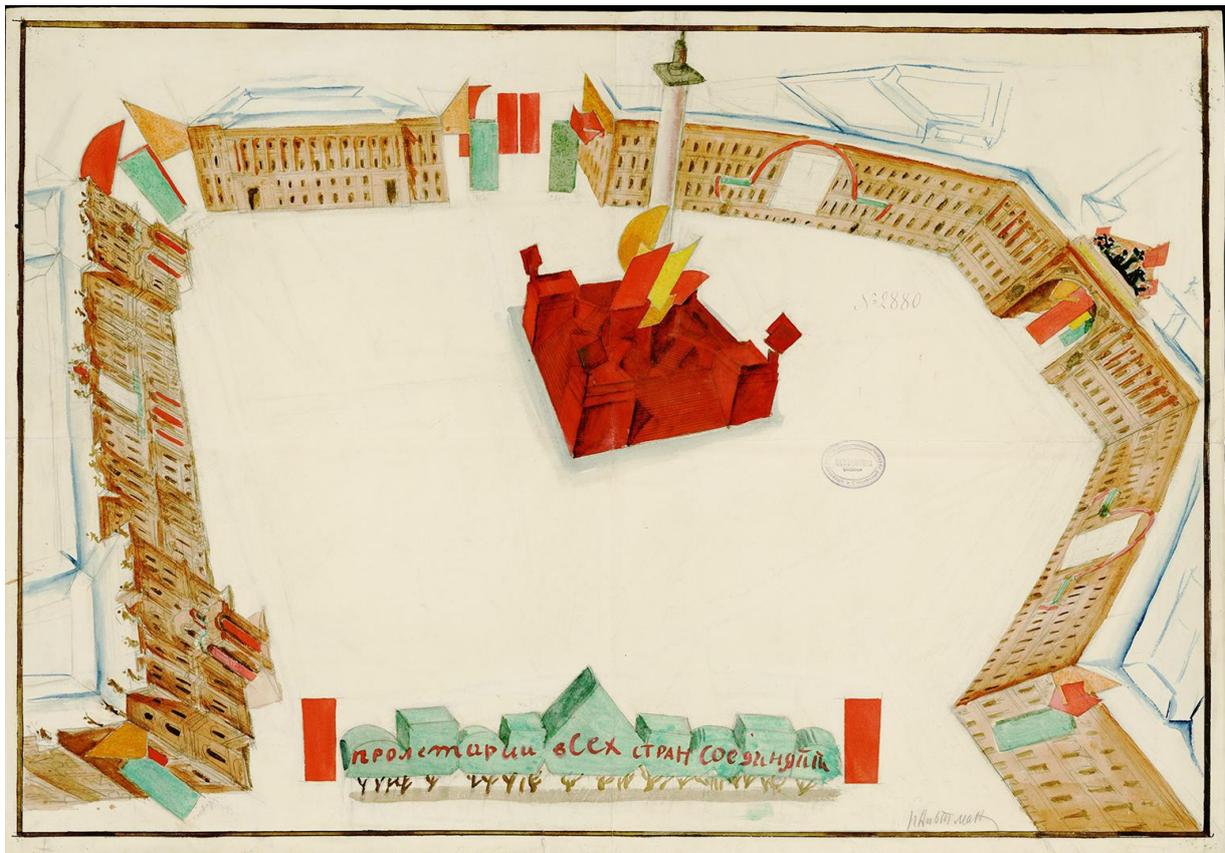


SL14
RUSSIAN CULTURE FROM 1895 TO THE
DEATH OF STALIN



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INTRODUCTION

The Russian twentieth century was an age of transformations — of revolution, of the Soviet Union, and of its collapse. In cultural terms, it was extraordinarily rich and varied.

This paper covers the period from the first ‘revolution’ in 1905, through 1917, to the death of Stalin in 1953. It travels from the poetry, film and theatre of the ‘Silver Age’, through the revolutionary experiments of avant-garde writers and film-makers, to the feel-good ideological texts of Stalinist Socialist Realism. 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 texts that we study in this paper provide a wide variety of responses to the particular contexts of early twentieth-century Russia, and reveal the remarkable creativity that flourished, perhaps paradoxically, in that world.

DESCRIPTION OF THE COURSE

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

The paper is divided into two sections. Section A examines two set texts: Isaac Babel’s cycle of Civil War stories *Konarmii* (1926) and Mikhail Bulgakov’s novel *Master i Margarita* (1928-1940). Section B offers four thematic topics. 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.

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 (*Master and Margarita*, *Konarmii*), as well as comparative questions. Candidates can write on ONE of the set texts, or may write a comparative essay treating both texts. Section B will consist of a number of questions which relate to, but are not necessarily limited by, the frameworks of the topics taught in that 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.

Answers in Section B must be answered with substantive reference to two or more works by one or more authors/artists. Students are free to draw on whatever appropriate material they have at their disposal in response to particular questions set — 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” in the exam, or about which they have written substantively in previous examinations of dissertations.

The rubric on the examination paper is as follows:

All candidates must answer three questions.

Candidates for Part IB must answer at least one question from Section A, and must ensure that at least one of their questions refers substantively to more than one author/film-maker/visual artist.

Candidates for Part II may answer any three questions, of which no more than one can be drawn from Section A, and must ensure that at least two of their questions refer substantively to more than one author/film-maker/visual artist.

ALL Candidates must ensure that at least two of their answers on the paper as a whole refer substantively to at least one literary text.

TEACHING

There will be 16 lecture hours, of which 4 across the year will be run as seminar discussions; 4 revision seminars in Easter term; and 10 supervisions over the year. 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.

SET TEXTS AND TOPICS, 2020-21

Please note that prior to every supervision you will have a discussion with your supervisor in which particular sources are recommended/selected. Each Section B topic has a list of 'recommended primary sources', which form the basis for lecturing on that topic and are listed in the reading list below 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 two** per topic.

