii Furmanov, *Chapaev* (1923)

Fedor Gladkov, *Tsement* (1925, 1941. See Busch for details of the novel's textual history)

Nikolai Ostrovskii, *Kak zakalialas' stal'* (1932-4)

Films of the Thaw, Brezhnev and glasnost' eras that work well with this topic:

*Marlen Khutsiev, *Mne 20 let* (1962/1964)

*Grigorii Chukhrai, *Ballada o soldate* (Ballad of a Soldier, 1959)

*Andrei Tarkovskii, *Ivanovo Detstvo* (My Name is Ivan, 1962), *Andrei Rublev* (1966/1971)

*Aleksei German, *Moi drug Ivan Lapshin* (My Friend Ivan Lapshin, 1984)

*Tengiz Abuladze, *Pokaianie* (Repentance, 1984)

*Sergei Livnev, *Serp i molot* (Hammer and Sickle, 1994)

*Nikita Mikhalkov, *Utomlennye solntsem* (Burnt by the Sun, 1994)

Fiction of the Thaw, Brezhnev and glasnost' eras that work well with this topic:

Mikhail Sholokhov, 'Sud'ba cheloveka' (1957)

Bulat Okudzhava, 'Bud' zdorov, shkoliar' (1961)

Aleksandr Solzhenitsyn, *Odin den' Ivana Denisovicha* (1962), and 'Matrenin dvor' (1963)

Varlam Shalamov, additional stories from *Kolymskie rasskazy* or *Levyi Bereg* (1950s, 1960s)

Iurii Trifonov, *Dom na naberezhnoi* (1976)

Valentin Rasputin, *Proshchanie s Materoi* (1976)

Mikhail Kuraev, 'Nochnoi dozor: Noktiurn na dva golosa...' (1988)

Tatiana Tolstaia, 'Somnambula v tumane' (1988)

Songs and/or poems by:

Igor' Kholin, Bulat Okudzhava, Vladimir Vysotskii, Iosif Brodskii, Andrei Voznesenskii, Evgenii Evtushenko, Viktor Nekrasov, Genrikh Sapgir, Timur Kibirov, Lev Rubinstein. See selections posted on CamTools.

Other visual artists to consider:

Evgenii and Lev Kopivnitskii, Lidiia Masterkova, Oleg Tselkov, Vladimir Nemukhin, Alexander Kosolapov, Afrika (pseud.—Sergei Bugaev), Viktor Pivovarov, Dmitrii Aleksandrovich Prigov, Boris Mikhailov, Anatolii Osmolovskii (<http://osmopolis.ru/>), Andrei Monastyrskii, Pavel Pepperstein

Memoirs:

Nadezhda Mandelstam, *Vospominaniia* (Hope Against Hope)
 Evgeniia Ginzburg, *Krutoi marshrut* (Into the Whirlwind)
 Efrosiniia Kersnovskaia, *Naskal'naia zhivopis'* Moscow, 1991. Online at:
<http://www.gulag.su/project/>
 Ilia Ehrenburg, *Vospominaniia* (Memoirs, see sections on 1953-1955)
 [Compare these with: Thomas Lahusen et al., eds.. *Intimacy and Terror: Soviet Diaries of the 1930s.*]

B4.2 Secondary Sources

B4.2a. General background reading on the Stalin era and Socialist Realism:

Applebaum, Anne. *Gulag: A History of the Soviet Camps*. New York: Penguin, 2003.
 Bown, Matthew Cullerne. *Socialist Realist Painting*. New Haven: Yale University Press, 1998.
 Clark, Katerina. *The Soviet Novel: History as Ritual*, University of Chicago Press, 1981.
 Clark, Katerina., "'Boy Gets Tractor' and All That: The Parable Structure of the Soviet Novel",
Russian and Slavic Literature ed. Richard Freeborn, R.R. Milner-Culland and C.A.
 Ward, Slavica, 1976, 358-75
 Dobrenko, Evgenii and Eric Naiman (eds.). *The Landscape of Stalinism : The Art and Ideology of Soviet Space*. Seattle : University of Washington Press, c2003.
 Dobrenko, E. A. *The Making of the State Writer: Social and Aesthetic Origins of Soviet Literary Culture*. Stanford: Stanford University Press, 2001.
 Dobrenko, Evgenii. *Political Economy of Socialist Realism*. Trans. Jesse M. Savage. New Haven : Yale University Press, 2007.
 Fitzpatrick, Sheila. *Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s*. Oxford UP, 1999, especially chapters 3 and 4.
 Groys, Boris. *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, And Beyond*. Trans. Charles Rougle. Princeton: Princeton University Press, 1992.
 Günther, Han . *The Culture of the Stalin Period*, London: Macmillan, 1990.
 Gunther, Hans and Evgenii Dobrenko (eds.). *Sotsrealisticheskii kanon*. 2000.
 Hellbeck, Jochen. *Revolution on My Mind : Writing a Diary under Stalin*. Cambridge, Mass.: Harvard University Press, 2006.
 Hoffmann, David L (ed.). *Stalinism :The Essential Readings*. Malden, MA : Blackwell Publishing, 2003.
 Holmgren, Beth. *Women's Works in Stalin's Time: On Lidia Chukovskaia and Nadezhda Mandelstam*, Indiana University Press, 1993.

