

SL15:

**TOPICS IN SLAVONIC STUDIES:
CULTURAL HISTORIES OF THE PRESENT**



Course convenor: Daria V. Ezerova (de347)

TABLE OF CONTENTS

INTRODUCTION.....	3
READING AND VIEWING LISTS	4
SECTION A. SET TEXTS.....	6
Set Text 1: Viktor Pelevin, <i>Generation “II”</i> (1999)	6
Set Text 2: Vladimir Sorokin, <i>Den’ oprichnika</i> (2006).....	8
SECTION B. TOPICS.....	10
Topic 1. Perestroika and the End of the Eternal State	10
Topic 2: The Roaring 90s: Trauma, Nostalgia, and Capitalism	14
Topic 3: Before Crimea: Nationalism, Violence, and Dissent	18
Topic 4. From New <i>Zastoi</i> to the War in Ukraine	22
TEACHING.....	26
ASSESSMENT.....	26
LECTURE SCHEDULE.....	27
SUPERVISIONS.....	28
ESSAY GUIDELINES AND PROMPTS.....	29
General Guidelines for Essays:.....	29
Prompts for Topics:	29
For Set Texts:	31
SAMPLE EXAMINATION PAPER.....	32

INTRODUCTION

In the light of the war in Ukraine, how do we approach the examination of Russian culture, specifically of the contemporary period? What is the ethical way to study Putin's Russia? And how can the knowledge of post-Soviet cultural history help us comprehend a region riven with contradictions and crises for the past thirty years?

This paper covers the period from Gorbachev's Perestroika to the collapse of the USSR and the tumultuous 1990s to the early Putin years to the annexation of Crimea and until the present. It posits that contemporary Russian culture has been shaped by the coexistence of two ostensibly opposing discourses, the official and the dissident, that have interacted throughout the late- and post-Soviet period in different and often contradictory ways. The paper covers different media, focusing particularly on cinema and literature, with excursions into drama, painting, and performance art.

The paper is divided into two sections. Section A examines two set texts: Viktor Pelevin's *Generation "P"* (*Pokolenie "P"*, 1999) and Vladimir Sorokin *Den' oprichnika* (2006). Section B is comprised of four thematic topics. Each of the topics engages a broad array of sub-topics, including those of identity, nationalism, gender, sexuality, trauma, memory, and nostalgia.

Topics for 2022-23 are the following:

- Topic 1. Perestroika and the End of the Eternal State
- Topic 2. The Roaring 90s: Trauma, Nostalgia, and Capitalism
- Topic 3. Before Crimea: Nationalism, Violence, and Dissent
- Topic 4. From New *Zastoi* to the War in Ukraine

READING AND VIEWING LISTS

Primary and secondary texts are set out below and are organized by Section and Topic.

Each Section B topic has a list of recommended primary sources, which form the basis for lecturing on that topic and are listed as 'core' primary sources. **You are NOT expected to read/watch all of these sources, but you should aim to familiarise yourself with at least four per topic in order to develop a broad range of reference for the paper as a whole.** 'Additional' primary sources will help broaden your understanding of the questions covered in lectures and supervisions and provide supplementary materials for your essays.

The lists of secondary literature are intended to offer a variety of critical and theoretical approaches and are organised thematically. The use of scholarly articles is one of the most efficient ways to focus your reading and research. Most of the articles listed as secondary readings are available online, either via iDiscover or from electronic databases such as JSTOR. 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.

Please note: The reading and viewing lists below treat 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.

FILM ACCESS:

Most films will be available via [Soviet Movies Online](#).
For Login and Password see SL15 Handbook on Moodle.

RECOMMENDED BACKGROUND READING

- Bassin, Mark, Christopher Ely, and Melissa Stockdale, eds. *Space, Place, and Power in Modern Russia: Essays in the New Spatial History*. Ithaca, NY: Cornell University Press, 2018.
- Beumers, Birgit, Alexander Etkind, Olga Gurova, and Sanna Turoma, eds. *Cultural Forms of Protest in Russia*. London: Routledge Taylor & Francis Group, 2018.
- Beumers, Birgit, and Mark Lipovetsky. *Performing Violence: Literary and Theatrical Experiments of New Russian Drama*. Bristol, UK: Intellect, 2009.
- Beumers, Birgit. *A History of Russian Cinema*. London: Bloomsbury, 2013.
- Borenstein, Eliot, and Mark Lipovetsky. *Russian Postmodernist Fiction: Dialogue with Chaos*. New York: Routledge, 2015.
- Borenstein, Eliot. *Overkill: Sex and Violence in Contemporary Russian Popular Culture*. Ithaca: Cornell University Press, 2008.

- Boym, Svetlana. *The Future of Nostalgia*. New York, NY: Basic Books, 2016.
- Brown, Deming. *The Last Years of Soviet Russian Literature: Prose Fiction 1975–1991*. Cambridge: Cambridge University Press, 1993.
- Clowes, Edith W. *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*. Ithaca, NY: Cornell University Press, 2011.
- Condee, Nancy. *The Imperial Trace: Recent Russian Cinema*. Oxford: Oxford University Press, 2009.
- Etkind, Alexander. *Warped Mourning Stories of the Undead in the Land of the Unburied*. Stanford, CA: Stanford University Press, 2013.
- Jonson, Lena. *Russia - Art Resistance and the Conservative-Authoritarian Zeitgeist*. Routledge, 2017.
- Lipovetsky, Mark, and Lisa Ryoko Wakamiya. *Late and Post-Soviet Russian Literature: A Reader*. Vol. 1. Boston, MA: Academic Studies Press, 2015.
- Lipovetsky, Mark. *Postmodern Crises: From Lolita to Pussy Riot*. Brighton, MA: Academic Studies Press, 2017.
- Oushakine, Serguei. "In the State of Post-Soviet Aphasia: Symbolic Development in Contemporary Russia." *Europe-Asia Studies* 52, no. 6 (2000).
- Wood, Tony. *Russia Without Putin: Money, Power and the Myths of the New Cold War*. London: Verso, 2020.
- Yurchak, Aleksei. *Everything Was Forever, until It Was No More: The Last Soviet Generation*. Princeton, NJ: Princeton University Press, 2005.

SECTION A. SET TEXTS

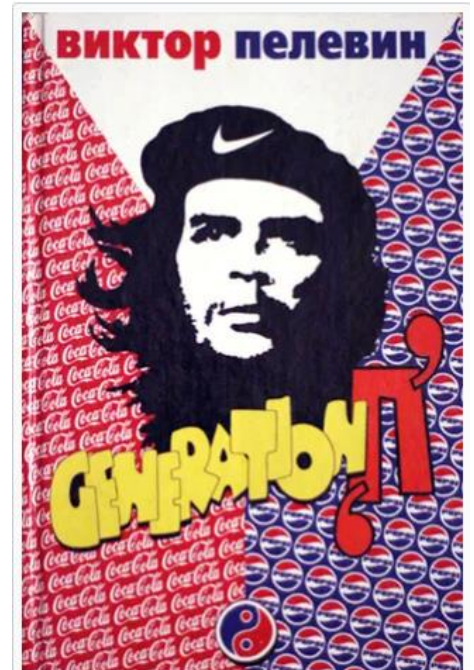
Set Text 1: Viktor Pelevin, *Generation "P"* (1999)

