



C
ARTA

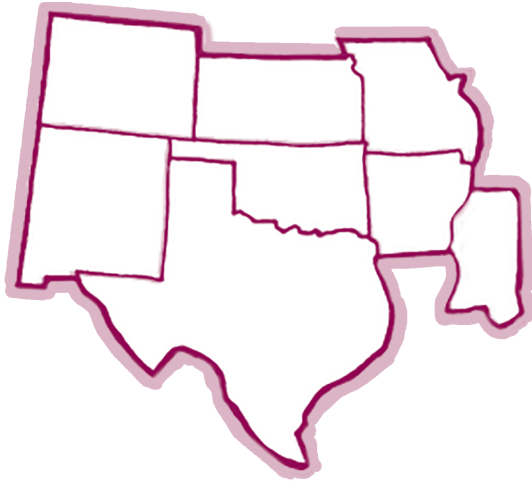
Research Journal
2021

*Articles and Abstracts from
the 23rd Conference*

Volume 7

CARTA Research Journal

*Articles and Abstracts from
the 23rd Conference*



*«Ты ищи меня по карте—
И рядом будем мы!»
—из песни*

VOLUME 7, COPYRIGHT 2021
CENTRAL ASSOCIATION OF RUSSIAN TEACHERS OF AMERICA

Title: CARTA Research Journal

ISSN: 23725141

Michael Long, Baylor University, Editor

Katherine Cook, Seeds of Hope Publishers, Layout and Design

CARTA is proud to present a new volume of the CARTA Research Journal. This volume presents papers and abstracts from the 2021 conference, which was held virtually 9-11 April. Three student presentations are included at the end of the issue.

Editorial Board

Valentina Iepuri, *University of Mississippi*

Joe Liro, *Austin Community College, emeritus*

Katherine Moskver, *Defense Language Institute*

Marita Nummikoski, *University of Texas-San Antonio, retired*

Tatiana Scanlan, *University of Kansas*

Harold Schefski, *University of California-Long Beach, emeritus*

Mara Sukholutskaya, *East Central University*

Past Editors:

2013-2016: Al Turner, East Central University

2017-2018: Adrienne Harris, Baylor University

2018: Mara Sukholutskaya, East Central University; M. A. Osadčij
and A. S. Xextel', Pushkin Institute, Moscow

Dear Friends,

The year that passed since the previous volume of the Journal taught all of us to be flexible, adjustable and imaginative. It also confirmed and strengthened our resilience and determination to overcome the challenges created by the pandemic and everything associated with it.

CARTA held its first ever virtual Conference. And even though we could not shake hands or give each other a friendly hug, the screen was still transmitting the smiles of the participants.

The Journal presents some of the papers that were presented at the Conference.

I want to thank the contributors and the Editorial Board led by Michael Long!

Have a good academic year and stay healthy!

Mara Sukholutskaya, CARTA President

Table of Contents

- 13 Русский и мировые языки в зеркале статистики
Александр Арефьев
- 21 Developing Linguistic and Cultural Competence in International
Academic Exchange Programs
Elena Bagumian
- 27 Ivan Bunin’s Poem *Donnik*, A View of Nature and of Life
Matthew E. Feeney
- 33 *The Dawns are Quiet Here* Again: Renat Davlet’iarov’s Post-Soviet
Reflection on the Soviet Experience
Adrienne M. Harris
- 40 From Orlando to Russia through Cultural Projects
Alla Kourova
- 51 The Status of the Buryat Language in Russia
Aleksandra Montotova
- 55 Stylistic and Pragmatic Shift in the Language of Russian Media
Katherine V. Moskver
- 63 Improving Students’ Knowledge of Russian Culture for Study
Abroad
Jill Neuendorf
- 66 Системность Русской Фразеологии в Свете Иноземных
Источников
Арчан Саркар
- 73 Teaching Russian During the Pandemic
Tatiana Scanlan

- 78 Teaching the Twentieth Century Russian Literature in the Target Language
Olga Butyrskaya Scarborough

Student Papers

- 95 Family and Happiness
Stasha Cole
- 101 The Internet That Never Was: History, Cybernetics, Networking and Computing
Tyler Gifford
- 106 The Life of Rasputin: Myths and Facts
Aubrey Pence

Contributors

Александр Л. Арефьев

зам. руководителя Центра исследований языковой политики и международного образования ГИРЯ им. А.С. Пушкина, старший научный сотрудник Института социологии Федерального социологического научно-исследовательского центра Российской академии наук, кандидат историч. наук, доцент. Deputy Head of the Center for Studies of Language Policy and International Education, Pushkin State Russian Language Institute, senior researcher at the Institute of Sociology of the Federal Center of Theoretical and Applied Sociology of the Russian Academy of Sciences, Ph.D. sciences, associate professor

Елена В. Багумян

зам. директора Дирекции международного сотрудничества СевГУ; директор Международного онлайн-центра «Говорим по-русски», канд. филол. наук. Vice-Director of International Affairs Directorate in Sevastopol State University; Director of International Online Center “Speak Russian,” Ph.D.

Stasha Cole

Stasha Cole is a senior at the University of Tulsa pursuing a B.A. in Russian Studies and English with a minor in History. She has studied the Russian language for seven years and hopes to become a comparative literature professor.

Matthew E. Feeney

received his PhD in Russian and Slavic Linguistics from The University of Kansas. He studied Russian linguistics and literature at Moscow State University and taught as Assistant Professor of Russian at Our Lady of Corpus Christi college in Texas for a year. He currently works with the Friends of the Library of Laramie, Wyoming, on Russian and other language books for book sales and serves as Vice-president on the Board of the Friends of the Library.

