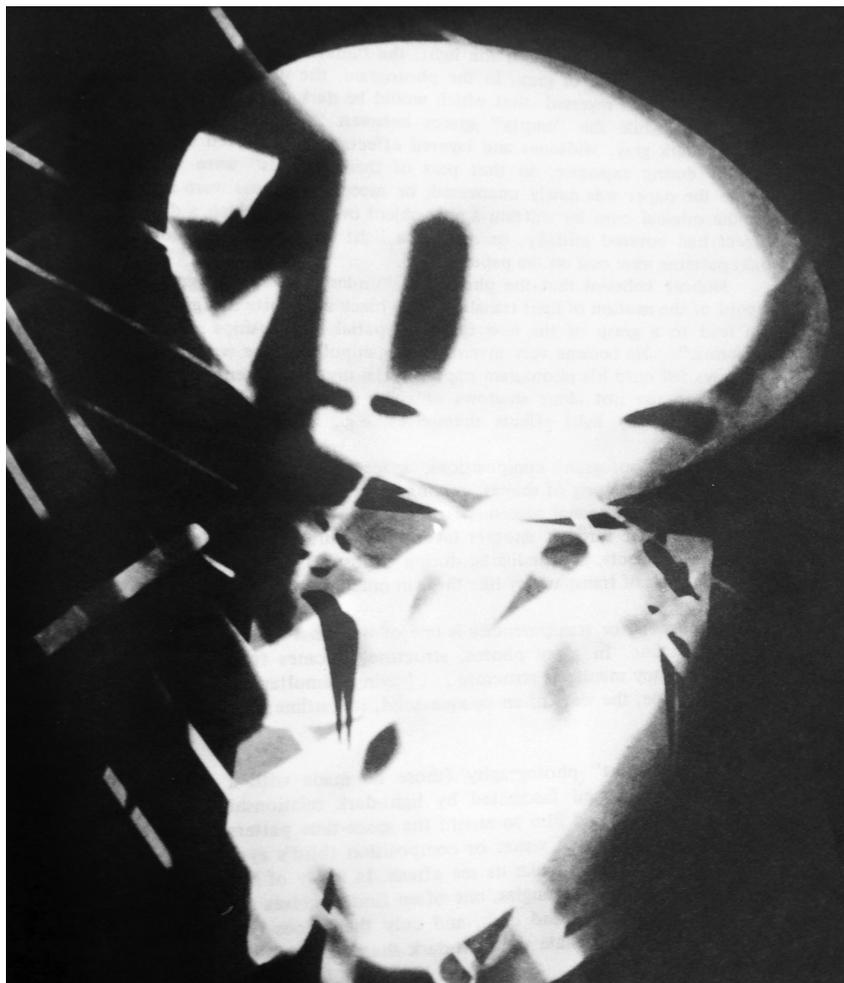


The Slavic Scene

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THE UNIVERSITY OF MICHIGAN
DEPARTMENT OF SLAVIC LANGUAGES & LITERATURES

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The Slavic Scene

Letter From the Chair

Dear Friends,



As some of you may know, this has been a productive but also a sad year for us, one in which we lost two of the most important contributors to our department's development over the past half century. Professor Emeritus Ladislav Matějka passed away in September at the age of 93 and Professor Omry Ronen, who was still a very active scholar and teacher, died suddenly of a stroke on November 1. Both Professor Matějka and Professor Ronen were scholars of great erudition who were much

beloved by their undergraduate and graduate students; their inspiration and mentorship helped launch the careers of many who now teach in universities all over this country. You can read more about their rich lives and many accomplishments in the "In Memoriam" articles in this issue. In honor of Professor Matějka we welcome contributions to a new Czech Studies Fund ; in honor of Professor Ronen we welcome contributions to our Ukrainian Studies Fund.

The above two areas, as well as our programs in Polish Studies and in Bosnian-Croatian-Serbian (BCS) Studies, place us in an increasingly more rare category of Slavic Languages and Literatures Departments which offer a broad range of courses in the various East European languages and cultures. In the past year, we have added two new courses to our undergraduate curriculum in Polish Studies: Heart of Europe: Poland Today and Rock Poetry and Political Protest in Poland. Both courses have attracted large enrollments in their first year. We have also just instituted an undergraduate minor in Bosnian-Croatian-Serbian language and cultures and added two new courses in that area: Yugoslav Literature of Exile and Yugoslav Literature on the Holocaust. We have seen increasing enrollment

in BCS language courses in recent years and we hope that our new minor will serve the interests of students interested in the culture of the former Yugoslavia and its successor states. To strengthen our recently instituted minor in Ukrainian Studies, Professor Mikhail Krutikov and Lecturer IV Svitlana Rogovyk will offer a new course next year, Cultures of the Ukraine. Our efforts to ensure these East European languages and cultures a secure place in the University's curriculum for the future is likely to hinge on our ability to endow at least some of the teaching in those areas.

