




NewsNet

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2019 ASEEEES SUMMER CONVENTION
14-16 June 2019
Faculty of Humanities and Social Sciences, University of Zagreb
Zagreb, Croatia

The [2019 ASEEEES Summer Convention](#) theme is “Culture Wars” with a focus on the ways in which individuals or collectives create or construct diametrically opposed ways of understanding their societies and their place in the world. As culture wars intensify across the globe, we invite participants to scrutinize present or past narratives of difference or conflict, and/or negotiating practices within divided societies or across national boundaries.

Keynote Speaker Wendy Bracewell (University College London) will explore “Culture Wars in the 18th-c Republic of Letters: Southeastern Europe on the Map of Civilization.”

CONVENTION REGISTRATION

All participants must register for the convention and pay registration fees. Registration info can be found [HERE](#). Early registration ends on April 19.

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The Magnitsky Act - Behind the Scenes An interview with the film director, Andrei Nekrasov

CHOI CHATTERJEE, CALIFORNIA STATE UNIVERSITY, LOS ANGELES

In 2016, Andrei Lvovich Nekrasov, a well-known Russian film-maker, playwright, theater director, and actor, released a docudrama entitled, *The Magnitsky Act—Behind the Scenes*.¹ Although the film won many artistic accolades, including a special commendation from the Prix Europa Award for a Television Documentary, public screenings were abruptly canceled in both Europe and the United States. Political pressure from various constituents and the threat of lawsuits from William Browder, the American-British billionaire and human-rights activist, ensured the limitation of the film to a single website. To the knowledge of this author, there has been only one public screening of *The Magnitsky Act—Behind the Scenes* in the United States. In June 2016, Seymour Hersch, a renowned investigative journalist, presided over a showing of the film at the Newseum in Washington, DC, that generated much controversy. The American press has not been kind to either the film or the director, Andrei Nekrasov. *The Washington Post*, *The New York Times*, *The New Yorker*, and *The Daily Beast* all seem to agree that the film is an overt work of Russian propaganda that aims to introduce confusion about the circumstances leading to the death of tax accountant, Sergei Magnitsky, in the minds of the viewers.² The Putin administration, which has been the prime target of both the 2012 Sergei Magnitsky

Rule of Accountability Act and the 2016 Global Magnitsky Human Rights Accountability Act, has good reason to promote a film that questions the circumstances surrounding Magnitsky's untimely death in Moscow's Butyrka Prison in 2009.

Despite a flood of persuasive articles and editorials by well-known journalists suggesting that this inconvenient film deserves no more than a quick burial, I was drawn to reconsider both the film and the political controversy that it continues to create for two main reasons. First, as the collapse of the Soviet Union and our own recent presidential campaigns show, we can never entirely prohibit the intrusion of propaganda or politically slanted content into the public sphere. Instead, as a historian and faculty member who serves at a public university, I believe that it is my job to teach our students how to diagnose an issue, and how to consider the many sides that a story necessarily involves. As an intellectual process this has immense value both in and of itself. Source criticism is a time tested and reliable means through which we can make sense of an event or a phenomenon. Our students need to learn both the mechanics and the intellectual value of analyzing a source and should be able to evaluate the nature of political content whether it is embedded in a Facebook post, a scholarly article, or a documentary.

The Magnitsky Act—Behind the Scenes can serve as an important vehicle to introduce the contested nature of historical truth, and as a prism, it allows us to view the multiple modes through which various versions of the truth are disseminated in the twenty-first century. Taught in tandem with William Browder's book *Red Notice*, this film can provide students

with a real-life experience in the practice of critical thinking.³ The film also allows us to revive a discussion of Hayden White's penetrating analysis of the ways in which the structure of the form necessarily influences the content of any artistic or historical narrative.⁴ The vehicle of the docudrama that Nekrasov uses in his film, and the competing narratives about the circumstances leading to Magnitsky's death, merit literary and intellectual analysis, along with geopolitical commentary.

Second, I am concerned by the fact that both critics and supporters⁵ have turned the debate about the film into a referendum on William Browder, his business dealings as well as his global human rights activism, and the Putin administration. In this interview with Andrei Nekrasov, I turn the spotlight back on the film-maker, his motivations for making the film, and on his political experiences since the release of the film. It is important to remember that in the past Nekrasov has made several politically charged films including *Disbelief* (2004), and *Poisoned by Polonium: The Litvinenko File* (2007)—films that are extremely critical of the Putin administration. Nekrasov, a student of philosophy and literature, is in the unique position of having experienced censorship in the Soviet Union, Putin's Russia, and in the democratic countries of Western Europe and the United States.

Interview conducted by Barbara Walker and Choi Chatterjee with Andrei Nekrasov by email during January and February 2019.

1) Why did you want to make a film about the Magnitsky Act? What drew you to this project?

Andrei Nekrasov: I felt that the story of Magnitsky, in its accepted version, was very powerful and important. I thought that Sergei Magnitsky was a hero, and I wanted to tell the story of the modern hero, my compatriot. His case seemed very special because Magnitsky, a tax lawyer (in reality, an accountant) had come from the world of capitalism, to symbolize all that is good and moral in modern Russia. I believed that Magnitsky did not surrender under torture and sacrificed his life fighting corruption.

2) Who has funded the making of this film and what motivated them to invest in this production?

AN: The film was produced by Piraya Film, a Norwegian company. There is a long list of funders, and none are from Russia. (Please visit www.magnitskyact.com for further information). And they are all very "mainstream." I believe in the United States and Russia it is easier to construe the specific reasons that motivate funders, who are mostly private, to support a project. In Europe, where more public money is available for the arts, the state is more or less obliged to fund the cultural process. So I submit an idea to a producer, and if they like it, they introduce it into a complex system of funding that is supposed to be politically neutral. Only quality matters, in theory. In practice "quality" has political aspects, and its interpretation is open to prejudices.

But it would be a simplification to say the film was funded because I had set out to tell Browder's version of the Magnitsky case. Those funders who were (through their commissioning editors) monitoring the editing process, ZDF/ARTE, for example, became aware of the

inconsistencies in Browder's version and supported my investigation into the truth. What they did not realize was who, and what, we were all dealing with. They did not realize that Browder was supported by the entire political system of North America and Western Europe. They realized that only when they were told by politicians to stop the film. And they obeyed, contrary to what I thought was their principles.

3) How has the role of censorship, both in Russia and the West, affected your artistic career?

AN: Censorship has had a very strong and damaging impact on my career. But while censorship in Russia had never been something surprising to me, the way that the film *The Magnitsky Act – Behind the Scenes* was treated by western politicians was totally unanticipated and shocking. Yet, intellectually, the experience was very illuminating. The pro-Western intelligentsia of Russia, a class to which I have belonged, idolizes the West and believes that the freedom of expression is an essential and even intrinsic part of Western culture. The notion that the interests of economically powerful groups can set a geopolitical agenda and that easily overrides democratic freedom of expression is considered to be a remnant of Soviet era thinking. So I had to have a direct and personal experience of Western censorship to realize that that notion is rooted in reality.

The issue of censorship in Russia is, on the other hand, often misunderstood in the West. There is no direct political censorship of the kind that existed in the Soviet Union, and that possibly exists in countries like China today. Many popular Russian news outlets are critical of the government, and of



Director Andrei Nekrasov. From studio shoot in Kiev. © Piraya Film AS. Photo: Anna Marchuk

Putin personally as evidenced by the content in media outlets such as *Ekho Moskvy*, *Novaya Gazeta*, *Dozhd TV*, *New Times*, *Vedomosti*, *Colta.ru*, and others. The internet is full of mockery of Putin, his ministers and of his party's representatives. There is neither a system nor the kind of well-resourced deep state structures that control the flow of information. Many Russian media outlets, for example, repeat Browder's story of Magnitsky killed by the corrupt police with the state covering it up. All that is perfectly "allowed" while Putin angrily condemns Browder as a criminal and Browder calls himself Putin's number one enemy. In reality, it is not allowed but simply happens because of the lack of consistent political censorship.

However, you will hardly ever hear a proper analysis and criticism in the Russian media of the big corporations, and of the oligarchs that make up the state. It is also true that such acute crises as military operations, such as Russian-Georgian war of 2008 produce intolerance to the voices of the opposition. My film *Russian Lessons* (2008) about the suffering of the Georgians during that short war and its aftermath was

banned in Russia. But nationalism is not only a government policy. It's the prevailing mood. The supposedly democratic leader of the opposition, that the West seems to praise and support, Alexei Navalny, was on the record insulting Georgians in jingo-nationalistic posts during the war. The film industry is, of course, easier to steer in the "right direction" as films, unlike articles and essays, are very expensive to produce. But Russia is a complex society, deeply troubled, but also misunderstood by the West. If my films, such as *Poisoned by Polonium: The Litvinenko File*, and *Russian Lessons* (2010) were attacked by pro-government media, then some of my articles were censored by the independent, "opposition" outlets, such as *Ekho Moskvy*.

4) Did you actually begin filming the movie with an outcome of supporting Browder's story in mind, as you represent in the film, or did you plan from the start of the filming process to end the film as it now stands?

AN: I started filming the story. I totally believed in the story that Browder had told me, and all the mainstream media repeated after him.

5) You know that there are many more "disappeared" journalists and others listed in the formal US Congress Magnitsky Act who have suffered from the effects of corrupt power in Russia. Why did you not address the fates of some of those others as well in your film?

AN: I may be misunderstanding this question, but I do not see how addressing the fates of "disappeared" journalists and others' would be relevant to the topic of my film in its final version. I obviously condemn

the “disappearance” of journalists and others. In Russia journalists disappear usually by being “simply” shot (not in “sophisticated” Saudi ways), and as far as I remember only one is referred to in *The Magnitsky Act*, Paul Khlebnikov. He was the editor of *Forbes, Russia*, and was shot in 2004 when Bill Browder was a great fan of Vladimir Putin and continued to be for some time. I have not seen any evidence or even claim, that Putin may have been behind that murder. I was a friend of Anna Politkovskaya, perhaps the most famous of all Russian journalists who was assassinated in the recent past. She is featured in my film, *Poisoned by Polonium*.

The Magnitsky Act – Behind the Scenes is about the ways in which the notion of human rights is sometimes used as a fake alibi for white-collar crimes. Though I explore just one case, I think that I have managed to show that those ways are exceptionally sophisticated and efficient, and enlist all the major media, civil society, NGOs, governments, parliaments, and major international organizations.

6) Does William Browder’s role in the formulation of the Magnitsky Act invalidate its value and that of the Global Magnitsky Act, in seeking to provide protection for those suffering from the effects of deadly and corrupt power such as the recently deceased Saudi Arabian journalist, Jamal Khashoggi?

AN: Let me, for the argument’s sake, pose myself what would seem like a version of your question: “Would Browder’s role in creating a weapon that could protect someone like Khashoggi from deadly and corrupt power invalidate that weapon?” My answer would be, no, it would not invalidate that weapon. However, we

are dealing with a fallacy here, in my humble opinion. The Magnitsky Act, in my view, is not a weapon that can protect people. The Magnitsky Act was designed to punish those deemed murderers and torturers of Magnitsky. Well, if my film demonstrates that Magnitsky was not murdered (by the people Browder claims he was murdered by), nor was he tortured, the Magnitsky Act is nonsensical. You cannot punish someone for something that did not happen. Can you then say, never mind, human rights violations happen, and it’s good to have a mechanism to punish violators even if there’s no evidence that people named as violators are guilty? I don’t think one can say “never mind”. Neither legally, nor, morally.

There is no evidence whatsoever that the government of the United States conducted independent investigations of the policemen and the judges who were supposedly involved in the death of Magnitsky. And no one seems to be concerned of course about the rights of those on the Magnitsky list, who can’t even reply to the accusations, let alone have the accusations verified by an independent investigator or judge. Instead of protecting people, the Magnitsky case helps the “bad guys” to demonstrate to their Russian compatriots that the West is rotten to the core, its policies are created by compliant stooges (lying thieves and useful idiots), and more rockets should be built to confront America’s injustice towards Russia and others. A lie can never really protect anyone, in my humble opinion. But the problem is worse. It turns human rights into a hypocritical ideology to protect the interests of the powers that be, a bit like the slogans about brotherhood and justice in the Soviet Union.

