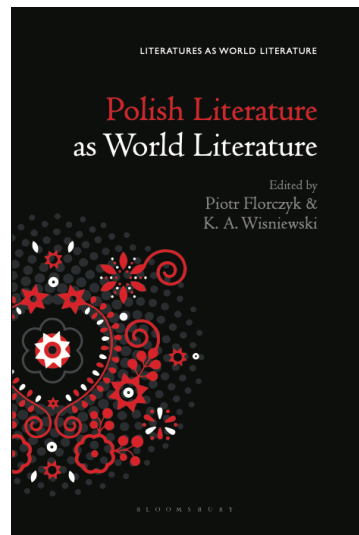


**ПЕРУНЬ: The Newsletter of the USC Slavic Department**  
Issue № 3 ♦ December 2022

Thank you for your contributions to this issue of ПЕРУНЬ. Despite the continued distractions and challenges presented by Russia's unprovoked war in Ukraine, our scholarly community has been exceptionally active in the second half of 2022. We continue to stand with the Ukrainians defending their country and nation. We stand also with the brave Russians who are protesting their government's inexcusable actions. On to the news.

**Andrzej Brylak's** chapter "The Collective Constipation of The Polish/Israeli Subject— Lipski, Levin, Warlikowski" has been included in the volume "[Polish Literature as World Literature](#)", which was published December 15. In October he gave a talk at the USC Casden Institute for the Study of the Jewish Role in American Life. The talk was titled: "Exiled from the Promised Land: A Curious Case of Polish/Israeli Writer Leo Lipski." Andrzej attended the ASEES convention in Chicago, where he served as discussant on the panel "Decoding the Visual in Soviet Holocaust Narratives."



**Erica Camisa-Morale** presented a paper on Polish-born, Russian-by-adoption Ian Białobockij, and Andrei Belobotskii at the ECRSA-sponsored panel "On the Margins of Enlightenment Russia" at ASEES. Her article "The Poet Hryhory Skovoroda: Knowledge as a Process" is included in the volume [Socrates in Russia](#), edited by Alyssa DeBlasio and Victoria Juharyan, which is available open sources until the end of 2022 on the publishers' website. In order to advertise the book, Erica wrote a [post](#) on the NYU Jordan Center blog in collaboration with Vadim Besprozvany. She was also invited to present on Skovoroda's poetry and philosophy at the Princeton-Bucharest Seminar in Early Modern Philosophy, which can be viewed on [YouTube](#).

**Evgeny Dengub's** review of *Modern Russian Grammar in Use: A Systematic Reference and Practice Book* by Elena Minakova-Boblest is coming out in the next issue of *Russian Language Journal* (vol. 72, 2022). His own second-year textbook *Etazhi* (Georgetown UP, 2021) has been



shortlisted for the AATSEEL Best Book in Pedagogy book prize. He and Irina Dubinina (Brandeis U) have signed a contract with Routledge to publish *Modern Russian Classroom: A Handbook for Teachers of Russian as a Foreign Language*. Evgeny and his colleague Veronika Egorova (Harvard U) have received a grant from the Harvard Provost office to organize a symposium on professional preparation of Russian graduate student teaching assistants, which will take place April 1-2, 2023 in Cambridge, MA. Evgeny continues to serve as a Faculty Adviser to [Trojan Bloom](#), which published another volume this fall.

**Liza Dvortsova** presented a paper at ASEES on literary journals of the 1960s entitled “‘Historicity’” of Literature and Temporal Uncertainties of Soviet Literary Criticism,” which she hopes will become a section of her dissertation.

**Simon Garibyan** gave a paper called “The War, Masculinity, and Death in the Visual Art of Sergei Parajanov” at ASEES.

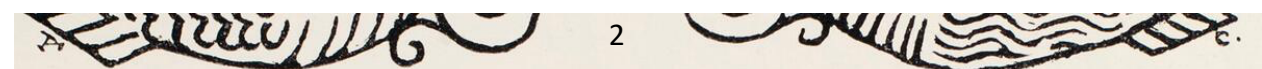


Parajanov, “Бабушкино ореховое варенье” (1986). Sergei Parajanov Museum, Yerevan.

In June Simon saw the collection of Parajanov's unpublished visual art, including the work pictured here, at the Sergei Parajanov Museum in Yerevan. He also collected research materials and talked with the museum director. In July Simon attended a two-day online workshop “Exploring Masculinities in the South Caucasus,” organized by Heinrich Boell Foundation Tbilisi Office - South Caucasus Region. He was pleased to receive an honorarium (“260 euro, мелочь, но приятно”) from same NGO. He also attended a French language course at the University of Geneva, which satisfied his French requirement. He says, “I was really lucky to learn French in the same classroom where Ferdinand de Saussure lectured his legendary *Course in General Linguistics*.”