Tyler Gifford

is a recent graduate of East Central University with a major in computer science and a minor in Russian. He continues to study Russian language and culture while serving as president of *Dobro Slovo* and making plans to further his academic career.

Adrienne M. Harris

is Associate Professor of Russian at Baylor University. She has published articles on the Soviet collective memory of the Second World War, heroism, veterans' memoirs and poetry, gender, and Moscow. Most of her research has focused on representations of Hero of the Soviet Union Muscovite Zoia Kosmodemianskaia and on poet Yulia Drunina's poetry. She is currently drafting a monograph on 21st Century Russian war films.

Alla Kourova

is Associate Professor of Russian and TESOL at the University of Central Florida. Her research is Cross-Cultural Projects in Foreign Language Teaching and the Impact of Cultural Awareness on the Acquisition of the Russian/English as a Foreign Language. She is an author of 24 articles and three books, last book "Picturing Russia: A Research Guide to Russian Culture" was nominated by AATSEEL for the prize in the Best Contribution to Language Pedagogy category in 2019. In the last five years, she has been the recipient of was awarded 9 external grants.

Alexandra Montotova

was born and raised in the village of Akhiny, Siberia, Russia and graduated from Irkutsk State University with a Bachelor's degree in American Studies in 2017. In 2019-2020, she worked as a Fulbright Foreign Language Teaching Assistant at the University of Texas at San Antonio. She is currently pursuing a Master's degree in Asia-Pacific Regional Studies at Irkutsk State University.

Katherine V. Moskver

teaches consecutive interpreting in the Defense Threat Reduction Agency (DTRA) program at the Defense Language Institute in Monterey, CA. She holds a PhD in Russian language and literature from Bryn Mawr College in Bryn Mawr, PA.

Jill Neuendorf

earned her PhD from Bryn Mawr College in Second Language Acquisition and Russian. She teaches first-, second- and sixth-year Russian at Georgetown University. Her research interests include: identity and second language acquisition, study abroad and language gain, and Russian heritage speakers.

Aubrey Pence

is a biology major at East Central University in Ada, Oklahoma. She has studied Russian for four years and is the president of the Russian Club. She has a passion for Russian culture and literature.

Archan Sarkar

is retired Professor and Research Supervisor in Russian, Department of Languages, Calcutta University, India, having taught Russian for more than three decades. His research interests include theoretical lexicology, methodology of teaching Russian outside the language surroundings, and linguistic analysis of literary texts.

Tatiana Scanlan

is a Lecturer at the University of Kansas. She has also taught Russian language and literature courses at Moscow State University and Johnson County Community College in Overland Park, Kansas. Her specialty is teaching pronunciation and second language acquisition.

Olga Butyrskaya Scarborough

has been teaching and directing multiple Russian language, literature, and culture courses at the US Air Force Academy since the fall of 2012. Her professional interests include methodology of foreign language teaching, second language acquisition, intercultural communication, the world cultural heritage, and others.

Русский и мировые языки в зеркале статистики

Александр Арефьев—Институт Русского Языка им. А. С. Пушкина, Москва

Древнерусский язык, относящийся к восточнославянской группе славянской ветви индоевропейской языковой семьи, зародился в VI-VII веках нашей эры как средство общения восточных славян и на основе которого в дальнейшем сформировались русский, русинский, белорусский и украинский языки. При этом русский язык и его письменность «кириллица» появились много позже других мировых языков, возникших задолго до нашей эры—например, санскрит, китайский, древнегреческий, латынь, арамейский, арабский, ряд из которых пережили, в силу различных конкретно-исторических причин, период широкого распространения и последующего упадка.

Пик распространения русского языка и его выход на лидирующие позиции среди мировых языков пришелся на начало XX века. В 1914 г. русским владело в мире оценочно 140 млн человек, в основном подданных Российской империи, общее население которой—вместе с Польшей и Финляндией—составляло на 01.01.1915 г. 182 млн человек [5, ч. I, с.58]. По числу своих подданных Россия занимала первое место в мире среди т. н. цивилизованных стран (прирост населения России только за период с 1909 по 2014 гг. составил более 18,3 млн. чел или 3,7 млн. в год, а темпы развития ее экономики были одними из самых высоких в мире) [См.:5, ч. II, с.2]) и русский язык в тот момент истории по показателю своей распространенности был на одном уровне с английским и, возможно, даже несколько опережал его¹.

К исходу XX века (1990 г.) число владевших русским языком достигло 312 млн человек, что стало его наивысшим показателем². Этому способствовали прежде всего социально-экономические и научно-технические достижения Советского Союза, в том числе первенство в освоении космоса. Русский являлся одним из ведущих мировых языков, используемых во всех крупнейших международных организациях. Так, после Второй мировой войны он стал одним из рабочих языков ООН наряду с английским, испанским, китайским, арабским и французским, официальным или рабочим языком в других международных организациях. В самом СССР русский язык в обязательном порядке изучался всеми школьниками в национальных республиках [См.:1] и он являлся

основным изучаемым иностранным языком в школах и вузах Восточной Европы и также широко изучался в странах-союзниках СССР в Азии, Африке и Латинской Америке. Вне академического сектора, только на курсах русского языка при Союзе советских обществ дружбы (ССОД), созданных во многих десятках стран мира, русский язык учили в 1980-х годах 600 тыс. человек [3, с.69].