- Ilic, Melanie (ed.). *Women in the Stalin Era*. Basingstoke, Hampshire ; New York : Palgrave, 2001.
- James, C. Vaughan: *Soviet Socialist Realism: Origins and Theory*. NY: St. Martin's Press, 1973.
- Kaganovsky, Lilya. *How the Soviet Man Was Unmade: Cultural Fantasy and Male Subjectivity under Stalin*. Pittsburgh UP, 2008.
- Lahusen, Thomas and Evgeny Dobrenko, eds.. *Socialist Realism Without Shores*. Durham: Duke UP, 1997.
- Marsh, Rosalind. *Images of Dictatorship: Stalin in Literature*, Routledge, 1989.
- Robin, Regine. *Socialist Realism: An Impossible Aesthetic*, translated by Catherine Porter, Stanford University Press, 1973
- Soviet Writers' Congress 1934: The Debate on Socialist Realism and Modernism* (Maxim Gorky, Karl Radek, Nikolai Bukharin, Andrei Zhdanov and others) Wishart, 1977 [A transcript of the debate at which 'Socialist Realism' was adopted]
- van Geldern, James and Richard Stites (eds.) *Mass Culture in Soviet Russia: Tales, Songs, Movies, Plays and Folklore, 1917-53*, Bloomington: Indiana.
- Ward, Chris. *Stalin's Russia*, London: Edward Arnold, 1993.
- Widdis, Emma. *Visions of a New Land: Soviet Film from the Revolution to the Second World War*, Yale University Press, 2003, Chapter 6

B4.2b. General background reading on the legacies of Stalinist culture after 1953:

- Bittner, Stephen V. *The Many Lives of Khrushchev's Thaw: Experience and Memory in Moscow's Arbat*. Ithaca: Cornell University Press, 2008.
- Cahiers du Monde Russe*, Vol 47 (1/2). Special Issue on "Re-thinking the Thaw," with useful articles on reception of 1956 Picasso exhibit, Thaw fashion, and youth culture.
- Condee, Nancy. "Cultural Codes of Khrushchev's Thaw." In *Nikita Khrushchev*. Ed. William Taubman, Sergei Khrushchev, and Abbott Gleason. New Haven: Yale University Press, 2000 (160-76).
- Ilic, Melanie et al., eds. *Women in the Khrushchev Era*. Macmillan Palgrave, 2004.
- Johnson, Priscilla, ed. *Khrushchev and the Arts: The Politics of Soviet Culture, 1962-1964*. MIT Press, 1965.
- Jones, Polly, ed., *The Dilemmas of De-Stalinization: A Social and Cultural History of Reform in the Khrushchev Era*. Routledge, 2006.
- Jones, Polly. "Memories of Terror or Terrorizing Memories? Terror, Trauma and Survival in Soviet Culture of the Thaw." *The Slavonic and East European Review* 86.2 (2008): 346–371.
- Jones, Polly. *Myth, Memory, Trauma: Rethinking the Stalinist Past in the Soviet Union, 1953-1970*. Yale UP: 2013.
- Khrushchev, Nikita. *Vysokoe prizvanie literatury i iskusstva*. Moscow, 1963. (English trans. available as *The Great Mission of Literature and Art*, Moscow, 1964.) This is a useful collection of Khrushchev's speeches on art and literary topics.
- Khrushchev, Nikita. "Special Report to the 20th Congress of the Communist Party of the Soviet Union". February 24-25, 1956. Annotated English text here: <http://www.uwm.edu/Course/448-343/index12.html>. Russian text easily found by googling "О культе личности и его последствиях".
- Komaromi, Ann. "The Unofficial Field of Late Soviet Culture." *Slavic Review*, Vol. 66, No. 4 (Winter, 2007): 605-629.

- Kozlov, Denis. 'Barometer of the Epoch: Pomerantsev and the Debate on Sincerity,' in *The Readers of Novyi Mir: Coming to Terms with the Stalinist Past*. Harvard UP: 2013.
- Oushakine, Sergei. "'We're Nostalgic But We're Not Crazy': Retrofitting the Past in Russia', *Russian Review* 66, 3 (July 2007): 451-482.
- Zubkova, Elena. *Russia After the War, Hopes, Illusions, and Disappointments 1945-1957*. M. E. Sharpe, 1998.

B4.2c. Theoretical readings that may be helpful for this topic:

- Baudrillard, Jean. "The Precession of Simulacra." *Simulacra and Simulation*. Trans: Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994. 1-42.
- Boym, Svetlana. "Part I: Hypochondria of the Heart: Nostalgia, History and Memory." *The Future of Nostalgia*. New York: Basic Books, 2001. 3-74.
- Caruth, Cathy. *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins UP, 1996 [the introduction is particularly useful].
- Foucault, Michel. "Right of Death and Power Over Life." *The History of Sexuality*. Vol. 1. New York: Vintage Books, 1988. 133-160.
- Jameson, Fredric.
- Jameson, Fredric. "Postmodernism and Consumer Society." *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*. London: Verso, 1998. 1-20.
- Laub, Dori, MD. "An Event Without a Witness: Truth, Testimony and Survival." *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. Shoshana Felman and Dori Laub, MD. New York: Routledge, 1992. 75-92.
- Tertz, Abram (pseud. for Andrei Syniavskii). *Chto takoe sotsialisticheskii realizm* [1959, *On Socialist Realism*].