SET TEXTS

Isaak Babel', *Konarmiiia* (1928)

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)

TOPICS

Topic 1: Crises of Representation, Communication and Society

Recommended primary sources:

Anton Chekhov, *Diadia Vania*; *Vishnevyyi sad*

Selected poetry by Aleksandr Blok, Anna Akhmatova, Osip Mandel'shtam

Aleksandr Blok, *Balaganchik* (play); Vsevolod Meierkho'd, 'O balaganchike' (about the staging of that play)

Extracts from Blok, 'Krushenie gumanizma'; 'O naznachenii poeta'

Topic 2: Opportunities: Revolutions in Art and Society

Recommended primary sources:

Selected poetry by Velemir Khlebnikov (see below)

Futurist manifestos: 'Poshcheshchina obshchestvennomu vkusu'; 'Slovo kak takovoe' (Optional: Futurist opera *Pobeda nad solnstsem*)

Sergei Eisenstein, *Stachka* (film, 1924)

Visual art by Kazimir Malevich, Vladimir Tatlin

Maiakovskii, *Misteriia-Buf* (play, 1918/21; 1B read only Prologue).

Evgenii Zamiatin, 'O literature, revoliutsii i entropii'

Topic 3: New Minds, New Bodies

Recommended primary sources:

- Iurii Olesha, *Zavist'* (novel, 1927)
Mikhail Zoshchenko, *Rasskazy* (short stories, 1920s)
Aleksandra Kollontai, *Linbov' pchel trudovykh* (novel, 1924)
Boris Barnet, *Dom na Trubnoi* (film, 1927)
Abram Room, *Tret'ia Meshchanskaia* (film, 1929)

Topic 4: Stalin's Subjects

Recommended primary sources:

- Abram Room, *Strogii iunosha* (film, 1936)
Grigorii Aleksandrov, *Svethyi put'* (film, 1940)
Aleksandr Medvedkin, *Novaia Moskva* (film, 1938)
Ivan Py'rev, *Partiinyi bilet* (film, 1936)
Andrei Platonov, *Dzhan* (novel, 1932)
Dziga Vertov, *Tri pesni o Lenine* (film, 1934)

SCHEDULE OF LECTURES

Michaelmas Term:

- Week 1 – Topic 1: Crises of Representation 1 (EKW)
Week 2 – Topic 1: Crises of Representation 2 (EKW)
Week 3 – Topic 2: Opportunities: Revolution 1 (EKW)
Week 4 – Topic 2: Opportunities: Revolution 2 (EKW)
Week 5 – Seminar on topics 1 and 2
Week 6 – Set text: Babel 1 (EKW)
Week 7 – Set text: Babel 2 (EKW)
Week 8 – Topic 3: New Minds, New Bodies 1 (SG)

Lent Term:

- Week 1 – Topic 3: New Minds, New Bodies 2 (SG)
Week 2 – Seminar on Babel and topic 3
Week 3 – Set text: Bulgakov 1 (SKL)
Week 4 – Set text: Bulgakov 2 (SKL)
Week 5 – Seminar on set texts

Week 6 – Topic 4: Stalin’s subjects 1 (SG)

Week 7 – Topic 4: Stalin’s subjects 2 (SG)

Week 8 – Seminar on topics 3 and 4

Easter Term: four 1.5-hour revision seminars

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.

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 via iDiscover, the Moodle page for this course, 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. Some recommended texts, as well as links to useful web-based resources (for texts, images, and video), are posted on the Moodle site for this course.

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.

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://cco.cambridge.org/uid=17532/book?id=cco19780521875356_CCOL9780521875356

Kahn, A., Lipovetsky, M., Reyfman, I. and Stephanie Sander, eds., *A History of Russian Literature* (Oxford University Press, 2018) — This is a substantial volume; your supervisors will be able to specify relevant chapters in the course of the year.

Bowl, John E., *Moscow & St. Petersburg 1900-1920: Art, life & culture of the Russian silver age* (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* (Harvester Press, 1976) — contains useful general background to relate to the Russian and Soviet context.

Emerson, Caryl, *Cambridge Introduction to Russian Literature* (Cambridge, 2008) — see especially chapters 7-9 on late 19th to early 21st centuries.

Erllich, 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)

Paperno, Irina and Joan Delaney Grossman (eds.), *Creating Life: The Aesthetic Utopia of Russian Modernism* (Stanford, 1994)

Stites, Richard, *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution* (Oxford, 1989)

Terras, Victor, *A History of Russian Literature* (Yale, 1991)

Wachtel, A. and Ilya Vinitzky, *Russian Literature* (Polity, 2009) — see chapters 6, 7, 8.

Online archive of primary sources for Soviet history (in English):

<http://www.soviethistory.org/>

II. SECTION A:



A1. Primary text: Bulgakov, Mikhail, *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.. "Volland'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 nabliudenii 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://novruslit.ru/library/?p=25>].

Haber, Edythe. "The Mythic Structure of Bulgakov's *Master and Margarita*," *Russian Review* 34: 1975, 382-409

Hoisington, Sona. "Fairy-Tale Elements in Bulgakov's *The Master and Margarita*," *Slavonic and East European Journal* 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 and 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

Vatalescu, Cristina, *Police Aesthetics: Literature, Film and the Secret Police in Soviet Times*. Stanford, 2010

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.



A2. Primary text: Isaak Babel', *Konarmia*

Selected Secondary Literature 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.

Peter Stine, "Isaac Babel and Violence," *Modern Fiction Studies*, (Summer 1984): 30 (2), 237-55.

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.

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 Konarmii*, 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. "Бабизм Бабеля из Красной нови." *Октябрь* 3 (1924): 196-197.

Extra: Theoretical reading 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 Moodle).