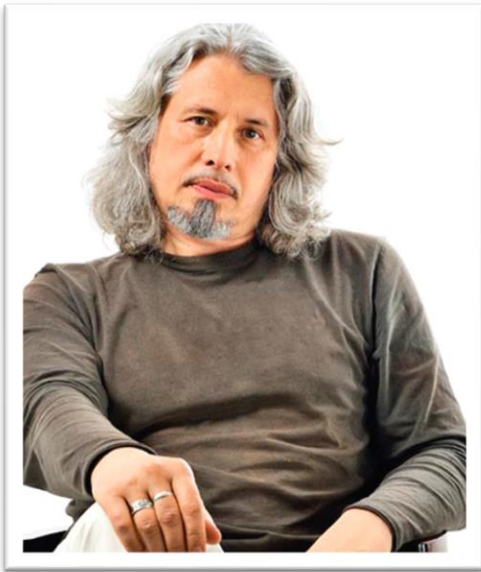
Secondary Literature

- Barker, Adele. *Consuming Russia: Popular Culture, Sex, and Society Since Gorbachev*. Durham: Duke University Press, 1999.
- Baudrillard, Jean. "The Precession of Simulacra." In *Simulacra and Simulation*, trans. Sheila Faria Glaser. Ann Arbor, MI: The University of Michigan Press, 2017.
- . *The Consumer Society: Myths and Structures*. London: Sage, 2017.
- Borenstein, Eliot. "Survival of the Catchiest: Memes and Postmodern Russia." Essay. In *Late and Post-Soviet Literature. A Reader*, eds. Mark Lipovetsky and Lisa Ryoko Wakamiya. Boston, MA: Academic Studies Press, 2014.
- Condee, Nancy, and Vladimir Padunov. "The ABC of Russian Consumer Culture: Readings, Ratings, and Real Estate." In *Soviet Hieroglyphics: Visual Culture in Late Twentieth-Century Russia*, edited by Nancy Condee. Bloomington, IN: Indiana University Press, 1995.
- Clowes, Edith W. *Russian Experimental Fiction: Resisting Ideology after Utopia*. Princeton, NJ: Princeton University Press, 2014.
- Dalton-Brown, Sally. "The Dialectics of Emptiness: Douglas Coupland's and Viktor Pelevin's Tales of Generation X and P." *Forum for Modern Language Studies* 42, no. 3 (2006): 239-48.
- Freidin, Gregory. "Dzheneraishen 'P' (Generation 'P')." *Foreign Policy*, no. 118 (2000): 165.
- Genis, Alexander. "Borders and Metamorphoses: Viktor Pelevin in the Context of Post-Soviet Literature." Essay. In *Twentieth-Century Russian Literature: Selected Papers from the Fifth World Congress of Central and East European Studies*, edited by Karen L. Ryan and Barry P. Scherr. Houndmills, Basingstoke, Hampshire: Macmillan Press, 2000.
- Gomel, Elana. "Viktor Pelevin and Literary Postmodernism in Post-Soviet Russia." *Narrative* 21, no. 3 (2013): 309-21.
- Günther, Hans. "Post-Soviet Emptiness (Vladimir Makanin and Viktor Pelevin)." *Journal of Eurasian Studies* 4, no. 1 (2013): 100-106.
- Hutchings, Stephen. "In Place of a Conclusion: Television, the End of Literature and Pelevin's Generation 'P.'" In *Russian Literary Culture in the Camera Age: The Word as Image*. London: Routledge, 2009.
- Jameson, Fredric. "Postmodernism and Consumer Society." Essay. In *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998*. London: Verso, 2009.
- Khagi, Sofya. "From Homo Sovieticus to Homo Zapiens: Viktor Pelevin's Consumer Dystopia." *Russian Review* 67, no. 4 (2008): 559-79.



- Khagi, Sofya. *Pelevin and Unfreedom: Poetics, Politics, Metaphysics*. Evanston: Northwestern University Press, 2020.
- Lipovetsky, Mark, and Eliot Borenstein. "On the Nature of Russian Postmodernism." In *Russian Postmodernist Fiction: Dialogue with Chaos: Dialogue with Chaos*. Routledge, 2016.
- Lipovetsky, Mark. "Russian Literary Postmodernism in the 1990s." *The Slavonic and East European Review* 79, no. 1 (January 2001): 31–50.
- ". "Splitting the Trickster: Pelevin's Shape-Shifters." In *Charms of the Cynical Reason: The Trickster's Transformations in Soviet and Post-Soviet Culture*. Brighton, MA: Academic Studies Press, 2011.
- Livers, Keith. "The Tower or the Labyrinth: Conspiracy, Occult, and Empire-Nostalgia in the Work of Viktor Pelevin and Aleksandr Prokhanov." *The Russian Review* 69, no. 3 (2010): 477–503.
- Ljunggren, Anna. "Closing the Circle: On the Poetics of Contemporary Russian Prose." *Russian Literature* 65, no. 4 (May 15, 2009): 451–66.
- Noordenbos, Boris. "Breaking into a New Era? A Cultural-Semiotic Reading of Viktor Pelevin." *Russian Literature* 64, no. 1 (2008): 85–107.
- Parts, Lyudmila. "Degradation of the Word or the Adventures of an Intelligent in Viktor Pelevin's *Generation P*." *Canadian Slavonic Papers* 46, no. 3-4 (2004): 435–49.
- Rogachevsky, Andrei. "From Homo Zapiens to Media Sapiens: Post-Soviet Television in Russian Fiction." Essay. In *Russia's New Fin De siècle. Contemporary Culture between Past and Present*, ed. Birgit Beumers. Bristol: Intellect Ltd, 2013.
- Vicks, Meghan. "Victor Pelevin's Void and the Post-Soviet Condition," in *Narratives of Nothing in 20th-Century Literature*. New York: Bloomsbury Academic, 2015. 135-70.





Set Text 2: Vladimir Sorokin, *Den' oprichnika* (2006)

Secondary Literature

“‘Russia Is Slipping Back into an Authoritarian Empire’: An Interview with Vladimir Sorokin.” *DER SPIEGEL*, February 2, 2007. <https://www.spiegel.de/international/spiegel/spiegel-interview-with-author-vladimir-sorokin-russia-is-slipping-back-into-an-authoritarian-empire-a-463860.html>.

Akinsha, Konstantin. “Between Lent and Carnival: Moscow Conceptualism and Sots Art (Differences, Similarities, Interconnections): A Series of Interviews.” Essay. In *Moscow Conceptualism in Context*, edited by Alla Rosenfeld. New

Brunswick, NJ: Zimmerli Art Museum at Rutgers University, 2011.

Aptekman, Maria. “Forward to the Past, or Two Radical Views on the Russian Nationalist Future: Pyotr Krasnov’s *Behind the Thistle* and Vladimir Sorokin’s *Day of an Oprichnik*.” *Slavic and East European journal* 53, no. 2 (2009): 241–60.

Artwińska, Anna. “The (Post-)Communist Orient: History, Self-Orientalization and Subversion by Michał Witkowski and Vladimir Sorokin.” *Zeitschrift für Slawistik* 62, no. 3 (2017): 404–26.

Borenstein, Eliot. *Plots against Russia: Conspiracy and Fantasy after Socialism*. Ithaca, NY: Cornell University Press, 2019.

Chantsev, Aleksandr. “The Antiutopia Factory: The Dystopian Discourse in Russian Literature in the Mid-2000s.” Essay. In *Russian Science, Fiction, Literature and Cinema: A Critical Reader*, edited by Anindita Banerjee. Boston, MA: Academic Studies Press, 2018.

Claeys, Gregory, and Lyman Tower Sargent. “Afterword: The Twenty-First Century.” Essay. In *The Utopia Reader*. New York, NY: New York University Press, 2017.

Dobrenko, Evgeny, Ilya Kalinin, and Mark Lipovetsky. “*Eto Prosto Bukvy Na Bumage...*”: Vladimir Sorokin: *Posle Literature*. Moskva: Novoe Literaturnoe Obozrenie, 2018.

Filimonova, Tatiana. “Chinese Russia: Imperial Consciousness in Vladimir Sorokin’s Writing.” *Region: Regional Studies of Russia, Eastern Europe, and Central Asia* 3, no. 2 (2014): 219–44.

Gessen, Masha. “The Accidental President.” In *The Man without a Face: The Unlikely Rise of Vladimir Putin*. London: Granta, 2014.

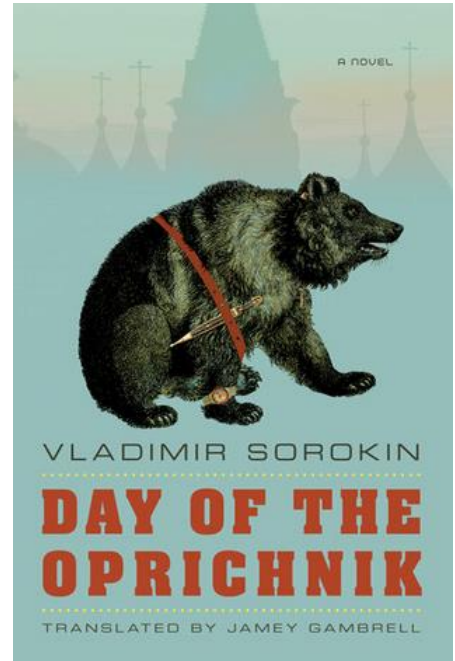
Goscilo, Helena. “The Ultimate Celebrity: VVP as VIP *Objet d’Art*.” Essay. In *Putin as Celebrity and Cultural Icon*, edited by Helena Goscilo. London: Routledge, 2012.

Laird, Sally. “Vladimir Sorokin.” In *Voices of Russian Literature: Interviews with Ten Contemporary Writers*. Oxford: Oxford University Press, 1999.

Lipovetsky, Mark. “Fleshing/Flashing the Discourse: Sorokin’s Master Trope.” In *Postmodern Crises: From Lolita to Pussy Riot*. Brighton, MA: Academic Studies Press, 2017.

Livers, Keith. “From Fecal Briquettes to Candy Kremains: The Edible Ideal in Sorokin’s Prose.” *Gastronomica* 17, no. 4 (2017): 26–35.