B4.2d. Secondary reading on literature after 1953:

- Balina, Marina; Condee, Nancy and Evgeny Dobrenko (eds.) *Endquote: Sots-Art Literature and Soviet Grand Style*, Northwestern University Press, 2000.
- Berggolts, Olga. 'Razgovor o lirike' and 'Protiv likvidatsii liriki' (1953).
- Brintlinger, Angela. 'The Hero in the Madhouse: The Post-Soviet Novel Confronts the Soviet Past,' *Slavic Review* 63, 1 (Spring 2004): 43-66
- Dobson, Miriam. 'Contesting the Paradigms of De-Stalinization: Readers' Responses to One Day in the Life of Ivan Denisovich,' *Slavic Review* 64, 3 (Winter 2005): 580-601
- Feuer, Kathryn, ed. *Solzhenitsyn: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1976.
- Freeborn, Richard. *The Russian Revolutionary Novel*, Cambridge University Press, 1982, Chapter 3, 65-123.
- Hosking, Geoffrey. *Beyond Socialist Realism: Soviet Fiction since Ivan Denisovich*, 1980.
- J.M., Simonov, K. and Erenburg, Ilia. 'The Argument on the Thaw', *Soviet Studies*, Vol 6, No. 3 (January 1955), 289-302 [Excerpts from debate about Erenburg's novel].
- Komaromi, Ann. "Samizdat and Soviet Dissident Publics." *Slavic Review*, Vol. 71, No. 1 (Spring, 2012): 70-90.
- Marsh, Rosalind. 'Literary Representations of Stalin and Stalinism as Demonic', in Pamela Davidson (Ed.), *Russian Literature and its Demons*, Berghahn, 2000, pp. 473-511.
- Marsh, Rosalind. 'Reassessing the Past: Images of Stalin and Stalinism in Contemporary Russian Literature', in Sheelagh Duffin Graham (Ed.), *New Directions in Soviet Literature*, London: Macmillan, 1992: 89-105

- Murav, Harriet. "Chapter 5: Testimony and Testament: Solzhenitsyn and the Scar of the Gulag" in *Russia's Legal Fictions*. Ann Arbor: The University of Michigan Press, 1998 (157-192, 193-231).
- Pages from Tarusa; new voices in Russian writing*. Edited with an introd. by Andrew Field. Boston, Little, Brown, 1964.
- Parthé, Kathleen F.. *Russian village prose : the radiant past*. Princeton University Press, 1992.
- Pratt, Sarah. 'Angels in the Stalinist House: Nadezhda Mandelstam, Lidiia Chukovskaia, Lidiia Ginzburg, and Russian Women's Autobiography,' *Engendering Slavic Literatures*, Pamela Chester, Sibelan Forrester (Eds.), Indiana UP, 1996: 158-73.
- Smeliansky, Anatoly. *The Russian Theatre After Stalin*. Cambridge UP: 1999.
- Tolczyk, Dariusz. *See No Evil: Literary Cover-Ups and Discoveries of the Soviet camp Experience*, Yale University Press, 1999.

B4.2e. Secondary reading on cinema and television after 1953:

- Bird, Robert. *Andrei Rublev*. London: BFI, 2004.
- _____. *Andrei Tarkovsky: Elements of Cinema*
- Boym, Svetlana . 'Stalin's Cinematic Charisma: Between History and Nostalgia,' *Slavic Review* 51: 3 (Fall, 1992): 536.
- Bulgakova, Oksana. "Sovremennye kinofantazii", *Moskva-Berlin, 1930-50*, Prestelverlag, 1995.
- Dobrenko, Evgenii. *Stalinist cinema and the production of history : museum of the revolution*. New Haven : Yale University Press, 2008.
- Larsen, Susan. 'Melodramatic Masculinity, National Identity, and the Stalinist Past in Post-Soviet Cinema,' *Studies in 20th Century Literature: Russian Culture of the 1990s*, 24, 1 (Winter 2000): 85-120
- Prokhorov, Alexander, ed. *Springtime for Soviet Cinema: Re/Viewing the 1960s*. Pittsburgh: Pittsburgh Russian Film Symposium, 2001.
- Prokhorov, Alexander. "Soviet Family Melodrama of the 1940s and 1950s: From Wait for Me to The Cranes Are Flying" in *Imitations of Life: Two Centuries of Melodrama in Russia*. Louise McReynolds and Joan Neuberger, eds. Durham and London: Duke University Press, 2002. 208-231.
- Prokhorov, Alexander. *Inherited Discourse: Stalinist Tropes in Thaw Culture*. Diss. U of Pittsburgh, 2002. [Published in Russian as *Unasledovannyi diskurs*, 2007]
- Roth-Ey, Kristin. "Finding a Home for Television in the USSR, 1950-1970." *Slavic Review* 66(2), 278-306.
- Shmarova, Olga. "On Those Who Do Not Love to Talk about Love" (1953).
Translation: <http://www.soviethistory.org/index.php?page=subject&SubjectID=1954thaw&Year=1954> Link to Russian original posted on CamTools.
- Taylor, Richard and Derek Spring, eds. *Stalinism and Soviet Cinema*, London, New York: Routledge, 1993.
- Widdis, Emma. *Visions of a New Land: Soviet Film from the Revolution to the Second World War*, Yale University Press, 2003, Chapter 6
- Woll, Josephine. *Real Images: Soviet Cinema and the Thaw*, I.B. Tauris, 2000.
- Woll, Josephine. *The Cranes Are Flying*. London: I.B. Tauris, 2003.