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), pp. 236-252

Butler, Judith, 'Violence, Mourning, Politics', *Studies in Gender and Sexuality* 4:1 (2003), 9–37

Butler, Judith, *Prekarious Life: The powers of mourning and violence* (Verso, 2004) — chapter 5, in particular

Freud, Sigmund, 'On Mourning and Melancholia', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Vol. 14* (The Hogarth Press: London), 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 the 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)

Lawrence, Bruce B. (ed.), *On violence: a reader* (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)

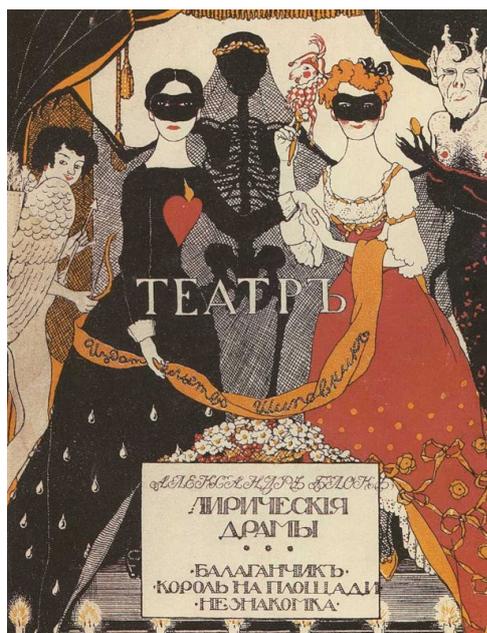
III. SECTION B: TOPICS

This list sets out the topics to be taught in 2020-21, together with titles of texts/films, etc. that are particularly recommended for study on each topic. Please remember that the topics are designed to organize your thinking and work, but that the examination will not limit you to individual topics.

There are two lists of primary source reading for each topic: one contains a list of ‘core’ readings and visual materials — these include the ‘recommended primary sources’ for each topic and are particularly suitable for students in part IB; 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 in your own reading and research.

TOPIC 1: CRISES: OF REPRESENTATION, COMMUNICATION (AND SOCIETY)



Primary Sources

Core reading

Plays: Chekhov, *Chaika* (1895-6), *Diadia Vania* (1898), *Vishneryi sad* (1903); Blok, *Balaganchik* (1906).

Poetry: Akhmatova, ‘Poema bez geroia’; Blok, selected poems from *Stikhi o prekrasnoi dame* (1901-1902), *Gorod* (1904-1908), *Strashnyi mir* (1909-1916), ‘Solov’inyi sad’ (1914), ‘Dvenadtsat’ (1918).

Glossed and accented texts of most poems in: *Selected poems of Alexander Blok*, ed. James B. Woodward (Oxford UP, 1968). Many poems also available online at: <http://blok.niv.ru/>

Theory: Meier’khold, *Balaganchik* (1913)

Additional reading

Dmitrii Merezhkovskii. “O prichinakh upadka i o novykh techeniiah sovremennoi russkoi literatury” (1893) — available at <http://www.ad-marginem.ru/article12.html>

Maiakovskii, Vladimir. Maiakovskii: Tragediia. (1913)

Briusov, Valery. “Against Naturalism in the Theatre (from “Unnecessary Truth”)” [1902]. In Green, Michael, ed. *The Russian Symbolist Theatre: An Anthology of Plays and Critical Texts*. Ann Arbor: Ardis, 1986. 125-30.

Ivanov. ‘The Need for Dionysian Theatre’ [1906]. In Green, Michael, ed. *The Russian Symbolist Theatre: an Anthology of Plays and Critical Texts*. Ann Arbor: Ardis, 1986. 113-120

Bely, "Against Reviving the Greek Theatre" [1908]. In Green, Michael, ed. *The Russian Symbolist Theatre: an Anthology of Plays and Critical Texts*. Ann Arbor: Ardis, 1986, 135-141

Kruchenykh et al., 'Pobeda nad solntsem' (first Futurist opera, 1913)

Secondary Literature

General background reading on Russian theatre

Braun, Edward, *The Director and the Stage: From Naturalism to Grotowski* (Methuen: London, 1982) — read chapters on Stanislavskii and Meyerhold

Carlson, Marvin, *Theories of the Theatre: A Historical and Cultural Survey from the Greeks to the Present* (Cornell, 1984), Chapters 14 and 18.

Senelick, Laurence (ed), *Russian Dramatic Theory from Pushkin to the Symbolists: An Anthology* (University of Texas Press, 1981) — see relevant essays on Naturalism, Symbolism.

Szondi, Peter, *Theory of Modern Drama* (Cambridge: Polity Press, 1987)

Chekhov and Naturalism

James Noehlin, *The Cambridge Introduction to Chekhov* (Cambridge, 2010) — read this basic introduction first.

Gottlieb, Vera, ed., *The Cambridge Companion to Chekhov* (2000)

A.P. Chekhov v russkoi teatralnoi kritike : kommentirovannaia, antologiiia / A.P. Kuzicheva. (Moscow, 1999).

Benedetti, Jean, *The Moscow Art Theatre Letters* (Methuen: London, 1991)

Borney, Geoffrey, *Interpreting Chekhov* (ANU Press, 2008)

Chudakov, A. P. and Julian Graffy (trans.), 'The Poetics of Chekhov: The Sphere of Ideas', *New Literary History*, Vol. 9, No. 2, *Soviet Semiotics and Criticism: An Anthology* (Winter, 1978), pp. 353-380 — skim for useful references to *The Seagull*.

Gilman, Richard, *Chekhov's Plays: An Opening into Eternity* (Yale, 1995)

Pitcher, Harvey, *The Chekhov Play: A New Interpretation* (Berkeley, 1973)

Rayfield, Donald, *Understanding Chekhov: A Critical Study of his Prose and Drama* (University of Wisconsin Press, 1999)

Scott, Virginia, 'Life in Art: A Reading of the Seagull', *Educational Theatre Journal* Vol. 30, No. 3, Oct., 1978

Senelick, Laurence, 'Stuffed Seagulls: Parody and the Reception of Chekhov's Plays.' *Poetics Today*, Vol. 8, No. 2 (1987), pp. 285-298

Senelick, Laurence, *The Chekhov Theatre: A Century of the Plays in Performance*.

Stanislavsky, Konstantin, *My Life in Art*, Chapter 32 (pp. 370-375 in Robbins 1924 translation).

Williams, Raymond, "The Seagull, by Chekhov, 1898", in *Drama and Performance* (Milton Keynes, 1968)

Worrall, Nick. *The Moscow Art Theatre*. Routledge, 2006. Especially opening sections, pp. 13-48, 85-111.