- Marsh, Rosalind J. *Literature, History and Identity in Post-Soviet Russia, 1991-2006*. Bern: P. Lang, 2007.
- Noordenbos, Boris. *Post-Soviet Literature and the Search for a Russian Identity*. New York, NY: Palgrave Macmillan US, 2018.
- Roesen, Tine, Dirk Uffelmann, and Kuhn Katharina. *Vladimir Sorokin's Languages*. Bergen: Dept. of Foreign Languages, University of Bergen, 2013.
- Toymentsev, Sergey. "Retro-Future in Post-Soviet Dystopia." *CLCWeb: Comparative Literature and Culture* 21, no. 4 (2019).
- Uffelmann, Dirk. *Vladimir Sorokin's Discourses: A Companion*. Boston, MA: Academic Studies Press, 2020.
- Wood, Tony. "Howling Soviet Monsters: Vladimir Sorokin." *London Review of Books*. November 7, 2019. <https://www.lrb.co.uk/the-paper/v33/n13/tony-wood/howling-soviet-monsters>.



SECTION B. TOPICS

Topic 1. Perestroika and the End of the Eternal State

Primary Sources

Core:

Prose

Nina Andreeva, “Ne mogu postupat’sa printsipami” (letter to *Soviet Russia*, 1988)
Liudmila Petrushevskaya, “Svoi krug,” “Gigiena” (1990)

Poetry

Dmitry Prigov, “Obrashchenia k grazhdanam” (1986)

Films

Tengiz Abuladze, *Pokaianie* (1987)
Vasilii Pichul, *Malen’kaia Vera* (1988)

Visual Arts

Sots-Art; Komar and Melamid



Additional:

Prose

Marina Palei, *Kabiriia s obvodnogo kanala* (1991)
Petrushevskaya, “Novye Robinsony” (1989)
Khrushchev, Nikita. “O kul’te lichnosti i ego posledstviakh.” *Izvestiia TsK KPSS*, no. 3 (1989): 128–70. (the “Secret Speech”)

Films

Chernukha cinema:
Rashid Nugmanov, *Igla* (1988)
Petr Todorovsky, *Interdevochka* (1989)
Vitaly Kanevsky, *Zamri–Umri–Voskresni!* (1990)

Visual Arts:

Eric Bulatov, Andrei Monastyrskiy, Ilya Kabakov, Nonna Goriunova, Francisco Infante

Secondary Literature

General

- Brown, Deming. *Last Years of Soviet Russian Literature: Prose Fiction 1975-91*. Cambridge: Cambridge University Press, 1994.
- Erofeev, Viktor. "Pominki po sovetskoi literature." *Literaturnaia Gazeta* (Moscow), July 4, 1990.
- Groys, Boris. "Postutopian Art: From Myth to Mythology" in *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship, and Beyond*. Princeton, NJ: Princeton University Press, 1992.
- Lahusen, Thomas, and Gene Kuperman, eds. *Late Soviet Culture: From Perestroika to Novostroika*. Durham: Duke University Press, 1993.
- Miller, Aleksei. "The Turns of Russian Historical Politics, from Perestroika to 2011." Essay. In *The Convolutions of Historical Politics*, eds. Aleksei Miller and Maria Lipman. Budapest: Central European University Press, 2012.
- Ries, Nancy. *Russian Talk: Culture & Conversation During Perestroika*. Ithaca: Cornell University Press, 1997.
- Yurchak, Aleksei. *Everything Was Forever, until It Was No More: The Last Soviet Generation*. Princeton, NJ: Princeton University Press, 2005.

On Postmodernism

- Borenstein, Eliot, and Mark Lipovetsky. *Russian Postmodernist Fiction: Dialogue with Chaos*. New York: Routledge, 2015.
- Epstein, Mikhail. *After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture*. Amherst (Mass.): University of Massachusetts Press, 1995.
- Genis, Aleksandr. "Perestroika as a Shift in Literary Paradigm." Essay. In *Russian Postmodernism: New Perspectives on Post-Soviet Culture*, edited by Mikhail Epstein, Aleksandr Genis, and Slobodanka Vladiv-Glover. New York, NY: Berghahn Books, 1999.
- Jameson, Fredric. "Postmodernism, or The Cultural Logic of Late Capitalism," *New Left Review* 1/146 (July-August 1984): 53-92.
- Lyotard, Jean-Francois. "What is Postmodernism?," trans. Regis Durand, from *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press: Minneapolis, 1984.

On cinema

- Drozdova, Marina. "Sublimations from Socialism: New Images of Women in Soviet Cinematography in the Era of Perestroika." Essay. In *Red Women on the Silver Screen: Soviet Women and Cinema from the Beginning to the End of the Communist Era*, edited by Lynne Attwood and Turovskaya Maya. London: Pandora, 1993.
- Graham, Seth, "Chernukha and Russian Film," *Studies in Slavic Cultures* 1 (January 2000).
- Horton, Andrew, and Michael Brashinsky. *The Zero Hour: Glasnost and Soviet Cinema in Transition*. Princeton, NJ: Princeton University Press, 1992.
- Isakava, Volha. "Reality Excess: Chernukha Cinema in the Late 1980s." Essay. In *Ruptures and Continuities in Soviet/Russian Cinema Styles, Characters and Genres before and after the Collapse of the USSR*, edited by Birgit Beumers and Eugenie Zvonkine. 2017, 147-65.

- . “The Body in the Dark: Body, Sexuality and Trauma in Perestroika Cinema.” *Studies in Russian and Soviet Cinema* 3, no. 2 (2009).
- Lawton, Anna. *Before the Fall: Soviet Cinema in the Gorbachev Years*. Philadelphia, PA: Xlibris, 2002.
- Safariants, Rita. “‘Thank God We’re Not Alive’ The Rock Star in Soviet and Post-Soviet Cinema.” Essay. In *Ruptures and Continuities in Soviet/Russian Cinema Styles, Characters and Genres before and after the Collapse of the USSR*, edited by Birgit Beumers and Eugenie Zvonkine. Milton Park, Abingdon, Oxon: Routledge, 2018.
- Shepotinnik, Petr. “With Perestroika, without Tarkovsky.” Essay. In *The Red Screen: Politics, Society, Art in Soviet Cinema*, edited by Anna Lawton. New York, NY: Routledge, 1992.
- Woll, Josephine, and Denise J. Youngblood. *Repentance*. London: I.B. Tauris, 2001.

On Literature

- Barker, Adele Marie. “The Persistence of Memory: Women’s Prose since the Sixties.” Essay. In *A History of Women’s Writing in Russia*, edited by Adele Marie Barker and Jehanne M. Gheith. Cambridge: Cambridge University Press, 2009.
- Brown, Deming Bronson. *The Last Years of Soviet Russian Literature: Prose Fiction 1975–1991*. Cambridge: Cambridge University Press, 1993.
- Cixous, Hélène, ‘The Laugh of the Medusa’, *Signs*, 1:4 (Summer 1976).
- Degot’, Ekaterina and Vadim Zakharov. *Moskovskii Kontseptualizm*. Moskva: WAM, 2005.
- Gordon, Tatiana R., and Nadezhda S. Rafalson. “‘My Mother Left behind a Few Manuscripts.’ on the Author’s Perspective of L. Petrushevskaya.” *Voprosy literatury*, no. 5 (2021).
- Goscilo, Helena. “Perestroika or Domostroika? The Construction of Womanhood under Glasnost.” In *Dehexing Sex: Russian Womanhood during and after Glasnost*. Ann Arbor: University of Michigan Press, 1996.
- Goscilo, Helena. *Fruits of Her Plume: Essays on Contemporary Russian Woman’s Culture*. Abingdon, Oxon: Routledge, Taylor & Francis Group, 2015.
- Heaton, Julia. “Russian Women’s Writing: Problems of a Feminist Approach, with Particular Reference to the Writing of Marina Palei.” *The Slavonic and East European Review* 75, no. 1 (January 1997).
- Iampolskii, Mikhail. *Prigov: Ocherki Khudozhestvennogo Nominalizma*. Moskva: Novoe literaturnoe obozrenie, 2016.
- Leiderman, Daniil, and Mark Lipovetsky. “Moscow Conceptualism.” *The Oxford Handbook of Soviet Underground Culture*, 2022.
- Lipovetsky, Mark, and Ilya Kukulín. *Partizanskii logos: Proekt Dmitriia Aleksandrovicha Prigova*. NLO, 2022.
- Marsh, Rosalind J. *New Women’s Writing in Russia, Central and Eastern Europe: Gender, Generation and Identities*. Newcastle upon Tyne: Cambridge Scholars Pub., 2012.
- Marsh, Rosalind J., and Monika Katz. “The Other Woman: Character Portrayal and the Narrative Voice in the Short Stories of Liudmila Petrushevskaja.” In *Women and Russian Culture: Projections and Self-Perceptions*. New York, NY: Berghahn Books, 1998.
- Murav, Harriet. “Engendering the Russian Body Politic.” Essay. In *Postcommunism and the Body Politic*, edited by Ellen E. Berry. New York, NY: New York University Press, 1995.

