

# NewsNet

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## The Transnational Turn IN RUSSIAN STUDIES

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While Russianists have long recognized the need to situate Russia—its language, its culture, and its history—in a broad, comparative context, it is only in recent years that scholars have begun to develop a new critical vocabulary and research methodologies in response to the transnational turn that has swept the humanities since the beginning of the twenty-first century. This editorial brings together three scholars in Russian Studies, each of whom has recently produced a book that seeks to contribute to this realignment of our field. Connor Doak is co-editor, with Andy Byford and Stephen Hutchings, of *Transnational Russian Studies* (2020),<sup>1</sup> Kevin M.F. Platt is the editor of *Global Russian Cultures* (2019),<sup>2</sup> and Vlad Strukov is co-editor, with Sarah Hudspith, of *Russian Culture in the Age of Globalization* (2018).<sup>3</sup> Our three volumes differ in their critical vocabulary, methodological approaches and conclusions, but we share a common vision of a Russian Studies that opens up the map of our field beyond the Russian Federation. Yet our aim is not simply to extend the existing methodologies of Russian Studies to a larger canvas; rather, we are also calling for an epistemological shift that requires us to look critically at the foundational assumptions of our field as they intersect with political histories and realities, to interrogate our own positionality as researchers, and to re-assess our curricula at both the undergraduate and graduate levels.

Our intervention comes at a historical moment that is “both global and anti-global”, as Padraic Kenney put it in his [Presidential Address](#) at the 2016 ASEES Convention.<sup>4</sup> Kenney’s keynote came at the end of a year that saw a wave of nationalist populism that, curiously enough, was global in its reach: 2016 witnessed the election of Donald Trump in the United States, the United Kingdom’s vote to leave the European Union, the purges in Turkey after a failed coup, and Hungary’s attempt to reject EU quotas on refugees. In this climate, Kenney offered an admirable defense of area studies, highlighting the value of deep knowledge of languages, histories, and cultures of particular regions to comprehend a fractured world. Yet he juxtaposed his praise for area studies with a critique of “transnational studies,” which he deems suitable only for more “exuberant times,” citing the enthusiasm of 1989 when walls tumbled and the star of democracy shone bright.<sup>5</sup> Today, however, Kenney warns: “There is no transnational story to tell; the dance of democracy runs out of music at this point. But area studies, by contrast, does have much more to say.”<sup>6</sup>

This polemic against transnational studies reprises the agon between area studies and comparative transitology from the 1990s. Area studies scholars criticized the transitologists’ universalism, their dismissal of language, culture, and history, and their assumption, in line with Francis Fukuyama, that the global spread of capitalism and liberal democracy would result in the end of history. Here, however, we make the case for a very different kind of transnational studies. As Ian Tyrrell has argued, the term *transnational* signals a distance from the “deterministic

and unidirectional juggernaut of globalization”; it does not presuppose the inevitable convergence of economies, political systems, or cultures.<sup>7</sup> Moreover, the prefix *trans-* suggests both an emphasis on movement *between* nations, as well as a gesturing *beyond* the nation as an epistemological paradigm, though it does not assume—as some predicted in the 1990s<sup>8</sup>—the demise of the nation as an empirical phenomenon. Indeed, the twenty-first century has seen a resurgence of nationalism, and new walls and borders have sprung up between states. Yet these new divisions only render the critical study of nations and borders a more urgent task. Moreover, whereas globalization theory assumed the traffic of ideas would flow from West to East, as developed countries exported liberal democracy to the post-socialist world, the past twenty years have proved that multidirectional verbs of motion are needed to describe the direction of travel. In our region, we might cite Russia’s alleged interference in the elections of Western countries, or, in the realm of culture, the spectacular global success of twenty-first-century Romanian cinema. Pussy Riot provides an intriguing example of multidirectional travel that intertwines politics and culture: initially influenced by the American riot grrrl scene, they were later able to exert their own influences on Western modes of protest.

When Kenney writes that there is “no transnational story to tell,” he is correct that there is no single linear narrative in our region that follows a predictable plot. There are, however, multiple transnational stories of how people, cultural artefacts, and ideas move across geographical and political borders, stories of governments and other institutions who have tried to

reinforce those borders, as well as stories of failed, partial, or interrupted crossings. Indeed, the contemporary world offers few stories that do *not* carry a transnational inflection, as we are all participants in global political, cultural, and economic systems, even as some people—or countries—may wish to withdraw from them. Our three volumes attempt to tell those stories, and to provide analytical frameworks that will capture both the multiplicity and the commonalities of transnational flows.

### **Transnational Russian Studies**

Byford, Doak, and Hutchings begin *Transnational Russian Studies* with a call for a new approach to Russian Studies. Rather than seeing Russian Studies simply as the acquisition of mastery of the language, history, and culture of a bounded space (“Russia”) over time, they argue that Russian Studies should historicize and deconstruct notions such as Russia, Russianness, and Russian language, looking critically at the boundary-work that has sustained these categories. A transnationally-inflected Russian Studies, then, would involve mapping “the ongoing complex and diverse construction of ‘the national’ through particular forms of boundary-making that goes on around languages and cultures; and the continuous parallel processes of crossing or transgressing, relativizing or reconfiguring, breaching or transcending the boundaries thus constructed.”<sup>9</sup> The book forms part of a larger project, *Transnational Modern Languages*, which seeks to give a distinct identity to modern languages as an “expert mode of enquiry whose founding research question is how languages and cultures operate and interact across diverse axes of connection.”<sup>10</sup> *Transnational Russian*

*Studies* is the first in a book series that will eventually include volumes on transnationalizing French, German, Italian, Portuguese, and Spanish, as well as a handbook to anchor the series.

*Transnational Russian Studies* is divided into four sections, each of which contains four research-based case studies. The first, "Nation, Empire, and Beyond," brings together critical perspectives on the multi-ethnic space that constituted the Russian Empire and the Soviet Union, and where the Russian Federation still seeks to retain influence. Contributors not only consider the discourse that Russia used in its claims to power in this region, but also explore how culture circulates transnationally within the region. The second, "Between and Beyond Languages," highlights the role that language, especially in the domain of literature, plays in the transnational flow of culture, addressing questions of translation and (trans)national canon formation. Paradoxically, language is both the means of cross-cultural communication and an obstacle to it. The third section, "Cultures Crossing Borders," concentrates on how Russian culture has travelled and been received and refashioned, including case studies from Europe to sub-Saharan Africa, China, and North America. Finally, "Russia Going Global" examines the place of Russia in the twenty-first-century world, showing how Russia has responded to globalization and attempted to become a major player in what Putin likes to call a "multipolar" world.

### **Russian Culture in the Age of Globalization**

*Russian Culture in the Age of Globalization* starts with a critique of transitology as a conceptual



framework that imposes a singular—and often Western-centric—evaluation of other countries *vis-à-vis* their projects of democratic development. Through this critique, the editors and contributors free the discussion from familiar paradigms such as "the West versus Russia" and "the West versus the rest," instead adopting a polycentric approach to the study of globalization as a cultural phenomenon. Through a series of detailed case-studies, the contributors explore how contemporary Russian culture has become a site of exchange among many actors: regional and national, Russian and international, Kremlin-focused and grassroots, Russophone and "other-phone." As a result, Russian culture emerges as a realm of global interactions requiring a different conceptualization of "area studies" and "cultural studies" as disciplines. In place of the tired approach that looks at Russian culture as a form of political opposition to the government, the contributors instead consider Russian culture in the context of global concerns such as the changing role of gender, or the spread of neoliberal economics and politics.

The contributors interrogate cultural flows using a wide range of theoretical concepts such as

patriotism, nationalism, canon, and tradition. Yet no single concept can fully account for the complex network of political, social, and cultural developments, nor for the speed of cultural exchange in Russia and beyond. Strukov and Hudspith conceive the transnational paradigm not only as an exploration of how meaning crosses national borders, but also how it moves between different forms of communication, and travels between the global and the local. In some discourses, this approach has been labelled as "de-westernizing the field." On one level, Strukov and Hudspith subscribe to this paradigm because, for them, to de-westernize means to acknowledge how research is shaped by the researcher's own preconceptions and biases. On another level, they propose to read Russian culture through a polycentric lens, not solely through a non-Western lens. The notion of "the transnational" becomes useful because it points to the porousness of borders and divisions in the modern world.

Finally, the volume investigates Russia's own experiences, and visions of globalization, or what the editors call "alternative globalities." The contributors aim "not to trace how globalization is bestowed on Russia but to investigate alternative notions of globality and how these globalities compete for leadership on the world stage."<sup>11</sup> Of the three volumes, this is the one that deals most directly with contemporary Russia in the "post-national era of globality" that the editors date to 2014. Strukov and Hudspith situate the culture of today's Russia in its proper global and geopolitical contexts, while also exploring how classical Russian literature and high culture continue

to function as forms of cultural capital, both at home and on the global stage.

### **Global Russian Cultures**

The title of Platt's volume, *Global Russian Cultures*, signals an aim to decenter Russian culture from the Russian Federation and to challenge conceptions of it as bounded and singular. As Platt writes in the introduction, "both within and without the Russian Federation, Russian culture is fragmented and multiple, and everywhere it is the object of diverse and contradictory institutional, political, and economic forces that seek to define and constrain it."<sup>12</sup> *Global Russian Cultures* highlights the distinct cultural articulations of Russianness that flourish outside of the Russian Federation, from Ukraine, the Baltic states and Central Asia to Israel and the United States. As one chapter argues, even within the Russian Federation, conceptions of a singular Russian culture compete with the fragmented and multi-ethnic imaginaries that are the legacy of super-national Russian Imperial and Soviet eras. Other chapters propose that "Russian cultures" need not be in Russian, in this light investigating: Russian-American writers such as David Bezmozgis, Gary Shteyngart, and Lara Vapnyar, who write in English but acknowledge (yet also parody and challenge) their Russianness; song-settings of Russian poetry by British composers; global non-Russian authors who write "Russian Novels"; and the poets of the Orbita multimedia and poetry collective, based in Riga, whose works bridge the Latvian and Russian languages.