Распад СССР и утрата Россией прежнего экономического, технологического и геополитического влияния в мире отразился и на положении русского языка. Стало все более заметно и неуклонно снижаться не только абсолютное число владевших русским (278 млн. в 2000-2004 гг., 259,8 млн. в 2009-2012 гг., оценочно 239,2 млн. в 2018 г.), но и их доля в общем населении Земли, особенно если взять период с начала XX века (7,9% в 1914 г., 5,9% в 1990 г., 2,7% в 2018 г.) [См.:4, с.91].

Согласно результатам проведенного под руководством автора исследования³, русский язык в 2018 г. по числу владевших им занимал 10-е место в мире (см. табл. 1). Для сравнения: еще в 1990 г. он был на 5-м месте, его опережали английский, китайский (включая говорящих на диалектах, отличных от путунхуа), хинди/урду (включая региональные диалекты) и испанский, а по числу владевших языком как родным русский занял в 2009 г.8-е место [2, с.117].

Таблица 1 - Число владеющих мировыми языками в 2018 году

Страна	Число владеющих языком как родным, вторым или иностранным, млн. человек	Количество стран, в которых язык имеет хождение
1.Английский	Свыше 1 500	118
2. Китайский	Свыше 1 400	38
3. Хинди / Урду	650	11
4. Испанский	521	31
5. Арабский	370	58
6. Индонезийский/Малазийский	292	20
7.Французский	280	53
8. Португальский	265	15
9. Бенгали	263	4
10. Русский	239	27

На распространение языков, прежде всего восточных, безусловно влияют и демографические факторы. При этом следует отметить, что значительный прирост числа владеющих рядом романских языков,

ставших мировыми, происходит не столько в странах, откуда произошли эти языки (их коренное население, как и в России, сокращается), но прежде всего за счет распространения языков этих стран в их бывших колониях и зависимых территориях, где не только сохранилось, но и заметно расширилось их культурное влияние—испанский язык в странах Америки, французский язык в странах Северной и Тропической Африки, португальский - в Бразилии и странах Африки.

Быстро увеличивающееся число пользователей Интернета, применяющих тот или иной язык, с 2000 года стало отслеживаться и учитываться специальной статистикой и превратилось в индикатор распространенности языков, отражая их роль и значение в современной цивилизации. Сформировался общепризнанный Интернет-рейтинг мировых языков, в котором русский язык, по показателю числа пользователей, занимавший в 2013 году седьмое место, в настоящее время переместился на девятое (см. табл. 2).

Таблица 2 - Лидирующие языки в мировом Интернет-пространстве по состоянию на 31.03.2020 г.*

Язык	Число пользователей Интернета в 2020 г. по языку, человек	Прирост пользователей Интернета на языках за 2000–2020 гг., %	Доля от общего числа пользователей Интернета (4585578718 человек в 2020 г.) на различных языках, %
1.Английский	1 186 451 052	742.9	25.9
2.Китайский	888 453 068	2650.4	19.4
3.Испанский	363 684 593	1511.0	7.9
4.Арабский	237 418 349	9348.0	5.9
5.Индонезийский/Малайский	198 029 815	3356.0	4.3
6.Хинди / Урду	186 000 000	11 200.0	4.1
7.Португальский	171 750 818	2 176.0	3.7
8.Французский	151 733 611	1164.6	3.3
9.Японский	118 626 672	152.0	2.6
10.Русский	116 353 942	3653.4	2.5

* Составлено по: [8; 9].

В самой популярной социальной сети Facebook русскоязычные пользователи довольно сильно отстают по численности от участников сети из европейских и ряда азиатских стран (см. табл. 3). При этом следует учесть, что почти все пользователи Интернета из КНР (более 900

млн человек в 2021 г.) общаются на китайском (путунхуа) в закрытых для внешнего мира китайских социальных сетях.

Таблица 3 - Пользователи Facebook по языкам (январь 2021 г.)*

Языки	Число пользова-телей, млн чел.	Доля, %	Языки	Число пользова-телей, млн чел.	Доля, %
1.Английский	1100	50.4	11.Яванский	58	2.7
2.Испанский	340	15.6	12.Тайский	55	2.5
3.Хинди	180	8.2	13.Турецкий	41	1.9
4.Арабский	160	7.3	14.Урду	40	1.8
5.Индонезийский	150	6.9	15.Русский	36	1.6
6.Португальский	150	6.9	16.Итальянский	34	1.6
7.Французский	120	5.5	17.Немецкий	33	1.5
8.Филиппинский	75	3.4	18.Китайский	29	1.3
9.Вьетнамский	72	3.3	19.Польский	20	0.9
10.Бенгали	72	3.3	20.Японский	18	0.8

*Составлено по: [10].

Общее число владевших русским языком в 2010 году составляло, по нашим подсчетам, около 260 миллионов человек. Это оказалось на 52 миллиона меньше, чем в 1990 году и на 18 миллионов меньше, чем в начале 2000-х гг. Причем за первое десятилетие XXI века в наибольшей мере уменьшилось число владевших русским языком в странах СНГ (в целом на 9,2 млн. чел., и прежде всего на Украине, в Казахстане и Узбекистане) и в восточноевропейских и балканских странах (на 5,4 млн. чел., и прежде всего в Польше, Болгарии и республиках бывшей Югославии). Уменьшилось число владеющих русским и в странах Азии более чем на полмиллиона человек, в основном вследствие снижения интереса к русскому в Китае, Монголии, Японии, Корея⁴, но в то же время этот показатель остался почти неизменным для стран Западной Европы и Северной Америки в основном вследствие продолжающейся эмиграции в эти страны русскоговорящих из России и других бывших советских республик. К концу 2018 года число владеющих русским языком—как родным или как вторым либо хорошо знавших русский в качестве иностранного языка—сократилось, по сравнению с 2010 годом,

оценочно ещё на 20 млн человек (до 239 млн.) (см. табл. 4), а к 2025 году «убыль» владеющих русским в мире может достигнуть ещё 10-15 млн. человек.