- Sutcliffe, Benjamin M. "Perestroika and the Emergence of Women's Prose: Liudmila Petrushevskaya, Tat'iana Tolstaia, and Women's Anthologies." In *The Prose of Life Russian Women Writers from Khrushchev to Putin*. Madison, WI: University of Wisconsin Press, 2009.
- Woll, Josephine. "The Minotaur in the Maze: Remarks on Lyudmila Petrushevskaya." *World Literature Today* 67, no. 1 (1993).

On Visual Art

- Balina, Marina, Nancy Condee, and E. A. Dobrenko, eds. Introduction to *Endquote: Sots-Art Literature and Soviet Grand Style*. Evanston, IL: Northwestern University Press, 2000.
- Chernetsky, Vitaly. "Iosif Vissarionovich Pushkin, or The Transformational Momentum of Sots-Art." *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization*. Montreal: McGill-Queen's University Press, 2007. 59-87.
- Hillings, Valerie L. "Komar and Melamid's Dialogue with (Art) History." *Art Journal* 58, no. 4 (1999): 48-61.
- Jackson, Matthew J. *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Garde*. Chicago, IL: The University of Chicago Press, 2016.
- Komar, Vitaly, and Aleksandr Melamid. *Monumental Propaganda*. New York: Independent Curators Inc., 1994.
- Leiderman, Daniil. "The Strategy of Shimmering in Moscow Conceptualism." *Russian Literature* 96-98 (2018).
- Wollen, Peter. "Scenes from the Future: Komar & Melamid." *New Left Review*, I/185, 1991.
<https://newleftreview.org/issues/i185/articles/peter-wollen-scenes-from-the-future-komar-melamid>.

Topic 2: The Roaring 90s: Trauma, Nostalgia, and Capitalism

Primary Sources

Core:

Prose

Svetlana Alexievich, *Vremia Secondhand* (2013, selections) and the Nobel Lecture (2015)

Pelevin, "Mittelspiel" (1991), "Buben Verkhnego Mira" (1993)*

Films

Nikita Mikhalkov, *Utomlennye solntsem* (1994)

Aleksei Balabanov, *Brat* (1997)

Aleksandr Sokurov, *Russkii kovcheg* (2002)



Additional:

Prose

Pelevin, *Omon Ra* (1992)

Aleksandr Prokhanov, *Gospodin Geksogen* (2002)

Tatiana Tolstaya, *Kys'* (2000)

Films

Aleksei German, *Khrustalev, Mashinu!* (1998)

Aleksei Balabanov, *Brat 2* (2000)

Secondary Literature

General

Borenstein, Eliot. *Overkill: Sex and Violence in Contemporary Russian Popular Culture*. Ithaca: Cornell University Press, 2008.

Epstein, Mikhail. "Proto, ili konets postmodernizma." In *Postmodern v Rossii*. Moscow: Izdanie R. Elinina, 2000.

Oushakine, Serguei. "In the State of Post-Soviet Aphasia: Symbolic Development in Contemporary Russia." *Europe-Asia Studies* 52, no. 6 (2000).

Tlostanova, Madina. *What Does It Mean to Be Post-Soviet? Decolonial Art from the Ruins of the Soviet Empire*. Durham, NC: Duke University Press, 2018.

- Volkov, Vadim. *Violent Entrepreneurs: The Use of Force in the Making of Russian Capitalism*. Ithaca, NY: Cornell University Press, 2002.
- Wood, Tony. "Collapse as Crucible: The Reforging of Russian Society." *New Left Review*, no. 74 (2012).
- Wood, Tony. *Russia without Putin: Money, Power and the Myths of the New Cold War*. London: Verso, 2020.
- Yurchak, Alexey. "'Gagarin and the Rave Kids: Transforming Power, Identity, and Aesthetics in Post-Soviet Nightlife.'" Essay. In *Consuming Russia: Popular Culture, Sex, and Society since Gorbachev* edited by Adele Marie Barker. Durham, NC: Duke University Press, 2005.

On Alexievich

- Gapova, Elena. "Suffering and the Search for Meaning: Svetlana Alexievich's Moral Revolutions." *Osteuropa (Stuttgart)* 68, no. 1-2 (2018): 211–21.
- Khrushcheva, Nina. "The Historian of the Soul: the Nobel Laureate Svetlana Alexievich Extracts the Human Truth about Life under Soviet Rule." *The Atlantic* 320, no. 2 (September 2017).
- Lenart-Cheng, Helga. "Personal and Collective Memories in the Works of Svetlana Alexievich." *History and Memory* 32, no. 2 (2020): 78. <https://doi.org/10.2979/histmemo.32.2.04>.
- Pinkham, Sophie. "Witness Tampering: Nobel Laureate Svetlana Alexievich Crafts Myths, Not Histories." *The New Republic*, August 29, 2016. <https://newrepublic.com/article/135719/witness-tampering>.
- Vladiv-Glover, Slobodanka, and Orçun Alpay. "The Authority of the Text in Svetlana Aleksievich's Secondhand Time." *Studies in East European Thought*, January 31, 2022. <https://doi.org/10.1007/s11212-021-09451-0>.

On Nationalism

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 2016.
- Bassin, Mark, and Catriona Kelly, eds. *Soviet and Post-Soviet Identities*. Cambridge: Cambridge University Press, 2012.
- Clowes, Edith W. *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*. Cornell University Press, 2011.
- Franklin, Simon, and Emma Widdis, eds. *National Identity in Russian Culture: An Introduction*. Cambridge: Cambridge University Press, 2004.
- Laruelle Marlène. *Russian Nationalism: Imaginaries, Doctrines, and Political Battlefields*. London: Routledge, 2019.
- Verdery, Katherine. "Whither 'Nation' and 'Nationalism'?" *Daedalus* 122.3 (1993): 37–46.
- Marsh, Rosalind. "The Nature of Russia's Identity: The Theme of 'Russia and the West' in Post-Soviet Culture." *Nationalities Papers* 35, no. 3 (2007): 555–78.
- Suny, Ronald Grigor. *The Revenge of the Past: Nationalism, Revolution, and the Collapse of the Soviet Union*. Stanford: Stanford University Press, 1993.
- Zahra, Tara. "Imagined Noncommunities: National Indifference as a Category of Analysis." *Slavic Review* 69.1 (2010): 93–119.

On Nostalgia

- Boele, Otto, Boris Noordenbos, and Ksenia Robbe. *Post-Soviet Nostalgia: Confronting the Empire's Legacies*. London: Routledge, 2021.
- Boym, Svetlana. *The Future of Nostalgia*. New York, NY: Basic Books, 2016.
- Lipovetsky, Mark. "Post-Soc: Transformations of Socialist Realism in the Popular Culture of the Late 1990s–Early 2000s." In *Postmodern Crises: From Lolita to Pussy Riot*. Brighton, MA: Academic Studies Press, 2017.
- Oushakine, Serguei Alex. "'We're Nostalgic but We're Not Crazy': Retrofitting the Past in Russia." *Russian Review* 66, no. 3 (2007): 451–82.
- Todorova, Maria. "From Utopia to Propaganda and Back." Essay. In *Post-Communist Nostalgia*, edited by Maria Todorova and Zsuzsa Gille. New York, NY: Berghahn Books, 2012.

On Film

- Beumers, Birgit. *Russia on Reels: The Russian Idea in Post-Soviet Cinema*. London: I.B. Tauris, 2006.
- Condee, Nancy. "Nikita Mikhalkov: European but Not Western?" and "Aleksei German: Forensics in the Dynastic Capital". In *The Imperial Trace Recent Russian Cinema*. Oxford: Oxford University Press, 2009.
- Condee, Nancy. *Soviet Hieroglyphics: Visual Culture in Late Twentieth-Century Russia*. London: BFI Publishing, 1995.
- Etkind, Alexander. "The Tale of Two Turns: *Khrustalev, My Car!* and the Cinematic Memory of the Soviet Past." *Studies in Russian and Soviet Cinema* 4, no. 1 (2010): 45–63.
- Hashamova, Yana. "Aleksei Balabanov's Russian Hero: Fantasies of Wounded National Pride." *Slavic and East European Journal* 51, no. 2 (2007).
- Larsen, Susan. "National Identity, Cultural Authority, and the Post-Soviet Blockbuster: Nikita Mikhalkov and Aleksei Balabanov." *Slavic Review* 62, no. 3 (2003).
- Todd, Laura. "Mourning the Lost Days of Perestroika in Balabanov's *Brother*." *Studies in Russian and Soviet Cinema* 11, no. 3 (2017): 212–27.