Although a number of chapters place the present into longer historical perspective, Platt's volume is organized around the contemporary moment, like that of Strukov



and Hudspith. Yet *Global Russian Cultures* is concerned primarily with alternative Russian cultures that have emerged outside the Russian Federation among diasporic and heritage communities that challenge and redefine the boundaries of "Russianness," as well as with their political and social contestation. A separate chapter examines the official project of the "Russian World," while others detail the responses of representatives of other "Russian cultures" to this project. Platt offers his book as standing "in opposition to the bounded and unitary conceptions of culture and identity that are most often associated with national projects in and around Russia."<sup>13</sup> As he contends, because "diverse conceptions of the geography of Russian culture are all, and all to the same degree, historically and politically contingent projects ... there is no hierarchy of authenticity that makes 'national culture within its boundaries' more authentic or just than diasporic or migrant culture."<sup>14</sup>

### **Conclusion**

The disciplinary and institutional frameworks of our field, traditionally circumscribed by national, linguistic or area boundaries (*Russian* history, *Slavic* languages and literatures, *Polish* Studies), emerged from an implicit assumption, rooted in Herderian romantic nationalism,

that cultures are best examined as discrete ethnolinguistic blocs. Such an approach has many benefits, and none of us would deny the value of linguistic expertise, thick cultural descriptions, and deep historical knowledge. It is not our intention to call for an end to institutions such as Slavic Departments, journals, and the scholarly associations that sustain our field. However, we should recognize that these institutional frameworks make us vulnerable to a certain kind of methodological nationalism, an *epistemological* stance which naturalizes the division of humanity in broadly "national" terms.<sup>15</sup> While we must avoid tacit essentializations of nationally-circumscribed cultures, we must also avoid falling victim to the risk of turning all cultural flows into a single all-subsuming global process. A transnational approach help us to navigate between the Scylla of exceptionalism (the fetishization of nations as "unique") and the Charybdis of globalism (the idea that language and culture are sheer ephemera in a highly globalized world).

The strength of our field lies in the value we give to a critical understanding of *place*, a concept that has gained a new importance in both the humanities and social sciences in recent years. As one geographer quipped, globalization has not meant "the end of geography" any more than it has the "end of history"; rather, it has meant "questions of locality, sense of place, and of identity in place matter now more than ever."<sup>16</sup> Similarly, nationally-defined languages and cultures have proved their tenacity in the twenty-first century, yet to comprehend their resilience, a deep knowledge of individual languages, cultures, and regions must be coupled with a transnational

## ASEEES RESEARCH GRANTS

understanding of how they interact with, and are shaped by, the wider world. The translocal paradigm provides one way to examine embodied experience in specific places that does not ignore national boundaries, but is not constrained by them epistemologically. In our geographic area, anthropologists have blazed a trail, such as Madeleine Reeves's studies of border work in Central Asia,<sup>17</sup> or Hariz Halilovich's examination of displacement and memory in war-torn Bosnia.<sup>18</sup> As three scholars based in Slavic Studies or Modern Languages, we would argue that language and culture must now be critically scrutinized in the same way as people and place have been, with greater attention both to how they are used to erect boundaries and consolidate identities, and to the transgression and contestation of boundaries and identities. In order to achieve these aims, we not only require dialogue within institutions such as ASEEES that reaches across disciplinary and spatial divides, but we also need to think about

how we might transnationalize our undergraduate programs and graduate training.

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### ENDNOTES

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- 8 See, for example, Kenichi Ohmae, *The End of the Nation State: The Rise of Regional Economies* (New York: Free Press, 1995).
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The COVID-19 pandemic has dramatically changed in a short time the way we work, teach, learn, research, and communicate. We at ASEEES are working to provide relevant information and support to our members as COVID-19 impacts our field.

### ASEEES COVID-19 Updates

We will provide any updates and changes to ASEEES operations, activities, and other relevant information on this [update page](#).

### Humanities Commons

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### ASEEES Webinars and Zoom Meetings

In the coming days and weeks, ASEEES will offer more webinars and Zoom meetings on various topics and for groups. If you have a specific topic idea for a webinar or small group meetings, please contact the Executive Director Lynda Park at [lypark@pitt.edu](mailto:lypark@pitt.edu)

### Gathering Resources Created by Members

We are creating a [list of resources](#) on teaching and research as they all move online. We will be reaching out to you shortly for your input so that the resources can be made available more widely. Meanwhile, MLA's [teaching resources site](#), ASA's webinar on [Transitioning to Online Teaching](#), and Eliot Borenstein's [Facebook Group](#) on Online Teaching Tips for the Plague-Averse may be of use to some of you.



## On Slavic and Eurasian Studies IN JAPAN

KIMITAKA MATSUZATO, UNIVERSITY OF TOKYO / MOSCOW STATE UNIVERSITY / SHANGHAI INTERNATIONAL STUDIES UNIVERSITY

In contrast to similar associations in the US, Britain, Germany, and South Korea, the Japanese Council for Russian and East European Studies (JCREES) is not a unitary organization based on individual members, but an umbrella organization or a union of four disciplinary and one area study associations.<sup>1</sup> Before the birth of JCREES, disciplinary Slavicist<sup>2</sup> associations in Japan had developed in parallel since the 1950s. In search of a new identity for Slavic and Eurasian area studies after the collapse of socialist regimes and in order to have a legitimate representation in the International Council for Central and East European Studies (ICCEES), Japanese Slavicists decided to create JCREES in 1998. The Slavic Research Center (presently the Slavic-Eurasian Research Center) of Hokkaido University was assigned to serve as JCREES's secretariat. After the establishment of JCREES, Hiroshi Kimura, who had been a *de facto* Japanese delegate in ICCEES since the 1970s, was elected as the official Japanese representative. This role was passed to Kimitaka Matsuzato in 2005 and from Matsuzato to Yoshiro Ikeda, professor of the University of Tokyo, in 2015.

JCREES holds executive meetings, attended by representatives of its member associations, twice a year. Activities of JCREES as an umbrella organization significantly differ from those of ASEES, the German Association for East European Studies (DGO), and other monolithic national centers. It neither convenes conferences nor publishes

journals, while its member associations continue to conduct these tasks (see Table 1). The member associations pay JCREES small contributions, 20,000-30,000 yen per year, most of which is passed to ICCEES as a membership contribution (JCREES pays \$1,000 to ICCEES each year). JCREES plays an important role when it hosts world and regional (East Asian) Slavicist conventions, including the 9<sup>th</sup> ICCEES World Congress in Makuhari in 2015, as well as the 1st (Sapporo), 5th (Osaka), and 10th (Tokyo) East Asian Conferences on Slavic Eurasian Studies.

### Disciplinary Proportion

If we sum up all members of the five associations, we arrive at about 1,400 people. Yet a significant number of Japanese Slavicists belong to more than one Slavicist association simultaneously. Dual membership between JAREES (area study organization) and one of the four disciplinary organizations is a widespread phenomenon, but even dual membership between disciplinary associations (for example, between the Russian history and Russian literature associations) is becoming all the more common in response to thriving interdisciplinary approaches. If we control for these overlapping memberships, perhaps 800-900 scholars are involved in Slavic Eurasian studies in Japan. By a similar rough calculation, this number seems 200-300 fewer than the number of specialists on the Soviet Union and Eastern Europe before 1991. This discrepancy looks modest if we consider that the Japanese academic world used to be comparatively left-oriented during the Cold War, when many university faculties of economics and pedagogy had professorial chairs of "socialist economy" and "socialist pedagogy." After 1991, unsurprisingly,

TABLE 1: MEMBER ASSOCIATIONS OF JCREES

Association	Foundation year	Membership	Journal
Japan Association for the Study of Russian Language and Literature	1950	463	Russian Language and Literature Studies (Japanese, yearly)
Japanese Society for the Study of Russian History	1956	257	Studies of Russian History (Japanese, semiyearly)
Japan Association for Comparative Economic Studies	1963	233	Japanese Journal of Comparative Economics (Japanese and English, semiyearly)
Japan Association for Russian and East European Studies	1971	395	Russian and East European Studies (Japanese, yearly); <i>Japanese Slavic and East European Studies</i> (English and Russian, yearly)
Japan Society for the Study of Slavic Languages and Literature	1984	About 50	<i>Slavica Iaponica</i> (Japanese and other languages, yearly)

universities reorganized these chairs, for example, into chairs of comparative economics or just abolished them. With the exception of these natural streamlining procedures, Japanese Slavic and Eurasian studies did not encounter the drastic shrinking of the job market that our Western colleagues often suffered. If we did, this was caused by a general crisis of university education due to a decreasing youth population, not by the end of the Cold War. Japanese universities seem more inert and less efficiency-oriented than their Western counterparts.

The Japan Association for Comparative Economic Studies was reorganized from the Japan Association for the Study of Socialist Economies in 1993, so it includes specialists in Chinese, Vietnamese, Mongolian, Cuban, and other former and present socialist economies. Specialists in the economies of Slavic and Eurasian countries account for 70-80 percent of the association's membership, or 160-180 economists. This number shows a commitment by Japanese economists to specialize in the former Soviet Union

and Eastern Europe, especially if we consider the world-wide tendency of de-regionalization (mathematicization) of economic studies. An undisputable weakness of Slavic and Eurasian studies in Japan is the scarcity of political scientists and IR specialists involved in the area. Lacking their own disciplinary association, these specialists, as a rule, choose to enlist in JAREES. Based on the JAREES member list, I can identify only about 60 Japanese specialists in politics, IR, defense, and conflicts who are working on the former Soviet and East European countries—a dearth of scholars in this area that damages the whole academic community's impact on Japanese society.

As a whole, in the Slavicist community in Japan, humanities specialists numerically predominate over social scientists. This proportion is similar to the American Slavicist community, in which historians and literature specialists are more numerous than social scientists. Symptomatically, in both Japan and the US, the Slavicist community is comparatively large. In contrast, in the British and South

Korean Slavistic communities, we see a numerical parity between humanities specialists and social scientists, and the scale of their communities is relatively small, about 400 specialists in both countries. Humanities courses at universities seem to provide young Slavists with more job opportunities.