Choi Chatterjee is a Professor of History at California State University, Los Angeles. Chatterjee, along with Steven Marks, Mary Neuberger, and Steve Sabol, edited The Wider Arc of Revolution in three volumes (Slavica Publishers).

ENDNOTES

- 1 I thank Barbara Walker (University of Nevada, Reno) for her excellent comments and suggestions.
- 2 Mark Landler, “Film about Russian Lawyer’s Death Creates an Uproar,” *New York Times*, 6/9/2016, last accessed on 2/2/2019, <https://www.nytimes.com/2016/06/10/world/europe/sergei-magnitsky-russia-vladimir-putin.html>; Joshua Yaffa, “How Bill Browder became Russia’s Most Wanted Man,” 8/20/2018, last accessed on 1/2/2019, <https://www.newyorker.com/magazine/2018/08/20/how-bill-browder-became-russias-most-wanted-man>; Katie Zavadski, “How an Anti-Putin Film-Maker became a Kremlin Stooge,” 7/25/2017, last accessed 2/11/2019, <https://www.thedailybeast.com/dissident-director-helped-trumps-russia-comrade-attack-us>; and “Russian Agitprop Lands in Washington,” 6/19/2016, last accessed 2/10/2019, https://www.washingtonpost.com/opinions/russian-agitprop-lands-in-washington/2016/06/19/784805ec-33dc-11e6-8ff7-7b6c1998b7a0_story.html?utm_term=.e38a9f18e74c.
- 3 Bill Browder, *Red Notice. The True Story of High Finance, Murder, and One Man’s Fight for Justice* (New York: Simon and Schuster, 2015).
- 4 Hayden White, *Content of the Form. Narrative Discourse and Historical Representation* (Baltimore: The Johns Hopkins University Press, 1987)
- 5 Robert Parry, “Guardians of the Magnitsky Myth,” *Consortium News*, 10/28/2018, last accessed 2/7/2019, <https://consortiumnews.com/2017/10/28/guardians-of-the-magnitsky-myth/>; James Carden, “By Screening The Magnitsky Act the Newseum Stood up for the First Amendment,” *The Nation*, 6/20/2016, last accessed 2/10/2019, <https://www.thenation.com/article/by-screening-the-magnitsky-act-the-newseum-stood-up-for-the-first-amendment/>; and Vladislav Silayev, “U.S. Economic Sanctions Policy towards Russia: Examining the Magnitsky Act,” MA Thesis, Harvard University, March 2018.

NEW FROM SLAVICA PUBLISHERS

Hilary Bird, trans. and ed. *An Introduction to Estonian Literature*, xviii + 486 p., 2018 (ISBN 978-0-89357-472-7), \$44.95.

"Hilary Bird's *Introduction to Estonian Literature* is truly a pioneering work, and a welcome contribution for anyone with an interest in the lively and flourishing literature of this small but culturally vibrant country. Ms. Bird's coverage is not merely of the modern writers, some of whose work is available in English translation, but also of literature in the Estonian language from the earliest times, which has been a closed book up to now to anyone without a knowledge of the language."
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Aleksander Wat. *Against the Devil in History: Poems, Short Stories, Essays*,

Fragments, trans. Frank L. Vigoda, xiv + 435 p., 2018 (ISBN 978-0-89357-492-5), \$44.95.

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Three String Books is an imprint of Slavica Publishers devoted to translations of literary works and belles-lettres from Central and Eastern Europe, including Russia and the other successor states of the former Soviet Union.

Jan Novák. *So Far So Good: The Mašín Family and the Greatest Story of the Cold War*, xvi + 453 p., 2017 (ISBN 978-089357-458-9), \$19.95.

Voted Book of the Year by the Czech Republic's Magnesia Litera when published in Czech translation in 2004, *So Far So Good: The Mašín Family and The Greatest Story of the Cold War* by Jan Novák is now published by Slavica in the original English. Although it reads like a thriller, this "novel-document" is based on the true story of three young Czech men, Radek and Ctirad Mašín and Milan Paumer, whose daring exploits of anti-Communist resistance and flight through the Iron Curtain to West Berlin set off the *Tschechenkrieg*, a massive manhunt by 27,000 East German police and Red Army regulars.



Three String Books

Bohumil Hrabal. *Murder Ballads and Other Legends*, trans. Timothy West, viii +

109 p., 2018 (ISBN 978-089357-480-

2), \$19.95.

"Some texts, after I've written them, have woken me up in the night so that I break out in a sweat and jump out of bed." With this confession legendary author Bohumil Hrabal concludes this genre-bending collection of stories published at the height of his fame in the 1960s. At the book's heart is "The Legend of Cain," an early version of the novella (and Oscar-winning film) *Closely Watched Trains*. Beautifully illustrated with woodcuts from early modern broadside ballads, *Murder Ballads and Other Legends* appears here in English for the first time, 50 years after it first appeared in Czech.

Bohumil Hrabal (1914–97) is regarded as one of the leading Czech prose stylists of the 20th century. His work has been translated into more than two dozen languages, and in 1995 *Publisher's Weekly* named him "the most revered living Czech writer."

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Forum: "National Indifference" in the Russian Empire

ANDREI CUSCO

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TARIK CYRIL AMAR

Politics, Starvation, and Memory

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Losing Pravda, An Interview with Natalia Roudakova

INTERVIEW BY SEAN GUILLORY, UNIVERSITY OF PITTSBURGH

Editor's note: this text is excerpted from a transcript of "The Ethics of Soviet Journalism" podcast on Sean Guillory's Sean's Russia Blog. The interview features Natalia Roudakova, who was awarded the 2018 Wayne S. Vucinich Prize for *Losing Pravda: Ethics and the Press in Post-Truth Russia* (Cambridge University Press).

Sean Guillory: Your book's title, *Losing Pravda*, has a double meaning, it seems to me. On the one hand it refers to the loss of the newspaper *Pravda*, which can be seen as a metaphor, for the Soviet Union in general. But on the other hand, it refers to the loss of truth. What are you trying to say with this double meaning of your book's title?

Natalia Roudakova: Well, like any clever book title, it is supposed to simply attract attention. But the first meaning is pretty obvious, about the loss of the newspaper. The second meaning is about the loss of the need to seek truth, the loss of the value of seeking truth and telling it to others that I am arguing has occurred in Russia after the fall of the Soviet Union. It's this double meaning that I'm after. The cultural diminution of the value of seeking and telling truth to others, and especially to the face of power.

SG: A reader might find this quite ironic, or strange, because truth-seeking isn't usually associated with Soviet journalism. This is one of the things that your book begins with—a theoretical discussion of the problematic of truth in the Soviet Union—but also how we understand it more generally. You ask the reader to see truth not as a binary of true and false, but as an ethic, or as a virtue, and even an expression of sincerity. What do you mean by this ethical approach to truth in the Soviet context?

NR: As I claim in the introduction, any book that has the term *pravda* or truth in the title must address the question of the moral balance of the entire Soviet order, and so that is the big question that I raise. I am interested in approaching truth as a social product above all else, and by that I mean that it's something that is produced by people together, something that has a big element of power to it, but is not reduced to it. I simultaneously follow Foucault and go beyond some of his more classic statements on the relationship between truth and power.

I think of truth telling as a social activity, meaning that truth-tellers need to be socially recognized as such. There are certain, tacit criteria, and so I use a lot of different kinds of theories about what it means to be tacit. What does it mean to be non-direct? What does it mean to signal something without explicitly saying it? To the extent that this wave or space of truth exists, it exists as a social practice, recognized as such. I claim in the book that there was such

a space in the Soviet Union, and that it was occupied in particular by the practices surrounding journalism.

SG: Can you give an example of how a Soviet journalist works with the issue of truth?

NR: Yeah. I give a pretty extensive example of somebody named Yuri Shchekochikhin, a very well-known Soviet journalist and then Russian journalist and parliamentarian. He worked for the newspaper *Literaturnaia Gazeta* toward the end of the Soviet period, where he was known as their bravest, most courageous, honest, and hard-working investigative journalist.

He wasn't by far the only one in the entire Soviet Union, but he was one of the better-known investigative journalists in Soviet Russia. He went after a lot of cases of corruption in the Soviet government bureaucracies, very much acting on signals from below, as we know from historical work that has been done.

There are a fair number of cases of whistle-blowing in the Soviet Union that I discuss, and officially *Literaturnaia Gazeta* was known as a place to which people could turn with a case of whistle-blowing. [Shchekochikhin] would take that up, and he would work for months on an essay, investigating an issue. Sometimes morally reprehensible behavior by officials, sometimes illegal behavior by officials. Not every story was published. In fact, more stories were left unpublished or never even written, but the journalist did the necessary legwork and follow up

in order to try to correct the injustice.

SG: This is really interesting, and goes to the role that Soviet journalism or Soviet journalists played within the system, within the society, because our general understanding—and I think this is something that you're giving a good challenge to—is that journalism is just a place for propaganda, right? But you have these amazing stories of journalists actually being the voice of the population, of these whistle-blowers. So what is the role of the press within the Soviet Union?

NR: As I see it, the most important way to think of it is that the Soviet press was part and parcel of the governing mechanism of Soviet society, but then governing needs to be understood as an actual practice as opposed to a top-down relay of totalitarian tendencies of some leaders.

One important role that I don't address much at all in the book, because it has been addressed thousands of times elsewhere, is the role of representing the Soviet society, or rather Soviet power, to itself. So, the propaganda or what German philosopher Jürgen Habermas calls representative publicity, is showing to the king and his court how great their dominion is.

That's one very important part, but it was not the only thing that was going on in the Soviet Press. I even go as far as to argue that it wasn't even the main thing in the Soviet press, or at least it wasn't the main thing for which the Soviet press was read and respected.

.....
“...any book that has the term pravda or truth in the title must address the question of the moral balance of the entire Soviet order, and so that is the big question that I raise. I am interested in approaching truth as a social product above all else...”

In addition to propaganda or representative publicity Soviet journalism provided an imperfect check on power, an accountability role in the Soviet system. The press was pretty much the only institution of accountability in the absence of free and fair elections and the absence of a robust legal system to which citizens could turn with their grievances. The press was it.

SG: So censorship ends in the late 80s and then the Soviet system collapses. How did the end of this ethical system, these various practices of Soviet journalism, change?

NR: That’s a very dramatic, if not tragic, story in the end. It’s a combination of multiple factors that initially revived Soviet journalism. The late 1980s, the perestroika years, the Gorbachev years, the glasnost years, are precisely the years when that spirit of public-oriented truth-seeking that I argue was at the core of Soviet journalism, if not Soviet propaganda, which I argue are two different activities, flourished.

When that spirit started to unfold and to take full shape, for a brief period, there is a moment when the Soviet press was still funded by the government, but was no longer controlled by it at all. Journalists came into their full role of societal telos-setters, as they call them: the people who are responsible, feel themselves

responsible, for the direction in which the country is going to go.

As the archives opened up, as topics that couldn’t be written about then became available to be written about, as many journalists ran for office in the new elections to the Russian representative branch of government, there was this incredible kind of high going on. Many different journalists opened their own newspapers, television stations, and radio stations.

However, as we all know in the field, the end of the Soviet Union and the beginning of new liberal reforms in the 90s were accompanied by a very deep and profound economic crisis, when there was simply no currency to be collected and hyperinflation. There was no money in the budget, no money for businesses to spend on advertising, and no money for citizens to pay for these outlets. And so at that very moment when lots of journalists are wanting to start their own enterprises to become beacons of public thought and opinion, they end up without money.

