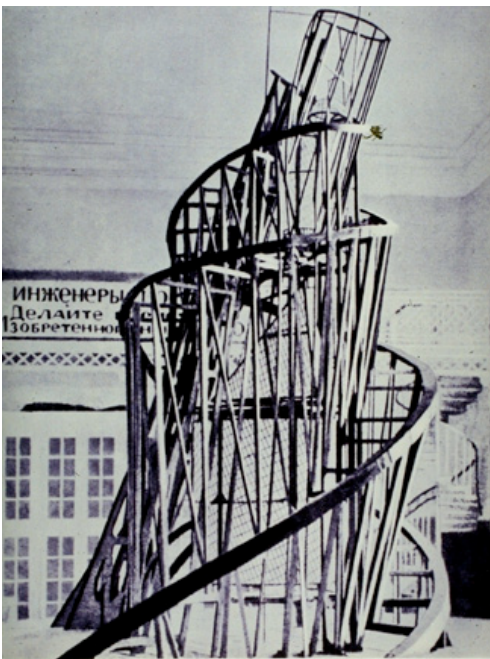


Slavic 576: Methods in Slavic Grad Study

Seminar: Wednesdays, 2:00-4:50; Screenings: Mondays, 6:00-8:00

“After the Future”



Татлин, Проект памятника III Интернационалу (1919-1920)



This course serves as a general theoretical and methodological introduction to the study of Slavic literatures and cultures. This semester the course will focus on the questions of the Soviet “before” and “after,” tracing the relationship between theories of modernity and the revolutionary avant-garde, socialist realism in its High Stalinist and late-socialist manifestations, and theories of post-modernism as applied to late and post-Soviet Russia. Throughout the course we will screen a number of films (mostly from the late eighties and early nineties) along with novels and theoretical texts, which will provide a common base for thinking about late and post-Soviet culture.

This seminar will emphasize discussion and student participation. Throughout the semester, students will be asked to present on the different art movements (avant-garde, socialist realism, post-sots) of the twentieth century, in order to place our readings in context. These will be group presentations and may take any form and focus on any topic related to the specific artistic movement (for example, Kazimir Malevich and the avant-garde, socialist realist sculpture, conceptualist poetry, etc.) Students are expected to participate actively in class discussion and to attend all seminars unless ill. Film screenings will take place on Mondays, 6-8pm in G-17 FLB, and the films will also be placed on reserve at the Undergraduate Library. Since most of these films are not available via other sources and require a multi-standard multi-region dvd player, students are encouraged to attend the Monday screenings to the best of their abilities.



Кабакон, Туалет (1992)

The final seminar paper should provide a close analysis of a specific text or a coherent set of issues. It may focus on material not covered in class, as long as it addresses the central topic of the course: post-Soviet post-modernism. The paper, 15-20 pages in length plus bibliography, is due Monday, December 11, by 5pm in 3038 FLB. Please see me in office hours during the semester to discuss your research topic.

Schedule of Readings and Viewings:

August

30 Бахтин, “Формы времени и хронотоп в романе”; Вертов, *Кино-глаз* (1924)

September

4 Пырьев, *Трактористы* (1939)

6 Groys, *Total Art of Stalinism* (out of print)

Introduction: The Culture of the Stalin Era in Historical Perspective

1 The Russian Avant-Garde: The Leap over Progress

2 The Stalinist Art of Living

Clark, *Soviet Novel: History as Ritual*

1 What Socialist Realism Is and What led to Its Official Adoption as the Official Method of Soviet Literature

7 The Prototypical Plot

8 Three Auxiliary Patterns of Ritual Sacrifice

13 Presentations (avant-garde and socialist realist art)

18 Шахназаров, *Город зеро* (1988)

20 Boym, *Common Places: Mythologies of Everyday Life in Russia* (out of print)

Introduction: Theoretical Common Places

2 Living in Common Places: The Communal Apartment

4 Postcommunism, Postmodernism

Conclusion: Nostalgia for the Common Place

Groys, “A Style and A Half: Socialist Realism between Modernism and Postmodernism”

27 Веничка Ерофеев, *Москва-Петушки*

October

2 Тодоровский, *Анкор, еще анкор* (1992)

4 Yurchak, *Everything Was Forever, Until it Was No More*

1 Late Socialism: An Eternal State

5 Imaginary West: The Elsewhere of Late Socialism

6 True Colors of Communism: King Crimson, Deep Purple, Pink Floyd

7 Dead Irony: Necroaesthetics, “Смёб,” and the Anekdot

11 Presentations (late Socialist Realism)

16 ДЫХОВИЧНЫЙ, *Прорва* (1992)

18 Buck-Morss, *Dreamworld and Catastrophe*

II Dreamworlds of History

III Dreamworlds of Mass Culture

IV Afterword

Huysen, *After the Great Divide: Modernism, Mass Culture, Postmodernism*

1 The Hidden Dialectic: Avantgarde–Technology–Mass Culture

2 Adorno in Reverse: From Hollywood to Richard Wagner

3 Mass Culture as Woman: Modernism’s Other

23 Алейниковы, *Трактористы 2* (1992)

25 Jameson, *Postmodernism or, the Cultural Logic of Late Capitalism*

Introduction

1 Culture: The Cultural Logic of Late Capitalism

2 Ideology: Theories of the Postmodern

6 Space: Utopianism After the End of Utopia

8 Economics: Postmodernism and the Market

- 9 Film: Nostalgia for the Present
- Huyssen, *After the Great Divide*
- 8 The Cultural Politics of Pop
- 9 The Search for Tradition: Avantgarde and Postmodernism in the 1970s
- 10 Mapping the Postmodern

November

- 30 Ливнев, *Серп и молот* (1994)
- 1 Epstein, *After the Future*
 - 3 After the Future: On the New Consciousness in Literature
 - 6 The Origins and Meaning of Russian Postmodernism
 - 8 Thing and Word: On the Lyrical Museum
 - Conclusion: A Future After the Future
- Kujundzic, « «После»: Российская постколониальная идентичность»;
- 8 Пелевин, *Омон ра*
- 15 Presentations (Sots-art, conceptualism)
- 22 Thanksgiving
- 27 Федорченко, *Первые на луне* (2005)
- 29 *Endquote*, Marina Balina, Nancy Condee, Evgenii Dobrenko (eds.)
 - Introduction
 - Postmodernism, Communism, and Sots-Art (Mikhail Epstein)
 - Text as a Ready-Made Object (Boris Groys)
 - Playing Absolute Time: Chronotypes of Sots-Art (Marina Balina)
 - Socialist Realism, a Postscriptum (Evgeny Dobrenko)
 - Transfiguration of Kitsch (Gregory Freidin)
- PMLA Forum (May 2006):
 - “Are We Postcolonial? Post-Soviet Space,” participants: Vitaly Chernetsky, Nancy Condee, Harsha Ram, and Gayatri Chakravorty Spivak

December

- 6 Сорокин, *Голубое сало*
- 11 Final papers due (15-20 pages, bibliography)