We also continue to build toward the "Russia in the World" track of our undergraduate major. Roughly a dozen students will once again be going to Vytegra over Winter break to use their linguistic and cultural skills in assisting at the local museum and in teaching English in the town and the surrounding villages. We hope to build an affiliation with a regional university that would make possible a semester abroad which would combine coursework with a service-learning internship.

Thank you for helping us maintain and expand our efforts in the teaching of Russian, Polish, Czech, Ukrainian, Bosnian, Croatian and Serbian language and culture. Given the current state of declining federal support, your assistance has been essential and will continue to be.

Best wishes from all of us for a healthy and rewarding year!



Herbert (Herb) Eagle hjeagle@umich.edu

Highlights

Alexander Etkind on Cultural Memory

By Mikhail Krutikov

At the beginning of this academic year we had two stimulating presentations by Professor Alexander Etkind of Cambridge University, one of the most prominent and productive scholars of Russian culture today. A psychologist by training, Professor Etkind achieved international renown for his captivating book *Eros of the Impossible: The History of Psychoanalysis in Russia* (Russian 1993, English 1996). His second doctorate, which he earned from the University of Helsinki, resulted in a study of the mysterious Russian sect of Flagellants and their impact on the culture of Russian modernism. These and numerous other publications secured Professor Etkind's reputation as an innovative cultural historian and engaging public intellectual with a wide range of interests and a versatile methodological repertoire. After his move from St. Petersburg to Cambridge in 2005, Professor Etkind began working on the issues of cultural memory, and in 2010 he received a large European research grant as the principle investigator of the multidisciplinary international project *Memory at War: Cultural Dynamics in Poland, Russia, and Ukraine*.

In his public lecture in Ann Arbor on September 13, Professor Etkind presented the argument of his recent book *Internal Colonization: Russia's Imperial*

Experience (Cambridge: Polity, 2011), in which he offers a new perspective on Russia's history as a simultaneous process of external and internal colonization of its enormous territory. The book has generated lively debates among Russian historians, which were echoed in the discussion following his lecture. The graduate seminar on the next day was dedicated to his forthcoming book, *Warped Mourning: Stories of the Undead in the Land of the Unburied* (Stanford University Press). Using a wide array of sources, from popular fiction, films, memoirs to archival documents, Professor Etkind explores the effects of the traumatic twentieth-century experience on contemporary Russian politics, public life and artistic creativity. As in his previous works, he offers a refreshing, original, and provocative perspective on the ways in which collective memory mechanisms deal with Russia's past and affect its present. The discussion at the seminar, which was attended by graduate students of Slavic Languages and Literatures, Comparative Literature and MFA in Creative Writing, students focused on the concept of "magic historicism," which Professor Etkind proposed to use to define "the bizarre but instructive imagery that has evolved out of postcatastrophic, post-Soviet culture".

Agnieszka Holland comes to UM

The Copernicus Endowment for Polish Studies, CREES, and CES welcomed Agnieszka Holland to UM for her first visit October 10, 2012. Her recent film *In Darkness* was nominated in 2012 for the Oscar for Best Foreign Language Film.

Agnieszka Holland graduated from the Film and TV School of the Academy of Performing Arts in Prague (FAMU) in 1971 where she studied with Milos Forman and Ivan Passer and took part in the events

surrounding the Prague Spring (including six weeks of imprisonment by the communist authorities for her activities). Returning to Poland, her film career took off when she collaborated with Andrzej Wajda and Krzysztof Zanussi, winning prizes and accolades for her films at the Cannes Film Festival in 1980 (*Illumination*), and the Polish Film Festival and Berlin International Film Festival for *Fever* (1980).

(continued on page 6)



In Memoriam

Ladislav Matějka, 1912-2012

By Herbert Eagle

Ladislav Matějka, Emeritus Professor of Slavic Languages and Literatures, passed away at the end of September at the age of 93.