Tracking the origins of corruption in journalism, what begins to happen is, what do you do when you have no money but want to continue to do what you’re doing? You start to look for money, and that concern for money becomes all powerful. I will never forget one phrase that a journalist told me: “In the Soviet Union, we were taught not to talk about money and not to think about money. And now we have to think about money all the time.” And so clearly that’s where things started to unravel professionally for journalism.

SG: You also note that this had a profound impact on the ethics of

truth-seeking and truth-telling, so much so that you speak of a cynical zeitgeist hanging over the profession by the early 2000s.

NR: The setting in the cynical era actually happens very quickly. I start to see the beginnings of it in ‘93, ‘94. Many journalists from the Soviet period simply could not go on in this atmosphere of having to constantly look for money. Others, though, kept thinking, “All right, I can make some compromises but not others,” because, some of them have simply told me, “I don’t know what else to do. I don’t want to do advertising, I don’t want to learn another profession, I love journalism, that is what I do, and now is a new time, so I’m just going to figure out how to stay as true to myself as I can under the pressure of this search for money.”

And the search for money often meant, on the part of media managers, the search for political sponsorship, because oftentimes money came during election campaigns.

So some people simply couldn’t do it, others stayed in it, and still many, many others came into the profession, young people, usually, without having had any of that previous training in Soviet journalism, and hence without that commitment to truth-seeking at the core of the profession that was trained into Soviet journalists over decades of mentorship.

When readers and viewers consumed news and tried to make sense of what was going on in the 1990s, already in ‘93, ‘94, from the sources that I have, I see that readers and viewers were starting to question the sincerity and the honesty with

which journalists work. It doesn't take very much for a reader or a viewer to start to smell something is fishy when all of a sudden the kind of coverage of politics that they're used to starts to change in subtle and sometimes not-so-subtle ways.

That's when, I think, the cynical zeitgeist starts to take place, and then it accelerates through the so-called wars of *kompromat*, which were at their height as the modern oligarchy was being formed in Russia, from the mid 90s to the early 2000s. And then, towards the end of the book, I look into the situation where this cynical zeitgeist is permeating all spheres of life, including entertainment media and the kinds of public statements that public officials make, starting with Putin and all the way down.

SG: But there is some hope, because since, really, 2011, 2012, you do see a growing cadre of dedicated, very good young journalists who are working and doing some fabulous work. So how do you understand the current state of the ethics of Russian journalism amongst this new cadre?

NR: I think things today, in 2018, are a lot clearer, ethically, morally speaking in Russian journalism than they were even in 2013, 2014. Basically I talk about the long 2000s as the most cynical period in contemporary Russian history, where it seemed like there was no hope for any kind of revival of the spirit of truth-seeking and -telling. The mass protests of 2011 and 2012 that I ended up taking some part in convinced me otherwise.

I do rely a lot on the German philosopher Peter Sloterdijk's theorizing for my thinking on cynicism. He talks about how modern



cynicism is a very multi-layered phenomenon, and it has that tacit component when we withdraw from politics, when we give up on a way forward, when we turn away, when we become apathetic. But then he says only those people who have once been enchanted can be disenchanted.

So, at the heart of cynicism, he says, there is always a little kernel of idealism or truth-seeking in it, and it gets activated by the exorbitant, cynical dis-inhibition of the powerful. I am starting to see that there is a kind of double tension or double process going on related to that. On the one hand, officials in Russia are increasingly good at showing to everybody that they're just in the business of governing, or rather in the business of governing the country as if it was a private fiat, that they do not care about citizens, that they do not care about the notions of justice.

And the more they do so, it seems, the more there is an understanding, especially among the young, and I don't think only the young, that maybe enough is enough.

SG: And finally, what can today's journalists in Russia learn from their Soviet forefathers?

NR: One of the things that went out the window really quickly, I remember seeing it in the newspapers of the early 1990s, is the concern for the reader and viewer themselves. I remember seeing something like this: "The newspaper finally no longer has to answer every letter and every phone call, and we consider this as a certain kind of freedom of the press." That was very informative to see that freedom of the press for some in the early '90s was freedom from the reader and from their responsibilities to the reader that the Soviet system had instilled in journalists.

So, this kind of deep connection to readers and viewers and audience members is, I think, very telling, and a crucial component of what Soviet journalism was about. In today's world, when trust in media is at such a premium, it is looking out for the reader's interest, for the public interest, really, that today's journalists could probably take away most.

Natalia Roudakova (@roudakova) is a cultural anthropologist working in the field of political communication and comparative media studies, with a broad interest in moral philosophy and political and cultural theory. She has worked as an Assistant Professor at the Department of Communication at UC San Diego, and is now a visiting scholar in the Media and Communication Department at Erasmus University in Rotterdam.

Sean Guillory (@seansrussiablog) is the Digital Scholarship Curator at the University of Pittsburgh Center for Russian, East European & Eurasian Studies. He hosts [Sean's Russia Blog](#) podcast. Guillory's entire interview of Roudakova can be found [here](#).



Recent Preservation Projects FROM THE SLAVIC AND EAST EUROPEAN MATERIALS PROJECT

JUDY ALSPACH, CENTER FOR RESEARCH LIBRARIES

Since its founding in 1995, the Slavic and East European Materials Project (SEEMP) has acquired, preserved, and maintained microform and digital collections of unique, rare, and voluminous research materials pertaining to the field of Slavic and East European studies for its members. SEEMP is administered by the Center for Research Libraries (CRL), an international consortium of university, college, and independent research libraries. Founded in 1949, CRL supports original research and inspired teaching in the humanities, sciences, and social sciences by preserving and making available to scholars a wealth of rare and uncommon primary source materials from all world regions. CRL is based in Chicago.

SEEMP emphasizes preservation, either through microfilming or digitization, of newspapers, journals, books, archives, pamphlets, and other relevant materials from the region. Geographic areas of interest include the countries of Eastern and Central Europe (Albania, Belarus, Bulgaria, Bosnia and Hercegovina, Croatia, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Republic of Macedonia, Moldova, Poland, Romania, Serbia and Montenegro, Slovakia, Slovenia, Ukraine), Russia, Transcaucasia (Armenia, Azerbaijan, Georgia), and the Central Asian nations that were formerly part of the Soviet Union (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan).

Each year, members of SEEMP meet to evaluate new proposals and receive updates about projects previously approved for funding support. SEEMP regularly preserves

and acquires content one title at a time. During the past five years, SEEMP has approved funding to add each of the following titles to its collection:

- *Krokodil* (published in Moscow). SEEMP acquired issues from 1923-1944 on 22 reels of microfilm. *Krokodil* is an important Russian satirical journal published from 1922 to 2000. It began as a supplement to the *Workers' Gazette* before it became a separate publication. *Krokodil* was one of several satirical publications during the Soviet period.
- *Kurjer warszawski* (published in Warsaw) SEEMP acquired issues from 1821-1839 on 32 reels of microfilm. *Kurjer warszawski* was a daily newspaper published in Warsaw, Poland from 1821-1939.
- *Zapoliar'e* (published in Vorkuta). SEEMP acquired issues from August 1952-Dec 1990 on 70 reels of microfilm. *Zapoliar'e* was the official organ of Vorkuta's Communist Party and the only newspaper that has been published in Vorkuta since its founding in 1943. Its importance is related to the city itself, which is of historical significance as: (1) Vorkuta was one of the largest centers of Gulag camps in European Russia; (2) it is one of a few major cities in the world built above the Arctic Circle; and (3) during the Soviet period it was one of the largest coal mining centers in Europe.

SEEMP also takes on strategic multi-title projects, when such proposals are brought forward for consideration by SEEMP members.

In 2013, a set of Central Asian newspaper holdings was approved for microfilming by SEEMP. These materials had been collected by Dr. William Fierman, Professor Emeritus in the Department of Central Eurasian Studies at Indiana University. In 2015 and 2016,

additional sets of Fierman's newspapers were approved for microfilming. So far, about half of the newspapers in this project have been completed and are available to researchers. The newspapers microfilmed so far include:

Kazakhstan

- *Ana tili* (1990-2010): Pro-government weekly newspaper published by the Kazakh Tili Society.
- *Aq bosagha* (1993-1997): Monthly newspaper from the League of Muslim Women
- *Industrial'naia Karaganda* (1997-1998): Newspaper of the Karaganda Oblast in central Kazakhstan
- *Nauka Kazakhstana* (1994-2000): Biweekly publication of the Ministry of Science – Academy of Sciences of the Republic of Kazakhstan
- *Ortalyq Qazaqstan* (1997-1998): Newspaper from central Kazakhstan, published three times a week
- *Qazaq eli* (1995-2010): Weekly newspaper produced by the Kazakh government
- *Qazaqstan mughalimi* (1988-2010): Published by the Ministry of Education
- *Qazaqstan sarbazy* (1994-2007): Issued by the Defense Ministry of Kazakhstan
- *Uchitel'Kazakhstana* (1993-2007): Published by the Ministry of Science and Education of Kazakhstan
- *Zang gazeti* (1996-2011): Semi-weekly law gazette from Kazakhstan

Kyrgyzstan

- *Komsomolets Kirgizii* (1985-1991): Local organ of the Soviet Communist Party's youth wing

Uzbekistan

- *Adolat* (1995-2007): Organ of the Adolat Social Democratic Party
- *Esh leninchi* (1981-1991): Organ of the Union of Youth in Tashkent



- *Fidokor / FMD Partiyasi* (1999-2007): Organ of the Fikodor National Democratic Party
- *Golos Uzbekistana* (1995-1996): Russian-language weekly issued by the People's Democratic Party
- *Ma'rifat* (2000-2009): A principal newspaper of Tashkent, issued twice a week
- *Oila va zhamiiat* (1992-2009): Newspaper of the Women's Committee of Uzbekistan; focuses on social and women's issues
- *Turkiston* (1992-2009): Formerly Esh Leninchi, renamed in 1992. Organ of the Kamolot Association of Young People of Uzbekistan
- *Ўzbekiston adabiëti va san"ati* (1981-2009): Weekly organ of the Union of Writers of Uzbekistan
- *Vatanparvar* (1992-2009): Uzbek military newspaper, published by the Ministry of Defense

Judy Alspach is the Area Studies Program Manager at the Center for Research Libraries

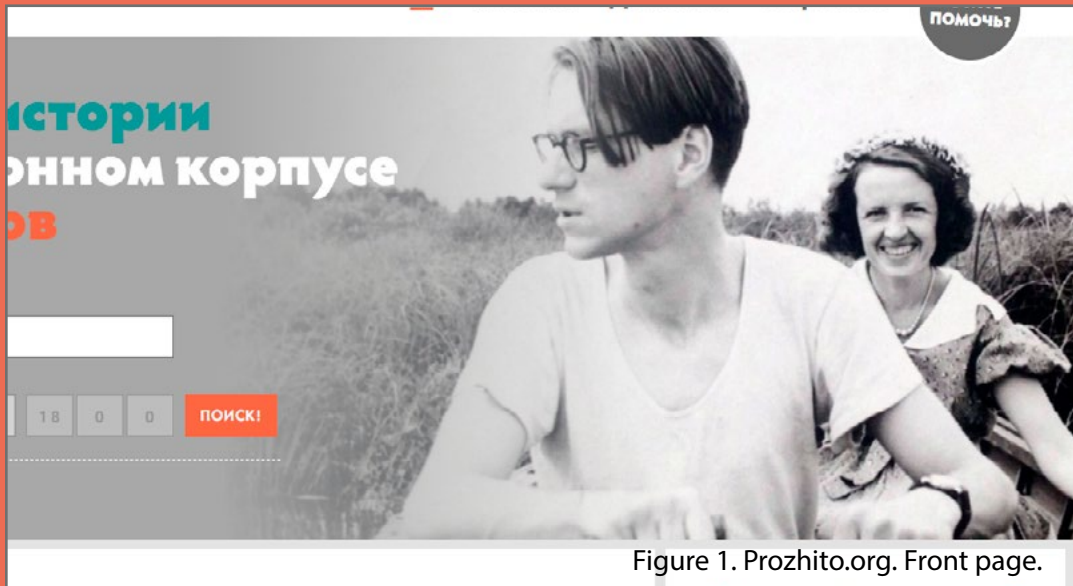


Figure 1. Prozhito.org. Front page.