On Trauma

- Alexander, Jeffrey C. *Trauma: a Social Theory*. Cambridge: Polity, 2015.
- Alexander, Jeffrey C., Ron Eyerman, Bernhard Giesen, Neil J. Smelser, and Piotr Sztompka, eds. *Cultural Trauma and Collective Identity*. Berkeley, CA: University of California Press, 2004.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore, MD: Johns Hopkins University Press, 2016.
- Etkind, Alexander. "Mimetic and Subversive." In *Warped Mourning Stories of the Undead in the Land of the Unburied*. Stanford, CA: Stanford University Press, 2013.
- Freud, Sigmund. "Mourning and Melancholia." In *Metapsychology: The Theory of Psychoanalysis: Beyond the Pleasure Principle the Ego and the ID and Other Works* 1, Vol. 1. New York, NY: Penguin Books, 1991.

Jones, Polly. *Introduction to Myth, Memory, Trauma: Rethinking the Stalinist Past in the Soviet Union*. New Haven, CT: Yale University Press, 2016.

On Reactionary Postmodernism (*The Slynx* and *Mr Hexogen*)

- Faure, Juliette. "A Russian Version of Reactionary Modernism: Aleksandr Prokhanov's 'Spiritualization of Technology.'" *Journal of Political Ideologies* 26, no. 3 (2021): 356–79.
- Ivanova, Natal'ia. "Grind the Peacock into Burkers: On Tatyana Tolstaya's *The Slynx*." *Russian Studies in Literature* 39, no. 4 (2003): 72–77.
- Latynina, Alla. "'There's Your Spiritual Renaissance for You' on Tatyana Tolstaya's *The Slynx*." *Russian Studies in Literature* 39, no. 4 (2003): 66–71.
- Lipovetsky, Mark. "Sled Kysi." *Iskusstvo Kino*, n.2, February 2001.
<http://old.kinoart.ru/archive/2001/02/n2-article21>.
- Livers, Keith A. "The Great Anti-Russian Plot: Aleksandr Prokhanov's Conspiracy Novels of the 2000s." In *Conspiracy Culture: Post-Soviet Paranoia and the Russian Imagination*. Toronto: University of Toronto Press, 2020.
- Oushakine, Serguei. *The Patriotism of Despair: Symbolic Economies, National Memory, and Communities of Loss in Russia*. Ithaca, NY: Cornell University Press, 2005.
- Razuvalova, Anna. "Conspiracy Theory and Neoconservative PR Strategies in the 2000–2010s: The Case of Aleksandr Prokhanov." Essay. In *"Truth" and Fiction: Conspiracy Theories in Eastern European Culture and Literature* edited by Jens Herlth and Alois Woldan. Bielefeld: Transcript, 2020.
- Toymontsev, Sergey. "Retro-Future in Post-Soviet Dystopia." *CLCWeb: Comparative Literature and Culture* 21, no. 4 (2019).

Topic 3: Before Crimea: Nationalism, Violence, and Dissent

Primary Sources

Core:

Drama

Yelena Gremina, Mikhail Ugarov, *Sentiabr'.doc* (2005)

Vasilii Sigarev, *Plastilin* (2000)

Vladimir and Oleg Presnyakov, *Terrorizm* (2002)

Poetry

Elena Fanailova, "... Oni opiat' za svoi Afganistan" (2003), "Lena i liudi" (2008)

Kirill Medvedev, "Konets peremiria" (2005)

Films

Aleksei Balabanov, *Gruz 200* (2007)

Andrei Zvyagintsev, *Leviafan* (2014)

Vasilii Sigarev, *Strana Oz* (2015)

Performance art and actionism: Voina, Pussy Riot, Petr Pavlensky



Additional:

Drama

Vasilii Sigarev, *Chernoie moloko* (2001)

Ivan Vyrypaev, *Iiul'* (2006), *Kislorod* (2002)

Prose

Zakhar Prilepin, *San'kia* (2006)

Film

Natalia Meschaninova, *Kombinat "Nadexhda"* (2014)

Aleksandr Sokurov, *Aleksandra* (2006)

Secondary Literature

On New Drama

Beumers, Birgit, and Mark Lipovetsky. *Performing Violence: Literary and Theatrical Experiments of New Russian Drama*. Bristol, UK: Intellect, 2009.

- Freedman, John. "Contemporary Russian Drama: The Journey from Stagnation to a Golden Age." *Theatre Journal* 62, no. 3 (October 1, 2010).
- . "Teatr.doc and the Struggle for Authenticity and Relevance in Contemporary Russian Drama and Theater." Essay. In *Staging Postcommunism*, edited by Vessela S. Warner and Diane Manole. Iowa City, IA: University of Iowa Press, 2020.
- . *Real and Phantom Pains: An Anthology of New Russian Drama*. Washington, DC: New Academia Publishing, 2014.
- Hanukai, Maksim. "After the Riot: Teatr.doc and the Performance of Witness." *TDR: The Drama Review* 61, no. 1 (2017): 43–55.
- Kaminer, Jenny. "Imagining Adolescence in Selected Works of New Russian Drama." *Modern Language Review* 113, no. 1 (2018): 190–216.
- Olga Roginskaia, *Nastoiashchaia veshch v sovremennom teatre: Muzrei-Barakholka – veshchevoi rynok*", in "Veshch," special issue, *St. Petersburg Theatre Journal* 1, 71, 2013.
- Ross, Yana. "Under Siege: Moscow Artists Respond to Nord-Ost." *Theater* 35, no. 1 (2005): 33–39.
- Warner, Vessela S., and Diana Manole, eds. *Staging Postcommunism*. Iowa City, IA: University of Iowa Press, 2020.
- Weygandt, Susanna. "The Structure of Plasticity: Resistance and Accommodation in Russian New Drama." *TDR/The Drama Review* 60, no. 1 (2016): 116–31.

On cinema

- Beumers, Birgit, and Nancy Condee. *The Cinema of Alexander Sokurov*. London: I.B. Tauris, 2011.
- Carleton, Gregory. "A Tale of Two Wars: Sex and Death in *Ninth Company* and *Cargo 200*." *Studies in Russian and Soviet Cinema* 3, no. 2 (2009): 215–28.
- Ezerova, Daria. "Laughing Apocalypse: Horror and/as Comedy in Contemporary Russian Cinema." Essay. In *Cinemasaurus: Russian Film in Contemporary Context*, edited by Nancy Condee, Alexander Prokhorov, and Elena Prokhorova. Boston: Academic Studies Press, 2020.
- Hristova, Maria. "Corruption as Shared Culpability: Religion, Family, and Society in Andrey Zvyagintsev's *Leviathan* (2014)." *Journal of Religion and Film* 24, no. 2 (2020).
- Lowenstein, Adam. *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*. New York: Columbia University Press, 2005.
- Lübecker Nikolaj. *The Feel-Bad Film*. Edinburgh: Edinburgh University Press, 2015.
- Norris, Stephen M. "The Soviet Horror Show." In *Blockbuster History in the New Russia: Movies, Memory, and Patriotism*. Bloomington, IN: Indiana University Press, 2012.
- Saltykov, Denis. "Privatized Violence in the New Russian Cinema." Essay. In *Cinemasaurus: Russian Film in Contemporary Context*, edited by Alexander Prokhorov, Elena Prokhorova, and Alexander Prokhorov. Boston, MA: Academic Studies Press, 2020.
- Szaniawski, Jeremi. *The Cinema of Alexander Sokurov: Figures of Paradox*. New York, NY: Columbia University Press, 2014.
- Wengle, Susanne, Christy Monet, and Evgenia Olimpieva. "Russia's Post-Soviet Ideological Terrain: Zvyagintsev's *Leviathan* and Debates on Authority, Agency, and Authenticity." *Slavic Review* 77, no. 4 (2018): 998–1024.

Zupančič, Alenka. "Melting Into Visibility." Essay. In *Unwatchable*, edited by Nicholas Baer, Laura Horak, Maggie Hennefeld, and Gunnar Iversen. Rutgers University Press, 2019.

On poetry

Bozovic, Marijeta. "Performing Poetry and Protest in the Age of Digital Reproduction." Essay. In *Cultural Forms of Protest in Russia*, edited by Birgit Beumers, Alexander Etkind, Olga Gurova, and Sanna Turoma. London: Routledge Taylor & Francis Group, 2018.

----- . "Poetry on the Front Line: Kirill Medvedev and a New Russian Poetic Avant-Garde." *Zeitschrift für slavische Philologie* 70, no. 1 (2014).