Professor Matějka was born and educated in the former Czechoslovakia, his schooling was interrupted by the Nazi occupation. He received his doctorate in Slavic Literature from Charles University in Prague in 1948, by which time he had already become the culture editor for the liberal Prague daily newspaper *Lidové Noviny* (The People's News). A neo-Stalinist political coup in February, 1948 put him in jeopardy and soon led to his exile. After teaching for several years at the University of Lund in Sweden, he went on to earn a second Ph.D. from Harvard University in Slavic Linguistics in 1961, where his thesis was directed by Roman Jakobson. He joined the faculty at Michigan in 1959 as an Assistant Professor of Slavic Literature and Linguistics and rose quickly to the rank of Professor in 1965.



In 1962 he helped found Michigan Slavic Publications and became its general editor. With little funding, but with an enormous investment of time and energy, he built this Slavic department press into a prominent publisher of scholarly works in Slavic languages, literatures and cultures. It soon became the leading source of works of Russian Formalism (Shklovsky, Tynianov, Jakobson and Eikhenbaum), Prague School Structuralism (Mukařovský) and Soviet Semiotics (Lotman, Uspensky), issuing seminal works both in Russian and in English. Two decades later, Professor Matějka founded the journal *Cross Currents: A Yearbook of Central European Culture*, which for over a decade published works by leading dissident East European authors (Havel, Klíma, Hrabal, Kundera, Škvorecký, Vaculík, Milosz, Herbert, Michnik, Zagajewski, Kiš, Konrád), whose works were often banned in their

home countries. *Cross Currents* was hailed by The Times Literary Supplement as “the leading English language forum for literature and criticism from central Europe.”

Professor Matějka was a scholar with broad interests, author of five books and scores of articles. He published in the fields of historical linguistics, old Russian literature, Old Church Slavonic, history of Russian and of other Slavic literary languages, Czech and Russian grammar and syntax, Czech Structuralism and Russian semiotics. While at Michigan, he was the recipient of Fulbright, Ford, and Guggenheim Fellowships.

Professor Matějka taught Old Church Slavonic, comparative Slavic linguistics, and an array of courses on literary theory. He was an intellectual leader in the field whose inspiration and mentorship helped launch the careers of many who now teach in universities and colleges all over the country. He was much respected and loved by his students for his dedication, intellectual energy and wit. He retired from active teaching in May 1988, but he continued his scholarly work and his publishing activities. In 1989 he received an honorary doctorate from the University of Lund and a year later was elected a corresponding member of the Assembly of the Yugoslav Academy of Sciences and Arts. In the 1990s and 2000s, Professor Matějka edited and published three volumes of the correspondence of the famous Czech actors of the interwar Liberated Theater in Prague, Voskovec and Werich, from the years 1945-1980 (Voskovec had emigrated). In 2007, the second book in the series was named “Book of the Year” in Prague. In 2009, the Minister of Foreign Affairs of the Czech Republic awarded Professor Matějka the prestigious Gratias Agit Award for his “promotion of the good name of the Czech Republic abroad.”

We offer our condolences to his family. He will be missed by many.

The Slavic Scene

In Memoriam

Omry Ronen, 1937-2012

By Herbert Eagle

Omry Ronen, Professor of Slavic Languages and Literatures, died in November at the age of 75.

Professor Ronen was a world-renowned scholar of Russian literature, whose most influential scholarship ranged across many areas: historical and descriptive poetics, metrics, structural analysis of verse and prose, Russian Silver Age poetry, and particularly the work of Osip Mandel'shtam. His erudition was legendary and the energy and brilliance of his work was widely admired. Among the many other topics that his half-dozen books and one hundred-fifty articles dealt with were Pushkin's poetics, subtextual interpretive strategies, the poetry of the Oberiu, Vladimir Nabokov and the problems of literary multilingualism, the picaresque in Russian literature, popular fiction and science fiction, children's literature, intersemiotic transposition in the arts, literature and cinema, the history of Russian formalism and structuralism, and twentieth century Ukrainian poetry. Among his ground-breaking works are *An Approach to Mandel'stam* (1983), *The Fallacy of the Silver Age in Twentieth-Century Russian Literature* (1997), *The Poetics of Osip Mandel'shtam* (2002), and the three published volumes of his essays, *Iz goroda Enn* (From the City of NN) (2005, 2007, 2010). Two additional volumes of his essays, one on poetics and another on Acmeism, were in preparation at the time of his death. Throughout his career, until the day of his passing, the pace of his scholarly productivity never slowed—he published nine articles in 2011 and 2012. One of those articles won the International "Portal 2011" (Kiev) prize for best critical essay on science fiction.