The Prozhito Web Archive of Diaries: A RESOURCE FOR DIGITAL HUMANISTS

MISHA MEL'NICHENKO, SVETLANA RASMUSSEN, AND SUSAN GRUNEWALD

The Slavic Digital Humanities working group of ASEES is proud to present the *Prozhito* project (prozhito.org) in an inaugural Digital Project spotlight section.

Prozhito is a searchable digital corpus of Russian- and Ukrainian-language diaries. The ultimate goal of *Prozhito* is to create a digital gateway to understanding diaries with DH tools and methods. *Prozhito* started in April 2015 with 100 diaries containing 30,000 entries. Over the years the project has expanded and today *Prozhito* gives users access to over 3,000 diaries with over 300,000 daily entries. At the upcoming ASEES conference in San Francisco, Slavic DH will host its second annual pre-conference event. Those interested in DH will have the opportunity to work with experts in diary studies to discuss options to enhance *Prozhito's* collection and to make it more usable for researchers. Through this article and our pre-conference event, Slavic DH group invites all interested to learn how to incorporate this type of resource into their own research and teaching.

Originally, *Prozhito's* founder, the Moscow-based historian Misha Mel'nichenko, planned to collect only Soviet diaries. With the second version of *Prozhito*, launched in spring 2016, the team began collecting diaries from before 1917 and after 1991. The majority of the uploaded diaries still date from the 20th century. The majority

of the diary entries in the collection concentrate on two key periods of Russian history: the 1917 revolutions and World War II. One subset of diaries starts roughly in 1916 and goes to about 1924. The other major subset starts in 1940 and lasts until 1946. At this point *Prozhito* has also collected about two hundred diaries written during the siege of Leningrad. The Ukrainian-language section of *Prozhito* contains many diaries from the members of the Organization of Ukrainian Nationalists. All diaries are in their original language without translation.

Prozhito's founders were able to upload a large number of diaries into the archive through a simple Microsoft Word mark-up that parsed the full text of a diary into individual daily entries and created a searchable .xml file that went directly onto the website.

Prozhito's search functions allow a user to parse diaries by date, author, gender, and age. Also, the diaries are tagged by theme and genre: travel, family, weather, military, etc.. Researchers can assemble a corpus of selected authors within the website and search only the desired diaries.

The *Prozhito* team publishes diaries as they find them in a manuscript or a previous publication without additional commentary. When working with a published diary, *Prozhito* does not aim to correct or edit the publication within the manuscript. The volunteers, however, try to preserve the results of publishers' work as much as possible, that is, without any typos or alterations.

Due to the nature of diary writing, some potentially unreliable sources are present in the corpus. Often these are the Soviet editions of military diaries

that were heavily edited, censored, or written from scratch for publication. Nevertheless, *Prozhito* includes such texts into the archive, voicing doubts about their authenticity in the author's profile. If desired, such texts can be excluded from the search.

The *Prozhito* team tries to get the permission for presenting the diary online from the author, their heirs, the editor, or the publisher. If it is impossible to find any contact information, the text is loaded into the archive without full-text access. The text of the diary, however, is available in the search results. If a user searches for a word that appears in one of the records in this diary, they will receive one diary entry containing this word, but they will not be able to read the entire text. The *Prozhito* team uses this mode to upload newly published diaries contributed by publishing houses that are under active copyright. For example, all the diaries published by the academic publishing house Kuchkovo Pole are available in the *Prozhito* search and the project users can buy printed versions of the diary in the publisher's store at a discount.

In exchange for the ability to use these texts in the project, *Prozhito* returns digital copies of the transcribed and verified diary manuscripts to the author, their heirs, or the owner of the manuscript before

publication. At this point the copyright holders have a chance to exclude any parts of the diary that they deem unacceptable for publication in the *Prozhito* archive.

In the vast majority of cases, the fragments that are edited out contain one or a combination of the following issues:

- records of negative emotions caused by relatives and friends;
- negative assessments of others;
- anti-Semitic remarks;
- descriptions of reprehensible stories (participation in theft or fraud, adultery);
- description of sexual practices, desires and fantasies.

Also, some heirs have repeatedly voiced refusals to publish the earliest and latest records, as the authors created them in years of "insufficient intellectual strength". When discussing

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specific cases, project participants try to minimize exemptions and propose replacing the names of the persons involved with initials, but ultimately always accept the will of the owners or managers of the manuscript.

Community and Collaborative Work

The work's scope is colossal both in terms of the number of texts and human participants. The project has revealed more than 2,000 published Russian-language diaries ranging from a few pages to ten volumes. The project also came across more than 1,200 texts in electronic form. Finally, *Prozhito* acquired 120 unpublished manuscripts through their owners and their relatives. Dozens of participants were needed to partake in the searching, scanning, transcribing, verification, and marking up of the texts. To do this work, the *Prozhito* team created a volunteer community.

By way of the media, social networks, and word of mouth, *Prozhito* assembled over 500 volunteers interested in working with other people's diaries. The volunteers connect with the project team either through email or through social networks. Each diary in *Prozhito* has one of several statuses: "needs formatting," "needs transcribing," or "needs text." Anyone can search for a list of diaries with a specific status to fit their preference. Upon receiving an email from a volunteer, a volunteer organizer writes back with simple rules for working with published texts and manuscripts, a list of manuscripts, and a list of diaries that need formatting according to *Prozhito* rules. Another option is to subscribe to the *Prozhito* newsletter, which sends out volunteer assignments monthly. Each month the organizers send a list of diaries that



need work with estimated completion times for each task and the subscribers are free to choose the tasks that fit their interests. After communication about the tasks, organizers send the volunteers the project materials. Volunteers do the work at their own pace but are encouraged to complete assignments in reasonable time. Upon completion, the *Prozhito* team uploads the resulting materials to the website.

Collaborative work on the *Prozhito* project has not been limited to individuals working from home. The project has evolved to include workshops, or *laboratorii*, which commenced in Moscow in 2016 and have now been held in several Russian cities including Irkutsk, Perm, and Smolensk. *Prozhito* has also organized guided practicums for students of the Higher School of Economics in Moscow. Both workshops and practicums serve as an excellent model to further collaborative research as well as to foster discussion of diary sources in a classroom setting. *Prozhito* workshops allow volunteers to engage with a diary and work together to decipher the passages. Workshop participants each receive several scanned pages of a diary and then have about 40

minutes (several days for a practicum) to transcribe the text. Then, all participants discuss their diary parts, what was interesting, the questions they had, and the things they had trouble reading with the others. These activities lead to excellent dialogs between participants, and the ultimate realization that diaries are a source of surprising and amusing details about life in Soviet society.

Prozhito works without institutional support. Thus its successes are dependent on the work of its volunteers. Nevertheless, the project was able to collect the diaries of major Russian 19th- and 20th-century intellectuals, as well as the diaries of regular working-class people. The ASEES pre-conference event hopes to put *Prozhito* into a dialogue with English-speaking researchers and DH-specialists to bring the Russian, Ukrainian, and Soviet 20th-century experience from the diaries into the university classrooms and publications worldwide. *Prozhito's* founders hope that their work collecting diaries will go on and be of service to researchers internationally, not only through its current digital tools and workshops, but also through innovations and new collaborations.

Since 2015, Misha Mel'nichenko has been working to upload pages of diaries to his digital repository project, Prozhito. Since its inception, Prozhito has compiled over 35,000 entries from Russian and Ukrainian diaries, most dating to the Russian Civil War and the Great Patriotic War.

Svetlana Rasmussen is a Ph.D. candidate in History at the University of Nebraska-Lincoln, expecting to defend her dissertation "Rearing the Collective: Evolution of the Soviet School Values and Practices, 1953-1968" in Spring 2019.

Susan Grunewald is a Ph.D. candidate in History at Carnegie Mellon University, expecting to defend her dissertation in May 2019.

CFP: AATSEEL Annual Conference
San Diego, CA, February 6-9, 2020

The [AATSEEL conference](#) is a forum for exchange of ideas in all areas of Slavic and East/Central European languages, literatures, linguistics, cultures, and pedagogy. The Program Committee invites scholars to form panels around specific topics, organize roundtable discussions, propose forums on instructional materials, and/or submit proposals for individual presentations for the 2020 Conference.

Please submit your proposals by April 15, 2019 for early consideration (the final submission deadline is July 1, 2019). All proposals must be made through the online submission process – no emailed proposals will be accepted.

CfS: Association for Women in Slavic Studies Heldt Prizes

The Association for Women in Slavic Studies invites nominations for the 2019 competition for the Heldt Prizes, awarded for works of scholarship. To be eligible for nomination, all books and articles for the first three prize categories must be published between 15 April 2018 and 15 April 2019. Nominations for the 2019 prizes will be accepted for the following categories:

- Best book in Slavic/Eastern European/Eurasian women's and gender studies
- Best article in Slavic/Eastern European/Eurasian women's and gender studies
- Best book by a woman in any area of Slavic/East European/Eurasian studies
- Best translation in Slavic/East European/Eurasian women's and gender studies (Must be published between 15 April 2017 and 15 April 2019)

One may nominate individual books for more than one category, and more than one item for each category. Articles included in collections as well as journals are eligible for the "best article" prize, but they must be

nominated individually. In general, hard copy submissions are preferred over e-versions.* The prizes will be awarded at the AWSS meeting at the 2019 ASEEEES Annual Convention.

If you have any questions, please contact the committee's chair: Melissa Bokovoy at mbokovoy@unm.edu

To nominate any work, please send or request that the publisher send one copy to each of the five members of the Prize committee by 15 May 2019:

- [Melissa Bokovoy](#), Dept of History, MSC06 3760, 1 U of New Mexico, Albuquerque, NM 87131-1181
- [Diane Nemec Ignashev](#), Dept of German and Russian, Carleton College, 100 North College Street, Northfield, MN 55057. (E-books/pdfs; preferred)
- [Jenny Kaminer](#), UC-Davis, Dept of German and Russian, 1 Shields Avenue, Davis, CA 95616
- [Maria Popova](#), McGill U, Dept of Political Science, 855 Sherbrooke St. W., Montreal, Quebec, H3A 2T7 Canada
- [Anika Walke](#), Dept of History, Washington U in St. Louis, CB 1062, Busch Hall 113, One Brookings Drive, St. Louis, MO 63130-4899

Carpatho-Rusyn Research Center
10th Annual Studium Carpatho-Ruthenorum Summer School
Prešov University in Prešov, Slovakia, announces its three-week [Studium Carpatho-Ruthenorum International Summer School for Rusyn Language and Culture](#) to be held from June 9–29, 2019. The program is hosted by the university's Institute of Rusyn Language and Culture.

The Studium summer school is intended for those interested in studying the Rusyn language and the history of the Carpatho-Rusyns, including high school (18 and over) and college students, as well as Slavists and any who wish to broaden

their knowledge of East Slavic language, history, and culture. Participants can expect to acquire a familiarity with or strengthen their competency in the Rusyn language, as well as gain an understanding of Carpatho-Rusyn history, culture, literature, and ethnography.

The Studium Carpatho-Ruthenorum is held on Prešov University's campus, with the dormitory, cafeteria, and classroom building in close proximity. Instruction is provided by university professors, distinguished Slavists, and specialists in Carpatho-Rusyn studies. The language of instruction, in parallel courses, is either Rusyn or English. The program offers 20 hours of history lectures and 20 hours of language instruction. A minicourse in Carpatho-Rusyn ethnography will also be offered. Extra practice sessions outside of the classroom will help participants strengthen their conversational skills. Participants who complete the program receive official certificates from the Studium, and transcripts will be available for students who wish to earn credits for the program through their home universities.