Таблица 4 - Тенденции изменения численности владеющих русским языком в различных странах / регионах мира в 1989–2018 годах, млн человек*

Страны / регионы	1989-1990 гг.	2000-2004 гг.	2009-2012 гг.	2018 г.**
Россия	145,0	140,0	137,5	137,0
СНГ и Балтия	119,5	102,9	93,7	79,3
Восточная Европа и Балканы	37,0	19,2	12,9	8,6
Западная Европа	2,9	7,6	7,3	6,9
Азия	4,5	3,2	2,7	2,1
Ближний Восток и Северная Африка	0,6	1,5	1,3	1,0
Африка южнесахары	0,2	0,1	0,1	0,1
Латинская Америка	1,1	0,3	0,2	0,2
США, Канада, Австралия и Новая Зеландия	1,2	4,1	4,1	4,0
<i>Итого:</i>	<i>312,0</i>	<i>278,0</i>	<i>259,8</i>	<i>239,2</i>

*По данным проводившихся в СССР, СНГ и других странах переписей населения **Оценка

После распада СССР русский язык начал стремительно вытесняться из национальных систем образования (см. табл. 5). Наиболее значительными потери в показателях русскоязычного образования и изучения русского языка в мире отмечались в первые 15 лет после распада СССР, после чего данный процесс несколько замедлился, особенно в последние несколько лет⁵. В самой Российской Федерации число обучавшихся на русском языке за последние три десятилетия сократилось более чем на 3,4 миллиона человек под влиянием демографических факторов. Уменьшилось и число слушателей курсов русского языка при РЦНК Россотрудничества за рубежом (приемника ССОД): их число в 2019 г. составило лишь 18 тыс. человек [6, с.535].

Таблица 5 – Изменение численности обучавшихся на русском языке и изучавших его в 1990/1991 – 2017/2018 учебных годах в различных регионах мира, млн. чел.

Учебные годы / Страны	1990/91	2004/05	2010/11	2017/18	Изменения за 1990/1991 2017/2018
РСФСР / РФ	26,3	27,3	23,8	22,9	-3,4
Национальные республики СССР / Страны СНГ и Балтии	28,3	21,9	14,3	14,4	-13,9
Страны Европы, Азии, Африки, Америки	20,0	2,0	1,5	1,1	-18,9
<i>Итого</i>	<i>74,6</i>	<i>51,2</i>	<i>39,6</i>	<i>38,4</i>	<i>-36,2</i>

Ослаблению позиций русского языка способствовал и отказ от использования кириллицы в пользу латиницы в целом ряде стран— перешли на латинский алфавит Молдавия, Азербайджан, Туркменистан, Узбекистан, принято решение о переходе на латиницу в Казахстане (к 2025 г.), аналогичные предложения высказываются и в парламенте Киргизии. Ведётся дискуссия о возврате к арабскому письму в социальных сетях Таджикистана, но пока в стране только введено обязательное изучение в школах арабского языка. Объявила о возврате в 2025 г. к традиционному старомонгольскому алфавиту Монголия. В Сербии и Черногории, наряду с кириллицей, все шире используется латиница. Звучат предложения также использовать параллельно два этих алфавита и на Украине. Можно упомянуть и произошедший еще в XIX веке отказ от кириллицы в Румынии.

У русского языка есть большой внутренний потенциал для дальнейшего развития и богатое культурное наследие. Тем не менее русский является единственным из 10-12 ведущих мировых языков, который на протяжении последних 30 лет неуклонно утрачивал свои позиции во всех основных регионах мира, в том числе в бывших национальных республиках СССР, и эта негативная тенденция сохранится, если не будут приняты соответствующие меры по более эффективной поддержке русского языка и культуры внутри страны и за рубежом. Возможность сохранения в обозримом будущем места русского языка в числе мировых зависит прежде всего от способности российской экономики преодолеть в ближайшие годы сырьевой уклон и перейти на производство знаний и экспорт образовательных и научно-технических услуг, которые стали сегодня самыми востребованными в мире продуктами человеческой деятельности.

Примечания

1. Население США в 2010 г. насчитывало 93 млн. чел., Великобритании – 43,4 млн. чел. и еще примерно около 5 млн. англоговорящих жителей насчитывалось в британских колониях [См.: 2, ч. I, с. 58]. Население Китая (использовавшее различные диалекты и языки) насчитывало оценочно 400 млн. чел., Индии (также многоязыковой по составу) – 284,5 млн. чел.
2. Данная цифра соотносится и с оценками западных специалистов. Так, по подсчетам американского исследователя Дж. Вебера, в 1990-х годах русским языком владели в различных странах мира 297 млн чел. [См.: 10, р. 17].
3. Комплексное исследование положения русского языка за рубежом, проведенного в октябре-декабре 2019 г. по поручению Министерства просвещения РФ Центром социального прогнозирования и маркетинга (автор статьи – научный руководитель проекта). Таблицы 1,4,5 составлены по результатам данного исследования [Подробнее см. 4, с.83-138].
4. Например, в Китае в конце 1980-х гг. русский язык учили 300 тыс. школьников. Для сравнения: в 2010 г. их число составляло 80 тыс. чел., в 2020 г. - 23 тыс. чел.