Professor Ronen was born in Odessa, Ukraine, USSR, on July 12, 1937. As an undergraduate he began his studies in Budapest, Hungary; he was arrested and imprisoned following the Soviet repression of the Hungarian Revolution of 1956, but escaped to

Israel, where he worked his way through college and completed a B.A. in Linguistics and English literature at the Hebrew University of Jerusalem. He then went on to complete his Ph.D. at Harvard University in Slavic Languages and Literatures in 1976; while completing his Ph.D. he taught as a Lecturer at Harvard, MIT, Yale, Tel Aviv University and the Hebrew University of Jerusalem. He rose to the rank of Associate Professor of Russian and Comparative Literature at the Hebrew University during the late 1970s and early 1980s, returning periodically as a Visiting Professor to Harvard and Yale. In 1985, he began his tenure as an Associate Professor of Slavic Languages and Literatures at Michigan and was promoted to the rank of professor in 1994. Professor Ronen served as a member of the Editorial Board of some of the field's most important journals, including *Elementa*, *Novoe Literaturnoe Obozrenie* (New Literature Review), and *Philologica*. At Michigan, he was the winner of awards for Excellence in Research and Excellence in Teaching.

Professor Ronen was an inspiring teacher and a generous mentor. He taught courses on modern Russian poetry (Symbolism, Acmeism, Futurism), Silver Age Russian prose, Pushkin, the Russian picaresque, Russian social fiction, Bulgakov, Nabokov, Old Russian literature, Russian Formalism, and Poetics and Rhetoric. Many of his past students now teach at prominent universities in the field.

His present undergraduate and graduate students were shocked and deeply saddened to learn, on November 1, of his sudden passing. They were looking forward to his undergraduate course on Vladimir Nabokov and his graduate seminar on the Russian poet and prosaist Alexander Pushkin. They will greatly miss his inspiration as a teacher, mentor and interlocutor, as will we, his colleagues.



The Slavic Scene

In the Classroom

BCS Minor

By Jean McKee

The Slavic Department is thrilled with the launch of our new minor in Bosnian/Croatian/Serbian (BCS) Language, Literature and Culture. Enrollment in both BCS language courses as well as literature and culture courses has been strong and there has been an increase over the past few years in student inquiries regarding a minor. We are happy to be offering this new minor beginning in Winter term 2013.

Professor Tatjana Aleksić spearheaded the initiative, culminating in a successful proposal to the College. The minor will require two years of



proficiency in BCS language studies, as well as a variety of courses on BCS and Eastern European literature and culture. Students will not only concentrate on BCS culture, literature and history, they will also place the cultural space of the Balkans into a larger European political, cultural and historical context. Students

who declare this minor will receive an excellent introduction into the political context of the history of Yugoslavia: the unification of the Kingdom of Yugoslavia, the refusal of the Socialist Yugoslavia to become part of the Stalinist Eastern Europe, the subsequent 50 years of specific Yugoslav brand of socialism, as well as causes and consequences of the dissolution wars that occupied the entire

(continued from page 3)

She emigrated to France in 1981 and received an Academy Award nomination for Best Foreign Language Film in 1986 for *Angry Harvest*. Her career continued to accelerate with directorial achievements such as *Europa* (1991), which won a Golden Globe and an Oscar nomination; *The Secret Garden* (1993); *Total Eclipse* (1995); *Washington Square* (1997); *The Third Miracle*; and *Copying Beethoven* (2006). She also directed television series for HBO and several episodes of *The Wire*,

decade of the 1990s. Students will also gain broad exposure to literary masterpieces and cinematic production of the region.

Professor Aleksić is teaching a new course in Winter 2013 as part of the minor, "The Legacy of the Holocaust in Yugoslav Literature: How and Why We Need to Narrate the Holocaust." That course will focus on new texts about the Holocaust written in response to the resurrection of racist ideologies in the context of post-Communist Eastern Europe, the EU enlargement, as well as a persistent global economic and social crisis. The class joins a host of other options for students, ranging from Yugoslav exile literature, to myth and history in contemporary Balkan literature and film, to the "technology of memory" in the region.