CfP: CESS 2019 Central Eurasian Studies Society 20th Annual Conference, October 10-13, 2019

Pre-Conference Workshops, Oct. 9-10
Washington, DC

For [CESS 2019](#), the conference panels will explore ideas relating to all aspects of humanities and social science scholarship. The geographic domain of Central Eurasia encompasses Central Asia, the Caucasus, Iran, Afghanistan, Tibet, Mongolia, Siberia, Inner Asia, the Black Sea region, the Volga region, and East and Central Europe. Practitioners and scholars in all fields with an interest in this region are encouraged to participate. In addition, the organizers will host [Pre-Conference Workshops](#) and special panels dedicated to works-in-progress.

[Pre-Conference Workshops](#) will be offered at the CESS 2019 Annual Conference. Intended to provide additional opportunities for scholarly engagement and training, the workshops will be held October 9-10, 2019. Possible workshop topics include: ethics and safety in field research, guidance for doctoral students preparing for fieldwork, methods workshops (best practices in archival research, qualitative data analysis, interview best practices, participatory approaches), publishing/preparing research for submission, teaching about the region and workshopping syllabi, conducting public scholarship, and grant proposal writing.

The [website](#) provides more information about the requirements of each of the conference features. For inquiries regarding the conference, email info@centraleurasia.org. If you have any questions about the pre-conference workshops, Amanda Wooden, amanda.wooden@bucknell.edu.

The 2019 Hungarian Studies Association Book Prize

Sponsored by the Hungarian Studies Association, the goal of the book prize is to recognize quality scholarship in Hungarian studies and support Hungarian studies in the United States. The book prize is awarded biennially for the most important contribution to Hungarian studies originally published in English in the previous two calendar years. The HSA Book Prize carries a cash award and is presented at the meeting of the Hungarian Studies Association at the ASEES annual convention.

Rules of eligibility are as follows:

- The competition is open to works in any discipline, dealing with any aspect of Hungarian studies.
- The book must be a monograph, preferably by a single author, or by no more than two authors.
- It must bear a copyright date of 2017 or 2018.
- Textbooks, collections, translations, bibliographies, and reference works

are ineligible.

- Authors may be of any nationality as long as the work is originally published in English.
- Books that have received other prizes are eligible.
- Strong preference will be given to works by first-time authors and junior scholars early in their careers

Please send one copy of the nominated monograph to [each Committee member](#). Nominations must be received no later than June 15, 2019.

CfS: Society for Romanian Studies Graduate Student Essay Prize

The Society for Romanian Studies is pleased to announce the [Eleventh Annual Graduate Student Essay Prize competition](#) for an outstanding unpublished essay or thesis chapter. The submitted single-author work must be written in English by a graduate student in any social science or humanities discipline on a Romanian or Moldovan subject, broadly and inclusively understood.

The competition is open to current MA and doctoral students or those who defended dissertations in AY 2018–2019. Submitted work should have been completed during AY 2017–18. If the essay is a dissertation chapter, it should be accompanied by the dissertation abstract and table of contents. Expanded versions of conference papers are also acceptable if accompanied by a description of the panel and the candidate's conference paper proposal. Candidates should clearly indicate the format of the essay submitted. Essays/chapters should be up to 10,000 words double spaced, including reference matter. Candidates should also indicate their institutional affiliation and the type of the essay submitted. Questions can be directed to the chair of the committee, [Marina Cap-Bun](#). Send a copy of the essay, any accompanying documentation (as both Word and PDF please) and updated CV to 2019srsPrize@gmail.com by July 1, 2019.

SPOTLIGHT ON ASEES REGIONAL AFFILIATES

ASEES encourages and welcomes participation at regional conferences, sponsored by our regional affiliates. One need not be a resident in the region to participate and regional conferences are ideal for graduate students and even advanced undergraduates—regions also offer monetary prizes among student contributors. In short, conferences are meant to foster the comradery that allows members to grow their network of scholars while engaging in friendly and constructive criticism. Our smaller sizes allow for more options at conferences and often the ability to present in an interdisciplinary environment. Regional affiliates hold conferences in the spring semesters, with the Central region holding meetings in fall. Check out our revised web-based presence on the ASEES website and see if participating in an upcoming regional meeting works for you.

- [Southern Conference on Slavic Studies \(SCSS\)](#), March 14-17
- [Northeast Slavic, East European & Eurasian Conference](#), March 30
- [Midwest Slavic Association-Midwest Slavic Conference](#), April 5-7
- [Western Slavic and Eurasian Association \(WSEA\)](#), April 24-27
- [REECAS NW: Northwest Regional Conference For Russian, East European, and Central Asian Studies](#) April 26-27, 2019
- [Central Slavic Conference](#) hosts its annual conference in the fall.

Alcestis in the Underworld, published by Circling Rivers, is Nina Murray's new poetry collection. Murray describes the Greek myth from which the title is drawn: "Alcestis takes the place of her husband, King Admetus, in the underworld, so that he may continue to rule the living. She eventually returns to the land of the living. She and her family — presumably — live happily ever after. But Alcestis has seen and learned things no one else has known."

Alcestis in the Underworld articulates Murray's own radically foreign experience of civic duty: her life in Moscow as a US diplomat, after growing up in then-USSR Ukraine.

Michael Katz's new translation of Dostoevsky's *Crime and Punishment* is now out in paperback and is also included in an all new Norton Critical Edition.

A Dostoevskii Companion: Texts and Contexts, edited by Katherine Bowers, Connor Doak, and Kate Holland, is now available through Academic Studies Press (November 2018).

A Dostoevskii Companion aims to help students and readers navigate the writer's fiction and his world, to better understand the cultural and sociopolitical milieu in which Dostoevskii lived and wrote. Rather than offer a single definitive view of the author, the book contains a collection of documents from Dostoevskii's own time (excerpts from his letters, his journalism, and what his contemporaries wrote about him), as well as extracts from the major critical studies of Dostoevskii from the contemporary academy. The volume equips readers with a deeper understanding of Dostoevskii's world and his writing, offering new paths and directions for interpreting his writing.

Graphic Satire in the Soviet Union: Krokodil's Political Cartoons, by John Etty, was published by University Press of Mississippi.

After the death of Joseph Stalin, Soviet-era Russia experienced a flourishing artistic movement due to relaxed

editorial censorship and new economic growth. In this new atmosphere of freedom, Russia's satirical magazine *Krokodil* (The Crocodile) became rejuvenated. John Etty explores Soviet graphic satire through *Krokodil* and its political cartoons. He investigates the forms, production, consumption, and functions of *Krokodil*, focusing on the period from 1954 to 1964. Etty's analysis extends and enhances our understanding of Soviet graphic satire beyond state-sponsored propaganda.

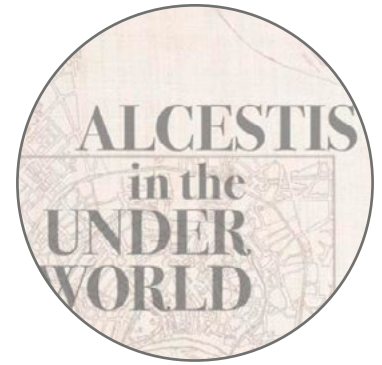
Historical Atlas of Central Europe: Third Revised and Expanded Edition, by Paul Robert Magocsi, was released by University of Toronto Press in 2018.

This edition takes into consideration recent changes in the region. The 120 full-color maps, each accompanied by an explanatory text, provide a concise visual survey of political, economic, demographic, cultural, and religious developments from the fall of the Roman Empire in the early fifth century to the present. Embedded in the text are 48 updated administrative and statistical tables. The value of the *Historical Atlas of Central Europe* as a reference tool is enhanced by an extensive bibliography and a gazetteer of place names – in up to 29 language variants – that appear on the maps and in the text.

The Historical Atlas of Central Europe is a resource for scholars, students, journalists, and general readers who wish to have a fuller understanding of this critical area, with its many peoples, languages, and continued political upheaval.

A History of Russian Literature, by Andrew Kahn, Mark Lipovetsky, Irina Reyfman, and Stephanie Sandler, was published by Oxford University Press in July 2018.

This book provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day. It addresses continuities and discontinuities in the history of Russian literature across all periods, and in particular brings out



trans-historical features that contribute to the notion of a national literature. This volume delivers a fresh view on a series of key questions about Russia's literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). The narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

An Introduction to Estonian Literature, edited by Hilary Bird, was published by Slavica Publishers in 2018. Bird's Introduction to Estonian Literature is a welcome contribution for anyone with an interest in the lively and flourishing literature of this small but culturally vibrant country. Bird's coverage is not merely of the modern writers, some of whose work is available in English translation, but also of literature in the Estonian language from the earliest times, which has been a closed book up to now to anyone without a knowledge of the language.

New Directions in the History of the Jews in the Polish Lands, edited by Antony Polonsky, Hanna Węgrzynek and Andrzej Żbikowski, was published by Academic Studies Press in August 2018.

This volume is made up of essays first presented as papers at the conference held in May 2015 at POLIN Museum of the History of Polish Jews in Warsaw. One section of the book deals with museological questions—the voices of the curators, comments on the POLIN museum exhibitions and projects, and discussions on Jewish museums and education. The second section examines the current state of the historiography of the Jews on the Polish lands from the first Jewish settlement to the present day. Making use of the leading scholars in the

field, the volume provides an overview of the history and culture of one of the most important communities in the long history of the Jewish people.

Photographic Literacy: Cameras in the Hands of Russian Authors, by Katherine M. H. Reischl, was published by Cornell University Press in December 2018.

Photography, introduced to Russia in 1839, was nothing short of a sensation. Its rapid proliferation challenged the other arts, including painting and literature, as well as the very integrity of the self. As Reischl shows in *Photographic Literacy*, authors as varied as Leonid Andreev, Ilya Ehrenburg, and Alexander Solzhenitsyn picked up the camera and reshaped not only their writing practices but also the sphere of literacy itself.

While these authors used images to shape the reception of their work, Russian photographers—including Sergei Prokudin-Gorsky and Alexander Rodchenko—used text to shape the reception of their visual work. From the diary to print, the literary word imbues the photographic moment with a personal life story, and frames and reframes it in the writing of history. Reischl argues for the central place that photography has played in the formation of the Russian literary imagination. From image to text and back again, she traces the visual consciousness of modern Russian literature as captured through the lens of the Russian author-photographer.

Russia's Great War And Revolution In the Far East: Re-Imagining the Northeast Asian Theater, 1914-22, edited by David Wolff, Shinji Yokote, and Willard Sunderland, was published by Slavica Publishers in September 2018.

This volume features new research on the critical effects of World War I and the Russian Revolution and Civil War in Northeast Asia, a broad region that has historically included the Russian Far East, Mongolia, China, Korea, and Japan. The chapters pose new questions about the



causes, consequences, and dynamics of the war and revolutionary upheavals in the region. More than anything, the volume makes clear that our familiar habit of approaching Russia's Great War and Revolution from a predominantly European angle needs to be reconsidered.

Ian Helfant's book, *That Savage Gaze: Wolves in the Nineteenth-Century Russian Imagination*, was published by Academic Studies Press in August 2018.

That Savage Gaze explores the significance of wolves in pre-revolutionary Russia utilizing the perspectives of cultural studies, ecocriticism, and human-animal studies. It examines the ways in which hunters, writers, conservationists, members of animal protection societies, scientists, doctors, government officials and others contested Russia's "Wolf Problem" and the particular threat posed by rabid wolves. It elucidates the ways in which wolves became intertwined with Russian identity both domestically and abroad. It argues that wolves played a foundational role in Russians' conceptions of the natural world in ways that reverberated throughout Russian society, providing insights into broader aspects of Russian culture and history as well as the opportunities and challenges that modernity posed for the Russian empire.

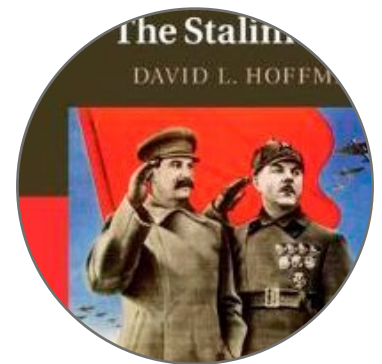
David L. Hoffmann's *The Stalinist Era* was published by Cambridge University Press in December 2018.