B4.2f. Secondary reading and sources for study of visual art in the post-Stalin era:

- Bruskin, Grisha. *Life Is Everywhere*. Palace editions, 2001.
- Forbidden Art: The Postwar Soviet Avant-Garde*. Distributed Art Publishers, 1998.
- Kabakov, Ilya. *Ten Characters; Monument to a Lost Civilization*.
- Komar, Vitalii and Alexander Melamid. *Monumental Propaganda*.
- Neumaier, Diane, ed.. *Beyond memory : Soviet nonconformist photography and photo-related works of art*. New Brunswick, N.J. : Jane Voorhees Zimmerli Art Museum, Rutgers : Rutgers University Press, c2004.
- No!, and the conformists : faces of Soviet art of 50s to 80s*. Warsaw, 1994.
- Nonconformist art : the Soviet experience, 1956-1986 : the Norton and Nancy Dodge Collection*, the Jane Voorhees Zimmerli Art Museum, Rutgers, the State University of New Jersey. Thames and Hudson, 1995.
- Oscar Rabin*. The State Russian Museum, St Petersburg. St. Petersburg : Palace Editions, 2007.
- Ratcliff, Carter. *Komar & Melamid*. Abbeville Press, 1988
- Reid, Susan E. . "Photography in the Thaw: Contemporary Russian Art Photography," *Art Journal*, Summer 1994.
- Reid, Susan E.. "In the Name of the People: The Manege Affair Revisited," *Kritika* 6,no. 4 (Fall 2005): 673-716.
- Sharp, Jane A.. "Abstract Expressionism as a Model of 'Contemporary Art' in the Soviet Union," in Joan Marter, ed., *Abstract Expressionism: The International Context*.
- Susan E. Reid, "Toward a New (Socialist)Realism: The Re-engagement with Western Modernism During the Khrushchev Thaw". In *Russian Art and the West: A Century of Dialogue in Painting, Architectur, and the Decorative Arts*. Eds. Susan E. Reid and Rosalind P, Blakesley, Northern Illinois UP, 2006.
- Talochkin, L. P. et al. (eds.). *Drugoe iskusstvo: Moskva 1956-76*. 1991

Useful websites (see also other links on CamTools):

- Nonconformist artists: <http://nonkonformist.narod.ru/>
- Moscow Conceptualism: <http://conceptualism.letov.ru/>
- Poetry in 1960s and 1970s: <http://ruthenia.ru/60s/poets/index.htm>

B5. NARRATING DIFFERENCE: CONTESTED IDENTITIES IN LATE/POST-SOVIET CULTURE

1. Please note the potential overlap between the readings suggested for this topic and some of those listed in the bibliographies for Topic 4. You may well find it possible to write about materials from both sets of readings in answers to questions for either Topic (or, indeed, for the topics on Violence or the City & Everyday Life).



2. Please note also that we encourage you to talk with your supervisor about how to pursue your particular interests in contemporary Russian culture in relationship to this topic. The texts listed below are those currently regarded as ‘contemporary classics’: works the appearance of which signaled or provoked a major shift in Russian cultural production. The core reading is concentrated on works produced in the era of glasnost’ and perestroika, but— in consultation with your supervisor—we hope you will choose to compare these key works of the late 20th century with early 21st -century sources of particular interest to you.

B5.1 : Primary Sources

B5.1a Core reading & viewing:

Film:

- *Sergei Solov’ev, *Assa* (1987)
- *Aleksei Balabanov, *Brat* (1997)
- *Kira Muratova, *Nastroishchik* (2004)
- *Dmitrii Mamuliia, *Drugoe nebo* (2010)
- * = available with English subtitles in some format)

Fiction:

Liudmila Petrushevskaiia, ‘Rasskazchitsa’ (1972), ‘Svoi krug’ (1979/1989)
 Vladimir Makanin, ‘Kavkazskii plennyi’ (1994)
 At least one other, more recent text TBC.

Poetry:

Short poems by Nina Iskrenko, Olga Sedakova, Elena Shvarts

Music:

Songs and music videos by Akvarium, Nautilus Pompilius, DDT, Kino, others. See documents and links on CamTools in ‘Music’ folder.

B5.1b Additional reading & viewing

Fiction:

Buida, Iurii, stories from *Prusskaia nevesta* (1990s), esp. 'Sinnie guby', 'Rita Shmidt Kto Ugodno', 'Veselaia Gertruda'. Online at <http://buida.ru/>.
 Iskander, Fazil', stories from *Sandro iz Chegema* (1970s-1980s)
 Magdi, Altaer (pseud. for Khamid Izmailov), *Zheleznaia doroga* (1997)
 Pelevin, Viktor, 'Deviatyi son Very Pavlovny' (1991), 'Prints Gosplana' (1991), 'Buben verkhnego mira' (1993), *Generation P* (1999), online at: <http://pelevin.nov.ru/texts/>
 Petrushevskaya, Liudmila. short stories and/or the novella *Vremia noch'* (1994)
 Sorokin, Vladimir, *Tritsataia liubov' Mariny* (1984/1995), others. Most available on line at: <http://www.srkn.ru/>
 Tolstaia, Tatiana, esp. 'Milaia Shura', 'Reka Okkervil', 'Somnambula v tumane' (all 1980s)
 Volos, Andrei, 'Svoi', 'Chuzhoi' and other selections from *Khurramabad* (1999)

Poetry:

Additional poems by: Nina Iskrenko, Timur Kibirov, Dmitrii Prigov, Lev Rubinshtein, Elena Shvarts, Olga Sedakova, Vera Pavlova, Tatiana Shcherbina. See selections on CamTools.