"The BCS minor will be a vibrant program that integrates political, architectural, and cultural knowledge with the already rich program of Eastern European studies," says Professor Aleksić. "Its curriculum will broaden the perspective needed for academics, diplomats, journalists, businesspersons, and future specialists on the history, language, literature, and politics of the Western Balkans. [It will] broaden the Department's curriculum on this strategically important part of the world."

Cold Case, *The Killing* and *Treme*. Her screenwriting career includes classics such as *Kieslowski's Blue*. She just completed a series for HBO about the Soviet invasion of Czechoslovakia, and is setting her sights on WWII hero, Jan Karski, for her next film. Karski was a courier for the official Polish underground army during the war who brought news of the Holocaust to political leaders in the West.

Myth & History

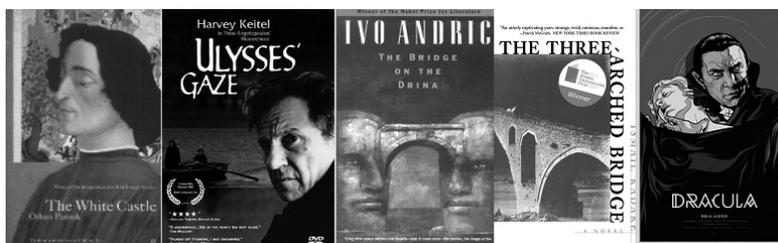
By Tatjana Aleksic

Over the fall I taught the course on mythistory in the literatures and films from the Balkans, BCS 436. The course is created as an intersection between myth and history, and we read both modern and postmodern texts informed by the mythical subtext, but also learn various historical contexts in which those texts were created. Myth figures large in the course, as we treat both myths that the Balkan cultures create about themselves and those that are created by others. My students learn about German Idealism or European Romanticism as an intellectual force behind the “rediscovery” of Greece in the 18th century and the mythologization of the Balkan spirit of liberty and independence, but also about the employment of myth in contemporary European politics in the region. Most interestingly students learn how Western literature and film industry have employed the various Balkan locales and cultures for their purposes. In the course of our discussions we have busted some long-held stereotypes and myths about the Balkans and learned to appreciate the cultural differences specific to them.

Yet, this semester the course has seen a strong focus on music, both due to the specific interests of my students this semester, but also thanks to the program of different cultural institutions at the University of Michigan and Ann Arbor. In my first session I played the controversial documentary by Adela Peeleva, *Whose Is This Song?*, which explores the transformations that an old melody has gone through in different cultures and even political periods in the Balkans. However interesting the musical journey may be in the film, it plays into

the hands of the stereotype about Balkan cultures’ insistence on minor differences that this course exposes. I was happy to see that the students recognized and criticized those problematic aspects in the film. Later in the semester and thanks to the organization of the Mediterranean Topographies study group we have been able to attend the engaging lecture and performance by the Greek musical anthropologist and musician, Nikos Michailidis of Princeton University. Michailidis discussed the traditional music of the Black Sea region as formative of the cultural identities of both the Greek and Turkish ethnic traditions. As a known performer and composer of this music, Michailidis also performed the rare instrument, kemençe, characteristic of this region. Our latest musical experience was in the Kerrytown Concert House, which has organized the performance of the Albanian jazz singer Elina Duni, whose music is inspired by Albanian traditional sounds. Both these performers presented musical traditions as formative elements of cultural identity, but unlike in the documentary, this specificity becomes a foundation for exchange rather than petty resentments.

In order to practically demonstrate that common heritage is enjoyable rather than divisive my students are organizing a small food feast as the best introduction to any culture. As the most recognizable symbol we will serve “Balkan style coffee” (elsewhere known as “Turkish,” but in the Balkans it became “Bosnian,” or “Greek,” etc.), as well as some sweet delicacies likewise common to the region. What better way to end a great course!



The Slavic Scene

Graduate Student Focus

Meet Our Newest Graduate Students



Christopher Fort

Christopher comes to the department having graduated from Ohio State with an M.A. in Russian and East European Studies. He is especially interested in the study of Russian literature of the Orient, particularly Central Asia, and how Soviet and post-Soviet Central Asians respond to Russians in their everyday lives and in literature. Christopher is currently exploring the theme of parricide and its relation to modernization in Russian and Central Asian turn-of-the-century literature. Christopher has studied abroad in Volgograd, Russia and hopes to continue his study of Persian and Uzbek in Dushanbe, Tajikistan next summer. He earned his B.A. in Russian and Political Science from Michigan State in 2010.