Baehr, Stephen L. 'The Machine in Chekhov's Garden. Progress and Pastoral in The Cherry Orchard,' SEEJ, 43:1. 1999. 99-121.

Flath, Carol, 'The Seagull, The Stage Mother, the Missing Father, and the Origins of Art.' Modern Drama 42:4. Special Issue: Chekhov. Toronto: University of Toronto, 1999. 491-510.

Freeborn, Richard 'Absurdity and Residency. An Approach to The Seagull.' New Zealand Slavonic Journal 36, 2002: 81-88.

Leone, Ann, 'The Missing Set. How Landscape Acts in The Cherry Orchard.' Studies in Twentieth-Century Literature 24:2, 2000. 283-306.

Modernist Theatre before 1917: Selected reading on Blok, Meierkhol'd and Maiakovskii

Barris, Roann. 'The Constructivist Engaged Spectator: A Politics of Reception'. Design Issues, Vol. 15, No. 1 (Spring, 1999), pp. 31-48

Benois, Alexander. Reminiscences of the Russian Ballet. 1941.

Braun, Edward, Meierkhol'd on Theatre (translations of Meierkhol'd's main writings)

Klanderud, Paul. 'Maiakovskii's Myth of Man, Things and the City: From Poshlost' to the Promised Land', Russian Review, Vol. 55, No. 1 (Jan., 1996), pp. 37-54

Lahti, Katherine. 'On Living Statues and Pandora, Kamennye baby and Futurist Aesthetics: The Female Body in Vladimir Mayakovsky: A Tragedy'. Russian Review, Vol. 58, No. 3 (Jul., 1999), pp. 432-455

Lahti, Katherine. 'Vladimir Mayakovsky. A Dithyramb.' The Slavic and East European Journal, Vol. 40, No. 2 (Summer, 1996), pp. 251-277

Leach, Robert, Vsevolod Meyerhold (Cambridge University Press, 1989)

MacManus, Donald 'Meyerhold's Transformation from Pierrot to Kappelmeister: The Fairground Booth and Columbine's Scarf', in No Kidding: Clown as Protagonist in 20th Century Theatre (Rosemount, 2003)

Neuberger, Joan. "Culture Besieged: Hooliganism and Futurism." Cultures in Flux: Lower-Class Values, Practices, and Resistance in Late Imperial Russia. Eds. Stephen P. Frank and Mark D. Steinburg. Princeton: Princeton UP, 1994.

Rudnitskii, Konstantin, Russian and Soviet Theatre (Thames and Hudson, 1988), especially useful for its illustrations)

Russell, Robert and Andrew Barratt (eds.), Russian Theatre in the Age of Modernism. 1990.

Stellman, Jenny, 'Innovative use of commedia dell'arte elements in A. Blok's The Fairground Booth', in Convention and Innovation in Literature, edited by Theo D'Haen and Rainer Grubel (Utrecht, 1989)

Symons, James, Meyerhold's theatre of the Grotesque (Rivers Press, 1973)

Westphalen, Timothy, Alexander Blok's Trilogy of Lyric Dramas (Routledge, 2003)
[Introduction]

Westphalen, Timothy, 'The Carnival-Grotesque and Blok's the Puppet Show'. Slavic Review, Vol. 52, No. 1 (Spring, 1993), pp. 49-66

POETRY: USEFUL ANTHOLOGIES OF POETRY AND CRITICISM:

Gasparov, M.L. and Koretskaia, I.V., eds.. Russkaia poeziiia "serebrianogo veka": 1890-1917. Antologiiia. Moscow: Nauka, 1993.

Ivanov, Viacheslav. Selected essays. Translations and notes by Robert Bird ; edited and with an introduction by Michael Wachtel. Evanston, Ill. : Northwestern University Press, 2001. [Translations of dense, essential essays on symbolism].

Markov, Vladimir ed., Modern Russian poetry: an anthology with verse translations. London, Macgibbon & Kee, 1966.

Peterson, Ronald E.. The Russian symbolists : an anthology of critical and theoretical writings. Ann Arbor, Mich. : Ardis, c1986.

Rayfield, Donald et al., eds.. The Garnett Book of Russian Verse. An Anthology with English Prose Translation. 2000. [Student discount available if purchased directly from publisher. See: <http://www.sllf.qmul.ac.uk/research/russian/garnett/index.html>]

Terekhina, V. N., and A. P. Zimenkov, eds.. Russkii Futurizm: Teorii, Praktiki, Kritiki, Vospominaniia. Moscow: Nasledie, 2000.

READING POETRY: METHODS & THEORIES:

If you are new (or relatively new) to the study of Russian poetry, begin with Wachtel's *Cambridge Introduction to Russian Poetry*, which offers an excellent introduction to techniques of verse analysis and exemplary close readings of a wide range of poems across genres and centuries. More detailed discussion of Russian verse forms may be found in the texts by Mikhail Gasparov and Barry Scherr. All three critics base their work in the theoretical and methodological approaches of the Russian Formalists (represented here by short readings from Brik, Eighenbaum, Jakobson, Tynianov, and Zhirmuskii) and the Tartu semioticians (represented here by Iurii Lotman and Mikhail Gasparov).

Gasparov, M. L.. Metr i Smysl: Ob Odnom Iz Mekhanizmov Kul'turnoi Pam'iaty. Moskva: Rossiiski gosudarstvennyi- gumanitarnyi universitet, 1999.

Gasparov, M. L.. Ocherk Istorii Russkogo Stikha: [Metrika, Ritmika, Rifma, Strofika]. 2nd ed. Moskva: Fortuna Limited, 2000.

Ginzburg, L. Ia.. O lirike: Izdanie vtoroie, dopolnennoe. Leningrad: 1974. [See especially "Problema lichnosti," "Nasledie I otkrytiia," "Veshchii mir," and "Poetika assotsiatsii." This text will be particularly helpful for students focusing on Blok and/or Mandelstam.

Jakobson, Roman. Language in Literature (Cambridge: Belknap Press, 1987), especially: "Linguistics and Poetics," "On a Generation That Squandered Its Poets," "Futurism," "Poetry of Grammar and Grammar of Poetry," "What Is Poetry."