After passing the PhD qualifying exams last spring, **Caity Giustiniano** attended Middlebury’s school of Russian over the summer. In October she presented a paper on Soviet nonsense literature in the 1920s and 1930s at the Central Slavic Conference held in St. Louis, MO.

**Dmitrii Kuznetsov** also passed the PhD qualifying exams last spring. He organized a panel for ASEES titled “Contemporary Russian Literature in the State of Precarity,” where he presented the paper “Time Heals(?): On Precarious Temporalities of Trauma in ‘Wound’ by Oksana Vasyakina.”



In October **Sarah Matthews** presented “Food for Thought in Vladislav Khodasevich's Poetry: 'Ну, словом - вот тебе бисквит, / А книга, пожалуйста, не кушай'” at the conference “The Bad, the Bad, and the Ugly: Russophone B-Verse Throughout the Ages” at Columbia University. In the summer Sarah attended TU Dresden's lecture series “Doing Gender in Eastern European Art.”



Sarah Matthews and Kate Tomashevskia with other conference participants at Columbia.

Over the summer **Colleen McQuillen** was invited twice to present papers in Germany. The first was entitled “The Energy Humanities: A Case Study of Kuprin’s *Molokh*” at a meeting of the [Russian Ecospheres Network](#) at Freie University Berlin; and the second was “Texture and Ornament: Haptic and Affective Engagement with *Kustar*’ Revival Interiors” at the conference The Human Body and the Environment in Russian and Soviet Literature and Culture at LMU Munich. At the ASEES conference she presented the paper “Oikos in Decline: Late 19th-Century Deforestation and Degeneration in The Urals” based on material from her current book project and served as chair and discussant for a panel on cultural politics during the Thaw. This fall Colleen began her two-year tenure as a Faculty Fellow at the USC Society of Fellows in the Humanities.

**Jo Nakpil** presented a paper titled “Women, Dreams, and Desires in Two Fairytale Films by Juraj Herz” on a panel called “Genre Experiments and Gender Portrayals in Czech Cinema” at ASEES.

**Lena Petrova** presented the paper “Invariant plot scheme in Vladimir Nabokov’s *Zashchita Luzhina*, *Kamera Obscura*, *Priglasenie na kazn’*, and *Lolita*” at ASEES. In November she gave a paper entitled “*Negotsiantka molodaia, samoliubiva i tomnna...*” – *Puteshestvie Onegina kak otrazhenie antisemitskoi politiki Rossiiskoi Imperii*” at Mezhdunarodnaia Konferentsia “Boldinskie Chteniia”, Bol’shoe Boldino, Nizhnii Novgorod. Lena’s article dedicated to one of her mentors, Nikolai Alekseevich Bogomolov, was published. The article is called “Sternianstvo V.B. Shklovskogo i stanovlenie V. Kaverina kak pisatel’ na primere povesti «Revizor» i romana «Skandalist». K voprosu o roli «uchitel’ia».” It appeared in the volume *Professor, syn professora. Pamiati N.A. Bogomolova*, edited by O. Dovgii and A. Sergeeva-Kliatis.

In June, **Kelsey Rubin-Detlev** gave a paper in French about Voltaire’s views on the Orthodox Church at the annual Journées Voltaire in Paris, which this year celebrated the completion of the monumental 205-volume *Complete Works of Voltaire* and concluded with a delightful



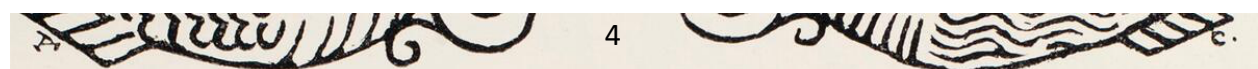
reception at the British Embassy (formerly the home of Pauline Bonaparte). In July, she presented her digital correspondence of [Catherine the Great project](#) at Digitizing Enlightenment V, a regular international gathering of digital humanists working on the eighteenth century, in Montpellier, France. She also gave an invited talk on prize essay contests at the Imperial Academy of Sciences as part of a workshop at the Freie Universität Berlin. In October, she spoke about the history of published letter collections in Catherinian Russia as part of a virtual ASEES panel organized by our own Ekaterina Shubenkina. And, finally, in November, she presented her book project on Scripture in the public sphere in Enlightenment Russia to an interdisciplinary audience at a hybrid networking meeting for Alexander von Humboldt fellows. She is currently turning some of these papers into articles and book chapters. In other news, her review of *Entente culturelle. L'Europe des correspondances littéraires*, edited by Ulla Kölving, appeared in [H-France Review](#), the premier review program for newly published books on Francophone history and culture in the English-speaking world. Kelsey was honored to receive an Albert S. Raubenheimer Junior Faculty Award from USC Dornsife and to be invited to join the Advisory Board of *Translatio*, a [book series](#) exploring all forms of pre-modern translation, published by Durham University IMEMS Press.