Fanailova, Elena. "Poety i ikh tolkovateli. Stereoskopicheskoe chtenie. 'Oni Opiat' Za Svoi Afganistan." *Novoe literaturnoe obozrenie* 64, no. 4 (August 2003).

Leving, Yuri. "V dome durakov: pesni nevinnosti, oni zhe – opyta." *Novoe literaturnoe obozrenie* 64, no. 4 (August 2003).

Sandler, Stephanie. "Kirill Medvedev and Elena Fanailova: Poetry, Ethics, Politics, and Philosophy." *Russian Literature* 87-89 (2017): 281–313.

On Gender, Sexuality, and the Rise of Biopolitics:

Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Stanford, CA: Stanford University Press, 2016.

Ashwin, Sarah, and Tatyana Lytkina. "Men in Crisis in Russia: The Role of Domestic Marginalization." *Gender and Society* 18.2 (2004): 189–206.

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." Essay. In *Feminist Theory Reader: Local and Global Perspectives*, edited by Carole R. McCann, Seung-Kyung Kim, and Emek Ergun. New York: Routledge, Taylor & Francis Group, 2021.

Essig, Laurie. *Queer in Russia: A Story of Sex, Self, and the Other*. Durham: Duke University Press, 1999.

Ezerova, Daria. "Biopolitics and the Cinema of Extremes." Forthcoming in *Russian Review*.

Foucault, Michel. "Right of Death and Power over Life." In *The History of Sexuality* 1, translated by Robert J. Hurley. New York, NY: Vintage, 1990.

Grosz, Elizabeth. "Inscriptions and Body Maps: Representations and the Corporeal." Essay. In *Space, Gender, Knowledge: Feminist Readings*, edited by Linda McDowell and Joanne P. Sharp. London: Arnold, 1997.

Kalinina, Ekaterina. "Becoming Patriots in Russia: Biopolitics, Fashion, and Nostalgia." *Nationalities Papers* 45, no. 1 (2017): 8–24.

Marsh, Rosalind J. *Gender and Russian Literature: New Perspectives*. Cambridge: Cambridge University Press, 2011.

Parker, Andrew, and Eve Kosofsky Sedgwick, eds. Introduction to *Performativity and Performance*. New York, NY: Routledge, 1995.

Romashko, Tatiana. "Biopolitics and Hegemony in Contemporary Russian Cultural Policy." *Russian Politics* 3, no. 1 (2018): 88–113.

On violence and abjection:

- Baer, Nicholas, Laura Horak, Maggie Hennefeld, and Gunnar Iversen, eds. "Envisioning the Unwatchable." Introduction. In *Unwatchable*. Rutgers, NJ: Rutgers University Press, 2019.
- Bataille, Georges. Preface. In *Literature and Evil*. London: Penguin Classics, 2012.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York, NY: Columbia University Press, 1984.
- Lawrence, Bruce, and Aisha Karim, eds. *On Violence: A Reader*. Durham, NC: Duke University Press, 2007.
- Levitt, Marcus C., and Tatyana Novikov. *Times of Trouble: Violence in Russian Literature and Culture*. Madison, WI: University of Wisconsin Press, 2007.
- Ngai, Sianne. "Afterword: On Disgust." In *Ugly Feelings*. Cambridge, MA: Harvard University press, 2007.
- Neroni, Hilary. *The Subject of Torture: Psychoanalysis and Biopolitics in Television and Film*. New York, NY: Columbia University Press, 2015.
- Sontag, Susan. *Regarding the Pain of Others*. London: Penguin Books, 2019.

On Protest Culture:

- Beumers, Birgit, Alexander Etkind, Olga Gurova, and Sanna Turoma. *Cultural Forms of Protest in Russia*. Abingdon, Oxon: Routledge, an imprint of the Taylor & Francis Group, 2018.
- Borenstein, Eliot. *Pussy Riot: Speaking Punk to Power*. London etc.: Bloomsbury Academic, 2021.
- Gessen, Masha. *Words Will Break Cement: The Passion of Pussy Riot*. New York: Riverhead Books, 2014.
- Fenghi, Fabrizio. *It Will Be Fun and Terrifying: Nationalism and Protest in Post-Soviet Russia*. Madison, WI: University of Wisconsin Press, 2021.

Topic 4. From New Zastoi to the War in Ukraine

Primary Sources

Core:

Poetry

Lida Yusupova, “zhizn’ M.V.I.”, “blizkim litsom blizkim litsom” from *Prigovory* (2020)

Roman Osminkin, “omonovets v balaklave” (2015)

Galina Rymbu, “VRL (Velikaia Russkaia Literatura)” (2020), “son proshel, Lesbiiaa, nastalo vremia pechali” (2020)

Dmitry Kuzmin, “Neskol’ko slov o metro i o gei-identichnosti” (2013)

Oksana Vasiakina, “Veter Iarosti-Pesni Iarosti” (2019)

Films

Kirill Serebrennikov, *Uchenik* (2016), *Petrovy v grippe* (2021)

Aleksei Fedorchenko, *Angely Revolutsii* (2014)

Kantemir Balagov, *Tesnota* (2017)

Responses to War:

Maria Stepanova, “The War of Putin’s Imagination” in *Financial Times*

Mikhail Shishkin, “Neither NATO nor Ukraine can de-Putinise Russia. We Russians must do it ourselves” in *The Guardian*

Vladimir Sorokin, “Vladimir Putin Sits atop a Crumbling Pyramid of Power” in *The Guardian*

Performance and Anti-war Activism:

Aleksandra Skochilenko

Katrin Nenasheva

Resfemen. “Rozhai Miaso” (2019)

Anonymous, “Bucha=Moscow” (2020)

Anti-war graffiti

DOXA closing statements

Additional:

Prose

Linor Goralik, *Found Life* (2017)

Poetry

Polina Barskova, *Vozdushnaya Trevoga* (selections, 2021)



Galina Rymbu, "Moia Vagina" (2020)

Film

Kantemir Balagov, *Dylda* (2019)

Andrei Konchalovsky, *Dorogie tovarishchi!* (2020)

Il'ia Khrzanovsky, *Dau* (selections, 2020)

Graphic Journalism:

Victoria Lomasko, *Other Russias* (2017)

Secondary Literature

General

"Feeling around for Something Human Why Do Russians Support the War against Ukraine?"

Shura Burtin Investigates." *Meduza*, May 3, 2022.

<https://meduza.io/en/feature/2022/05/03/feeling-around-for-something-human>.

Bassin, Mark, Christopher Ely, and Melissa Stockdale, eds. *Space, Place, and Power in Modern Russia: Essays in the New Spatial History*. Ithaca, NY: Cornell University Press, 2018.

Clowes, Edith W. "Demonizing the Post-Soviet Other: the Chechens and the Muslim South." In *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*. Ithaca, NY: Cornell University Press, 2011.

Jameson, Fredric. "On Interpretation: Literature as a Socially Symbolic Act." In *The Political Unconscious: Narrative as a Socially Symbolic Act*. New York, NY: Cornell University Press, 1981.

Lipovetsky, Mark. "The Formal Is Political." *The Slavic and East European Journal* 60, no. 2 (2016).

On poetry

Bozovic, Marijeta, and Anastasia Osipova. "'Depressiya i melankholiya—eto sposob znaniya.'"

Galina Rymbu: bol'shoe interv'iu." *Colta.ru*, October 11, 2019.

<https://www.colta.ru/articles/literature/22622-galina-rymbu-bolshoe-intervyu>.

Gorelov, Oleg. "The Structure of Revolutionary Feminist Surrealism in the Poetic Practice of Galina Rymbu." *Litera*, no. 5 (2021): 152-64.

Platt, Jonathan Brooks. "A Conversation with Galina Rymbu." *Music & Literature*, February 4, 2016.

Sandler, Stephanie. "On Russian Poems, Poets, and Prizes, Late in 2020." *The Russian Review* 80, no. 3 (2021): 497-505.

Skidan, Aleksandr. "Political/Poetic." *Russian Studies in Literature* 54, no. 1-3 (2018): 84-94.