Drama:

(Video files of performances of some of these texts are available)
 Petrushevskaya, *Uroki muzyki* (1973/1979)
 Nina Sadur, *Chudnaia baba* (1981);
 Viktor Slavkin, *Cerceau* (1982)
 Mikhail Shatrov; *Diktatura sovesti* (1987)
 Vladimir Sorokin, *Dostoevsky-trip* (1997): <http://www.srkn.ru/texts/dostoev1.shtml>
 Gremina, Elena, ed.. *Dokumental'nyi teatr : p'esy : teatr.doc.* Moscow, 2004.
 Ivan Vyrypaev, *Kislodod* (2002) and/or *Bytie* (2004). See: <http://www.vyrypaev>
 Vasilii Sigarev, *Volchok* and other plays. See: <http://vsigarev.ru/text.html>

Film:

Aleksandr Sokurov, *Krug vtoroi* (1990)
 Aleksandr Rogozhkin, *Osobennosti natsional'noi okhoty* (1994),
 Aleksei Balabanov, *Brat-2* (2000), *Gruz 200* (2007), *Kochegar* (2010)
 Sergei Bodrov, Sr., *Kavkazskii plennik* (1996)
 Kira Muratova, *Astenicheskii sindrom* (1989)
 Timur Bekmambetov, *Nochnoi dozor* (2004)
 Boris Khlebnikov, *Svobodnoe plavanie* (2006)
 Vasilii Sigarev, *Volchok* (2009)
 Vera Storozheva, *Puteshestvie s domashnymi zhivotnymi* (2007)
 Marina Liubakova, *Zhestokost'* (2007)
 NB: Most of the above are available with subtitles, 'though it can be tricky to find them.

Visual art:

AES Group (www.aes-group.org)
 Grisha Bruskin, "Fundamental Lexicon" (1986), "Vsiudu zhizn'" (2004)
 Ilya Kabakov, *Ten Characters*; *Palace of Projects*; *Garbage Man*
<http://www.ilya-emilia-kabakov.com/>

Vitalii Komar and Alex Melamid, *Monumental Propaganda*,
<http://www.komarandmelamid.org/>
 Anatolii Osmolovskii, <http://osmopolis.ru/>
 Boris Mikhailov, See: <http://www.photographer.ru/events/afisha/3283.htm>

B5.2 Secondary Sources

B5.2a. General background reading on late and post-Soviet culture:

- Barker, Adele, ed.. *Consuming Russia: Popular Culture, Sex, and Society since Gorbachev*. Durham, London: Duke UP, 1999.
- Barry, Ellen E. and Anesa Miller-Pogacar. *Re-Entering the Sign: Articulating New Russian Culture. Perspectives on New Russian Culture*. Ann Arbor: University of Michigan Press, 1995.
- Bassin, Mark, and Catriona Kelly, eds. *Soviet and Post-Soviet Identities*. Cambridge: Cambridge University Press, 2012.
- Beumers, Birgit. *Pop Culture Russia*. Santa Barbara, 2006.
- Borenstein, Eliot. *Overkill: Sex and Violence in Contemporary Russian Popular Culture*, Cornell UP, 2007.
- Chernetsky, Vitaly. *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization*. Montreal: McGill-Queen's University Press, 2007.
- Condee, Nancy and Vladimir Padunov. "The ABC of Russian Consumer Culture: Readings, Ratings, and Real Estate." Nancy Condee (ed.) *Soviet Hieroglyphics*. Bloomington: Indiana UP, 1995. 130-172.
- _____. "Makulakultura: Reprocessing Culture." *October* 57 (Summer 1991): 79-103.
- _____. "Pair-a-Dice Lost: The Socialist Gamble, Market Determinism, and Compulsory Postmodernism." *New Formations* 22 (Spring 1994).
- Encyclopedia of Contemporary Russian Culture*, ed. by Tatiana Smorodinskaya, Karen Evans-Romaine and Helena Goscilo, Routledge, 2006
- Epstein, Mikhail; Genis Alexander and Slobodanka Vladiv-Glover. *Russian Postmodernism: New Perspectives on Post-Soviet Culture* (Studies in Slavic Literature, Culture, and Society, Volume 3), Bergahn, 1999.
- Goscilo, Helena. *Dehexing Sex: Russian Womanhood During and after Glasnost*, University of Michigan Press, 1996.
- Koltsova, Olessia. *News Media and Power in Russia*. Routledge, 2006.
- Marsh, Rosalind J.. *Literature, History and Identity in Post-Soviet Russia, 1991-2006*. Oxford: Peter Lang, 2007.
- Pilkington, Hilary, ed. *Gender, Generation and Identity in Contemporary Russia*. London: Routledge, 1996.
- Ries, Nancy. *Russian Talk: Culture and Conversation During Perestroika*. Cornell UP, 1997.
- Russian Culture of the 1990s*: special issue of *Studies in Twentieth-Century Literature* 24.1, ed. by Helena Goscilo, Winter 2000.
- Slezkine, Yuri. "The USSR as a Communal Apartment, or How a Socialist State Promoted Ethnic Particularism." *Slavic Review* 53.2 (1994): 414-452.

B5.2b. Theoretical readings that may be helpful for this topic (see also section B4.2c):

- Anderson, Benedict. "Introduction." *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London; New York: Verso Books, 2006. 1-7.

- Butler, Judith. "Subjects of Sex/Gender/Desire." *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1999. 3–44.
- Epstein, Mikhail. "The Origins and Meaning of Russian Postmodernism." *After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture*. Amherst: University of Massachusetts Press, 1995. 188–210.
- Hutcheon, Linda. 'The Politics of Parody' in *The Politics of Postmodernism*. New York: Routledge, 2002. 93–117.
- Hutcheon, Linda. 'Theorizing the Postmodern: Toward a Poetics' in *A Poetics of Postmodernism: History, Theory, Fiction*. New York: Routledge, 1988. 3–21.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Feminism and Film Theory*. Ed. Constance Penley. New York; London: Routledge, 1988. 57–68.
- Verdery, Katherine. "Whither 'Nation' and 'Nationalism'?" *Daedalus* 122.3 (1993): 37–46.
- Zahra, Tara. "Imagined Noncommunities: National Indifference as a Category of Analysis." *Slavic Review* 69.1 (2010): 93–119.