Lotman, Iurii. "Part One" of Analiz poeticheskogo teksta. At: <http://philologos.narod.ru/lotman/apt/index.htm>. In English as: Analysis of the Poetic Text. (Transl. by D. Barton Johnson.) Ann Arbor (Mich.): Ardis, 1976.

Matejka, Ladislav & Krystyna Pomorska, eds., Readings in Russian Poetics: Formalist and Structuralist Views (Cambridge UP, 1971), especially: Brik, "Contributions to the Study of Verse Language," Tynianov, "Rhythm as the Constructive Factor of Verse" and "The Meaning of the Word in Verse".

BOOKS & ARTICLES ON INDIVIDUAL AUTHORS, TOPICS, MOVEMENTS:

NB: The literature on Russian poetry is vast; this list aims to offer a range of approaches, primarily Anglophone, and focuses on texts that offer important entry points to the study of a given author or topic.

Boym, Svetlana. *Death in Quotation Marks: Cultural Myths of the Modern Poet*. Harvard University Press, 1991.

Erlich, Victor. *Modernism and Revolution: Russian Literature in Transition*. Cambridge, Mass: Harvard University Press, 1994.

Forrester, Sibelan. "Wooing the Other Woman: Gender in Women's Love Poetry in the Silver Age," in *Engendering Slavic Literatures*, eds. Chester, Pamela and Forrester (Bloomington: Indiana University Press, 1996), pp. 107-134.

Hellman, Ben. *Poets of hope and despair: the Russian symbolists in war and revolution (1914-1918)*. Helsinki: Institute for Russian and East European Studies, 1995.

Kalb, Judith E. and Ogden, J. Alexander with I. G. Vishnevetsky. *Russian writers of the Silver Age, 1890-1925*. Farmington Hills, MI: Thomson/Gale, 2004 [a good recent bio-bibliographic reference work for the period].

MacKay, John. *Inscription and modernity: from Wordsworth to Mandelstam*. Bloomington: Indiana University Press, 2006. Chapter 3 (on Blok and Khlebnikov and Chapter 4 (on Mandelstam) will be most relevant.

Match, Olga. *Erotic Utopia: The Decadent Imagination in Russia's Fin de Siècle*. Wisconsin 2005.

Paperno, Irina and Joan Delaney Grossman, eds.. *Creating Life: The Aesthetic Utopia of Russian Modernism*. Stanford, 1994.

Pyman, Avril. *A History of Russian Symbolism*. Cambridge, 1994.

Pyman, Avril. *A Life of Aleksandr Blok*, 2 vols.. Oxford, 1979-1980.

Sandler, Stephanie, ed.. *Rereading Russian Poetry*. Yale University Press. 1999. [Recommended: the editor's introduction; Beaudoin on Silver Age homoeroticism; Cavanagh on Mayakovsky]

Terras, Victor. *Poetry of the Silver Age: The Various Voices of Russian Modernism*. Dresden: Dresden University Press, 1998.



TOPIC 2. OPPORTUNITIES: REVOLUTIONS IN ART AND SOCIETY

Primary Sources

Core reading & viewing

Film: Sergei Eisenstein, *Stachka* (1924)

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

Poetry: Khlebnikov, 'Zakliatie smekhom'; 'Bobeobi'; Maiakovskii, 'Pro eto'

Visual art: works by Rodchenko, Popova, Stepanova, Malevich, Tatlin

Manifestos: Zamiatin, 'O literature, revoliutsii, entropii i o prochem' (1923); Futurists, 'Poshcheshchina obshchestvennomu vkusu'; Kruchenykh, and Khlebnikov, 'Slovo kak takovoe'

Additional reading & viewing

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

Theatre: Futurist opera 'Pobeda nad solnstsem.'

Poems: Vladimir Maiakovskii, 'Noch', 'Utro', 'Oblako v shtanakh', etc.

Manifestos:

Shklovsky, 'Art as Device', in *Theory of Prose* (Dalkey Archive Press, 1990). Extracts reprinted in *Modernism*, ed. Bradbury.

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

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

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

Maiakovskii, 'Kak delat' stikhi,' in *How are verses made?* Trans. G.M. Hyde (1990) [and elsewhere].

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

Secondary Literature

General background reading on revolutionary culture:

Bowlt, 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.

Erlich, Victor. *Modernism and Revolution*, Cambridge, Mass: Harvard University Press, 1994.

Harte, Tim, *Fast Forward. The Aesthetics and Ideology of Speed in Russian avant-garde culture*. Wisconsin 2009.

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.

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

Stites, Richard. *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*, O.U.P., 1989

Vaingurt, Julia, *Wonderlands of the Avant-garde. Technology and the Arts in Russia of the 1920s*. Northwestern, 2013.

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

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

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.



TOPIC 3: NEW MINDS, NEW BODIES

Primary Sources

Core reading & viewing

Fiction: Iurii Olesha, *Zavist'* (1927); Mikhail Zoshchenko, *Rasskazy* (1920s) — especially 'Grimacy NEPa', 'Aristokratka', 'Bania', 'Krizis', 'Liubov', 'Nervnye ljudi', 'Melkii sluchai', 'Prelesti kul'tury'; Aleksandra Kollontai, *Liubov' pchel trudovykh* (1924) — read one of 'Vasilisa Malygina' or 'Sestry'.

Film: Boris Barnet, *Dom na Trubnoi* (1927); Abram Room, *Tret'ia Meshchanskaia* (1927).

Other: Constructivist designs for revolutionary clothing, furniture, etc (Aleksandr Rodchenko, Varvara Stepanova, Liubov' Popova, Vladimir Tatlin); Aleksandra Kollontai, 'Dorogu krylatomu Erosu!' (1923).

Additional reading & viewing

Fiction & drama: Nikolai Erdman, *Samoubiitsa* (1928); Andrei Platonov, 'Usomnivshiisia Makar' (1929); Evgenii Zamiatin, *My* (1920).

Film: Fridrikh Ermler, *Oblomok imperii* (1929); Aleksandr Medvedkin, *Novaia Moskva* (1938); Iulii Zheliabuzhskii, *Papirosnitsa iz Mosselproma* (1927).