### Methodological Characteristics

How do Japanese specialists approach Slavic and Eurasian studies? As a political scientist and historian, I will limit my description to within my own disciplines. Japanese Soviet studies were significantly disadvantaged by the lack of chances for graduate students to study in the Soviet Union. Because of the territorial dispute between the USSR and Japan, there was no exchange of graduate students between them. Until the 1980s, Japanese graduate students wrote doctoral dissertations on Russian and Soviet history without reading archives. This deficit often determined the scholars' research style till the end of their professional life. The situation changed when the Soviet and Japanese governments concluded an agreement on the exchange of graduate students in 1989. Fortunately, this was the time when Soviet local cities began to be opened to foreigners. Foreign graduate students suddenly enjoyed opportunities to work not only in Moscow and Leningrad archives, but also in local archives. Political scientists all at once obtained chances to interview politicians and political activists in the Soviet Union. After the collapse of the Soviet Union, the forefront of fieldwork spread beyond the border of union and republican capitals to the countryside, even including the county level. Not only capital universities and Academy of Sciences

institutions, but also local universities began to invite foreign scholars when they organized academic conferences. The *de facto* decentralization of Russia under President Boris Yeltsin provoked an unprecedented boom in studies in regional politics of Russia. These significant changes in research conditions equalized Japanese (disadvantaged until 1989) and Euro-American (relatively advantaged) specialists in the Soviet Union. We stood on the same start line and began to run.

Perhaps one of the most salient characteristics of Slavic and Eurasian studies in Japan is the low barrier between the humanities and social sciences. Even presently, a number of historians who have written their doctoral dissertations on Russian or Soviet history requalify to study post-Soviet politics. Until the recent past, quantitative methods have not been influential in post-socialist political studies in Japan. I graduated from the Graduate School for Law and Politics of the University of Tokyo in the early 1990s, but statistics was not a part of my training. This is inconceivable in the US. Though the situation is changing now, our generation learnt political science via history studies. Due to the lack of statistical expertise, it is difficult for us to match American political scientists when we analyze elections and public opinion surveys. Yet we are sufficiently qualified when we analyze religious, ethnic, and language problems since we have a relatively strong humanitarian basis.

The second feature of Slavic and Eurasian specialists in Japan is their penchant for small units, regions, localities, peripheries, and small nations. For example, in Japan, there are at least

five specialists studying Transnistria. I often ridicule the mentality of Japanese Slavists by saying: "Ukraine is more interesting than Russia, Moldova is more interesting than Ukraine, and Transnistria is more interesting than Moldova." The United States has various diaspora communities from all over the world, excellent language training systems at graduate schools, and a large-scale academic community, which allows narrow specialization of individual scholars. Japan lacks all these conditions. Nevertheless, Japanese Slavists' interest has been closer to the interest of their American colleagues than to the interest of their South Korean and Chinese colleagues, whose interest continues to be highly Russia-centric. In China and South Korea, even Ukraine specialists are very few. The reason for Japanese specialists' indulgence in small objects and small issues is that, in my view, before 1991, Japanese intellectual youth became interested in Soviet studies because the Soviet Union was an important country politically, historically, and culturally. Currently, in contrast, Slavic and Eurasian territories attract the post-Cold War generation by their ethno-confessional and cultural variety. No doubt, this is an academic merit that makes Slavic and Eurasian studies in Japan competitive, but this same merit widens discrepancies between the academic community and public interest. Japanese mass media are interested in Kremlin politics and diagnosis of the next Russian elections, with which academics are not very familiar. Japanese mass media have lost interest even in the Ukrainian crisis because this has become an old issue. As a result, Japanese journalists hardly interview Slavic and Eurasian specialists when they wish to investigate the region.

### Together with Asia

Until the beginning of this century, East Asia did not have a regional Slavist community. Asian Slavists were familiar with historiographies in their target countries (the former Soviet Union and Eastern Europe) and in North America and Europe, but hardly knew what their colleagues in the neighboring countries were doing. There was no intra-regional professional cooperation in East Asia that was comparable to the cooperation between North America, Britain, and Continental Europe. One may characterize this intellectual structure, which we have tried to overcome for the last 15 years, as colonial. In March 2008, the Slavist associations in China, Japan, and Korea had a summit meeting in Seoul, which composed a protocol to hold a regional Slavist conference each year, actively involve themselves in ICCEES activities,<sup>3</sup> and invite the 2015 ICCEES World Congress to East Asia. We have realized all of these. Last June, the 10th East Asian Conference on Slavic Eurasian Studies was held at the University of Tokyo, in which about 250 Slavists participated, not only from Asia, but also from North America, Europe, and former socialist countries. During the last decade, new national Slavist associations have appeared in Mongolia and Kazakhstan that soon became full members of ICCEES. The young Mongolian association successfully hosted the 9th East Asian Conference on Slavic Eurasian Studies in Ulaanbaatar in 2018, and the Kazakhstan association is preparing for the East Asian conference in Nur-Sultan in 2021.

The most significant contribution made by the Japanese Slavist community in the last decade was

the 9th ICCEES World Congress held in Makuhari in August 2015. This was the first ICCEES world congress held outside North America and Europe, in which 1,300 Slavists from the world participated. Remarkably, 426 Japanese Slavists participated in the congress. This means that more than a half of Japanese Slavists presented papers in English or Russian.

In my view, the next stage of intra-regional cooperation of Asian Slavists is to intensify our collaboration in undergraduate and graduate education. In this respect, the People's Republic of China and Kazakhstan are playing a driving role. These two countries actively invite Asian professors for undergraduate and graduate education of young Slavists. Intensifying intra-Asian collaboration enhances the exposure of Slavic and Eurasian studies in Asia to the world, particularly via English-language publications. When I published my first article in an English-language journal (*The Russian Review*), I was already 36 years old. My graduate students publish their first article in international English-language journals in their 20s. In recent years, several Japanese Slavists have edited collections in English and published them via prestigious American and European publishers.<sup>4</sup> On the other hand, English-language publications by Japanese Slavists have been far too few, and only 20 to 30 scholars participate in ASEEES annual conventions. Japanese Slavists should consider how to go further.

*Kimitaka Matsuzato is a Professor at the University of Tokyo specializing in the history and politics of post-socialist countries.*

### ENDNOTES

1 The only area study association in Japanese Slavic Eurasian studies is the Japan Association for Russian and East European Studies (JAREES) covering various areas of the social sciences and humanities. There used to be two area study organizations—the JAREES and the Japanese Society for Slavic and East European Studies. They unified on April 1, 2018.

2 To save space in this paper, I use the word "Slavists" to mean "specialists in the former Soviet Union and Eastern Europe" or "scholars studying Slavic and Eurasian territories."

3 Indeed, before long, the Korean association normalized its relations with the ICCEES, which accepted the Chinese association as its full member in 2010.

4 For example, Yasuhiro Matsui, ed., *Obshchestvennost' and Civic Agency in Late Imperial and Soviet Russia: Interface between State and Society* (Palgrave/Macmillan, 2015); Kimitaka Matsuzato, ed., *Russia and Its Northeast Asian Neighbors: China, Japan, and Korea, 1858-1945* (Rowman & Littlefield, 2017).; and David Wolff, Yokote Shinji, and Willard Sunderland, eds., *Russia's Great War and Revolution in the Far East: Re-imagining the Northeast Asian Theater, 1914-22* (Slavica, 2018).

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## Ruling Russia in China

### WILLIAM ZIMMERMAN, UNIVERSITY OF MICHIGAN

In the summer of 2014, *Foreign Affairs* published a review article by Keith Gessen, “What’s the Matter with Russia? Putin and the Soviet Legacy.” The review was based on two books, one by me (*Ruling Russia: Authoritarianism from the Revolution to Putin*, Princeton University Press, 2014), the other by Orlando Figes (*Revolutionary Russia*, Metropolitan Books, 2014). Since then, *Ruling Russia* has been published in paperback (2016), German (*Russland Regieren*, Philipp von Zabern, 2015), and, most recently, in Chinese (Truth and Wisdom Press, 2018). Having spent a sizeable fraction of my professional life writing about various authoritarian regimes, the publication of a Chinese version of *Ruling Russia* strikes me as something of a big deal, one that calls for readers of *Slavic Review* and *NewsNet*, myself included, to rethink our expectations about the prospects for a range of book translations in China.

How *Ruling Russia* came to be published in Chinese takes some telling. The leading advocate for publishing the book was the translator, Hengfu Xin. As I quickly came to realize, she turned out to be both resourceful and purposeful. To my request for permission to cite her, she responded: “Thank you so much for asking! Actually, I’m quite liberal. You can cite me whatever way you like” (email, September 28, 2018). She obtained *Ruling Russia* the way most of us obtain books: from Amazon. It was her “luck to find the book before it was published three years ago” (email, November 10, 2017). Her “original purpose [in] translating it,” she related “was to show the true history of Russian politics to [the] Chinese people.”

Initially, that aspiration seemed unlikely to progress very far. The publishing house, Truth and Wisdom Press (Shanghai), failed at first to obtain the requisite permission from the national censorship authorities, even though, according to the translator, the President of the Press (Weiwen Fan), had been an advocate for the book and shared her appreciation for it.

That favorable evaluation by the president was initially not enough to receive the endorsement of the censors. The book was rejected by the latter and “shelved for a year,” Hengfu Xin reported in late 2017. A year later, however, the book “was finally allowed for publication, which was our [good] fortune.” Even so, there were still possible roadblocks, as my translator cautioned: “These days, the official media have still been commemorating the October Revolution.” Hengfu Xin worried that this situation might affect the book’s translation and publication. “Right now, we’re just facing the ‘last fight,’ but I believe we’ll also eventually win it,” she wrote in an email (November 10, 2017).

And eventually they did. There followed more than a year of exchanges between me and Hengfu Xin, and meetings between her and the editorial team. Most of our exchanges touched on the meanings of my texts and her disagreements with the editorial team that oversaw the translation of the manuscript. An important example of the latter turned on the word “regime,” a term that appears frequently in *Ruling Russia*. (The translation was a bit tricky, since “regime” involved going from French to English and then to Chinese.) The editorial team, the translator complained, wanted her to “translate the word ‘regime’ uniformly



into a single Chinese word for political power,” whereas she opted to use two Chinese words, one for political power, the other for political system, depending on the context. This was but one of the issues that had to be resolved. Somewhat surprisingly to me, the translator and the editorial committee viewed me as the arbiter when she and the board divided. “I have struggled with the editorial team and you are my best support,” she wrote. Importantly, this was a view endorsed by the Press President as well. When “I handed in my revision of the translation,” Hengfu Xin reported. “I talked to the Press President, who agreed that respecting the original intention of the author is the most important above all” (email, November 9, 2017).

Issues concerning proper translation, both in dealing with me and achieving the approval of the editorial team, occupied the translator

for the better part of a year. There were, moreover, two other matters that might have complicated the whole process of producing a satisfactorily completed book.

One of these involved the interaction between Truth and Wisdom Press and the national Censorship Board, which rendered a decision that might have produced a genuine quarrel had the situation been otherwise. The other concerned the Press editor’s announced plan to add an introduction by a Chinese historian.