Visit www.lsa.umich.edu/slavic/graduates/currentstudents to learn more about our grad students.



Alena Aniskiewicz

Alena holds a B.A. in History, as well as a minor in Musicology, from the University of Michigan. She completed an M.A. in the University of Chicago's Masters Program in the Humanities. Her thesis explored themes of mobility, travel, and memory as expressed in popular music. While her research interests are quite broad, Alena plans to focus on late 20th century Polish popular culture. She is interested in the ways in which humor, absurdity and the strange were employed creatively in response to the realities of life in the communist state. Alena comes to the department having spent the last two years living in Kraków, studying Polish and conducting an exhaustive survey of the city's cafés. She very much is looking forward to returning to Poland in the course of her research.

Graduate Student Updates

Jessica Zychowicz

Last summer Jessica Zychowicz was selected to become a Fellow at UM's Institute for Research on Women and Gender where she collaborated with colleagues from across the disciplines on gender-related topics. While at the Institute, Jessica continued to work on her dissertation about emerging women artists and activists in Ukraine, including the controversial groups Femen and Ofenzywa, among others. In May, Jessica was invited to speak to the Girl Scouts of Ann Arbor at Ann Arbor Open School about living, working, and volunteering abroad. Currently, she is hard at work on her dissertation while also assisting Geneviève Zubrzycki, UM Professor of Sociology, in researching Jewish culture in contemporary Poland.



Meghan Forbes

Thanks to summer funding from Rackham, CREES, and her home Slavic Department, Meghan Forbes spent summer 2012 in Prague, Czech Republic and Berlin, Germany. She spent the first half of her travels in the National Library and National Archive of Letters in Prague, scouring through correspondence written between the Czech and French surrealists. The highlights of her finds were letters by Andre Breton written with his famed green ink pen, and the personal photographs taken by Vitezslav Nezval. In Berlin, she worked her way through six weeks of intensive German language classes at the Goethe-Institut, in preparation for a German GSIsip this academic year.



Jindrich Heisler Exhibition

By Meghan Forbes

Professor Jindrich Toman recently curated the exhibition Jindrich Heisler: *Surrealism under Pressure* at the Art Institute Chicago. He collaborated on this project with the curator and chair of the Department of Photography there, Dr. Matthew Witkovsky. Together, they also put out a beautiful catalogue to accompany the exhibition, published by Yale University Press and the Art Institute of Chicago. The exhibition ran from March 31-July 1, 2012.

It was the first major retrospective of the Czech artist, who, as a Jew, spent much of World War II hiding in Prague in the basement of Toyen, with whom he later moved to Paris and worked actively with the French surrealists. While in hiding, Heisler created a series of photographs, montages, and assemblages. The exhibition showcased Heisler's experimental photography and obsessive attention to detail, which could perhaps be most

acutely observed in his large-scale xylographic wooden block alphabet, which took up a full wall at the Art Institute.

On the 1st of May, Jindrich Toman joined a group of students on a day trip to Chicago, to view the Heisler exhibition. The trip to view this important retrospective was organized by graduate students Hannah McMurray and Meghan Forbes, and was sponsored by both the Slavic and Germanic Departments. Doctoral students from these two departments, as well as History, were treated to a comprehensive tour of the exhibition by the two curators, and had enough time before making the long trip back to Ann Arbor to view the neighboring *Entre Nous: The Art of Claude Cahun*, which served as an excellent counterpoint to the Heisler exhibit. It was a truly interdisciplinary event, and a stellar example of the scholastic engagement of University of Michigan faculty and students.

The Slavic Scene

Staying Connected

Victor Peppard, Ph.D. ('74)

By Victor Peppard

While recovering from mononucleosis in the fall of 1972, an interview over the telephone in a state of delirium led to my first job at the University of New South Wales in Sydney, Australia. I got the position, because Professor Assya Humesky, Chair of my dissertation committee, was co-author of the Russian text they were using at UNSW, and her reputation was golden there.



I liked a lot about Sydney, but things in Russian at UNSW were out of kilter. A death in my family hastened my decision to return to the States and I was very lucky to receive an offer from the University of South Florida (USF), Tampa, where I began in the fall of 1975.