Источники

1. Алпатов В.М. 150 языков и политика 2017–2000. Социолингвистические проблемы СССР и постсоветского пространства. М.: Крафт +; Институт востоковедения РАН, 2000.
2. Арефьев А.Л. Социология языка. Русский язык. Современное состояние и тенденции распространения в мире. М.: Юрайт, 2018.
3. Дорогами дружбы и сотрудничества / [Подгот.: Т.А. Воздвиженская и др.]. М., 2000.
4. Образование и наука в России: состояние и потенциал развития. Выпуск 5 / Отв. ред. А.Л. Арефьев. М.: ФНИСЦ РАН, 2020.
5. Статистический ежегодник России. 1915 г. (год двенадцатый) / Центральный статистический комитет М.В.Д. Петроград, 1916.
6. Экспорт российских образовательных услуг. Статистический сборник.

Выпуск 10. М.: ГИРЯ им. А.С. Пушкина, 2020.

7. Facebook Users by Language. <https://twitter.com/chpag/status/13942304506221722625/photo/1> (дата обращения 20.05.2021).
8. Indian Languages – Definding India’s Internet. A Study by КРМС. <https://assets.kpmg/content/dam/kpmg/in/pdf/2017/04/Indian> (дата обращения 11.11.2020).
9. Internet World Stats. Usage and Population Statistics. <https://www.internetworldstats.com/stats7.htm> (дата обращения 11.11.2020).
10. Weber G. Top Language // Language Monthly. 1997. December. N 3, p. 17.

Developing Linguistic and Cultural Competence in International Academic Exchange Programs

Elena Bagumian

*Director of International Online Center “Speak Russian”—
Sevastopol*

At present a popular educational format for the learning of foreign languages, including Russian, is carried out within the framework of international academic and scientific exchange programs. A number of such Russian programs take place in Sevastopol integrating a range of language courses with a Crimean cultural component. This component is of special interest to foreigners as it includes guided tours to historical sites and natural landscapes of the peninsula that augment the classroom study of Russian.

In our opinion, the tandem of communicative and cultural competencies, which international students gain within this educational process, ensures their successful mastery of communication in Russian (Vereshchagin and Kostomarov, 1990). The development of linguistic and cultural competencies is based on the following principles: actuality, addressing, relevance of the educational material to the age and language capabilities of students, the sense of national significance, problem-solving, concentricity, and associated redundancy of the studied content.

The actuality of the programs arises from the fact that the Russian language is a means of communication and unification for more than 175 nationalities in Crimea – for people who use their native languages as well as Russian:

*Болгарин и русский, еврей, караим,
Крымчак, украинец, татарин...*

Крым каждый по праву

считает своим:

Он Богом для всех был подарен.

Е. Гурская

*Bulgarian and Russian, Jew, Karaite,
Krymchak, Ukrainian, Tatar ...*

Crimea is a Motherland for

everyone here:

It was presented by God to all peoples.

E. Gurskaya

The advantage of this teaching approach is that the significant cultural phenomena of Crimea are considered in historical and contemporary contexts

enabling students to arrive at their own conclusions about life in Crimea, while learning corresponding language material (Maslova 2001).

An example is the lexical exercise “The History of Crimean Cities.” It is intended for the development of reading skills via etymological texts concerning Crimean cities of Greek or Turkic origin. While learning such Russian texts, students get acquainted with Crimean toponyms as well as the reasons for the foundation and renaming of Crimean cities by Catherine the Great at the end of the eighteenth century.



Fig. 1. A card to exercise “The History of Cities in Crimea”

Such exercises can also be transformed into grammar tasks as students engage in a communication scenario through a virtual visit to Crimea. The professor can recommend to students to use such models as: я еду (куда? 4) – был (где? 6) – приехал (откуда? 2) while performing the following task:

Название города	Куда меня пригласил друг?	Где ты был?	Откуда я приехал?
Севастополь			
Ялта			
Евпатория			
Керчь			
Феодосия			
и другие города			
Крыма			

Fig. 2. A card to exercise “My Trip to Crimea”

In the game “How to get to Crimea?” foreign students are divided into groups and given a map of the world with the following tasks:

- Choose the route by which you can arrive in Crimea from your country;
- Choose a way and means of transportation to the Crimean peninsula;
- List the countries and their capitals you must cross on your way.

Students could also be invited to participate in role-playing:

- A group leader presenting an excursion program;
- A driver and his assistant sharing historic facts while on the route;
- Tourists sharing their impressions of the cities and countries they visit.

Each of the participants is given a “topical linguistic box,” which contains cards with the situational vocabulary and correlated visual materials.

When developing the students’ skills of reading and comprehension, a teacher can also suggest some poems which describe the city of Crimea, for example:

Students become acquainted with local history and prominent individuals of Crimea in the game “Famous People of Crimea.” The educational purpose



Рис. 3. A card to exercise “Poets in Crimea”

of this task is to develop students’ reading skills and review the topical vocabulary. The task is as follows: students are given 10 text cards with a brief description of the heroic deeds and achievement and photos of famous people of Crimea. The students should read the provided texts and match them with the corresponding images of the person.

In another language game “Symbols of Crimea,” students conceptualize national and cultural values of the modern Crimean population. The educational purpose of this task is to develop students’ listening skills, review grammatical constructions and lexical units used in communicational situations. The task: students are given cards with the symbols of the Crimean Peninsula, e.g., the Swallow’s Nest, the Monument to the Sunken Ships, the Crimean Bridge, the Genoese Fortress, the Khan’s Palace, and others. A teacher or student-presenter reads the description of the symbol, without naming it – the students identify the appropriate symbol.