The issue between the Censorship

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Board and the publishing house turned on the question of how to deal with the Russian annexation of Crimea. The Censorship Board had strong views on the matter. The hardcover, English-language version of *Ruling Russia* (2014) had provided a map of Russia and environs that showed Crimea as part of Ukraine. The 2016 paperback version had recognized the reality that Crimea had become a part of Russia and the map was adjusted accordingly. I think the Censorship Board was working with the hardcover copy of *Ruling Russia* and was unaware of the updated map in the paperback version. When Truth and Wisdom Press submitted *Ruling Russia* to the censors for final approval, the Board's response was to insist that the map of Russia be deleted. This was easily enough done, and the page was deleted. I am pretty sure that the Censorship Board thought it had successfully coerced Truth and Wisdom Press to show that Crimea was a part of Russia by having them omit the map. That show of force accomplished, the Censorship Board signed off and allowed the book to be published with no other changes.

The other possible impediment to deferring the deal on the publication of the book turned on a decision by the Editor/President of the press. I learned from the translator that Weiwen Fan was planning to get a historian to write an introduction to the book. My immediate reaction was that I had seen this movie before. Forty of fifty years ago, publishers in Russia and in other parts of Eastern Europe typically secured the services of a notoriously reactionary author or specialist to write a preface to a book that otherwise might not pass muster with the censors. That ploy often permitted the published to do an end run on the censors. The author of the

preface would receive a tidy sum for exposing the malevolent distortions of the Western author. Readers in the know would simply skip the preface and turn to the subsequent chapters to ascertain what the Western author actually had in mind. My translator had a similar interpretation of what was driving the editor's plan to have someone write a preface for *Ruling Russia*. She informed me that the preface writer was a "Russian studies expert [who] has a strong government background, which I don't like."

A full year went by. On the eve of the scheduled publication, it appeared that the President of the press was sticking to the plan of having someone write an introduction. "Even at [this] very late stage," Hengfu Xin wrote, "the editor confirmed that to me" (September 29, 2018). But for reasons neither my translator nor folks at Princeton Press in Shanghai were able to explain, that decision was abruptly canceled. What happened? "I really don't know what actually happened," Hengfu Xin wrote in the fall of 2018. "All of a sudden, she [the Press President] told me time was up, the introduction won't be ready in time." The editor evidently proceeded with market and publication costs in mind and was considerably less concerned about conforming to Party views that were central to the thinking of the censors in Beijing.

In any event, the Chinese language version of *Ruling Russia* was published in late fall 2018, with the approval of the censors, without a map, and without a preface. Chinese readers were left with the task of interpreting the book on their own.

What are we to make of this? I am averse to generalizing on the basis of a sample of one. It is, however,

tempting to generalize a bit. Students of the history of Communism will recognize the ploy of a liberal editor securing a notoriously reactionary Party hack to write a preface exposing the erroneous views of the author. With hindsight, though, what strikes me is that the Publishing House and the Censorship Board did not diverge over conventional literary issues. Rather, what the Censorship Board was most concerned to emphasize had to do with geopolitical territorial issues characteristic of China's emergence as a major power. The Board was determined to be seen as supporting the changing of borders in Crimea—a view that makes most sense when thought of as being analogous to developments along China's coastal boundaries, where Beijing has cultivated its own claims. This suggests that Western efforts to publish scholarship in China devoted to Russian domestic politics and history may entail fewer impediments than Western scholarship focusing on the interpretation of Russia's foreign policy or its role as a major power.

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### ASEEES Awards First Book Subvention in Spring 2020

The winners of the Spring 2020 First Book Subvention are:

Cornell University Press for *Nested Nationalism: Making and Unmaking Nations in the Soviet Caucasus* by Krista A. Goff

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## To See Paris and Die, An Interview with Eleanory Gilburd

INTERVIEW BY SEAN GUILLORY, UNIVERSITY OF PITTSBURGH

Note: This is a modified and abridged transcription of the interview featuring Eleanory Gilburd, winner of the 2019 Wayne S. Vucinich Prize for *To See Paris and Die* (Harvard University Press.). Other subjects, including censorship, art exhibitions, film, and American versus European cultural imports, were also discussed. For the full interview, go to [Sean's Russia Blog](#).

Sean Guillory: I want to ask you about the title: I assume it's a quote from one of your sources.

Eleanory Gilburd: The origin of the line is ambiguous for me. The line is usually attributed in a clichéd kind of way to Ilya Ehrenburg and to his book, *My Paris*, from 1931. [...] The line doesn't come from any particular source. It's a set expression, an idiom in Russian. It's a paraphrase of "To see Naples and die," which received common currency after Goethe had used it in his Italian travelogues. In a more immediate context than Goethe, the phrase was used as a title of a film. After the Soviet Union disintegrated, there were several prominent films that reconsidered the place of the Western world, and Paris specifically, in Soviet lives. One of these films was Aleksandr Proshkin's *To See Paris and Die* from 1992. This film is a story



of a woman, Elena, and her grownup musician son. They live in a communal apartment with all sorts of unpleasant characters, eavesdropping and spying on the intimate life of others. The time period is the 1960s. Elena, the main protagonist, has a past to hide, because she is determined at all cost to have her son included in a delegation of Soviet musicians going to Paris to perform. And no moral compromise is too grave for this goal. When she thinks the goal is unreachable, when all her plans seem to have collapsed, she dies, by her own hand, having closed doors and windows and opened the gas.

The phrase stands for life's ultimate fulfilment and it also has a sense of fatality and finality to it – that is, that there is nothing else that's left to experience after seeing Paris. You might as well die: there aren't any other experiences that are left that can actually best the fulfilment of that longing.

SG: *Why does this phrase capture your book for a title?*

EG: The reason I thought it is so apt for my book's title is that I tried to convey this longing, I tried to convey the unreachability, the intensity of emotional investment, and the desire that impossibility, that unreachability had sustained over decades – but I also tried to convey the tragedy behind the fulfilment of that desire.

SG: *I want you to paint the context for your study. A lot of your story takes place during the Thaw, and you note that Western culture enters the Soviet Union as never before and, after the Thaw, remains a part of Soviet life. How do you understand this moment in*

*postwar Soviet history?*

EG: I try to locate the Thaw-era opening to the West in a much longer trajectory of westernization in Russia. For me, it's not an isolated moment, but a unique one. It is distinguished by several features from any other period of Westernization. There are several consistent points that we would find in other such moments of intense Western importation and of course. Translation—unsurprisingly—is central [to all moments of openness]. The reformist tradition in Russia over centuries was closely connected to openness and closedness to Western cultural presence. In any period of such intense westernization, xenophobia went hand in hand with openness—both occurred simultaneously, rather than being opposite. The Thaw inherited ideological positions from the revolutionary 1920s and also institutions that were established in the 1920s and reached their full expression in the 1930s.

I think the Thaw was unique and remarkable in this history, it actually altered the vector of the history of westernization, in that it was the first moment of Westernization on a mass scale. I think you correctly state one of the arguments, one of the conclusions in the book—that the process that starts in the mid-1950s persists until the end of the Soviet Union. In many ways, I think, the Thaw defined a tendency that continues to this day: the centrality of consumer objects to westernization, new media and technologies as channels of Western culture, tourism as one of the formative aspects of westernization, [and] the very broad distribution in a

.....  
“The reason that the fifties and sixties is one of the constitutive moments in the history of westernization is that it becomes a mass phenomenon, [accessible] to a broad strata of the population.”

social sense, so that westernization is no longer a prerogative of the elite.

The reason that the fifties and sixties is one of the constitutive moments in the history of westernization is that it becomes a mass phenomenon, [accessible] to a broad strata of the population. These people turn on the radio in 1954 and 1956, and hear Yves Montand. A little later, they turn on the radio and hear Ilya Ehrenburg's lectures on the Impressionists, whom they had never seen before and had no idea what he was talking about. Their curiosity was piqued, and they wanted to know more. These are provincial teachers, agronomists, engineers. I am talking about the capitals, but also about provincial towns, sometimes new towns. These are oftentimes dusty settlements where water pipes are just being laid, but where a movie theater was already built. I don't know of another moment of such democratization and popularization of Western culture with so broad a distribution.

Among the reasons, I should say, for the social and geographic broadness of this phenomenon was Soviet education and the way that people were assigned to jobs after graduation all across the Soviet Union. Among the reasons was the Soviet cultural project itself, founded on the idea of classics for the masses. Among the reasons was new media: radio and cinema in the 1950s and 60s, and television later, played a huge role in

the distribution of Western culture. For all these reasons, the Thaw is a special moment.

But that is not all. For this moment also overlaps—and not accidentally—with a reevaluation of Soviet history, of socialist realism, of class morality, of the very language of politics, of literature, visual language, emotional language. And it is into this context that Russian translations of Western texts and films arrive, where they begin to live a Soviet life, begin to change under its impact and, in their turn, they impact this reevaluation of values.

SG: *Talk a bit about translation as an analytical concept for you, but also as it was practiced in this formative period.*

EG: You're absolutely right: translation in a very broad sense is the key paradigm in this book. First and foremost, as you said, it is a mechanism of transfer into another context, it is crucial as a process of naturalization. Translation highlights the channels of transfer. When I was getting ready to go to the archives to do this project, I wasn't planning to write about translation. In my original vision, the centerpiece was cultural diplomacy. That is still there, about a third of the book is about cultural diplomacy. But after working in the archives, I wanted to find something that would allow me to convey an active, creative role of the receiving context that I was observing in the archives, to convey the work of people like Ehrenburg, or one of the translators and the main interpreter of Hemingway, Ivan Kashkin [...]. I was tired of the usual concepts about the imitative nature of Russian culture, about derivativeness, original and copy. In these concepts the creative



work that I was observing the archives gets lost, along with entire layers of meaning that are introduced by the new context into these imports.

SG: *It also gives the impression of a passive consumption, that Russians are just receivers of culture from the West, and the best they can do is mimic it.*

EG: Right. Translation allows me to reinstate that very active, creative role and the meanings invested in these imports as they cross linguistic and geopolitical borders, where they assume new connotation and intonation. And they lose something of their original meanings from their own domestic context.