B5.2c. Secondary reading on contemporary prose, poetry, theatre:

- Adams, A. S. "The blood of children: Petrushevskaya's 'Our crowd' and the Russian Easter tale." *Slavic and East European Journal* 56, no. 4 (January 1, 2012): 612–28.
- Balina, Marina et al., eds. *Endquote: Sots-Art Literature and Soviet Grand Style*. Northwestern UP, 1999.
- Balina, Marina and Mark Lipovetsky, eds.. *Russian Writers Since 1980*. Dictionary of Literary Biography ; v. 285, Detroit : Gale, c200
- Barker, Adele Marie and Jehanne M. Gheith, eds. *A History of Women's Writing in Russia*. Cambridge: Cambridge University Press, 2002 (see chapters 11-15).
- Chernetsky, Vitaly. *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization*. Montreal: McGill-Queen's University Press, 2007 (chapters 2-4)
- _____. 'Nina Iskrenko: The Postmodern Poet and Her Few Words,' in Sandler, Stephanie (ed.) *Rereading Russian Poetry*. New Haven: Yale UP, 1999, pp. 104-126.
- Chernetsky, Vitaly. "The End of House Arrest: Queerness and Textuality in Contemporary Russia." *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization*. Montreal: McGill-Queen's University Press, 2007. 146-181.
- Chuprinin, Sergei. 'Literary Criticism in Post-Soviet Russia: The "Decade of Zeros"', *Toronto Slavic Annual* 1, 2003 (247-56)
- Clowes, Edith W. "Demonizing the Post-Soviet Other: The Chechens and the Muslim South." *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*. Ithaca: Cornell University Press, 2011. 140-164.
- Clowes, Edith. *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*. Ithaca: Cornell University Press, 2011.
- Clowes, Edith. *Russian Experimental Fiction: Resisting Ideology after Utopia*, Princeton University Press, 1993.
- Dalton-Brown, S. (Sally). *Voices from the Void: The Genres of Liudmila Petrushevskaya*. Oxford: Berghahn Books, 2000..
- Doak, Connor. "Babushka Writes Back: Grandmothers and Grandchildren in Liudmila Petrushevskaya's Time: Night." *Forum for Modern Language Studies* 47, no. 2 (April 1, 2011): 170–81. <http://fmls.oxfordjournals.org/content/47/2/170.full>

- Goscilo, Helena. 'Mother as Mothra: Totalizing Narrative and Nurture in Petrushevskaja' in *A Plot of Her Own: The Female Protagonist in Russian Literature*, edl. S. S. Hoisington, Northwestern UP, 1995, pp. 102-113.
- _____. "Speaking Bodies: Erotic Zones Rhetorized." In *Fruits of Her Plume: Essays on Contemporary Russian Women's Culture*. Ed. Helena Goscilo. London: M.E. Sharpe, 1993. 135-164.
- Ivanova, Natalia. "Bakhtin's Concept of the Grotesque and the Art of Petrushevskaja and Tolstaia." In *Fruits of Her Plume: Essays on Contemporary Russian Women's Culture*. Ed. Helena Goscilo. London: M.E. Sharpe, 1993, pp. 21-32.
- Johnson, Maya. "Women and Children First: Domestic Chaos and the Maternal Bond in the Drama of Liudmila Petrushevskaja." *Canadian Slavonic Papers / Revue Canadienne Des Slavistes* 34, no. 1/2 (March 1, 1992): 97-112.
- Katz, Monika. "The Other Women: Character Portrayal and the Narrative Voice in the Short Stories of Liudmila Petrushevskaja." In Marsh, Rosalind, ed., *Women and Russian Culture: Projections and Self-Perceptions*. Oxford: Berghahn Books, 1998.
- Kolesnikoff, Nina. "The Narrative Structure of Liudmila Petrushevskaja's Short Stories." *Canadian Slavonic Papers / Revue Canadienne Des Slavistes* 32, no. 4 (December 1, 1990): 444-56.
- Lipovetskii, Mark. *Russian Postmodernist Fiction. Dialogue With Chaos*. Armonk, 1999
- _____. "Literature on the Margins: Russian Fiction in the Nineties," *Studies in 20th Century Literature* 2000, Vol. 24: 1.
- Goscilo, Helena. *The Explosive World of Tatyana N. Tolstaya's Fiction*. Armonk: M.E. Sharpe, 1996.
- Goscilo, Helena, ed. *Fruits of Her Plume: Essays on Contemporary Russian Woman's Culture*. Armonk: M.E. Sharpe, 1993.
- Kolesnikoff, Nina. "The Narrative Structure of Liudmila Petrushevskaja's Short Stories." *Canadian Slavonic Papers / Revue Canadienne des Slavistes* 32.4 (1990): 444-456.
- Marsh, Rosalind. *Literature, History and Identity in Post-Soviet Russia, 1991-2006*. Bern: Peter Lang, 2007.
- McMillin, Arnold B. (ed.). *Reconstructing the canon : Russian writing in the 1980s*. Harwood Academic Publishers, 2000.
- Popovic, Dunja. "'Pravo Na TRUP': Power, Discourse, and the Body in the Poetry of Nina Iskrenko." *Russian Review* Vol. 64 No. 4 (2005): 628-641.
- New Russian Poetry*. Special issue of *Jacket* 36, Late 2008.
<http://jacketmagazine.com/36/index.shtml#rus>
- Perloff, Marjorie. 'Russian Postmodernism: An Oxymoron?', *Postmodern Culture*, Vol. 3/2, on <http://www3.iath.virginia.edu/pmc/text-only/issue.193/sympos-2.193>
- Porter, Robert . *Russia's Alternative Prose*, Berg Publishers, 1994
- Russian Theater: The Twenty-first Century*. Special Issue of *Theater* 36:1 (2006). Ed. Tom Sellar.
- Shneidman, Noah. *Russian Literature 1988-1994. The End of an Era*, and *Russian Literature 1995-2002. On the Threshold of a New Millennium*, University of Toronto Press, 1995 and 2004.
- Smeliansky, Anatoly. *The Russian Theatre After Stalin*. Cambridge UP: 1999. See pp. 142-212.
- Third Wave. The New Russian Poetry*, ed. by Kent Johnson and Stephen Ashby, Michigan University Press 1992 (contains translations, essays and manifestos).