On Film

- “*Dau*. ‘Sometimes this space can hurt you.’” *Apparatus: Film, Media and Digital Cultures of Central and Eastern Europe*. Special Issue, No. 10 (2020).
<https://www.apparatusjournal.net/index.php/apparatus/article/view/230>
- “Soviet playtime: Architectures of power and profligacy in *Dau*.” *Apparatus. Film, Media and Digital Cultures of Central and Eastern Europe*. Special Issue, No. 14 (2022).
<https://www.apparatusjournal.net/index.php/apparatus/issue/view/24>
- Kaganovsky, Lilya. “Beanpole.” Film Review. *Kinokultura*. Issue 68, 2020.
<http://www.kinokultura.com/2020/68r-dylda.shtml>.
- McGinity-Peebles, Adelaide. “‘He’s Not From Our Tribe!’: Jewish and Kabardian Identities in the Post-Soviet Russian Space(s) of Kantemir Balagov’s *Closeness* (*Tesnota*, 2017).” *Slavic and East European Journal* 65, no. 4 (2021).
- Roberts, Tom. “The Violence of Antiquated Forms: Aleksei Fedorchenko’s *Angels of Revolution*.” *Studies in Russian and Soviet Cinema* 13, no. 3 (2019): 247–54.
<https://doi.org/10.1080/17503132.2019.1644783>.
- Thomas, Alexander Trustrum. “From Stalinist Socialist Realism to Putinist Capitalist Realism Tracing Cultural Ideology in Contemporary Russia.” Essay. In *New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus*, edited by Curtis J. A. E. London, UK: Bloomsbury Academic, 2020.

On Gender and Sexuality:

- Baer, Brian James. “Russian Gays/Western Gaze.” *GLQ: A Journal of Lesbian and Gay Studies* 8, no. 4 (2002): 499–521.
- Beaudoin, Luc. “Raising a Pink Flag: the Reconstruction of Russian Gay Identity in the Shadow of Russian Nationalism.” Essay. In *Gender and National Identity in Twentieth-Century Russian Culture*, edited by Helena Goscilo and Andrea Lanoux. DeKalb, IL: Northern Illinois University Press, 2006.
- Marsh, Rosalind. “The Concepts of Gender, Citizenship, and Empire and Their Reflection in Post-Soviet Culture.” *The Russian Review* 72, no. 2 (2013): 187–211.
- Utkin, Roman, Kevin Moss, Evgeny Shtorn, Sasha Kondakov, and Alexandra Novitskaya. “Illegal Queerness: Russian Culture and Society in the Age of the ‘Gay Propaganda’ Law: Article Cluster.” *The Russian Review* 80, no. 1 (January 2021).
- Utkin, Roman. “Queer Vulnerability and Russian Poetry after the ‘Gay Propaganda’ Law.” *The Russian Review* 80, no. 1 (2021): 77–99.