SG: *Talk about the process of translation, and how it deterritorializes a piece of culture that, say, comes from France, and reterritorializes it in a Soviet context.*

EG: One of the things that I found so interesting and thought was curious is how Soviet life brought together what we would consider incompatible aesthetic phenomena, characters who had very little in common. I have certain pairs of people or aesthetic movements, such as Picasso and Rockwell Kent, or Hemingway and Remarque, or Italian neorealists and French historical drama. In the West, you'd rarely put somebody like Picasso and Rockwell Kent in the same line. But in Soviet

culture, they were deeply interrelated. The modernist canon, to which some of these artists and writers belonged, was entirely non-canonical for Soviet audiences; translation created its own canon, eclectic stylistically and chronologically. To give you an example, in interwar Europe, Remarque's novels were read for bitter pacifism. [...] In the Soviet context, that, of course, was there, but other themes were important, perhaps more important, themes like the fate of a lone man, like the salvation we find in love and friendship. Or if we take Italian neorealist cinema and French historical drama, with costumes, and fencing, and the theatrical staging of it all. These are opposing aesthetic phenomena. But Soviet viewers looked for other things and they found passion, and intimacy, and love, and torment.

SG: *One of the key events that you open your study with is the Sixth International Youth Festival in 1957. This seems [to be] a key moment; several historians have looked at it from a variety of different angles. What was this festival and why was it so significant?*

EG: It is, of course, one of the central events of the Thaw. For different historians it means different things. For me, the festival was the Soviet Union's first mega-event. That is not to say that the Soviet Union had not had international events before; it did, but those were leftist events. This is the first event that began the transformation of Moscow from a city of international leftist events to a city of mega-events. The youth festival invited foreigners from across the world. [...] There were about 34,000 foreigners and two weeks of cultural celebrations, athletic events,

performances, and political and cultural debate.

In the book, the festival serves as a structural center, because it features all the threads that I develop in subsequent chapters. I see the festival, first and foremost, as a literary invention, an incredible invention on paper. Before various plans, figures, and pictures came alive in the streets, they had been imagined by festival planners and narrated on paper. I see it as a utopian project in search of an ideal language, that is, a universal language. And in the 1950s this language was the language of culture. There were lots of dictionaries published for the festival, lots of language instruction. But it's important to say that linguistic fluency was suspect: foreigners who were fluent in Russian were surveilled and followed in the streets more than other foreigners. The language that the festival planners really had in mind was the language of culture, literary archetypes, painting, cinema, dance, and gesture, and this is the language that the festival wanted to speak when its creators, artists, planners returned time and again—and this shows up in the documents so poignantly and also surprisingly—to the story of the Tower of Babel.

Like other major initiatives of the Thaw, the festival left an enduring legacy not eclipsed in later decades. It was in some sense a Potemkin village, because they were talking about central streets, about Moscow, and about building facades. But it was much more than that, because so much was created in brick and stone. Entire neighborhoods of

Moscow that we know today were colonized. Little buildings were razed to the ground and big buildings were erected in their stead. Like other mega-events, the festival led to substantial changes in infrastructure. One of the important and interesting aspects about festival planning, for me, is that the city of Moscow was modeled according to Olympic cities. [At] the Olympic games in Melbourne, besides the Soviet athletic delegation participating in the games, there were all sorts of bureaucrats from various ministries to see how an Olympic city would look like. That Moscow was modeled according to the Melbourne example is very telling. [...]

*SG: How do you understand the attempt to make the Soviet Union part of world culture in the postwar period?*

EG: I don't think it is, in its most cynical expression, unique to the Thaw. Soviet cultural leaders had always imagined what they were building both as part of European culture and as having universal significance for the rest of the world. I don't think they are innovative in this sense. They are innovative during the Thaw in a different sense. They want to appeal to ordinary people abroad. In the mid-1950s, they were increasingly realizing that they had been preaching to the converted for decades. They increasingly realized that nobody was watching Soviet films in Europe and the United States, nor reading Soviet magazines specifically produced for distribution abroad, nobody except for a narrow circle of people associated with the so-called friendship societies, that nobody was watching Soviet films, often screened

in third-rate movie theaters on the outskirts of cities or in working-class neighborhoods. And they want Soviet exports to be in the spotlight, they want Soviet films to be screened in the very centers of European capitals in first-rate movie theaters. And they are willing to enter into standard practices of cultural diplomacy, they are willing to engage with the capitalist world, they are willing to sign cultural exchange agreements. The exchange agreements, renewed every few years, are very formulaic, they quantify everything, they are tedious to read through, but they are the scaffolding upon which this entire edifice of Western imports is built. [What is] innovative during the Thaw is that they want to step out of leftist confines, of communist enclaves and leftist neighborhoods—and they want to appear on Main street. [...] This goes to the heart of your questions about how they imagine themselves and Soviet culture as part of Western and more global cultural scene: they want to be on Main street[...]

*Eleonory Gilburd is an Assistant Professor of History at the University of Chicago. Gilburd specializes in the history of modern Russia and the Soviet Union, with a particular interest in Soviet culture, society, and their international context. She is currently at work on two book projects: Weary Sun explores the history of tango in Stalinist Russia and Eastern Europe. The Entangled Histories of Soviet Newspeak and the Russian Language in the Twentieth Century describes the rise and fall of Soviet newspeak as a language bound to the daily uses and reforms of Russian itself.*

*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.*



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PUBLICATIONS

In August 2019, Oxford University Press published *And Then Came Dance: The Women Who Led Volynsky to Ballet's Magic Kingdom*, translated, edited, and with an introduction by Stanley J. Rabinowitz. Presenting for the first time Akim Volynsky's (1861-1926) pre-balletic musings on Leonardo da Vinci, Fyodor Dostoevsky, Otto Weininger, Liubov Gurevich, Zinaida Gippius, Ida Rubinstein, and Lou Andreas-Salome, the book provides new insight into the origins of Volynsky's journey to become one of Russia's foremost dance critics. More than thirty ballet reviews follow, presenting portraits of the most famous ballerinas of his time.

*Gendered Violence: Jewish Women in the Pogroms of 1917 to 1921*, by Irina Astashkevich, was published by Academic Studies Press in late 2018.

Between 1917 and 1921, rape was used as a strategic weapon in the genocidal anti-Jewish violence—the pogroms—that erupted in Ukraine. During this period, at least 100,000 Jews died and unknown numbers of Jewish women were raped. The book analyzes how the victimized Jewish communities experienced trauma, how they expressed it, the motives of the perpetrators, and the part played by rape in furthering the pogroms' objectives.

*Global Russian Cultures*, edited by Kevin M. F. Platt (University of Wisconsin Press, January 2019), considers questions about the literary and cultural life of Russians who dispersed to the US, Europe, and Israel, or who remained after the collapse of the USSR in Ukraine, the Baltic states, and the Central Asian states. The contributors treat the different global Russian cultures as independent entities of Russian cultural life. This volume contends that no state or society can lay claim to be the single or authentic representative of Russianness. And it contests the conceptions of culture and identity at the root of nation-building projects in and around Russia.

Jonathan Waterlow recently published *It's Only a Joke, Comrade! Humour, Trust and Everyday Life under Stalin* (Create Space, June 2018).

Drawing on diaries, interviews, memoirs and previously secret documents, *It's Only a Joke, Comrade!* uncovers how Soviet citizens joked, coped, and struggled to adapt in Stalin's brave new world. It asks what it really means to live under a dictatorship: How do people make sense of their lives? How do they talk about it? And whom can they trust to do so? The book reveals how ordinary people found their way and even found themselves in a life lived along the fault-lines between rhetoric and reality.

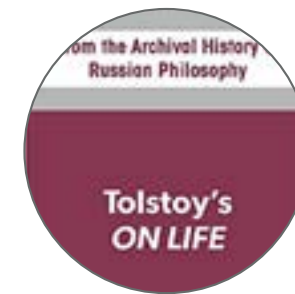
*Learning To Become Turkmen: Literacy, Language, and Power, 1914-2014*, by Victoria Clement, was published by the University of Pittsburgh Press in August 2018. It examines the ways in which the iconography of everyday life—in dramatically different alphabets, multiple languages, and shifting education policies—reflects the evolution of Turkmen society in Central Asia over the past century.

*A Reader's Companion to Mikhail Bulgakov's The Master and Margarita*, by J. A. E. Curtis, was published by Academic Studies Press in December 2019.

This work offers a biographical introduction, and analyses of the structure and the main themes of the novel. Readers will also enjoy the accounts of the novel's writing and publication history, alongside analyses of the work's astonishing linguistic complexity and a review of available English translations.

Last fall, Palgrave-Macmillan published Judith McKinney's book *Russian Women and the End of Soviet Socialism: Everyday Experience of Economic Change*.

This book examines price liberalization, privatization and macroeconomic stabilization introduced under Yeltsin, and explores how they



transformed the trajectory of women's lives. McKinney considers everyday experiences of women as they provided for their families, established businesses, traveled abroad, and adjusted to the new economic, political and social environment of the late Soviet and post-Soviet eras. This book casts light on how these women view issues of gender, ethnicity, domestic and international politics, and the end of the Soviet experiment.

*Subverting Communism in Romania Law and Private Property, 1945-1965* (Lexington Books, August 2019), by Mihaela Șerban, explores the role of law in everyday life and as a mechanism for social change during early communism in Romania. Șerban focuses on the regime's attempts to extinguish private property through housing nationalization and expropriation. The book draws from archives that have opened up new perspectives for understanding a mundane yet crucial part of the modern human experience: one's home and the institution of private property that often sustains it.

"Tatrzanski Orzel/The Tatra Eagle" was a bilingual quarterly published from 1947 to 2019 by Thaddeus V. Gromada and Janina Gromada Kedroń. The editors prepared an *Indeks/Index* in anticipation of the digitalization of the journal by the Podhalan Digital Library (PDL). The *Indeks/Index* is a treasury of information about the Polish Highlander Folk Culture and its impact on Polish national culture as well as information about the Góral diaspora in America.

*Tolstoy Studies* journal published its first monograph in place of the its Volume 30. *Tolstoy's On Life. From the Archival History of Russian Philosophy*, by Inessa Medzhibovskaya, was released September 2019. In this first book-length study of Tolstoy's meditation on death, life, love, and happiness, Medzhibovskaya focuses on unknown documents and stories that illuminate the realities of Russian philosophical culture at the end of the long nineteenth century. Bookending the volume is an appendix with documents

published in English for the first time. *Trumping Politics as Usual: Masculinity, Misogyny, and the 2016 Elections*, by Robert G. Boatright and Valerie Sperling, was published by Oxford University Press in October 2019. Presidential campaigns often have an impact on downballot Congressional races, but the 2016 election provided a new opportunity to see the effects of misogyny. While much has been written about the 2016 election—and the shadow of 2016 clearly affected the pool of candidates in the 2018 midterms—this book looks at how the Trump and Clinton campaigns changed the behavior of more conventional candidates for Congress in 2016 and 2018.