This book offers a new interpretation of Stalinism by placing it in an international context. Many "Stalinist" practices—the state-run economy, surveillance, propaganda campaigns, and the use of concentration camps—did not originate with Stalin or even in Russia, but were instead tools of governance developed by European countries prior to and during the First World War. The Soviet system was formed at this moment of total war, and wartime practices of mobilization and state violence became institutionalized

in the new political order. Stalin and his fellow Communist Party leaders in turn used these practices ruthlessly to pursue their ideological agenda of economic and social transformation. Synthesizing new research on Stalinist collectivization, industrialization, cultural affairs, gender roles, nationality policies, the Second World War, and the Cold War, the book provides a succinct account of this pivotal period in world history.

Writing the Time of Troubles: False Dmitry in Russian Literature, by Marcia A. Morris, was published by Academic Studies Press in August 2018.

Is each moment in history unique, or do essential situations repeat themselves? The traumatic events associated with the man who reigned as Tsar Dmitry have haunted the Russian imagination for four hundred years. Was Dmitry legitimate, the last scion of the House of Rurik, or was he an upstart pretender? A harbinger of Russia's doom or a herald of progress? *Writing the Time of Troubles* traces the proliferation of fictional representations of Dmitry in eighteenth- and nineteenth-century Russia, showing how playwrights and novelists reshaped and appropriated his brief and equivocal career as a means of drawing attention to and negotiating the social anxieties of their own times.



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In addition to articles and news columns, NewsNet also features a limited number of advertisements from various organizations presenting scholarly publications, products, services, or opportunities of interest to those in the Russian, Eurasian, and Central European fields. Please contact newsnet@pitt.edu for rates, specs and production schedule.

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2019 ASEEEES PRIZES CALL FOR SUBMISSIONS

ELIGIBILITY REQUIREMENTS APPLICABLE TO ALL BOOK PRIZE COMPETITIONS:

For full rules and complete details about all prizes, please see <http://aseees.org/programs/aseees-prizes>

- The copyright date inside the book must be 2018
- The book must be a monograph, preferably by a single author, or by no more than two authors
- Authors may be of any nationality as long as the work is originally published in English in the US*
- Textbooks, collections, translations, bibliographies, and reference works are ineligible
- Works may deal with any area of Eastern Europe, Russia, or Eurasia*
- Additional eligibility requirements unique to each prize competition are listed below

*Except where otherwise indicated

Nominating Instructions

- Send one copy of eligible monograph to each Committee member AND to the ASEEEES main office. Nominations must be received by April 15.
- Fill out the [Book Prize nomination](#) form
- Mark submissions with the name of the prize(s)

WAYNE S. VUCINICH BOOK PRIZE

Established in 1983, the Wayne S. Vucinich Book Prize, sponsored by ASEEEES and the Stanford University Center for Russian and East European Studies, is awarded for the most important contribution to Russian, Eurasian, and East European studies in any discipline of the humanities or social sciences published in English in the US in 2018.

RULES OF ELIGIBILITY

- The competition is open to works of scholarship in any discipline of the social sciences or humanities

(including literature, the arts, film, etc.). Policy analyses, however scholarly, cannot be considered.

The winner will be chosen by:

- Yoshiko Herrera, Dept. of Political Science, U of Wisconsin-Madison, North Hall, Room 110, 1050 Bascom Mall, Madison, WI 53706
- Krisztina Fehérváry, c/o Dept. of Anthropology, U of Michigan, 1085 S. University Ave, Ann Arbor, MI 48109-1107
- Barbara Henry, 2334 NE 92nd Street, Seattle, WA 98115

USC BOOK PRIZE IN LITERARY & CULTURAL STUDIES

The USC Book Prize in Literary and Cultural Studies, established in 2009 and sponsored by the Department of Slavic Languages and Literatures at the University of Southern California, is awarded for an outstanding monograph published on Russia, Eastern Europe, or Eurasia in the fields of literary & cultural studies in 2018.

RULES OF ELIGIBILITY

- The competition is open to works of scholarship in literary and cultural studies, including studies in the visual arts, cinema, music, and dance.

The winner will be chosen by:

- Jeremy Hicks, School of Languages, Linguistics and Film, Queen Mary U of London, Mile End Road, London E1 4NS, United Kingdom
- Lisa Wakamiya, Associate Professor, Dept of Modern Languages and Linguistics, Florida State U, Diffenbaugh 362, Tallahassee, FL 32306-1540
- Diane Nemeč Ignashev, *send electronic copy if possible to dignashe@carleton.edu; Dept of German & Russian, Carleton College, One North College St., Northfield MN 55057

REGINALD ZELNIK BOOK PRIZE IN HISTORY

The Reginald Zelnik Book Prize in History, established in 2009 and sponsored by the Institute of Slavic, East European, and Eurasian Studies at the University of California, Berkeley, is awarded for an outstanding monograph published on Russia, Eastern Europe, or Eurasia in the field of history in 2018.

RULES OF ELIGIBILITY

- The competition is open to works of scholarship in history

The winner will be chosen by:

- Christine Ruane, 189 Cameron Station



Bldv, Alexandria, VA 22304

- Jeff Sahadeo, Institute of European, Russian and Eurasian Studies, Carleton U, 1125 Colonel By Drive Ottawa ON K1S-5B6 Canada
- Keely Stauter-Halsted, 133 S. East Ave., Oak Park, IL 60302

DAVIS CENTER BOOK PRIZE IN POLITICAL & SOCIAL STUDIES

The Davis Center Book Prize in Political and Social Studies, established in 2008 and sponsored by the Kathryn W. and Shelby Cullom Davis Center for Russian and Eurasian Studies at Harvard University, is awarded for an outstanding monograph published on Russia, Eurasia, or Eastern Europe in anthropology, political science, sociology, or geography in 2018.

RULES OF ELIGIBILITY

- The competition is open to works of scholarship in anthropology, political science, sociology, or geography, and also to social science works that cross strict disciplinary boundaries

The winner will be chosen by:

- Morgan Liu, Dept. of Near Eastern Languages & Cultures, The Ohio State U, 1775 College Road, 300 Haggerty Hall, Columbus, OH 43210-1340
- Jelena Subotic, Georgia State U, Dept. of Political Science, PO Box 4069, Atlanta, GA 30302-4069
- Graeme Robertson, UNC at Chapel Hill, Dept. of Political Science, 315 Hamilton Hall, Chapel Hill, NC 27599-3265

MARSHALL D. SHULMAN BOOK PRIZE

The Marshall D. Shulman Book Prize, established in 1987 and sponsored by the Harriman Institute of Columbia University, is awarded for an outstanding monograph dealing with the international relations, foreign policy, or foreign-policy decision-making of any of the states of the former Soviet Union or Eastern Europe published in 2018.

RULES OF ELIGIBILITY

- Works must be about international behavior of the countries of the former Communist Bloc.

The winner will be chosen by:

- Jeff Hass, Dept. of Sociology & Anthropology, U of Richmond, 28 Westhampton Way, Richmond, VA 23173
- Rachel Epstein, Joseph Korbel School of International Studies, U of Denver, 2201 S. Gaylord Street, Denver, CO 80208

- Rinna Kullaa, Institute for East European History, U of Vienna, Spitalgasse 2, Hof 3, A-1090 Wien, Austria

ED A HEWETT BOOK PRIZE

The Ed A Hewett Book Prize, established in 1994 and sponsored by the U of Michigan Center for Russian, East European, and Eurasian Studies, is awarded for an outstanding monograph on the political economy of Russia, Eurasia and/or Eastern Europe, published in 2018.

RULES OF ELIGIBILITY

- Works must be on the political economy of Russia, Eurasia and/or Eastern Europe.

The winner will be chosen by:

- Dinissa Duvanova, International Relations, Lehigh U, 201 Maginnes Hall, 9 West Packer Ave, Bethlehem, PA 18015
- Gerald Easter, Dept. of Political Science, McGuinn Hall, Boston College, 140 Commonwealth Ave, Chestnut Hill, MA 02467
- Doug Rogers, Yale U, Dept. of Anthropology, 10 Sachem Street, New Haven, CT 06511-3707

BARBARA JELAVICH BOOK PRIZE

The Barbara Jelavich Book Prize, established in 1995 and sponsored by the Jelavich estate, is awarded for a distinguished monograph published on any aspect of Southeast European or Habsburg studies since 1600, or nineteenth- and twentieth-century Ottoman or Russian diplomatic history in 2018.

RULES OF ELIGIBILITY

- Authors must be scholars who are citizens or permanent residents of North America.
- The competition is open to works on any aspect of Southeast European or Habsburg studies since 1600, or 19th- and 20th-century Ottoman or Russian diplomatic history.

The winner of the will be chosen by:

- Stella Ghervas, Professor of Russian History, School of History, Classics and Archaeology, Armstrong Building, Newcastle U, Newcastle upon Tyne, NE1 7RU, UK. (email address): *also send an electronic copy if possible to stella.ghervas@newcastle.ac.uk
- Mark Cornwall, Professor of Modern European History, Faculty of Humanities, Avenue Campus, Southampton SO17 1BF, UK

- Kimberly Elman Zarecor, 146 College of Design, Iowa State U, 715 Bissell Rd, Ames, IA 50011-1066

KULCZYCKI BOOK PRIZE IN POLISH STUDIES

The Kulczycki Book Prize in Polish Studies, established in 1996 and sponsored by the Kulczycki family, former owners of the Orbis Books Ltd. of London, England, is awarded for the best book in any discipline on any aspect of Polish affairs, published in 2018.

RULES OF ELIGIBILITY

- Only works originally published in English, outside of Poland, are eligible
- The book must be a monograph predominantly on Polish studies.
- Preference will be given to works by first-time authors.
- The competition is open to works in any discipline, dealing with any aspect of Polish affairs.
- Previous winners of this prize are ineligible.

The winner will be chosen by:

- Jessie Labov, 204 N. 35th Street, Philadelphia, PA 19104. Electronic submissions are preferred. Please email PDF submissions to LabovJ@ceu.edu.
- Bozena Karwowska, 917 - 1873 East Mall, Vancouver, BC V6T 1Z1, Canada. Electronic submissions are preferred. Please email PDF submissions to bozena@mail.ubc.ca
- Brian Porter-Szucs, 504 Maple Ridge Street, Ann Arbor, MI 48103

W. BRUCE LINCOLN BOOK PRIZE

The W. Bruce Lincoln Book Prize, sponsored by Mary Lincoln, is awarded biennially (in even numbered years) for an author's first published monograph or scholarly synthesis that is of exceptional merit and lasting significance for the understanding of Russia's past, published in 2018.

RULES OF ELIGIBILITY

- The book must be an author's first published monograph or work of synthesis.
- It must be published in English and in North America.
- The geographic area of study is broadly defined as the territories of the former imperial Russian state and the Soviet Union. The book may deal with any period of history.
- Books that have received other prizes



are eligible.

- Scholarly merit, originality, and felicity of style will be the main criteria for selection.

The winner will be chosen by:

- Edith Clowes, Dept. of Slavic Languages and Literatures, 269 New Cabell Hall, U of Virginia, Charlottesville, VA 22904
- Erika Monahan, Dartmouth College, Dept of History HB 6107, 301 Carson Hall, 28 North Main St., Hanover, NH 03755
- Sergei Zhuk, Dept. of History, Ball State U, Muncie, IN 47306

OMELJAN PRITSAK BOOK PRIZE IN UKRAINIAN STUDIES

The Omeljan Pritsak Book Prize in Ukrainian Studies, established in 2019 and sponsored by the Ukrainian Research Institute at Harvard University, recognizes a distinguished book in the field of Ukrainian studies that was published in 2018.