The principles of problem-solving and *relevance of educational programs* are implemented on the basis of texts and visual materials which cover contemporary problems, for example, the supply and distribution of fresh water. The instructor can also explain the background of this problem: the Crimean peninsula doesn’t have enough fresh water resources because of the geographical location of the territory and natural conditions. Until 2014 Ukraine provided up to 85% of the Crimea’s fresh water needs through the North Crimean Canal running from the Dnieper.

Then the students can be offered some cards with the typology and brief description of Crimean water resources. The possible assignments may include team and group work during which the students will brain-storm possible ways of solving or easing of the fresh water problem on the peninsula.

Another main methodological principle of teaching Russian is *the concentricity of information* and *associated redundancy of a large volume of material*. Concentricity presupposes the repetition of the studied material in conjunction with its gradual specification of the main topic and performing more complicated tasks. For example, the Crimean alphabet, which foreigners start learning at the beginning of the course, consists of 33 letters and the names of various objects in Crimea that contain the target letter from the alphabet. A more detailed introduction and discussion of these objects are reflected in follow up activities and tasks. Thus, the principle of concentricity envisions plentiful opportunities for the students to review the vocabulary in a variety of meaningful activities.

The principle of *information redundancy* can be demonstrated, for example, when working with the film by Alexey Pimanov “Crimea: Don’t Say Farewell to Those You Love,” screened in 2017. The work with this film with an international audience presupposes performing a number of preparatory exercises before viewing.

The first group of tasks includes preview exercises, for example:

- Get acquainted with the new words that you will hear in the movie.
- Guess the meaning of the following international words.
- Read the title of the film and imagine what this film might be about.

Listen to the teacher's presentation about the Crimean peninsula and take part in its discussion.

The second group of tasks contains exercises which a professor should offer after watching the movie. For example:

- Watch the film and formulate its main idea.

The third group of tasks includes comprehension assignments as well as the students' production of Russian mini texts of 4–5 sentences or discourses based on the film's content. For example:

- Read the ad for this movie. What would you add or change to the text?

The principles of *consistency* and *logical structure* of educational programs are implemented by the Program's content:

Topic 1. Hello, Crimea!

Topic 2. The most significant events in the history of Crimea.

Topic 3. The main mysteries of Crimea.

Topic 4. Traveling and relaxing together.

Topic 5. Let's get to know each other: the peoples of Crimea.

Topic 6. Unique architecture of Crimea.

Topic 7. Heroic Crimea.

Topic 8. Speaking Crimean.

Topic 9. This delicious Crimea.

Topic 10. The whole world in Crimea.

The topic "The Whole World in Crimea" is of special interest for international students because of some resemblance of Crimean nature to Europe, America, Africa, Asia, and even other planets. For example, when American director Henry Karma created the film "The Barbarian" (2003), he found landscapes in Crimea which were similar to Texas and California of the gold rush period. Thus, international students have an opportunity to explore a piece of their native land in Crimea and learn more about it via the Russian language.

The principle of *accessibility* involves not only taking into account the age characteristics and the skill level of students, but also the gradual increasing complexity of tasks that balance the language, culture, history, and geography of Crimea. For example, the task for the development of reading and speaking skills in "Find the hidden word":

*Красот природы вдохновенье,
Родные моря берега,
МечтЫ, счастливые мгновенья –
Мир этот в сердце – навсегда!*
Е. Багумян

*Inspiration of the beauty of nature,
Native seaside,
Dreams, happy moments –
This world in my heart is forever!*
E. Bagumian

Auditory-receptive, reproductive-receptive, and receptive-reproductive exercises are effective at the first stage of working with linguistic and cultural materials. The aim of the second stage of teaching Russian is to extract cultural and historic information with the help of cultural and historical materials. Analytical exercises are more preferable here: students have an opportunity to practice and analyze the linguistic and cultural materials. The final stage is reproductive. The applied exercises are aimed at developing the skills and abilities to use the linguistic and cultural material in various forms of communication.

All exercises mentioned above are presented in the textbook *Hello, Crimea – Land of Magic* by Elena Bagumian, which facilitates the process of understanding and memorizing the grammatical and lexical-semantic information of Russian by immersing students in the historical, geographical, and cultural environment of the peninsula.

References

1. Vereshchagin E.M., Kostomarov V.G. Jazyk i kul'tura: lingvostranovedenie v prepodavanii russkogo jazyka kak inostrannogo. – M.: Russkiy jazyk, 1990.
2. Maslova V.A. Lingvokul'turologija. – M.: Akademija, 2001.

Ivan Bunin's Poem *Donnik*, A View of Nature and of Life

Matthew E. Feeney
Independent Scholar

This work attempts to show that the short poem of Ivan Bunin, *Donnik*, "Sweet Clover," written between 1903 and 1906 (Markov and Sparks, 198-201), was written to express aspects of the beauty of nature, that also simultaneously reveal the danger and hardship in life, and specifically in this work in the life of Russia before the Russian Revolution of 1917. The life and literary work of Bunin, as a Russian of noble lineage, are explored in relation to this poem. Images of the lines of the poem, and Russian objects described in them, are studied in reference to the thought and the literary art of the writer-poet.