Arve Hansen, Andrei Rogatchevski, Yngvar Steinholt, and David-Emil Wickström published the monograph *A War of Songs: Popular Music and Recent Russia-Ukraine Relations* (Ibidem Verlag / Columbia University Press, May 2019), with chapters entitled: "Pop Rock, Ethno-Chaos, Battle Drums, and a Requiem: The Sounds of the Ukrainian Revolution," "The Euromaidan's Aftermath and the Genre of Answer Song," and "Lasha Tumbai', or 'Russia, Goodbye'? The Eurovision Song Contest as a Post-Soviet Geopolitical Battleground."

*Yellow Star, Red Star: Holocaust Remembrance after Communism*, by Jelena Subotić, was published by Cornell University Press in December 2019.

The book demonstrates how East European states used Holocaust remembrance as a political strategy to resolve their contemporary "ontological insecurities"—insecurities about their identities, about their international status, and about their relationships with other international actors. As Subotić concludes, Holocaust memory in Eastern Europe has never been about the Holocaust or about the desire to remember the past, whether during communism or in its aftermath. Rather, it has been about managing national identities in a precarious and uncertain world.

## NEW FROM SLAVICA PUBLISHERS

Alexander Marshall, John W. Steinberg, and Steven Sabol, eds. *The Global Impacts of Russia's Great War and Revolution, Book 1: The Arc of Revolution*, xix + 569 p., 2019 (ISBN 978-0-89357-432-1), \$44.95.

Choi Chatterjee, Steven G. Marks, Mary Neuburger, and Steven Sabol, eds. *The Global Impacts of Russia's Great War and Revolution, Book 2, The Wider Arc of Revolution, Part 1*: xvi + 452 p.; *Part 2*: xvi + 380 p., 2019 (ISBN 978-0-89357-433-8; 978-0-89357-434-5), \$44.95.

The Russian Revolution of 1917 was quickly perceived by both contemporaries and subsequent scholars as not merely a domestic event within the Russian Empire, but as a systemic crisis that fundamentally challenged the assumptions underpinning the existing international system. There were

few political developments anywhere in the world in 1917–24 not directly or indirectly influenced by the revolution. *The Arc of Revolution*, the first book, examines the reverberations of the revolution in the geographically contiguous imperial borderlands traditionally contested between imperial Russia and its geopolitical rivals: the terrain stretching from Finland, through Central Europe to the Transcaucasus and Central Asia. *The Wider Arc of Revolution*, the second and third books, examine the revolution's broader impact in regions of the world noncontiguous with Russia itself, from North and South America to Asia, Australia, and various parts of Europe. The emphasis in *The Wider Arc* is on the complex emotional appeal and ideological legacies of Russian communism, including anticommunism, evidenced well into the 20th century.



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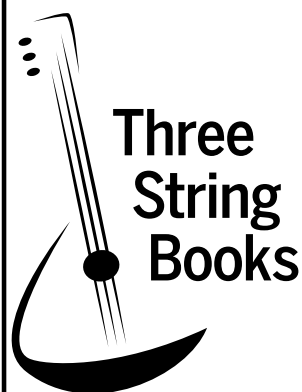


SLAVICA

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.

Talasebek Asemkulov. *A Life at Noon*, trans. Shelley Fairweather-Vega, xii + 210 p., 2019 (ISBN 978-089357-500-7), \$29.95.

Azhigerei is growing up in Soviet Kazakhstan, learning the ancient art of the kuy from his musician father. But with the music comes knowledge about his country, his family, and the past that is at times difficult to bear. Based on the author's own family history, *A Life at Noon* provides us a glimpse into a time and place Western literature has rarely seen as the first post-Soviet novel from Kazakhstan to appear in English.



Three  
String  
Books

Alexander Rojavin, trans. and ed. *The Predictability of the Past: Three Contemporary Russian Plays*, viii + 234 p., 2019 (ISBN 978-089357-476-5), \$29.95.

A bear self-begets in an ordinary Russian family's bathroom, Pushkin accidentally survives his duel with d'Anthès, and the ill-fated family of a small boy born in prerevolutionary Russia stumbles through the 20th century all the way into the 21st, where the not-so-distant past is faded in the minds of the newest generations. But does that make the past irrelevant? Three plays accurately portray a Russia that is constant—constantly in flux, with both its present and its past changing from day to day. With time flowing forward, backward, and even sideways, the three plays in this book serve up an unflinching reflection of Russia's tumultuous timeline.

## 2020 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 2019
- 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\*
- Self-published works are ineligible
- Additional eligibility requirements unique to each prize competition are listed below

\*Except where otherwise indicated

### Nominating Instructions

- Fill out the [Book Prize nomination](#) form
- The deadline to nominate books is April 15.
- Each book may be nominated for up to two prizes
- Send one copy of eligible monograph to each Committee member AND to the ASEEEES main office. Mark submissions with the name of the prize(s)
- All nominated books must be received by May 15.

### 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 2019.

### 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:

- Ted Weeks, Southern Illinois U
- Yoshiko Herrera, U of Wisconsin-Madison
- Neringa Klumbyte, Miami U
- Thomas Seifrid, U of Southern California

### 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 2019.

### 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:

- Lisa Wakamiya, Florida State University
- Diane Nemeč Ignashev, Carleton College
- Jon Stone, Franklin & Marshall College

### 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 2019.



Vol. 21, no. 1 (Winter 2020)

### Articles

EKATERINA PRAVILOVA  
Truth, Facts, and Authenticity in Russian Imperial Jurisprudence and Historiography

NICOLE EATON  
Provisional Redemption and the Fate of Kaliningrad's Germans

KATHERINE ZUBOVICH  
The Fall of the Zariad'e  
TYLER C. KIRK  
Memory of Vorkuta

Review Article  
RICHARD WORTMAN  
Myriad Designs and Legacies of Regret

Review Essays  
GEORGE GILBERT  
"New" Histories of the Russian Revolution?  
RHIANNON DOWLING  
Love and Other Legacies in Soviet Crime and Punishment

*Kritika* is dedicated to critical inquiry into the history of Russia and Eurasia. The quarterly journal features research articles as well as analytical review essays and extensive book reviews, especially of works in languages other than English. Subscriptions and previously published volumes available from Slavica—including, as of 16, no. 1, e-book editions (ePub, MOBI). Contact our business manager at [slavica@indiana.com](mailto:slavica@indiana.com) for all questions regarding subscriptions and eligibility for discounts.

**RULES OF ELIGIBILITY**

- The competition is open to works of scholarship in history

The winner will be chosen by:

- Keely Stauter-Halsted, University of Illinois at Chicago
- Catherine Evtuhov, Columbia U
- Wendy Goldman, Carnegie Mellon University

**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 2019.

**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:

- Jeffrey Kopstein, UC Irvine,
- Emily Channell-Justice, Ukrainian Research Institute
- Ola Onuch, University of Manchester

**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 2019.

**RULES OF ELIGIBILITY**

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

The winner will be chosen by:

- Rinna Kullaa, Institute for East European History, University of Vienna
- Jeff Hass, University of Richmond
- Michael Kennedy, Watson Institute for



International and Public Affairs, Brown University

**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 2019.

**RULES OF ELIGIBILITY**

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

The winner will be chosen by:

- Gerald Easter, Boston College
- Doug Rogers, Yale University
- Sarah Wilson Sokhey, University of Colorado Boulder

**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 2019.

**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, Newcastle U
- Sean McMeekin, Bard College
- Kimberly Elman Zarecor, Iowa State University

**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 2019.

**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:

- Bozena Karwowska, University of British Columbia
- Malgorzata Mazurek, Columbia University
- Piotr Kosicki, U of Maryland

**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 2019.

**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:

- Sergei Zhuk, Ball State University

- Erika Monahan, Dartmouth College
- Christine Evans, University of Wisconsin-Milwaukee

**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 2019.

**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, University of Alberta
- Catherine Wanner, Penn State University
- Michael Naydan, Penn State University

**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 2021.

**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:

- [Laura Olson Osterman](#), U of Colorado
- [Jovana Babovic](#), SUNY Geneseo
- [Lauri Mälksoo](#), U of Tartu (Estonia)

### 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:

- [Matthew Lenoë](#), U of Rochester,
- [Valerie Sperling](#), Clark U
- [Bruce Grant](#), New York U

### ASEEES CLIR DISTINGUISHED SERVICE LIBRARIAN AWARD

The ASEEES Committee on Libraries and Information Resources Distinguished Service Award, which was established in 2010, honors ASEEES member librarians,

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:

- Joseph Lenkart, U Illinois at Urbana-Champaign
- Ana Arays, Yale U
- Liladhar Pendse, UC Berkeley, Chair
- Janice Pilch, Rutgers U
- Ana Arays, Yale U
- Andy (George Andrew) Spencer, U of Wisconsin-Madison
- Roman Ivashkiv, U Illinois at Urbana-Champaign
- Jon Giullian, U of 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 the Slavic, East European, and Eurasian studies field.

#### NOMINATING INSTRUCTIONS

- The Committee accepts nominations in writing or via e-mail from any member of ASEEES.
- The lead nominator should submit all documents and letters in one PDF file to the Committee Chair.
- The package should consist of:
  - one nominating letter not exceeding 3 pages discussing the nominee's service, scholarship, mentoring and leadership; there is no limit to the number of signatories it may append;
  - a maximum of 10 supporting letters not exceeding 2 pages each; each letter must discuss evidence of at least one of the criteria categories;
  - the candidate's full CV including publications, editorships, curatorships, awards and prizes; and service to ASEEES and/or the profession.
- Self-nomination is not accepted.
- The Committee positively encourages nominations from ALL disciplines in Slavic, East European, and Eurasian Studies. It welcomes inclusive nominations that reflect the diversity of the profession, and the diversity of contributions colleagues can make.
- The Committee will seek to ensure a balanced pool of nominees and retains the option of surveying the field for prospective award winners.
- Deadline for nominations is April 15.