On Protest Culture

- Jonson, Lena. *Russia: Art Resistance and the Conservative-Authoritarian Zeitgeist*. Routledge, 2017.
- Kukulin, Ilya. “‘Dvadtsat’ let peniia bez akkompnamenta. Vzlet i prevrashcheniia zhenskoi innovativnoi poezii v postsovetskoi Rossii.” Essay. In *Imidzh, Dialog, Eksperiment – Polia Sovremennoi Russkoi Poezii*, edited by Henrieke Stahl and Marion Rutz. Munich: Kubon & Sagner, 2013.

~~~~~. "Cultural Shifts in Russia since 2010: Messianic Cynicism and Paradigms of Artistic Resistance." *Russian Literature* 96-98 (2018): 221-54.

Semenenko, Aleksei. *Satire and Protest in Putin's Russia*. Cham, Switzerland: Palgrave Macmillan, 2021.

## TEACHING

Teaching will comprise 16 lecture hours, of which 3 will be structured as discussion-based seminar sessions that will bring together topics and set texts in order to provoke comparison and contrast between periods, and to invite reflection on broader themes, techniques, and issues. Lectures will provide a general background for the course, and are not limited in scope to individual topics, so you are expected to attend all of them.

There will be 10 fortnightly supervisions over the year and 4 revision seminars in Easter term.

## ASSESSMENT

The examination paper will be divided into two sections. Section A will include either a commentary or an essay question for each set text, as well as comparative questions. Section B will consist of a number of questions which relate to, but are not necessarily limited by, the frameworks of the topics taught during the academic year. There will be at least one question on the exam paper relating to each of the topics, but they will not be listed explicitly as such. Questions will be phrased so that they may be answered with reference to the works of many different authors studied in the course, and across different topics, although it will be possible to answer most questions with reference only to the works and issues addressed within a single topic. Answers in Section B must refer to works by **two or more** writers/filmmakers/visual artists.

Students are free to draw on whatever appropriate material they have at their disposal in response to a particular question set – subject to the general principle, which appears as a rubric on the exam paper: **candidates should not draw substantially on the same material more than once in the exam, or about which they have written substantively in previous examinations of dissertations.**

The rubric on the examination paper is as follows:

Candidates for Part IB must answer three questions, at least one of them from Section A. At least one of the answers in Section B must refer substantively to more than one author / filmmaker / visual artist. At least one of the answers in Section B must refer substantively to at least one written text. Candidates for Part IB are expected to write 1,200-1,300 words per answer.

Candidates for Part II may EITHER answer three questions, only one of them from Section A, with the expectation of 1,500 words per answer.

OR

answer one question from any section with a long essay (4,500 words).



## LECTURE SCHEDULE

### Michaelmas Term:

Week 1 - Topic 1. Perestroika and the End of the Eternal State

Week 2 - Topic 1. Perestroika and the End of the Eternal State

Week 3 - Topic 2. The Roaring 90s: Trauma, Nostalgia, and Capitalism

Week 4 - Topic 2. The Roaring 90s: Trauma, Nostalgia, and Capitalism

Week 5 - Set text 1: *Generation "П"*

Week 6 - Set text 1: *Generation "П"*

Week 7 - Seminar on Topics 2 and Set text 1

Week 8 - Topic 3. Before Crimea: Nationalism, Violence, and Dissent

### Lent Term:

Week 1 - Topic 3. Before Crimea: Nationalism, Violence, and Dissent

Week 2 - Set text 2: *Den' oprichnika*

Week 3 - Set text 2: *Den' oprichnika*

Week 4 - Seminar on Topic 3 and Set Text 2

Week 5 - Topic 3. Before Crimea: Nationalism, Nostalgia, and Dissent

Week 6 - Topic 4. From New Zastoi to the War in Ukraine

Week 7 - Topic 4. From New Zastoi to the War in Ukraine

Week 8 - Seminar on Topic 4.

## SUPERVISIONS

### For all supervisions:

- a) Please submit your essays and commentaries to your supervisor **no less than 48 hours before the supervision.**
- b) For the essays, please let your supervision partner(s) know which works you will be discussing as soon as you select them, so that they will have time to review them before the supervision.
- b) Email your supervision partner(s) your essay when it is finished. Read and prepare comments on your partner's essay when it arrives.

### Supervision Schedule and Assignments:

#### Michaelmas Term:

|        |                      |                        |
|--------|----------------------|------------------------|
| Week 2 | Topic 1: Perestroika | Assignment: Essay      |
| Week 4 | Topic 2: The 90s     | Assignment: Essay      |
| Week 6 | Set Text 1: Pelevin  | Assignment: Commentary |
| Week 8 | Set Text 1: Pelevin  | Assignment: Essay      |

#### Lent Term:

|        |                             |                        |
|--------|-----------------------------|------------------------|
| Week 2 | Topic 3: Before Crimea      | Assignment: Essay      |
| Week 4 | Set Text 2: Sorokin         | Assignment: Commentary |
| Week 6 | Set Text 2: Sorokin         | Assignment: Essay      |
| Week 8 | Topic 4: From New Zastoi... | Assignment: Essay      |

## ESSAY GUIDELINES AND PROMPTS

### General Guidelines for Essays:

Essays should be 1,300-1,400 words and include a bibliography/filmography of works cited and consulted. A successful essay will offer a precise, carefully structured and narrowly focused argument that is based on a detailed analysis of at least two works unless otherwise prompted. Remember to avoid the pitfalls of plot summary in your essays: all descriptive statements should also be analytic (e.g. ‘when X (evidence) happens, it indicates Z (claim), because Y (your analysis)’).

When writing about films, you must provide visual evidence to support your points, so you will need to review the film you choose to analyse in order to make a sufficiently detailed argument. Remember: film is a visual medium, so make sure you familiarise yourself with the technical vocabulary needed in order to provide visual analysis of filmic material – camera movements/techniques, types of edit/cut, etc.

### Prompts for Topics:

#### Topic 1.

1. “Representations of the body and sexuality in Perestroika-era culture offer a critique of declining Socialism.” Discuss with reference to at least two written texts or a text and a film.
2. “*Chernukha* cinema treads a fine line between exploitative and politically engaged.” Discuss in reference to at least two films (see additional primary sources for Topic 1).
3. “In Dmitry Prigov’s poetry, form is often more significant than content.” Discuss.
4. Using at least two painting from the folder on Moodle, compare and contrast the ways they construct a critique of late Socialism.

#### Topic 2.

1. “Nostalgia is to memory as kitsch is to art” [Charles Maier]. Discuss the relation of nostalgia to memory in reference to at least two works.
2. Compare and contrast how the post-Soviet nationalist ideology is constructed in any two of the following films: *Utomlennye Solntsem* (1994), *Brat* (1997), *Russkii Kovcheg* (2002), *Brat 2* (2000, see additional primary sources).

3. “The post-Soviet identity in the 1990s expressed itself in seemingly conflicting ways, combining unfinished legacies of communism with capitalist expansion and crude consumerism with religious revival. The self-contradictory nature of this identity, however, may only be apparent.” Discuss.
4. “In Alexievich’s work, testimonies are only part of what she seeks to present. Her role as an editor and often the narrator is just as important and often inflects the reader’s perception of the text.” Discuss using at least two examples from *Vremia Secondhand*. You may use examples outside of the excerpt available on Moodle.
5. “In post-Soviet Russia, the trauma of communism coexisted with mourning the loss of the ‘eternal state’.” Discuss.

### Topic 3.

1. “Images of violence in contemporary Russian theatre serve an ethical purpose and articulate dissent.” Discuss in reference to the Russian New Drama and Teatr.doc
2. “The poetic is political.” Discuss.
3. “Cinematic violence is always allegorical.” Discuss.
4. “Russian films of the 2000s-2010s are influenced by the aesthetics of *chernukha*, yet differ in the ways their construct political critique.” Discuss.

### Topic 4.

1. “In present-day Russia, one of the most effective ways for women poets to challenge the patriarchal system and increase the visibility of women in literature is to embrace their status as a ‘poetess’.” Discuss in relation to themes of gender in post-2014 poetry.
2. “The ‘gay propaganda’ law of 2013 spurred the search for new ways of articulating queer identity in Russian culture”. Discuss.
3. “The annexation of Crimea reignited interest in Russia’s colonial past and a search for new ways of interrogating highly politicized historical narratives.” Discuss.
4. “Rejecting realism can bring one closer to the historical truth.” Discuss in relation to two films.

**For Set Texts:**

There will be two supervisions for each of the set texts.

For the first supervision, you are expected to write a commentary on one of the selected passages (1000 words). Passages and guidelines for writing commentaries will be posted on class Moodle.

For the second supervision, write an essay based on the questions and prompts available on Moodle (1,200-1,300 words)

## SAMPLE EXAMINATION PAPER

### MODERN AND MEDIEVAL LANGUAGES

#### Paper SL15

#### TOPICS IN SLAVONIC STUDIES: CULTURAL HISTORIES OF THE PRESENT

*For Part IB students:*

Answer three questions, at least one of them from Section A. Write 1,200-1,300 words per answer.

At least one of the answers in Section B must refer substantively to more than one author / filmmaker / visual artist. At least one of the answers must refer substantively to at least one written text.

*For Part II students:*

Answer three questions, only one of them from Section A. Write 1,500 words per answer.

**OR**

Answer one question from any section with a long essay (4,500 words).

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.



## SECTION A.

1. Jean-François Lyotard describes postmodernism as “incredulity towards metanarratives”, including those of History, the Author, and the Self. Discuss the collapse of metanarratives with reference to Viktor Pelevin’s *Generation “П”*.
2. “I work constantly with liminal zones where the body invades the text. For me, this borderline between literature and corporeality has always been of foremost importance.” [VLADIMIR SOROKIN] Discuss with reference to Sorokin’s *Den’ Oprichnika*.
3. Write a commentary on the style and content of the following passage:

3D-дублер Вавилена Татарского появлялся на экране несчетное число раз, но сам Татарский, вспоминая пролетевшие как во сне былые дни, любил пересматривать только несколько пленок. Первая – пресс-конференция офицеров ФСБ, получивших приказ на ликвидацию известного бизнесмена и политика Бориса Березовского: Татарский, в глухой черной маске, сидит за уставленным микрофонами столом крайний слева. Вторая – похороны телекомментатора Фарсука Сейфуль-Фарсейкина, при странных обстоятельствах задушенного прыгалками в подъезде собственного дома: Татарский, в черных очках и с черной повязкой на рукаве, целует безутешную вдову и бросает на полузасыпанный гроб зеленый бильярдный шар. Происхождение следующего сюжета малопонятно: это выполненная скрытой камерой оперативная съемка разгрузки американского военно-транспортного самолета «Геркулес С-130», севшего на ночной Красной площади. Из самолета выносят множество картонных коробок с надписью «electronic equipment» и необычным логотипом – небрежно прочерченным контуром молочной железы такого размера, какой достигается только установкой силиконового протеза. Татарский, в форме омовца, мерзнет в оцеплении. Следующее его появление всем известно – это Степан Разин на Лобном месте в монументальном клипе для шампуня «Head and Shoulders» (слоган «Снявши голову, по волосам не плачут»). Значительно менее известный клип, тоже снятый на Красной площади, – это показанная несколько раз по Петербургскому телевидению реклама «Кока-колы», изображающая слет радикальных фундаменталистов всех главных мировых конфессий. Татарский изображает одетого во все черное евангелиста из Альбукерки, Нью-Мексико, – яростно растоптав пустую банку «Пепси-колы», он поднимает руку, указывает на Кремлевскую стену и произносит стих из псалма номер 14:

«There they are in great dread,  
For God is with the Righteous Generation!»

Многим запомнилось его появление в клипах для водки «Аже-Борис Второй» и быстросупа «Кармино Бурано». Но сам Татарский отчего-то не держал их в своей коллекции. Нет в ней и знаменитой рекламы московской сети магазинов «Гар», где Татарский снялся вместе со своим заместителем Морковиным: Морковин в расшитой золотом джинсовой куртке прохаживается в витрине магазина, а одетый в военную телогрейку Татарский швыряет в бронированное стекло кирпич, выкрикивая: «Под Кандагаром было круче!» (слоган «Enjoy the Gar»). Но его самая любимая видеозапись, после просмотра которой, как шепотом рассказывала

секретарша Алла, на глазах у него выступали слезы, вообще ни разу не была показана по телевизору.

Это незаконченный клип для пива «Туборг» под слоган «Sta, viator!» (вариант для региональных телекомпаний – «Шта, авиатор?»), в котором анимирована известная картинка с одиноким странником. Татарский в распахнутой на груди белой рубахе идет по пыльной тропинке под стоящим в зените солнцем. Внезапно в голову ему приходит какая-то мысль. Он останавливается, прислоняется к деревянной изгороди и вытирает платком пот со лба. Проходит несколько секунд, и герой, видимо, успокаивается – повернувшись к камере спиной, он прячет платок в карман и медленно идет дальше к ярко-синему горизонту, над которым висят несколько легких высоких облаков.

Ходили слухи, что был снят вариант этого клипа, где по дороге один за другим идут тридцать Татарских, но так это или нет, не представляется возможным установить.

## SECTION B

Answers in Section B must refer to works by **two or more** Russophone writers/filmmakers/visual artists.

1. “For Moscow Conceptualists, a way of resisting official ideology was preventing the consolidation of authorial voice in their art”. Discuss with regards to late Soviet poetry and visual art.
2. “Representations of the body and sexuality in Perestroika-era culture reveal the fragility of late-Soviet subjectivity and offer a critique of declining socialism.” Discuss with reference to at least one text and one film.
3. “In the nineties... yes, we were ecstatic; there is no way back to that naiveté. We thought that the choice had been made and that Communism had been defeated forever. But it was only the beginning.” [SVETLANA ALEXIEVICH] Discuss with reference to post-Soviet culture.
4. “Nostalgia is an ethical and aesthetic failure.” [SVETLANA BOYM]. Discuss both parts of this claim with reference to post-Soviet culture.
5. “The post-Soviet identity expressed itself in seemingly conflicting ways, combining unfinished legacies of communism and capitalist expansion, crude consumerism and religious revival, Soviet nostalgia and memory wars. The self-contradictory nature of this identity, however, may only be apparent.” Discuss with reference to post-Soviet culture.
6. “Images of graphic violence in early twenty-first-century Russian culture serve an ethical project and articulate dissent.” Discuss with reference to the New Drama and the cinema of the 2000s.

7. “Dissident and official cultures in Putin’s Russia are not always opposed, with the former sometimes, though often inadvertently, reinforcing the dominant political ideology.” Discuss.
8. “The annexation of Crimea in 2014 reignited interest in Russia’s colonial past and a search for new ways of interrogating highly politicized historical narratives.” Discuss.
9. “In present-day Russia, one of the most effective ways for women poets to challenge the patriarchal system and increase the visibility of women in literature is to embrace their status as a ‘poetess’.” Discuss in relation to themes of gender and sexuality in post-2014 poetry.
10. “It is important to realize that there is no *cordon sanitaire* that clearly separates the first post-Soviet decade from what has become to be known as ‘Putin’s Russia.’ The 1990s are the source of cultural discourses in twenty-first-century Russia.” Discuss.