Secondary Literature

General

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'

Fitzpatrick, Sheila, Alexander Rabinowitch, Richard Stites (eds.), *Russia in the Era of NEP* (Indiana U.P., 1991)

Hellebust, Rolf, *Flesh to Metal: Soviet Literature and the Alchemy of Revolution* (Cornell UP, 2003)

Kiaer, Christina, *Imagine No Possessions: The Socialist Objects of Russian Constructivism* (MIT, 2005)

Kiaer, Christina and Eric Naiman (eds.), *Everyday Life in Early Soviet Russia: Taking the Revolution Inside* (Indiana U.P., 2006)

Matich, Olga. 'Remaking the Bed' in *Laboratory of Dreams: The Russian Avant-garde and Cultural Experiment*, ed. John Bowlt and Olga Matich (Stanford University Press, 1996)

Naiman, Eric, *Sex in Public: The Incarnation of Early Soviet Ideology* (Princeton U.P., 1997)

Stites Richard, *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution* (O.U.P., 1989)

Selected Secondary Literature on Specific Works and Authors or Filmmakers:

Iurii Olesha:

Barratt, A., *Yurii Olesha's Envy* (Birmingham, 1981)

Beaujour, E.K., *The Invisible Land: A Study of the Artistic Imagination of Jurij Olesha* (Columbia, 1970)

LeBlanc, Ronald D., 'Gluttony and Power in Iurii Olesha's *Envy*', *Russian Review* 60 (2001), pp. 220-237

Salys, Rimgaila (ed.), *Olesha's Envy: A Critical Companion* (Northwestern U.P., 1999)

Films:

Eisenschitz, Bernard, 'A Fickle Man, or Portrait of Boris Barnet as a Soviet Director', in Ian Christie and Richard Taylor (eds.), *Inside the Film Factory: New Approaches to Russian and Soviet Cinema* (Taylor and Francis, 1994), 151-164

Graffy, Julian, 'Boris Barnet: "This double accursed cinema"', in Birgit Beumers (ed.), *Companion to Russian Cinema* (Palgrave, 2016).

Graffy Julian, *Bed and Sofa* (I.B. Tauris, 2001)

Youngblood, Denise. 'Boris Barnet, Soviet actor/Soviet director', in *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s* (C.U.P., 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), pp. 50-60

Mikhail Zoshchenko:

Kaminer, Jenny, 'Theatrical Motifs and the Drama of Everyday Life in the 1920s' Stories of Mikhail Zoshchenko', *Russian Review*, 65:3 (2006), pp. 470-490

Popkin, Cathy, *The Pragmatics of Insignificance: Chekhov, Zoshchenko, Gogol* (Stanford U.P., 1993)

Kollontai/sexuality/gender:

Bernstein, Frances, *The Dictatorship of Sex: Lifestyle Advice for the Soviet Masses* (Northern Illinois U.P., 2007)

Farnsworth, Beatrice, 'Bolshevism, the Woman Question, and Aleksandra Kollontai', *American Historical Review*, 81:2 (1976), pp. 292-316

Gorsuch, Anne E., "'A Woman is Not a Man': The Culture of Gender and Generation in Soviet Russia, 1921-1928", *Slavic Review*, 55:3 (1996), pp. 636-660

Ingemanson, Birgitta, 'The Political Function of Domestic Objects in the Fiction of Aleksandra Kollontai', *Slavic Review*, 48:1 (1989), pp. 71-82

Naiman, Eric, 'When a Communist Writes Gothic: Aleksandra Kollontai and the Politics of Disgust', *Signs*, 22:1 (1996), pp. 1-29

Proctor, Hannah, 'Reason Displaces All Love', *The New Inquiry* (2014)

Proctor, Hannah, 'Women on the Edge of Time: Representations of Revolutionary Motherhood in the NEP-era Soviet Union', *Studies in the Maternal*, 7:1 (2015)

Rowbotham, Sheila, 'Women in Russia Before and After the Revolution'

Constructivists:

Gough, Maria, *The Artist as Producer: Russian Constructivism in Revolution* (University of California Press, 2005)

Lodder, Christine, *Russian Constructivism* (Yale U.P., 1983)

Other:

Hutchings, Stephen C., *Russian modernism: the transfiguration of the everyday* (C.U.P., 1997)

Kern, Gary, *Zamyatin's We: A Collection of Critical Essays* (Ardis, 1988)

Sicher, Efraim, 'The Last Utopia: Entropy and Revolution in the poetics of Evgeny Zamyatin', *History of European Ideas*, 13:3 (1991), pp. 225-237

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'



TOPIC 4: STALIN'S SUBJECTS

Primary Sources

Core reading & viewing

Fiction: Andrei Platonov, *Dzhan* (1932), Nikolai Ostrovskii, *Kak zakalialis' stal'* (1932-34)

Film: Grigorii Aleksandrov, *Svethi put'* (1940), Aleksandr Medvedkin, *Novaia Moskva* (1938), Ivan Py'rev, *Partiinyi bilet* (1936), Abram Room, *Strogii iunosha* (1936), Dziga Vertov, *Tri pesni o Lenine* (1934)

Other: Andrei Zhdanov, 'Soviet Literature: The Richest in Ideas, the Most Advanced' (speech from Soviet Writers' Congress 1934)

Additional reading and viewing

Fiction: Dmitrii Furmanov, *Chapaev* (1923), Fedor Gladkov, *Tsement* (1925/1941), Daniil Kharms, *Sluchai* (1933-1939)

Poetry: Langston Hughes, 'Ballads of Lenin' <https://www.poetrynook.com/poem/ballads-lenin> [Iulian Anisimov translation <http://www.oldgazette.ru/lib/revlit/011.html>]

Films: Vasil'ev Brothers, *Chapaev* (1934), Grigorii Aleksandrov, *Tsirk* (1936), Dziga Vertov, *Shestaia chast' mira* (1926), Aleksandr Stolper, *Povest' o nastoiashchim cheloveke* (1948), Sergei Gerasimov, *Semero smelykh* (1936), Iulii Raizman, *Letchiki* (1935), Ivan Py'rev, *Traktoristy* (1939)