The winner will be chosen by:

- [Lauren Kaminsky](#), Harvard U,
- Eliot Borenstein, New York U
- Gerald Creed, Hunter College
- Dan Healey, Oxford U
- Olga Shevchenko, Williams College,

## INSTITUTIONAL MEMBER NEWS

### HOOVER INSTITUTION LIBRARY AND ARCHIVES

In celebration of its centennial, the Hoover Institution opened the exhibition Hoover@100: Ideas Defining A Century in Hoover Tower. Hoover@100 is a showcase of documents and artifacts centered around the ideas of peace, freedom, and education—ideas that are embodied in the lives of Herbert Hoover and his wife, Lou Henry, and that drove the Institution's collecting and the work of its eminent fellows in its first one hundred years. Posters, correspondence, photographs, artifacts, and manuscripts drawn exclusively from the Library & Archives' collections, along with publications by Hoover fellows, are among the materials on display. The exhibition in Hoover Tower will run through July 31, 2020.

### THE KENNAN INSTITUTE AT THE WILSON CENTER

**George F. Kennan Fellows** will be based at the Wilson Center in Washington, D.C. 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 at the Wilson Center as well as potentially outside of DC, and attending meetings, conferences, and other activities organized by the Kennan Institute and Wilson Center. 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.**

Applicants can 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 U.S., Russian, and Ukrainian experts. Fellowship Teams will: Produce joint paper(s) for policy-relevant publications; present work at DC, Russia, and/or Ukraine events; and conduct meetings and engage with policymakers.

Competitions will be held twice yearly with the following application deadlines: **March 1** and **September 1**. Applicants must submit a completed application available here: <https://www.wilsoncenter.org/opportunity/george-f-kennan-fellowship>.

**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 experience from a variety of backgrounds (academia, government, the corporate world, the professions, NGOs, the media) 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 the Kandidat dissertation. For other applicants, an equivalent level of professional achievement is expected.

The Starovoitova Fellowship offers a monthly stipend of \$3,500, 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, Fellows will actively 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 for this fellowship is **May 15, 2020.**

#### Scholars in Residence

The Kennan Institute welcomes its current and incoming scholars:

#### Title VIII Research Scholars

- **Jonathan Brunstedt**, Texas A&M, "Entangled Defeats: The Soviet-Afghan War and the Shadow of Vietnam"
- **Tyler Kirk**, Arizona State University, "Remembering the GULAG: Community, Identity and Cultural Memory in Russia's Far North, 1987-2018"
- **Brandon Schechter**, Independent Scholar, "The Search for Salvation in the Second World War"

#### George F. Kennan Fellows

- **Victor Kheifetz**, St. Petersburg State University, "Russia and Latin America in the Putin Era (and US Reactions)"
- **Gonzalo Paz**, Georgetown University, "Russia and Latin America in the Putin Era (and US Reactions)"
- **Andrew Monaghan**, The Russia Research Network, "The Importance of History to Contemporary Russian Ways of War"
- **Viktoriia Svyrydenko**, V. N. Karazin Kharkiv National University, "Remembering the Imperial Past: Public Space and the Politics of Memory in Post-Soviet Ukraine"

#### George F. Kennan Experts

- **Iliia Kusa**, Ukrainian Institute for the Future, "Ukrainian Foreign Policy in the new International Environment"
- Galina Starovoitova Fellows on Human Rights and Conflict Resolution
- **Olimpiada Usanova**, HELP Program,

- Council of Europe "Gender Discrimination Against Women and Domestic Violence - Is the US Experience Applicable to Russia?"
- **Grigory Vaypan**, Institute for Law and Public Policy (Moscow), "Constitutional Justice in Russia: What Went Wrong and How We Can Make It Right"
- Title VIII Short Term Scholars**
- **Emil Sanamyan**, USC, "Finding and Organic Narrative in Armenia"
  - **Michael Corsi**, OSU, "An Empire of Cities: Tsaritsyn, Stalingrad, and Russian Urbanization in the Modern Era"
  - **Krista Goff**, University of Miami, "Deportees and Settlers: Nation-Building, Economic Planning, and Migration in a Soviet Union at War"

## UNITED STATES HOLOCAUST MEMORIAL MUSEUM

The Moshe Mirilashvili Center for Research on the Holocaust in the Soviet Union of the International Institute for Holocaust Research at Yad Vashem and the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies of the United States Holocaust Memorial Museum (USHMM) invite applications for a research workshop entitled, "[Everyday Life of Jews in the USSR during the Holocaust and its Early Aftermath](#)." The workshop is scheduled for August 30–September 3, 2020 at Yad Vashem in Jerusalem.

The workshop will focus on the Holocaust and everyday Jewish life during World War II and early years after the war in the countries of the former Soviet Union. Topics might include: antisemitism, evacuation and Jewish life in the Soviet rear, ghettoization, collaboration, hiding, resistance, gender, violence, Jewish children and families during the Holocaust, survival in camps and ghettos, Jews in the Red Army, trauma, art and literature.

Participants will be expected to submit a paper (no more than 15 pages) prior to the beginning of the workshop for circulation among the participants. Daily sessions will include 30-minute presentations followed by a discussion (up to 30 min), as well as an

opportunity for participants to do research at Yad Vashem's library and archives.

Applications will be accepted from doctoral candidates and scholars who obtained their PhD (or candidate of science degree) within the last five years. Applications are welcome from scholars working in all relevant academic disciplines, including anthropology, archaeology, art history, geography, film studies, history, Jewish studies, law, literature, material culture, philosophy, political science, religion, sociology, and other fields.

Applications materials (CV, abstract of proposed paper, and faculty recommendation), must be emailed to [shlomit.shulchani@yadvashem.org.il](mailto:shlomit.shulchani@yadvashem.org.il) by April 20, 2020.

## ZIMMERLI ART MUSEUM AT RUTGERS

The Zimmerli Art Museum at Rutgers will exhibit the oil painting *Two Peasant Women* (1928-30) by Kazimir Malevich, a loan from the Moscow-based cultural project Encyclopedia of the Russian Avant-Garde, through May 17, 2020.

Malevich (1879-1935) is one of the most significant artists of the 20th century. As a painter, graphic artist, and designer, he worked in almost all of the modernist trends and styles that arose at the turn of the 19th and 20th centuries. In 1915, he introduced his own style, Suprematism, which emphasized the supremacy of color and shape in painting.

*Dialogues – Ilya Kabakov and Viktor Pivovarov: Stories About Ourselves* has been extended through May 17, 2020. The exhibit provides an opportunity to view several albums in their entirety. With loose pages of delicately colored images, often complemented by handwritten texts, an album is simultaneously a drawing and a novel, an installation and a performance.

The Zimmerli Art Museum at Rutgers will be closed to the public May 18-August 31, 2020, for renovations. Museum programming will be relocated to partner locations. The Zimmerli will welcome back visitors on September 1, 2020 pm for its Art After Hours: First Tuesdays social event.

## Upcoming Articles in *Slavic Review* Volume 79 Spring 2020

### CLUSTER: POST-COMMUNIST ISLAM IN A POST-9/11 WORLD, THE STATE OF THE RELIGIOUS MARKETPLACE

Introduction  
Mustafa Tuna and Andreja Mesarič

"Disrupting Boundaries between Traditional and Transnational Islam: Pious Women's Engagement with Islamic Authority in Bosnia-Herzegovina"  
Andreja Mesarič

"Anti-Muslim Fear Narrative and the Ban on Said Nursi's Works as 'Extremist Literature' in Russia"  
Mustafa Tuna

ARTICLES  
"Between Sound and Silence: The Failure of the 'Symphony of Sirens' in Baku (1922) and Moscow (1923)"  
Daniel Schwartz

"The Filmmaker in Wartime: Sergei Eisenstein Inside and Out"  
Joan Neuberger

"Experience as Device: Encountering Russian Formalism in the Ljubljana School"  
Kaitlyn Tucker-Sorenson

"Boomerangs and Bombs: The Zagreb School of Animation and Yugoslavia's Third Way Experiment"  
Paul Morton

"Academics Executed on the Wulecki Hills in L'viv: From a Local Wartime Crime to a Translocal Memory Event"  
Eleonora Narvselius and Igor Pietraszewski

## PERSONAGES

**William E. Butler** was awarded the Gold Medal of the National Academy of Sciences of Ukraine on December 19, 2019 in a ceremony at the Koretsky Institute of State and Law "For Scientific Achievements" and honored with two Festschriften by Ukrainian and Russian colleagues, one by comparative lawyers and the other by international lawyers.

On December 5, 2019, **William Brumfield's** nearly 50 years of work documenting Russia's unique architecture and history was recognized by the Russian Federation during a ceremony at the Russian Embassy in Washington, D.C.

Russian Ambassador to the United States Anatoly Antonov presented Brumfield with the Order of Friendship medal, the highest state decoration of the Russian Federation given to foreign nationals. The Order of Friendship was established in 1994 to reward Russian and foreign citizens whose work, deeds, and efforts have been aimed at the betterment of relations with the Russian Federation and its people.

The Modern Language Association of America awarded the 15th Scaglione Prize for a Translation of a Literary Work Honorable Mention to **Ellen Elias-Bursac** and **David Williams** for *Fox*, by Dubravka Ugresic (Open Letter Press, 2018).

**Leonid Livak** received the 13th Scaglione Prize for Studies in Slavic Languages and Literatures for *In Search of Russian Modernism* (Johns Hopkins University Press, 2018). Honorable Mention went to **Eleonora Gilburd** for *To See Paris and Die: The Soviet Lives of Western Culture* (Belknap Press of Harvard University Press, 2018)

and to **Andrew Kahn, Mark Lipovetsky, Irina Reyfman, and Stephanie Sandler** for *A History of Russian Literature* (Oxford University Press, 2018).

**Polina Dimova** was awarded a 2019-20 ACLS Fellowship to complete her book on Modernist synaesthesia, "At the Crossroads of the Senses." She also recently accepted a new position as Assistant Professor of Russian at the University of Denver, where she will begin teaching in Fall 2020.

**Tetyana Dzyadevych** defended her dissertation "Political Subjectivities in Russia and Ukraine through the Lens of Post-Soviet Literature" at the University of Illinois at Chicago and started a job as Visiting Assistant Professor of Russian at the New College of Florida, which is the honors college of the Florida state university system.

The Slavic Department at the University of Pittsburgh welcomes **Bella Grigoryan** as Associate Professor and Chair.