The poet writes in *Donnik*:

*A khleb uzh zreet
Da, zreet i grozit nuzhdoi
Byt mozhnet golodom...*

*The grain was ripening its yield...
And threatening want, destitution,
Perhaps famine*

but also

*I vse zhe
Mne etot donnik zolotoi
Na mig vsego, vsego dorozhe!
(200-201).*

*And yet to me
That gold sweet clover for one moment
Was more dear than all else could be*

Written during the time of Russian symbolism, the poem brings forth vivid pictures of nature and of life. Here are the steppe-land, the field, grain growing, yellow sweet clover, swarms of insects, bees, filling the air, the intense heat of the evening, and the windowsill and the books the narrator is reading inside his house. The narrator's brother throws a bouquet of yellow sweet clover onto the windowsill, and the narrator gets up from his books to go out to see the field from which the clover came. The poem progresses suddenly from portraying a picture in his house, with books, to a scene showing nature on the steppe, but this in turn produces thought about life.

Bunin's descriptions of nature in his poetry are vivid, as in his prose work, and as in for example importantly his great semi-autobiographical novel "The Life of Arseniev," *Zhizn' Arseneva*. He contemplates life and expresses his own philosophy.

Mal'tsev says "Nature for Bunin is never a setting, but a main character" (29). Bunin reaches a very high level of description of nature in his works, both in his poetry and later in his prose works.

Connolly writes about Bunin's life, indicating that he was born in October of 1870 in Voronezh. Connolly says "As Bunin often noted with pride, his family was of ancient and noble lineage. Several of his ancestors had served under the tsars from Vasily II to Peter the Great and had received large tracts of land for their services. Two of Bunin's relatives had achieved distinction in the arts as well: Anna Bunina (1774—1829), a talented poet and translator..., and Vasily Zhukovsky (1783—1852), one of Russia's greatest poets in the first quarter of the nineteenth century" (1).

Connolly points out, however, that Bunin saw importantly in his own life "the impoverishment of his family" that resulted from some unwise habits of his father, living under the conditions of the Russian state that had developed after the abolition of serfdom in 1861. The author says that "this experience later formed the background for many of Bunin's literary works" (1).

Richards says "Bunin was very proud of his ancestry which, he claimed in an auto-biographical sketch written in 1915, could be traced back to the 15th century. And in the very first chapter of *Zhizn' Arsenieva* (1933), "The Life of Arseniev," the semi-autobiographical narrator muses on his origins: "I know that our family is 'noble even though impoverished' and that all my life I have sensed this nobility, feeling proud and glad that I am not one of those who have no family...." ("Memory" 158-159).

Connolly indicates that Bunin's first poem was published in 1887 in the journal *Native Land*, when he was seventeen, and that his collection of poetry *Falling Leaves* was published in 1901, when he was entering his thirties. We then see *Donnik* between 1903 and 1906. It was also in 1903, according to Connolly, that Bunin was awarded the Pushkin Prize for *Falling Leaves* and for his translation of Longfellow's poem "The Song of Hiawatha." He won a second Pushkin Prize in 1909 for poetry and translations. His prose work *Sukhodol*, 'Dry Valley', was then published in 1912. Thus, Bunin had written much poetry, and had achieved distinction for his poetry. This had great importance for his later writing of prose works.

Richards says "Much of Bunin's best work may be characterized as a poetic trans-figuration of the past in memory." The word 'poetic' is not accidental here. Bunin began his literary career as a poet, and his later prose fiction evolved from these earlier foundations" ("Memory" 163-164). Richards adds "The supreme example of Bunin's representation of the past poetically trans-figured through memory is of course the novel *Zhizn' Arsenieva*, his master-

piece and, in the words of Paustovsky, ‘one of the most remarkable works in world literature’” (165-166). The poem *Donnik* preceded *Zhizn’ Arseneva* by thirty years, but it was part of that poetic foundation that is spoken of here for the later remarkable writing of Bunin.

Richards goes on to say that Bunin, in philosophical reflections that he published under the title *Tsikady* in 1925, divided “men into two categories, those who live largely in the present, and those – artists, dreamers and philosophers – who possess a vivid sense of the past and an acute awareness of the passage of time” (159). Perhaps it is this sense of the past that we see on the part of the writer-poet in *Donnik*.

Richards describes how Bunin was fascinated by objects from the past of Russia. He says “Churches and monasteries, decaying manor houses and country estates, old books and portraits, ancient legends or even popular recollections of more recent events all figure large in his work; and the many journeys which he undertook in Russia as well as abroad were less in exploration of present space as in search of time past” (158). The books of the narrator in *Donnik* are no doubt an expression of this fascination with Russian objects.

Richards describes how Bunin, “in one of his earliest stories, *Svyatye gory*, published in 1895, ... describes an expedition he made to the Svyatogorsk monastery on the Donets – a journey which he claims he had long been planning. ‘And all the time,’ he writes, ‘I was thinking about ancient times and that marvelous power possessed by the past’” (158).

He continues, saying that for Bunin “the past possessed an almost magical quality: viewed from the present it appears dreamlike or legendary. In the future our own days will of course appear in the same light: ... and new people will indulge in dreams about us, the dead, about our ancient life and our ancient days which will seem to them beautiful and happy – because legendary. The magical aura surrounding the past is undoubtedly enhanced by the evanescent nature of life, of which Bunin was constantly aware” (159).

Richards says “The artist’s memory also differs from the archivist’s in another way, according to Bunin, who quotes with approval from Goethe’s words that all art is sensual and suggests that artists are distinguished by ‘an especially vivid and especially graphic sensory memory.’ Bunin’s own memory was certainly of this sort, and the wealth of detail from his youth and pre-revolutionary Russian life which he recalls in the works written after his emigration ... is astounding. Many vivid illustrations of this are to be found in *Zhizn’ Arsenieva*, ‘The Life of Arseniev’ where the narrator recalls from his childhood days, for example, the humming of a corn weevil caught in an ear of wheat, ... the colour, texture and spirituous smell of a box of blacking, a red

patch created on the wooden floor between the high legs of an antique table by the rays of the setting sun, the hissing, tickling soda-water his father used to drink, etc.” (163). Bunin was working on descriptions of objects long before though when he described those in the poem *Donnik* by 1906, as books, clover, bees, the field and the grain take on great importance.