Secondary literature

On Stalinism:

Fitzpatrick, Sheila, *Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s* (Oxford U.P., 1999) – especially chapters 3 and 4

Fitzpatrick, Sheila, *The Cultural Front: Power and Culture in Revolutionary Russia* (Cornell U.P., 1992) – chapters 1, 9, 10 in particular

Hoffmann, David L (ed.), *Stalinism: The Essential Readings* (Blackwell Publishing, 2003)

Ward, Chris, *Stalin's Russia* (Edward Arnold, 1993)

On Socialist Realism:

Bown, Matthew Cullerne, *Socialist Realist Painting* (Yale U.P., 1998)

Clark, Katerina, *The Soviet Novel: History as Ritual* (University of Chicago Press, 1981)

Dobrenko, Evgeny and Eric Naiman (eds.), *The Landscape of Stalinism: The Art and Ideology of Soviet Space* (University of Washington Press, 2003)

- Dobrenko, Evgeny, *Political Economy of Socialist Realism* (Yale U.P., 2007)
- Groys, Boris, *The Total Art of Stalinism: Avant-garde, Aesthetic Dictatorship, and Beyond* (Princeton U.P., 1992)
- Gunther, Hans and Evgenii Dobrenko (eds.), *Sotrealisticheskii kanon* (Akademicheskii proekt, 2000)
- Kiaer, Christina, 'Lyrical Socialist Realism', *October*, 147 (2014), pp. 56-77
- Lahusen, Thomas and Evgeny Dobrenko (eds.), *Socialist Realism Without Shores* (Duke U.P., 1997)
- Livers, Keith A., *Constructing the Stalinist Body: Fictional Representations of Corporeality in the Stalinist 1930s* (Lexington, 2004)
- van Geldern, James and Richard Stites (eds.) *Mass Culture in Soviet Russia: Tales, Songs, Movies, Plays and Folklore, 1917-53* (Indiana U.P., 1995)

On Stalinist cinema:

- Bliumbaum, Arkadii, 'Ozhivaiushchaia statuia i voploshchennaia muzyka: konteksty «Strogogo iunoshi»', *Novoe literaturnoe obozrenie*, 80 (2008)
- Dobrenko, Evgeny, *Stalinist Cinema and the Production of History: Museum of the Revolution* (Edinburgh U.P., 2008)
- Dyer, Richard, 'Entertainment and Utopia', in *Hollywood Musicals: The Film Reader*, ed. Steven Cohan (Routledge, 2002)
- Haynes, John, *New Soviet Man: Gender and Masculinity in Stalinist Soviet Cinema* (Manchester U.P., 2003)
- Kaganovsky, Lilya, *How the Soviet Man was Unmade: Cultural Fantasy and Male Subjectivity Under Stalin* (University of Pittsburgh Press, 2008)
- Michalski, Milena, 'Promises Broken, Promise Fulfilled: The Critical Failings and Creative Success of Abram Room's "Strogii iunoshka"', *The Slavonic and East European Review*, 82:4 (2004), pp. 820-846
- Toropova, Anna, 'An Inexpiable Debt: Stalinist Cinema, Biopolitics, and the Discourse of Happiness', *Russian Review*, 74 (2015), pp. 665-683
- Vatalescu, Cristina, *Police Aesthetics: Literature, Film and the Secret Police in Soviet Times* (Stanford U.P., 2010) – includes a chapter on Py'rev's *Partiinyi bilet*
- Widdis, Emma, *Visions of a New Land: Soviet Film from the Revolution to the Second World War* (Yale U.P., 2003)
- Widdis, Emma, *Socialist Senses: Film, Feeling and the Soviet Subject* (Indiana U.P., 2017)

On Platonov:

- Bullock, Philip Ross, "'The Mountain of the Mind': The Politics of the Gaze in Andrei Platonov's *Dzhan*", *Slavic Review*, 73:4 (2014), pp. 751-771
- Tolstaia-Segal, Elena, 'Ideologicheskie konteksty Platonova', in E.B. Shubina (ed.), *Andrei Platonov: mir tvorchestva* (Sovremennyi pisatel', 1994), 47-83
- Skakov, Nariman, 'Andrei Platonov, an Engineer of the Human Soul,' *Slavic Review*, 73:4 (2014), pp. 719-726

Skakov, Nariman, 'Soul Incorporated', *Slavic Review*, 73:4 (2014), pp. 772-800

Skakov, Nariman and Jason Cieply, 'Ekphrastic Metaphysics of "Dzhan"', *Ulbandus Review*, 14 (2012), pp. 76-92

On nationality/citizenship/empire:

Chioni Moore, David, 'Local Color, Global "Color": Langston Hughes, the Black Atlantic, and Soviet Central Asia, 1932', David Chioni Moore, *Research in African Literatures*, 27:4 (1996), pp. 49-70

Clark, Katerina, *Moscow, the Fourth Rome: Stalinism, Cosmopolitanism, and the Evolution of Soviet Culture, 1931-1941* (Harvard U.P., 2011) – Introduction, chapters 2, 3, 4, 9

Clark, Katerina, 'The Representation of the African American as Colonial Oppressed in Texts of the Soviet Interwar Years', *Russian Review* 75:3 (2016), pp. 368-385

Slezkine, Yuri, 'The USSR as a Communal Apartment, or How a Socialist State Promoted Ethnic Particularism', *Slavic Review*, 53:2. (1994), pp. 414-452

Wilson, Jennifer, 'Queer Harlem, Queer Tashkent: Langston Hughes's "Boy Dancers of Uzbekistan"', *Slavic Review*, 76:3 (2017), pp. 637-646

Alexopoulos, Golfo, 'Soviet Citizenship, More or Less: Rights, Emotions, and States of Civic Belonging', *Kritika: Explorations in Russian and Eurasian History*, 7:3, (2006), pp. 487-528

Northrop, Douglas, *Veiled Empire: Gender and Power in Stalinist Central Asia* (Cornell U.P., 2004)