I was a one-person program for many years before getting some part-time help in the mid-1980s and I consider that UM Slavic's thorough preparation was crucial both then and now. From 2000 to 2011 I was Chair of World Languages at USF. This was a

challenging and hectic endeavor that made a great change of pace. Now I am back to teaching full-time and enjoying it more than ever. My scholarship includes Yury Olesha, about whose work I wrote a monograph, and more recently Isaak Babel. I have written a fair bit about Soviet and Russian sport, including a book on Soviet Sport Diplomacy to 1992 with James Riordan. Lately, I have spent much time on Mark Aldanov, as well as Norman Mailer's relationship with Russian literature – my entrée into comparative literature. Vladimir Makanin is my next project. I have also written a number of short stories, a few of which have been published.

My time in Slavic at Michigan not only gave me a solid foundation, it gave me memories for a lifetime. It was the time of the Proffers, the time when Joseph Brodsky came there, and it was during the height of the war in Vietnam. The combination of a distinguished faculty with talented fellow graduate students made Slavic at Michigan a premier department in the field, and I would not trade it for any other.

We would love to hear from you, our alumni and friends. What are you doing now? What are your fondest memories from your time at UM? Contact us at slavic@umich.edu and let us know if your contact information has changed.

The Slavic Scene

In Print

Mikhail Krutikov - Fenia and Yaakov Leviant Memorial Prize

University of Michigan Associate Professor Mikhail Krutikov (Slavic Languages and Literatures and Judaic Studies) has been awarded the Fenia and Yaakov Leviant Memorial Prize for his recent book *From Kabbalah to Class Struggle: Expressionism, Marxism, and Yiddish Literature in the Life and Work of Meir Wiener* (Stanford University Press, 2011).

"I am deeply honored to receive this prestigious award. I would like to thank all of my colleagues at the University of Michigan for their incredible support and encouragement of my work."

The prize is awarded each even-numbered year and is awarded alternately to an outstanding translation of a Yiddish literary work or an outstanding scholarly work in English in the field of Yiddish.

The Fenia and Yaakov Leviant Memorial Prize in Yiddish Studies is one of fifteen awards that was presented on January 5, 2013, during the MLA's

annual convention, to be held in Boston. The prize selection committee's citation for the winning book reads:

"Mikhail Krutikov's *From Kabbalah to Class Struggle: Expressionism, Marxism, and Yiddish Literature in the Life and Work of Meir Wiener* calls attention to a significant but overlooked figure whose career stood astride the Hapsburg Empire and the Soviet Union, German cosmopolitanism and Yiddish cultural nationalism, belles lettres and literary theory. Standing at the crossroads of Jewish learning and dialectical materialism, Western Marxism and the Communist party line, Wiener's writing contributed to innumerable cultural and historical debates. One comes to recognize through Krutikov's research that Wiener was a kindred spirit to Mikhail Bakhtin, Walter Benjamin, Georg Lukács, Joseph Roth, and Gershom Scholem. In short, Meir Wiener was one of the great intellectuals in the Yiddish literary tradition, and Krutikov's study is superlatively well suited to its subject."

(excerpted from the MLA and Judaic Studies Press Releases)

Sofya Khagi, *Silence and the Rest*

Scholars have long noted the deeply rooted veneration of the power of the word – both the expressive and communicative capacities of language—in Russian literature and the wider culture. In her ambitious book *Silence and the Rest*, Sofya Khagi illuminates a consistent counter-narrative, showing how, throughout its entire history, Russian poetry can be read as an argument for what she calls "verbal skepticism." Although she deals with many poets from a two-century tradition, Khagi gives special emphasis to Osip

Mandelstam, Joseph Brodsky, and Timur Kibirov, offering readings that add new layers of meaning to their work. She posits a long-running dialogue between the poets and the philosophers and theorists who have also been central to the anti-verbal strain of Russian culture. Unlike its Western counterpart, the philosophical and theological doubt of the efficacy of the word still grants the author, and literature itself, an ethical force, the inadequacies of language notwithstanding

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Spend the summer in Ann Arbor!

Summer Language Institute 2013

May 7th - June 25th:

Russian 123 - First-Year Russian

Russian 303 - Third-Year Russian

June 27th - August 16th:

Russian 203 - Second-Year Russian

Not for credit option available

Applications due March 31st, 2013



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