RULES OF ELIGIBILITY:

- The competition is open to works in any discipline, dealing with any aspect of Ukrainian studies, including the works that put Ukrainian experiences in a broad comparative context.

The winner will be chosen by:

- Heather Coleman, Dept. of History and Classics, 2-28 Tory Building, Uof Alberta, Edmonton, AB T6G 2H4 Canada
- Catherine Wanner, Professor, History and Anthropology, 302 Weaver Building, Penn State U, University Park, PA 16802
- Michael Naydan, 236 Burrowes Building, Dept. of Germanic and Slavic Languages, Penn State U, University Park, PA 16802

GRADUATE STUDENT ESSAY PRIZE

The ASEES Graduate Student Essay Prize was established in 2006 and is awarded for an outstanding essay by a graduate student

in Slavic, East European, and Eurasian Studies. The winner of the competition receives free roundtrip domestic airfare to and room at the ASEES Annual Convention and an honorary ASEES membership in 2020.

RULES OF ELIGIBILITY

- ASEES Regional Affiliates and Institutional Members are invited to hold their own competitions for best essay among their graduate students, and submit the winning paper to the ASEES Grad Student Prize Committee.
- Essay author must be a graduate student and must have written the essay in English while in a graduate program.
- Essays can be any of several formats: Expanded versions of conference papers; graduate level seminar papers; Master's thesis chapters; dissertation chapters

NOMINATING INSTRUCTIONS

- Essays should be submitted by the Chairs of the Regional Affiliates or the primary representatives of the Institutional Members. Graduate students whose institution is not an ASEES institutional member or is not holding a competition this year, are advised to check the rules for their regional competition. Students cannot self-nominate their papers/must go through the proper nominating procedures.
- Submitter must clearly indicate the format of the essay submitted and provide an abstract.
- Essays should have a word count of 7,500-14,000 (25 to 50 pages approximately) inclusive of footnotes

and bibliography. Submissions must be double-spaced and include footnotes or endnotes.

- Essays should be emailed to Mary Arnstein, Communications Coordinator, at newsnet@pitt.edu and to all members of the prize committee.

Deadline for submissions: June 1.

The winner will be chosen by:

- [Eric Gordy](#), U College London (UK)
- [Laura Olson Osterman](#), U of Colorado,
- [Jovana Babovic](#), SUNY Geneseo,

ROBERT C. TUCKER/STEPHEN F. COHEN DISSERTATION PRIZE

The Tucker/Cohen Dissertation Prize, established in 2006 and sponsored by the KAT Charitable Foundation, is awarded annually (if there is a distinguished submission) for an outstanding English-language doctoral dissertation in Soviet or Post-Soviet politics and history in the tradition practiced by Robert C. Tucker and Stephen F. Cohen.

RULES OF ELIGIBILITY

- The dissertation must be written in English and defended at a university in the US or Canada;
- The dissertation must be completed and defended during the 2018 calendar year;
- The dissertation's primary subject and analytical purpose must be in the realm of the history of domestic politics, as broadly understood in academic or public life, though it may also include social, cultural, economic, international or other dimensions. The dissertation must focus primarily on Russia (though the topic may also involve other former

Soviet republics) during one or more periods between January 1918 and the present.

NOMINATING INSTRUCTIONS

- A nomination will consist of a letter from the faculty advisor explaining the ways in which the work is outstanding in both its empirical and interpretive contributions, along with a 700-1,000 word abstract, written by the candidate, specifying the sources and general findings of the research. A faculty supervisor may nominate no more than one dissertation a year.

Deadline for submissions: May 15.

The winner will be chosen by:

- [Valerie Sperling](#), Clark U
- [Robert English](#), USC
- [Matthew Lenoe](#), U of Rochester

archivists or curators whose contributions to Slavic, East European and Eurasian studies librarianship have been especially noteworthy or influential. The effect of these contributions may be the result of continuous or distinguished service to the profession, but may also be the result of extraordinarily active, innovative or collaborative work that deserves national recognition.

RULES OF ELIGIBILITY

- Active participation in special projects, efforts or initiatives that have measurably impacted the profession
- Exemplary and influential research and/or scholarship pertaining to SEEEES librarianship
- Consistently superior ASEEES committee or subcommittee work and /or advocacy
- Exemplary leadership on ASEEES committees, subcommittees or in other initiatives
- Conceiving of and implementing innovative or creative ideas that benefit the profession

- Quietly but enduringly and effectively promoting and strengthening the profession

Deadline for nominations June 1.

The winner of the CLIR Distinguished Service Award will be chosen by:

- Jon Giullian, U of Kansas
- Christopher Condill, U of Illinois
- Janice Pilch, Rutgers U
- Joseph Lenkart, University of Illinois, Urbana-Champaign
- Andy (George Andrew) Spencer, U of Wisconsin-Madison
- Liladhar Pendse, UC Berkeley
- Erik Scott, U Kansas

DISTINGUISHED CONTRIBUTIONS AWARD

Established in 1970 the Association's Distinguished Contributions to Slavic, East European, and Eurasian Studies Award honors eminent members of the profession who have made major contributions to the field through scholarship of the highest quality, mentoring, leadership, and/or service to the profession. The prize is intended to recognize diverse contributions across

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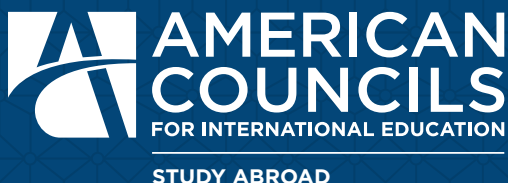
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the Slavic, East European, and Eurasian studies field.

NOMINATING INSTRUCTIONS

- The Committee accepts nominations in writing or via e-mail from any member of ASEES.
- The lead nominator should submit all documents and letters in one PDF file to the Committee Chair.
- The nomination letter should include: biography focusing on the individual's distinguished achievements in Slavic, East European and Eurasian studies; a list of publications, editorships, curatorships; a list of awards and prizes; his or her contributions in mentoring and training; and his or her involvement in and service to ASEES and/or the profession, if any.
- The nomination file should include the nominee's CV.
- Self-nomination is not accepted.
- Committee members also survey the field for possible awardees.

Deadline for nominations is April 1.

The winner will be chosen by:

- [Eric Naiman](#), UC Berkeley
- Kristen Ghodsee, U of Pennsylvania
- Dan Healey, U of Oxford
- Lauren Kaminsky, Harvard U
- Olga Shevchenko, Williams College

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HERMAN S. ERMOLAEV



Herman Sergeevich Ermolaev was born in Tomsk, Siberia in 1924.

Ermolaev came to the US in September of 1949 as a scholarship student at Stanford. From there he received his MA and PhD from UC Berkeley's Department of Slavic Languages and Literatures.

He spent his entire academic career at Princeton, beginning as an instructor in 1959 and becoming a full professor in 1970. Ermolaev was known for his survey course on Soviet literature; however, he also taught a popular course on the works of Aleksander Solzhenitsyn and offered courses on the Russian short story and advanced Russian.

In addition to his duties at Princeton, Ermolaev taught advanced literature courses at Middlebury's Russian Summer School. He served as AATSEEL vice president (1968–1970), president (1970–1972), and Executive Council member (1972–1977).

Ermolaev's scholarship focused on Russian literature of the Soviet period; his book *Soviet Literary Theories 1917–1934: The Genesis of Socialist Realism* remains the standard work on the subject. His next major project was an annotated translation of Gorky's *Untimely Thoughts: Essays on Revolution, Culture, and the Bolsheviks, 1917–1918*. Additionally, Mikhail Sholokhov was the subject of some of Ermolaev's most important work.

As a scholar of Soviet literature, Ermolaev confronted the question of censorship. He charted changing policies of Soviet censorship by comparing editions of Soviet "classics" and noting what was changed in each era depending on the most recent political concerns. The result was a broad and coherent picture of the influence of the political on the literary throughout the Soviet period. His magisterial analysis was published in 1997 under the title *Censorship in Soviet Literature, 1917–1991*.

Excerpted from [Princeton University's webpage](#).

MARTIN VOTRUBA



Martin Votruba, Head of Slovak Studies Program and Senior Lecturer at the University of Pittsburgh, died on November 23, 2018.

Votruba was born in 1948 in Brno, Moravia. He received his MA and doctorate from Comenius University. He began his career as an Assistant Professor at the Institute of Translation and Interpretation in Bratislava in 1973 and continued at Comenius University, Slovakia. After leaving Czechoslovakia, he served on the editorial staff of the *Ornciment Quarterly* and as an editor for Radio Free Europe. The University of Pittsburgh appointed him Slovak Chair of the Slovak Studies Program, where he remained since 1990.

In addition to teaching courses in Slovak language at all levels, history, culture, and cinema, he built the largest collection of Slovak films outside of Slovakia and arranged public showings. Votruba helped send many students to study Slovak at Comenius University in Bratislava. Together with Christine Metil, he started the Slovak Heritage Festival. In addition, he organized the annual Thomas Kukučka Memorial Lectures. Votruba himself often lectured at the Department of State, at academic conferences, and elsewhere on Slovak topics.

Votruba was a member of the Board of directors of the Academia Istropolitana and of the Western Pennsylvania History Society's Slovak collection committee. He was also a certified tester for Slovak and Czech languages for ACTFL's Interagency Language Roundtable protocol and training. He received numerous awards and commendations including AATSEEL Excellence in Teaching Award (Post-Secondary); Slovak Studies Association Best Academic Article Prize; the Milan Hodža Award of Honor, from the Slovak Academy of Sciences; and Medal of Honor from the Ambassador of the Slovak Republic to the US.

Excerpted from text provided by Michael Kopanic, Jr. (University of Maryland, University College)

ASEEES Awards First Book Subvention in Spring 2019

Ukrainian Women Writers and the National Imaginary: From the Collapse of the USSR to the Euromaidan by Oleksandra Wallo, **University of Toronto Press** (forthcoming in 2019)

Tales from Albarado: Ponzi Logics of Accumulation in Postsocialist Albania by Smoki Musaraj, **Cornell University Press** (forthcoming in 2019)

The committee agreed that both books are likely to make important contributions to the field while also serving as good texts for undergraduate- and graduate-level courses.

**Upcoming Articles in
Slavic Review
Vol. 78 Spring 2019**

"Environmental Subjectivities from the Soviet North" by Andy Bruno

"Curative Nature: Medical Foundations of Soviet Nature Protection, 1917-1941" by Johanna Conterio

"Bringing Oil to Life: Corporations and Conspiracies in Russian Oil Documentaries" by Douglas Rogers

"Small Comrades as Historians and Ethnographers: Performativity, Agency and the Socialist Pedagogy of Citizenship in Ceausescu's Romania, 1969-1989" by Diana Georgescu

"Psychology and Management of the Workforce in Post-Stalinist Hungary" by Tuomas Laine-Frigren

"Doublespeak: Poetic Language, Lyric Hero, and Soviet Subjectivity in Mandel'shtam's 'K nemetskoi rechi'" by Kirill Ospovat

"The History and Afterlife of Soviet Demography: The Socialist Roots of Neoliberalism" by Inna Leykin

"Was There a 'Simple Soviet' Person? Debating the Politics and Sociology of Homo Sovieticus" by Gulnaz Sharafutdinova

PERSONAGES

Congratulations to American Councils president emeritus **Dan Davidson** on receiving the IIE Centennial Medal for his commitment to international education.

The 2019 Luce/ACLS Fellowship in Religion, Journalism & International Affairs increases public understanding of the role of religion in international affairs. The 2019 Luce/ACLS Fellows include ASEES member **Larisa Jasarevic**, University of Chicago, for "Beekeeping in the End Times: Disaster Ecology and Islamic Eschatology in Bosnia and Beyond."

Johanna Mellis will be joining Ursinus College as an assistant professor of World history.