The Royal Society of Canada and its Members have elected ninety-three new Fellows in the Academies of Arts and Humanities, Social Sciences, and Science. These individuals have been elected by their peers for their outstanding scholarly, scientific and artistic achievement. Recognition by the RSC is the highest honor an individual can achieve in the Arts, Social Sciences and Sciences. Among the 2019 Fellows is **Juliet Johnson**, Professor of Political Science at McGill University.

**Allison Leigh** has been appointed the SLEMCO/LEQSF Regents Endowed

Professor in Art & Architecture at the University of Louisiana at Lafayette.

**Morgan Liu** was elected for a three-year term to the Presidency of the Central Eurasian Studies Society (CESS), the scholarly organization promoting research in the region and their interconnections. <http://centraleurasia.org>

**Yuval Miller** has taken the position of Bren Chair of Russian Military and Political Strategy at the Marine Corps University Krulak Center.

**Polina Popova** was awarded a [Princeton University Library Research Grant](#) (through the Cotsen Fund). Popova used that grant for the three-week research trip to the Rare Book Division of the Princeton University Library in January of 2020 where she conducted a research for her dissertation on the representation of power in Soviet Children's literature under Stalin.

**Douglas Smith's** latest book, *The Russian Job: The Forgotten Story of How America Saved the Soviet Union from Ruin* (Farrar, Straus & Giroux, 2019), was chosen as one of the best books of the year by *The Financial Times*.

University of Texas at Austin welcomed several new scholars: **Chelsi West Ohueri**, **Maria Sidorkina**, and **Frane Karabatic**.

**Susanna Weygandt** (Sewanee: The University of the South) is the Russian Program Coordinator of the Summer Intensive Language Program 2020 at Middlebury Institute of International Studies at Monterey.



**AATSEEL 2019 BOOK PRIZE WINNERS**

- **BEST BOOK IN LITERARY SCHOLARSHIP:** Edyta M. Bojanowska, *A World of Empires: The Russian Voyage of the Frigate Pallada* (Harvard University Press, 2018).
- **BEST BOOK IN CULTURAL STUDIES:** Eleonory Gilburd, *To See Paris and Die: The Soviet Lives of Western Culture* (Harvard University Press, 2018).
- **BEST FIRST BOOK:** Rebecca Reich, *State of Madness: Psychiatry, Literature and Dissent After Stalin* (Northern Illinois University Press, 2018).
- **BEST EDITED VOLUME:** *Being Poland: A New History of Polish Literature and Culture since 1918*. Edited by Tamara Trojanowska, Joanna Niżyńska, and Przemysław Czapliński, with the assistance of Agnieszka Polakowska (University of Toronto Press, 2018).
- **BEST SCHOLARLY TRANSLATION:** *The Queen's Court and Green Mountain Manuscripts With Other Forgeries of the Czech Revival*. Edited and Translated by David L. Cooper (Michigan Slavic Publications, 2018).
- **BEST LITERARY TRANSLATION:** Mickiewicz, Adam, Pan Tadeusz. *The Last Foray in Lithuania*. Translated from the Polish by Bill Johnston (Archipelago Books, 2018).
- **BEST CONTRIBUTION TO LANGUAGE PEDAGOGY:** *Panorama*. Benjamin Rifkin, Evgeny Dengub, and Susanna Nazarova (Georgetown University Press, 2017).

**CfS: ASSOCIATION FOR WOMEN IN SLAVIC STUDIES AWARDS**

The Association for Women in Slavic Studies invites nominations for the 2020 competition for the Heldt Prizes, awarded for works of scholarship. To be eligible for nomination, all books and articles must be published between April 15, 2019 and April 15, 2020. Nominations will be accepted for the following categories:

- Best book 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 article in Slavic/Eastern European/

Eurasian women's and gender studies  
One may nominate individual books for more than one category, and more than one item for each category. In general, hard copy submissions are preferred over e-versions. The prizes will be awarded at the AWSS meeting at the ASEES Convention in Washington, DC in November 2020.

To nominate any work, please send or request that the publisher send one copy to each of the four members of the Prize committee by 15 May 2020. If you have any questions about the book prizes, please contact the book prize committee chair: Melissa Bokovoy.

- Melissa Bokovoy, Department of History, MSC06 3760, 1 University of New Mexico, Albuquerque, NM 87131-1181, mbokovoy@unm.edu
- Katya Jordan, Department of German and Russian, Brigham Young University, 3115 JFSB, Provo, UT 84602-6119, katya.jordan@byu.edu
- Maria Popova, Department of Political Science, 855 Sherbrooke St. W., Montreal, Quebec, H3A 2T7 Canada, maria.popova@mcgill.ca
- Anika Walke, Department of History, Washington University in St. Louis, CB 1062, Busch Hall 113, One Brookings Drive, St. Louis, MO 63130-4899, a.walke@wustl.edu

AWSS will also award Best article in Slavic/Eastern European/Eurasian women's and gender studies

Articles included in collections as well as journals are eligible for the "best article" prize, but they must be nominated individually. To nominate any article or book chapter, please send or request that the publisher send electronically one pdf copy of the articles or book chapters (include title page

and table of contents for book chapters) to each of the four members of the Prize committee by May 15, 2020.

If you have any questions, please contact the article committee chair: Dr Siobhán Hearne

- Siobhán Hearne, siobhan.c.hearne@durham.ac.uk
- Barbara Allen, allenb@lasalle.edu
- Katherine Bowers (She, Her, Hers), katherine.bowers@ubc.ca
- Igor Fedyukin, igorfedyukin@gmail.com

**CfS: MARC RAEFF PRIZE IN 18TH CENTURY RUSSIAN STUDIES**

The Eighteenth-Century Russian Studies Association is now accepting submissions for the 2020 Marc Raeff Book Prize, which is awarded for a publication that is of exceptional merit and lasting significance for understanding Imperial Russia during the long 18th century. The recipient of the award will be recognized with a cash prize, which will be presented in November 2020 at the ASEES annual convention in

Washington. The award is sponsored by the ECRSA and named in honor of Marc Raeff (1923-2008), historian, teacher, and dix-huitièmeiste par excellence.

Submissions must be made by June 15, 2020.

**Eligibility**

- The publication must be a monograph, translation, or reference work about any aspect of the long 18th century and focused on any of the territories of the former imperial Russian state. Textbooks, festschrifts, and edited collections of essays are not eligible unless they constitute significant and innovative contributions to the field.
- The submitted work must bear a copyright date of 2019 or 2020.
- Books that were already nominated for the prize in 2019 are not eligible.
- Nominated works can be published in any language and in any format (analog or digital).
- The geographic area of study is broadly defined as the territories of the former imperial Russian state and the Soviet Union. The publication must deal in whole or in part with the long 18th century, here defined as the period from the last quarter of the 17th to the first quarter of the 19th century.
- Books that have received other prizes are eligible.
- Scholarly merit, originality, and felicity of style will be the main criteria for selection.
- Nominating Instructions
- Any scholar in the field can nominate a book for the prize. Self-nominations are welcome.
- Nominations can be made by email to Alexander Martin (Committee Chair) at a.m.martin@nd.edu or to any member of the ECRSA Prize Selection Committee (listed below).
- Publishers: if you nominate a book, please send a printed copy or digital copy to each ECRSA Prize Selection Committee member.

2020 ECRSA Prize Selection Committee

- Elena Marasinova, Ulitsa Dmitriia Ulianova 19, Institute of Russian History RAN, Moscow 117292, Russia, (Россия, Москва 117292, Улица Дмитрия Ульянова 19, Институт российской истории РАН), lenamarassinova@gmail.com
- Alexander Martin, Dept. of History, 434 Decio Hall, Notre Dame, IN 46556, a.m.martin@nd.edu
- Derek Offord, 23 Canynge Square, Bristol BS8 3LA, UK, Derek.Offord@bristol.ac.uk
- Ilya Vinitsky, 17 Springdale Road, Princeton NJ 08540, vinitsky@Princeton.EDU

**NORTH AMERICAN DOSTOEVSKY SOCIETY STUDENT ESSAY CONTEST**

The North American Dostoevsky Society (NADS) invites its members in good standing to nominate outstanding student essays on Dostoevsky-related topics. Students are also welcome to nominate their own work, in which case NADS membership is not required. The topic is open; however, Dostoevsky and his works should be the main focus of the essay. This year, the contest will take place at two levels—the undergraduate level and the graduate level.

To nominate an undergraduate-student essay, please send an email containing the student's name, email address, institutional affiliation, and the title and level/number of the course for which the essay was written (e.g. BIOL 322 "Dostoevsky and Spiders") to Vladimir Ivantsov at vvi1@williams.edu. Please attach the essay to the email as a .pdf file containing no identifying information about the author. The essay should be no more than 4000 words; 12 font size, double-spaced; it should consistently follow either MLA or Chicago style and contain full bibliographical information on the used sources, either in the footnotes or as a separate list of references.

To nominate a graduate-student essay, please send an email containing the student's name, email address, and

institutional affiliation to Greta Matzner-Gore at matzner@usc.edu. Please attach the essay to the email as a .pdf file containing no identifying information about the author. The essay should be no more than 8000 words; 12 font size, double-spaced; and it should consistently follow either MLA or Chicago style and contain full bibliographical information on the used sources, either in the footnotes or as a separate list of references.

The deadline to submit a nomination in either category is June 15, 2020.

**SOCIETY OF HISTORIANS OF EASTERN EUROPEAN, EURASIAN AND RUSSIAN ART AND ARCHITECTURE EMERGING SCHOLAR PRIZE**

SHERA is pleased to announce the winner of the 2019 Emerging Scholar Prize. The prize aims to recognize and encourage original and innovative scholarship in the field of East European, Eurasian, and Russian art and architectural history. It was awarded to Alice Isabella Sullivan for her article "The Athonite Patronage of Stephen III of Moldavia, 1457-1504," published in *Speculum* 94, no. 1 (2019).

**MENTORING PROGRAMS 2020-2021 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 1.

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



# 52nd Annual ASEEES Convention

**Nov. 5-8, 2020**

Marriott Wardman Park  
Washington, DC

## Registration information

## Hotel information

**Note:** Programming for the 2020 Annual Convention in November in Washington, DC, is on schedule, and we expect to send out acceptance notifications by no later than mid-April. We are mindful of the contingencies as we move forward. Any changes will be posted on [aseees.org/covid-19](http://aseees.org/covid-19)

## 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

Courtesy of [washington.org](http://washington.org)

**ASEEES offers travel grant for members to present their papers at its Annual Convention.**

- **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**