B5.2d. Secondary reading on contemporary cinema

- , *The Imperial Trace: Recent Russian Cinema*. Oxford: Oxford University Press, 2009.
- , "National Identity, Cultural Authority and the Post-Soviet Blockbuster: Nikita Mikhalkov and Aleksei Balabanov." *Slavic Review*, Fall 2003
- Beumers, Birgit. *Russia On Reels: The Russian Idea in Post-Soviet Cinema*. I.B. Tauris, 1999.
- Condee, Nancy. *The Imperial Trace: Recent Russian Cinema*. Oxford UP, 2009
- Condee, Nancy, ed.. *Soviet Hieroglyphics: Visual Culture in Late 20th-Century Russia*. Indiana UP, 1995.
- Condee, Nancy. "Muratova's Well-Tempered Scam" (Review of *Nastroishchik*). *KinoKultura*. 2005.
- Draskoczy, Julie. "Enjoy the Silence, Framed" (Review of *Drugoe nebo*). *KinoKultura*. 2010.
- Faraday, George. *Revolt of the Filmmakers: The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry*. Pennsylvania State UP, 2000.
- Goscilo, Helena, and Yana Hashamova, eds. *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. Bloomington: Indiana University Press, 2010.
- Goscilo, Helena, ed. *Resent, Reassess and Reinvent: The Three R's of post-Soviet Cinema*. Special Issue of *Slavic and East European Journal* 51:2 (Summer 2007).
- Hashamova, Yana. *Pride & Panic: Russian Imagination of the West in Post-Soviet Film*. Bristol, Chicago: Intellect, Ltd., 2007.
- Kaganovsky, Lilya. "Men Wanted: Female Masculinity in Sergei Livnev's 'Hammer and Sickle'." *The Slavic and East European Journal* 51.2 (2007): 229–246.
- Larsen, Susan. 'Melodramatic Masculinity, National Identity, and the Stalinist Past in Post-Soviet Cinema,' *Studies in 20th Century Literature: Russian Culture of the 1990s*, 24, 1 (Winter 2000): 85-120.
- Lawton, Anna.. New Academia Publishing, 2004.
- Norris, Stephen M. *Blockbuster History in the New Russia: Movies, Memory, and Patriotism*. Bloomington: Indiana University Press, 2012.

Useful websites for contemporary Russian film studies :

<http://www.kinokultura.com/index.html>

<http://www.kinoart.ru/>

<http://www.seance.ru/>

<http://russiancinema.ru/>

B5.2e. Secondary sources on contemporary visual art

- Angels of History. Moscow Conceptualism and its Influence*, ed. by Joseph Backstein and Bart de Baere, Mercatorfonds, 2005
- Between Spring and Summer: Soviet Conceptual Art in the Era of Late Communism*. Ed. David A. Ross, 1990.
- Bown, Matthew Cullerne. *Contemporary Russian Art*, Phaidon, 1989
- Degot, Ekaterina. 'To Be an Artist in the Post-Soviet World', *The View From Here*. Issues of Cultural Identity and Perspective in Contemporary Russian and American Art, Tretyakov Gallery 2000, available online on <http://theviewfromhere.artinfo.ru/index.asp?lang=eng&sec=5&page=2>

Degot, Ekaterina. 'The Revenge of the Background', in *Primary Documents. Sourcebook for Russian and Eastern-European Art*, Museum of Modern Art New York, 2003 (340-345)

Dyogot, Ekaterina. 'Catastrophe and Hedonism: An Unnostalgic Look at Russian Art of the Last Decade', *Art Margins*, 2006, available online on <http://www.artmargins.com/content/feature/dyogot.html>

Frai, Maks . "Art Azbuka," on <http://azbuka.gif.ru/>
IRWIN, East Art Map. Contemporary Art and Eastern Europe, MIT Press, 2006 (contributions on Russia by Ekaterina Degot, Marina Koldobskaya and Viktor Misiano)

Misiano, Viktor. An Analysis of "Tusovka". Post-Soviet Art of the 90s', *Art in Europe. 1990-2000*, ed. by Gianfranco Maraniello, Skira Editore, 2002 (161-177)

Solomon, Andrew. *The Irony Tower: Soviet Artists in a Time of Glasnost*. Knopf, 1991.

Tupitsyn, Margarita. *Margins of Soviet Art*. Giancarlo Politi Editore, 1992.

Useful websites for contemporary Russian visual arts:

www.guelman.ru

www.art4.ru,

<http://www.gif.ru/rusart/>

<http://www.artchronika.ru/>

<http://nonkonformist.narod.ru/>

<http://artprotest.org/>

Sample Examination Paper (using format that will be followed in Tripos 2016)**MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB and Part II****Paper Ru.6****RUSSIAN CULTURE AFTER 1880**

This paper is for Part IB and Part II candidates.