**Ellina Sattarova** arrived in Los Angeles just days before this newsletter went to print and in January she officially starts her new job as assistant professor in our department. Welcome, Ellina! Her review of the film *Severnyi veter* (directed by Renata Litvinova) appeared in *Slavic Review*, which is unlike other journals in that book and film reviews are by invitation only.

**Anna Sbitneva** presented her paper "Nikolay Kolyada's Commotion of the Queer and Disability on Stage in 'Rogatka'" on the ASEES panel called "Disability in Late-Soviet and Contemporary Literature and Film." This semester Anna is co-organizer of a working group on Sound Studies at the USC Levan Institute for Humanities.

**Katia Shubenkina's** article "[Looking into Stereoskop: Aleksandr Ivanov's Novella as an Optical Device](#)" appeared in the spring issue of *Slavic & East European Journal*. She organized the panel Precarious Privacy: Russian Epistolary Culture in the Long Eighteenth Century for ASEES and presented a paper titled "'The Language of The Heart': Writing Instruction in Nineteenth-Century Russia."

**Kate Tomashevskia** organized the panel "Unstable Poetics: Transformation of Boris Pasternak's Poetic Language" for ASEES, where she presented her paper "*Grammatical Transformations in the Subject-Object Relationship in Early Pasternak's Poetry*." Like Sarah, she presented at the Columbia University conference "The Bad, the Bad, and the Ugly: Russophone 'B-Verse.'" Her paper was called "*It is better not to put this kind of poetry into one basket*": *Vladimir Bogomyakov and His Heteronyms for Light Verse*. Kate notes that the conference included a Translation Workshop dedicated to translating "B-verse." She also gave a paper entitled "*Tropes of Madness and Deviant Behaviour in Nabokov's Novels*" at The Annual Nabokov Readings, held at IRLI RAN (The Institute of Russian Literature) in St. Petersburg.





Over the summer Kate studied French at the University of Bourgogne in Dijon and received "French studies diploma level B2". In addition, she participated in the online Summer School "Eigen-Sinn" organized by TU Dresden.

During the fall semester **Peter Winsky** organized, chaired, discussed, and presented on two panels at ASEES: "'The Fiery Sword of Antinomy': Sergei Bulgakov and Counterintuitive Spiritualities in Russian Metaphysics and Literature," and "Dostoevsky and Kierkegaard." He has also become a Research Fellow at the Northwestern University Research Initiative for the Study of Russian Philosophy and Religious Thought and the chief Editor for the Initiative's publication wing.

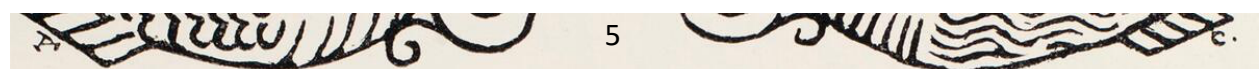
### Spring 2023 Events

January 20, 2023: Sergei Oushakine (Princeton), TBA

March 3, 2023: Riccardo Nicolosi (LMU Munich), "The Russian Political Rhetoric on the War in Ukraine."

Here is a short abstract: In my talk I analyze the political discourse on Ukraine in today's Russia. I argue that this discourse is based on a paranoid interpretation of history, in which two main plot lines are of key significance: a sense of deep resentment and discursive practices of reenactment. At the same time, both these elements are evidence of a very particular perception of temporality in Putin's Russia, where the past, interpreted in a conspiratorial vein, determines the perception of the present and the future. Importantly, this discourse owes its internal coherence to the fact that it functions in the same ways as conspiracy theories: nourished by strong emotions, it produces in its interpretation of global history a fundamental semiotic clarity, whereby any particular events are regarded not as contingent, but always as having significance in the context of the narrative thus constructed. That is why this discourse is therefore not falsifiable.

*Перун, which may be translated as thunderbolt, is the name of the pagan Slavic thunder god. It is also the penname of Vadim Nevskii, who contributed illustrations to Russian satirical journals from the years 1905-1907. His monogram*





*graces this newsletter's heading, which was taken from the Russian Satirical Journal Collection housed in the University of Southern California Digital Library.*