Sarkisova, Oksana, *Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia* (I.B. Tauris, 2017)

Sarkisova, Oksana, 'Taming the frontier: Aleksandr Litvinov's expedition films and representations of indigenous minorities in the Far East', *Studies in Russian and Soviet Cinema*, 9:1 (2015), pp. 2-23

Martin, Terry, *The Affirmative Action Empire: Nations and Nationalism in the Soviet Union, 1923–1939* (Cornell U.P., 2001)

On Kharms:

Cornwell, Neil, ed. *Daniil Kharms and the Poetics of the Absurd: Essays and Materials* (Palgrave Macmillan, 1991) –especially essays by Jaccard and Nikolskaia

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*, ed. Marcus C. Levitt and Tatyana Novikov (University of Wisconsin Press, 2007)

Roberts, Graham, *The last Soviet avant-garde. OBERIU: fact, fiction, metafiction* (CUP, 1997)

Wanner, A., *Russian Minimalism: From the Prose Poem to the Anti-Story* (Northwestern U.P., 2003) – features a chapter on Kharms

Paper SL14

RUSSIAN CULTURE FROM 1905 TO THE DEATH OF STALIN

*All candidates must answer **three** questions.*

*Candidates for **Part IB** must answer **at least one** question from Section A, and must ensure that **at least one** of their questions refers substantively to more than one author/film-maker/visual artist.*

*Candidates for **Part II** may answer **any three** questions, of which **no more than one** can be drawn from Section A, and must ensure that **at least two** of their questions refer substantively to more than one author/film-maker/visual artist.*

*All Candidates must ensure that **at least two** of their answers on the paper as a whole refer substantively to **at least one** literary text.*

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 'Storytelling [...] is far from an innocent act: narratives have designs on their narratees that must be unravelled' [PETER BROOKS]. Discuss this statement with reference to *Master i Margarita*, OR/AND *Konarmia*.
- 2 'The role and duty of the writer is a key preoccupation of the novel.' Discuss with reference to *Konarmia* OR/AND *Master i Margarita*.
- 3 Write a commentary on the style and content of the following passage:

– Ваш роман прочитали, – заговорил Воланд, поворачиваясь к мастеру, – и сказали только одно, что он, к сожалению, не окончен. Так вот, мне хотелось показать вам вашего героя. Около двух тысяч лет сидит он на этой площадке и спит, но когда приходит полная луна, как видите, его терзает бессонница. Она мучает не только его, но и его верного сторожа, собаку. Если верно, что трусость – самый тяжкий порок, то, пожалуй, собака в нем не виновата. Единственно, чего боялся храбрый пес, это грозы. Ну что ж, тот, кто любит, должен разделять участь того, кого он любит. 5

– Что он говорит? – спросила Маргарита, и совершенно спокойное ее лицо подернулось дымкой сострадания. 10

– Он говорит, – раздался голос Воланда, – одно и то же, он говорит, что и при луне ему нет покоя и что у него плохая должность. Так говорит он всегда, когда не спит, а когда спит, то видит одно и то же – лунную дорогу, и хочет пойти по ней и разговаривать с арестантом Га-Ноцри, потому, что, как он утверждает, он чего-то не договорил тогда, давно, четырнадцатого числа весеннего месяца нисана. Но, увы, на эту дорогу ему выйти почему-то не удастся, и к нему никто не приходит. Тогда, что же поделаешь, приходится разговаривать ему с самим собою. Впрочем, нужно же какое-нибудь разнообразие, и к своей речи о луне он нередко прибавляет, что более всего в мире ненавидит свое бессмертие и неслыханную славу. Он утверждает, что охотно бы поменялся своею участью с оборванным бродягой Левием Матвеем. 15 20

– Двенадцать тысяч лун за одну луну когда-то, не слишком ли это много? – спросила Маргарита.

– Повторяется история с Фридой? – сказал Воланд, – но, Маргарита, здесь не тревожьте себя. Все будет правильно, на этом построен мир. – Отпустите его, – вдруг пронзительно крикнула Маргарита так, как когда-то кричала, когда была ведьмой, и от этого крика сорвался камень в горах и полетел по уступам в бездну, оглашая горы грохотом. Но Маргарита не могла сказать, был ли это грохот падения или грохот сатанинского смеха. 25 30

– Не надо кричать в горах, он все равно привык к обвалам, и это его не встревожит. Вам не надо просить за него, Маргарита, потому что за него уже попросил тот, с кем он так стремится разговаривать, – тут Воланд опять повернулся к мастеру и сказал: – Ну что же, теперь ваш роман вы можете кончить одною фразой! 35

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.

1. 'The principal challenge faced by practitioners of revolutionary culture was to balance the competing imperatives of iconoclasm and control.' Discuss.
2. 'Only new contents permit new forms. Indeed they demand them.' [BERTOLT BRECHT]. Discuss with reference to Russian and Soviet culture.
3. 'Чем больше картина, чем больше чувство жизни.' Discuss with reference to pre- and/or post-revolutionary culture.
4. 'The collision of political imperatives and formal preoccupations defined Russian and Soviet culture.' Discuss.
5. 'Post-Revolutionary Russian culture sought to eliminate the "sedative of ordinariness" [RICHARD DAWKIN]. Discuss with reference to twentieth-century Russian and Soviet written and/or visual culture.
6. 'The principle of the mechanization or biological automatization [of man] must go very far, all the way to his so-called mental activity' [ALEKSEI GASTEV]. Discuss with reference to twentieth-century Russian and Soviet written **and/or** visual culture.
7. '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.
8. 'Ambiguity and open-endedness are more transgressive than outright statements of resistance'. Discuss with reference to Russian or Soviet written **and/or** visual culture.
9. 'Soviet culture should be able to portray our heroes; it should be able to glimpse our tomorrow. This will be no utopian dream, for our tomorrow is already being prepared for today by dint of conscious planned work.' (Zhdanov) Discuss.
10. 'Socialist Realism was formal bricolage, unified by content.' Discuss.
11. 'Violent action challenges both narrative and social order.' Discuss with reference to twentieth-century Russian and Soviet culture.