All candidates: Answer THREE questions, ONE from Section A and TWO from Section B. Candidates for this paper may NOT draw substantially on material from their dissertations or material which they have used or intend to use in another scheduled paper. Candidates may NOT draw substantially on the same material in more than ONE question on the same paper.

STATIONERY REQUIREMENTS

20 Page Answer Book x 1

Rough work pad

SPECIAL REQUIREMENTS

None

You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator

SECTION A

1 Answer ONE of the following:

(a) 'Above all, *Master i Margarita* is an enquiry into the ethical obligations of readers, writers, and interlocutors.' Discuss.

(b) Write a commentary on the style and content of the following passage:

После укола все меняется перед спящим. От постели к окну протягивается 1
широкая лунная дорога, и на эту дорогу поднимается человек в белом
плаще с кровавым подбоем и начинает идти к луне. Рядом с ним идет
какой-то молодой
человек в разорванном хитоне и с обезображенным лицом. Идущие о 5
чем-то разговаривают с жаром, спорят, хотят о чем-то договориться.
-- Боги, боги, -- говорит, обращая надменное лицо к своему спутнику, тот
человек в плаще, -- какая пошлая казнь! Но ты мне, пожалуйста, скажи, --
тут лицо из надменного превращается в умоляющее, -- ведь ее не было!
Молю тебя, скажи, не было? 10
-- Ну, конечно не было, -- отвечает хриплым голосом спутник, -- тебе это
померещилось.
-- И ты можешь поклясться в этом? -- заискивающе просит в плаще.
-- Клянусь, -- отвечает спутник, и глаза его почему-то улыбаются.
-- Больше мне ничего не нужно! -- сорванным голосом вскрикивает 15
человек в плаще и поднимается все выше к луне, увлекая своего спутника.
За ними идет спокойный и величественный гигантский остроухий пес.
Тогда лунный путь вскипает, из него начинает хлестать лунная река и
разливается во все стороны. Луна властвует и играет, луна танцует и
шалит. Тогда в потоке складывается непомерной красоты женщина и 20
выводит к Ивану за руку пугливо озирающегося обросшего бородой
человека. Иван Николаевич сразу узнает его. Это -- номер сто
восемнадцатый, его ночной гость. Иван
Николаевич во сне протягивает к нему руки и жадно спрашивает:
-- Так, стало быть, этим и кончилось? 25

-- Этим и кончилось, мой ученик, -- отвечает номер сто восемнадцатый, а женщина подходит к Ивану и говорит:

-- Конечно, этим. Все кончилось и все кончается... И я вас поцелую в лоб, и все у вас будет так, как надо.

Она наклоняется к Ивану и целует его в лоб, и Иван тянется к ней и 30
всматривается в ее глаза, но она отступает, отступает и уходит вместе со своим спутником к луне.

[308 words]

SECTION B

Answers in Section B must refer to works by TWO OR MORE writers/directors/visual artists. AT LEAST ONE of your answers in Section B must refer to ONE OR MORE literary texts.

2 REVOLUTION

Answer ONE of the following:

- (a) 'The collision of political imperatives and formal preoccupations defined the Russian and Soviet avant-garde.' Discuss.
- (b) 'Может быть, уже теперь не надо больше и писать, а только проповедовать.' Discuss with reference to Russian and Soviet revolutionary culture.
- (c) 'Realism that is not primitive consists in displacement, distortion, curvature, non-objectivity.' Discuss with reference to Russian and Soviet revolutionary culture.

3 VIOLENCE AND MOURNING

Answer ONE of the following:

- (a) 'There is no spectacle we so eagerly pursue, as that of some uncommon and grievous calamity; so that whether the misfortune is before our eyes, or whether they are turned back to it in history, it always touches with delight. This is not an unmixed delight, but blended with no small uneasiness' (Edmund Burke). Discuss.
- (b) 'Normative schemes of intelligibility establish what will and will not be human, what will be a livable life, what will be a grievable death' (Judith Butler). Discuss.

- (c) 'Mourning creates meaning.' Discuss.

4 THE CITY AND EVERYDAY LIFE IN RUSSIAN AND SOVIET CULTURE

Answer ONE of the following:

- (a) 'The city is a space of loneliness, not of belonging' Discuss.
- (b) 'To influence man in the new society, to give him new habits, a new way of thinking: such is the goal of any art.' Discuss.
- (c) 'To literature today, the plane surface of everyday life is what the earth is to an airplane – a mere runway from which to take off, in order to rise aloft, from daily life to the realities of being, to philosophy, to the fantastic.' Discuss.

5 LEGACIES OF STALINISM

Answer ONE of the following:

- (a) 'In their experiments with narrative structure and visual form after 1953, writers and filmmakers resisted not only the 'what', but also the 'how' of Stalinist culture.' Discuss.
- (b) 'Russian culture during the Thaw reconfigures the possibilities for Soviet desire.' Discuss.
- (c) 'The voices and visions that enter Russian culture after 1953 differ from those of the Stalin era in their resistance to instant legibility and easy replication.' Discuss.

7 NARRATING DIFFERENCE: CONTESTED IDENTITIES IN LATE/POST-SOVIET CULTURE

Answer ONE of the following:

- (a) 'The human body becomes a site of reading and misreading in late Soviet and post-Soviet explorations of ethnic and/or national identity.' Discuss.
- (b) 'The ethnic other is never at home in late Soviet or post-Soviet culture.' Discuss.
- (c) 'The narration of difference is often a story of separation.' Discuss.

END OF PAPER