The jury for the HABSBURG syllabus competition announces the winner, **Brian Porter-Szucs**, for his course, History 331 - Poland in the Modern World. The topics covered provide for broad and variegated exposure to Poland's political and social experience and political culture from the decades before World War I through the post-communist era. The readings include a survey of modern Polish history by Porter-Szucs, along with diverse primary source readings, many of them translated by Porter-Szucs himself. The readings offer students an array of perspectives on Polish society and politics. Students who take this course are challenged to immerse themselves in how historians and Polish citizens have understood their experience and to think critically about those perceptions.

Dr. Maciej Siekierski, Curator of the European Collections of the Hoover Institution, has been awarded the Medal of the 75th Anniversary of Jan Karski's Mission. This is a distinction given to those fostering respect for the renowned courier of the Polish Underground during WWII. Siekierski received the medal as a guardian of the history of Poland for his work saving historical documents related to the fight for freedom and independence during the Second World War and post-war activities.

ASEEES DISSERTATION RESEARCH GRANT

ASEEES is sponsoring up to 16 grants annually, at a maximum of \$6,000 each, for the purposes of conducting doctoral dissertation research in Eastern Europe and Eurasia in any aspect of Slavic, East European, and Eurasian studies in any discipline.

Thanks to the generous gifts from ASEES members and other donors to the Future of the Field campaign, we are able to offer several new grants in Women and Gender Studies, LGBTQ Studies, and in Russian Studies.

DEADLINE: Applications must be submitted by April 30

ELIGIBILITY: Applicants must be graduate students of any nationality, in any discipline currently enrolled in a PhD program in the US. Applicant must have successfully achieved PhD candidacy (ABD status) by the start of the proposed research travel

APPLICATION: aseees.org/programs/dissertation-grant

CONTACT: aseees.grants@pitt.edu with any further questions.

CIVIL SOCIETY IN RUSSIA RESEARCH GRANT

Thanks to support from the US-Russia Foundation, ASEES is sponsoring grants (up to \$6,000) to support research related to the rule of law, governance, economy, business, and civil society in Russia. These grants will provide opportunities for young scholars to make connections with Russian peers and senior specialists, promoting long-term professional relations and fostering the next generation of Russia experts.

The grants may be held concurrently with other partial funding sources; however recipients cannot also hold fully-funded research fellowships.

DEADLINE: Applications must be submitted by April 30

ELIGIBILITY: Applicants must be MA, PhD (at the pre-dissertation level), or professional school students enrolled at US universities. Please see the website for complete requirements.

APPLICATION: see aseees.org/programs/civil-society-russia-research-grant

CONTACT: aseees.grants@pitt.edu with any further questions.

HOOVER INSTITUTION LIBRARY AND ARCHIVES

The Hoover Institution Library & Archives and the Hoover Institution Washington, DC office are pleased to announce the opening of a satellite reading room for digital content at the Hoover DC office. Computer workstations will serve digital collection material, including more than 66,000 items that make up its digital collections website, including the poster collection, a wide variety of sound recordings, KGB records from the Baltic States, Pasternak family correspondence and manuscripts, and more

The DC reading room, located at 1399 New York Avenue, NW, Suite 500, Washington, DC 20005. Researchers should email hooverdc@stanford.edu to make an appointment.

The Hoover Institution is excited to partner with the Hoover DC office to expand access to the East Coast and provide scholars with an alternative option for conducting research with select digital Hoover Institution Library & Archives materials.

MENTORING PROGRAMS 2019-2020 CALL FOR PARTICIPATION

ASEEES offers two distinct mentoring programs: a year-long traditional mentor-mentee relationship for students and early career scholars to discuss issues within academia, and a less intensive informational interview pairing for young professionals interested in non-academic fields.

[APPLY](#) to find a mentor or volunteer to serve as a mentor by May 21.

To participate in the Exploring Career Diversity program, [CLICK HERE](#).

THE KENNAN INSTITUTE AT THE WILSON CENTER

George F. Kennan Fellows will be based at the Wilson Center in DC for three-month residencies. Fellows will receive access to the Library of Congress, National Archives, and policy research centers in DC, as well as the opportunity to meet with key experts and officials. While conducting research, Kennan Fellows are expected to actively participate in discussions with the policy and academic communities, including speaking engagements, meetings, conferences, and other activities. Upon completion of the fellowships, the grantees become alumni, for whom Kennan will continue to offer opportunities for collaboration and engagement. There are no citizenship requirements for this grant.

Please note that applicants have an option to apply for the fellowship as individuals or as part of a team. If applying as a team of two (or three) applicants, the applicants must be citizens of at least two different countries. The goal of such joint fellowships is to promote collaborative research projects among US, Russian, and Ukrainian experts. Kennan Fellowship Teams will: Produce joint paper(s) for policy-relevant publications; Present work at DC, Russia, and/or Ukraine events; Conduct meetings and engage with policymakers in DC. Competitions for the fellowships will be held twice yearly. The next application deadline is September 1. Applicants must submit a completed [application](#).

The **Billington Fellow** will be based at the Wilson Center's Kennan Institute in DC for a nine-month term. Fellows will receive access to the Library of Congress, National Archives, and policy research centers in DC, as well as the opportunity to meet with key experts and officials. While conducting research, the Billington Fellow will be expected to actively participate in discussions with the policy and academic communities. These discussions can be in the form of speaking engagements, meetings, conferences, and other activities organized by the Kennan Institute and the Wilson Center. Upon completion of the fellowship, the Billington Fellow will join the Center's alumni, for whom the Kennan

Institute will continue to offer opportunities for collaboration and engagement.

Applicants for the Billington Fellowship must hold a PhD awarded within the past 10 years. Preference will be given to proposed research in the fields of Russian history and culture. There is no citizenship restriction on this grant.

The Billington Fellowship offers a monthly stipend, research facilities, a research intern, and computer access. Fellows are required to be in residence at KI for the duration of the grant. The application deadline is May 15, 2019.

The **Galina Starovoitova Fellowship on Human Rights and Conflict Resolution** is available to scholars, policy makers, journalists, civic activists, and other engaged persons who successfully bridge the worlds of ideas and public affairs to advance human rights and conflict resolution.

Applicants with substantial experience from a wide variety of backgrounds are eligible for appointment. All applicants are required to have a working knowledge of English. For academic participants, eligibility is limited to the postdoctoral level, and normally it is expected that academic candidates will have demonstrated their scholarly development by publication beyond their dissertation. For other applicants, an equivalent level of professional achievement is expected.

The Starovoitova Fellowship offers a monthly stipend, research facilities, word processing support, and research assistance. One 6-month and one 3-month grant are available. Grant recipients are required to be in residence at the Kennan Institute for the duration of their grant. Starovoitova Fellows are expected to hold public lectures on the themes of conflict resolution and human rights while conducting research on a specific topic. In addition, Starovoitova Fellows will participate in discussions with the public policy and academic communities, including giving speeches and lectures at other institutions and taking part in meetings and conferences. The application deadline is May 15, 2019.

The Kennan Institute welcomes its current and incoming scholars:

Title VIII Research Scholars

- Maria Blackwood, Harvard U, "Personal Experiences of Nationality and Power in Soviet Kazakhstan,"
- Natalie Belsky, U of Minnesota Duluth, "Encounters in the East: Evacuees in the Soviet Hinterland during the Second World War"

Title VIII Short Term Research Scholars

- Jamie Blake, UNC at Chapel Hill, "Architects of Russian America: Transnational Musical Networks Post 1917"
- Johanna Conterio, Flinders University, "Urban Planning as Social Engineering: The Politics of Green Space in the USSR, 1931-1941"
- Olena Lennon, U of New Haven, "Lobbying for Ukraine: Perceptions of Advocacy Groups in the Washington, D.C. Area on New Challenges and Opportunities in Influencing the U.S.'s Foreign Policy"
- Thomas O'Donnell, Freie U Berlin, "Washington Viewpoints on the energy & geostrategic relations between Russia, Ukraine, Poland &

Germany"

- Sergei Zhuk, Ball State U, "Soviet Ukraine and Capitalist America: Ukrainian National Identity in Cultural Cold War, 1954-1991"

Galina Starovoitova Fellows on Human Rights and Conflict Resolution

- Sergei Davidis, Human Rights Center 'Memorial,' "The Practice of Politically Motivated Imprisonment in Modern Russia in Connection with Violations of Various Internationally Recognized Human Rights and Freedoms"
- Olga Irisova, 'Riddle,' "Improving Western Strategy of Combating Disinformation Campaigns: Cognitive Science Instead of Technical Debunking as a Key Solution to the Problem"

George F. Kennan Fellows

- William Butler, Dickinson Law, "International Law in the Russian Legal System"
- Matthew Dal Santo, Independent Scholar, "A Tsar's Life for the People: The rehabilitation of Nicholas II and Russia's Search for a Viable, Post-Soviet Public Philosophy"
- Paula Ganga, U of Rochester, "The

Eastern Alternative. Russia as a Model for State-led Economic Development and Democratic Breakdown in Eastern Europe"

- Emma Gilligan, Indiana U, "War Crimes and Moral Compensation: Domestic Litigation in Chechnya"
- Daria Skibo, Centre for Independent Social Research, "Mechanisms for Local Identities Constructing in the Context of Military and Political Conflicts"

James Billington Fellow

- Dmitry Kozlov, Human Rights Center "Memorial," "Komsomol Meetings, Streets and Dancing Halls: Producing Spaces for Public Action in 1950-60s Leningrad"

Wilson Center Fellows

- Sarah Oates, Philip Merrill College of Journalism, University of Maryland, College Park, "Russian Propaganda Rewired: Analyzing Misinformation in the Digital Age"
- Catherine Schuler, U of Maryland, College Park "Spectacular Affect: Mass Festivals and Symbolic Politics in Putin's Russia"

KU SUMMER STUDY ABROAD PROGRAMS IN L'VIV AND ZADAR



Prof. Mamić and students enjoy Krka National Park

During the six-week summer program, **June 2-July 17**, students are enrolled in intensive Ukrainian language and area studies courses at Ivan Franko National University in L'viv. The on-site director, KU faculty member Dr. Oleksandra Wallo is a L'viv native with 10+ years of experience teaching Ukrainian language and culture at U.S. universities. Earn six hours of college credit. *For more info, please visit:* <http://studyabroad.ku.edu/language-institute-lviv-ukraine>

Apply for a Foreign Language and Area Studies (FLAS) fellowship at one's own university to participate in the KU summer program in L'viv or Zadar!

The University of Kansas (KU) invites applications to its Summer Study Abroad programs in L'viv, Ukraine and Zadar, Croatia.

Intensive six-week program of Croatian language instruction, **May 19-June 28** in Zadar, Croatia, on the Adriatic coast. Students study at LinCro, run by Prof. Mile Mamić, at the University of Zadar. Six credit hours awarded by KU. One year of college-level Croatian is necessary for participation. For more info, please visit: <http://studyabroad.ku.edu/language-institute-zadar-croatia>

Enjoy multiple excursions and a rich array of cultural activities



Prof. Wallo and students tour the Pidhirtsi Castle

51st Annual ASEEES Convention

Nov. 23 - 26, 2019*

San Francisco
Marriott Marquis

Registration information

Hotel information

Panel/paper acceptance
emails will be sent out mid-
April

*Note: the convention will be held Saturday-Tuesday

Join us

ASEEES Membership

Join the 3,300 individual members and receive:

- Discounted convention registration fees
- Slavic Review and NewsNet
- Access to ASEEES Commons, job, fellowship/ grant announcements
- Eligibility for travel grants, research funding, and first book subventions
- Access to mentoring, networking and professional development opportunities

Dues structured at several levels, including Reduced Dues for low-income scholars living and working in Eastern Europe/ Eurasia

ASEEES offers travel grant for members to present their papers at its Annual Convention. Only current regular or student members may apply for the grants listed below:

- **Kathryn Davis Graduate Student Travel Grant Program**
- **Russian Scholar Travel Grant Program**
- **Regional Scholar Travel Grant Program**
- **Convention Opportunity Travel Grant Program**
- **Diversity & Inclusion Travel Grant Program**