Goethe surely does himself indeed also express this sense of the sensual in art in much the same way for example in his early poem of the 18th century *Heidenröslein*, ‘Rosebud in the Heather,’ in which a boy in the countryside, in the heather, spies a wild rosebud, and dares to pick it, only to find that it also picks him in return.

Turning back to Bunin’s poem *Donnik*, the brother of the narrator similarly has picked the sweet clover, has thrown it onto a kind of threshold nearly in front of the narrator, and has drawn forth the immediate interest of the narrator. The narrator then goes to view the field, sees the beauty of the clover and all near it, but realizes that it might signal drought, famine and destitution.

Perhaps more recently a newer creative work, the poem of Evgeny Yevtushenko, *My Berezy*, ‘Birch Trees’, expresses a similar representation of the capacity of nature and the beauty of nature to ultimately convey both its wondrous beauty and its own thorn, drought, famine, destitution, or its own force for dwarfing or stunting, as in the state of the *karlykovye berezy*, the ‘dwarf birches,’ of Yevtushenko’s poem, thereby expressing similar aspects of a philosophy of life and of the world, in which living beings are dwarfed by nature or their situation, but at the same time have a resulting increased capacity to survive and to find life.

Mal’tsev says that in another lyric poem that Bunin wrote in 1906, the same year that he finished writing *Donnik*, entitled *Pri sveche*, ‘Before a Candle’, Bunin reveals one of the most important secrets of his creativity. Bunin says in the poem *Serdtssem pomniu tol’ko detstvo: Vse drugoe – ne moe*, ‘I remember only my childhood with my heart: All the rest is not mine.’ The author says “The importance of all this, for Bunin, is enormous” (39). He continues “We find here one of the main elements of Bunin’s world view... As leaving childhood is viewed as an exiting from a blessed state of paradise ...” He indicates that Bunin conceived of this as applying to humanity as a whole, indicating that men needed to return to nature, and not to go further into the future of a mechanized world with no concept of where they were going (39-40). He indicates that to realize this it would be necessary to go far back to antiquity, or “far forward in time, to our days” (40).

According to Marullo, in *Ivan Bunin: Russian Requiem*, in August of 1901, two years before beginning the writing of *Donnik*, Bunin wrote in his story “The Crossing”:

“One night long ago I was roaming the mountains heading for the crossing. I was going against the wind, in a cold fog, and in a hopeless state of mind...” (79).

“Dear God! Surely I haven’t gotten lost?” (80)

“It was late. The forest droned sleepily and thickly in the distance. Night was becoming more and more mysterious; I felt all of this, though I had lost track of time and space.”

And then further on “But it was strange. My despair began to strengthen me. I began to step forward more boldly... Finally I came to the crossing. But I didn’t care. I was going along the even, flat steppe; the wind was turning the fog into long strands and assailing me from head to foot; but I paid no attention to it. Each bit of fog, each whistle of the wind made me feel hoe deeply the late night had taken hold of the mountains... I did not hurry. I went along, gritting my teeth; I muttered, turning to the horse, Come along, come along. We will wander until we drop. How many difficult and lonely crossings have there already been in my life! Sorrows, sufferings, sicknesses, the treachery of loved ones, and the bitter insults of friends have come down upon me like the night. The time has come for me to part with everything that has been mine (80). And reluctantly, I again took up my pilgrim’s staff. The ascents to new happiness were high and difficult; the night, the fog, and the storm met me in the heights; a terrifying loneliness seized me at the crossings... But, we go on! We go on!” (81)

Donnik, ‘Sweet Clover’, was written to express aspects of the beauty of nature, that also simultaneously reveal the danger and hardship in life, and specifically in this work in the life of Russia before the Russian Revolution of 1917. For Bunin the golden, yellow clover is an object of great beauty, drawn up from the Russian earth, from the Russian steppe, the field of grain that is life giving, and yet containing a meaning of possible danger, as the flower of the drought, warning of possible imminent want, famine and destitution. For the narrator of the poem the danger makes the perception of the clover even more poignant. It is just for a fleeting moment that the clover is dearer than anything else in the world. Nature is raised to a higher level. It pervades the whole of this short lyric poem, and this approach in the writing of the poem is Bunin’s own original approach.

In his writing, Bunin drew on the past of his ancestors, who had written poetry that had borne great importance to the Russian nation. He drew upon his experiences and knowledge of the land, the estates of his family, and of the great Russian steppe, having steeped himself in all the knowledge of life on the estates, on the steppe land, and in all the knowledge that he obtained of the

material and natural objects, and the history, and the literary art of the life of that world within Russia.

Bunin knew the wondrous beauty of nature and of life around himself. He knew the value of the past and treasured it. He knew the spiritual life of the past and of the present of his nation. He also knew the poverty of a life diminished by events on a wider and enormous scale that surrounded him. He realized fully the vital importance of studying, knowing, recording, and describing the past of Russia to enable himself and others to find a way to survive and to live: "That gold sweet clover for one moment was more dear than all else could be." He arrived at this thought even in the face of danger, and as a result of danger.

Walking through the storm in the mountains he realized in spite of all a new height of happiness and of resolve. As the rosebud in the heather, the golden clover was more beautiful than any hardship or pain it might symbolize. The birch trees, *berezy*, are beautiful trees that contain the element of survival nonetheless, even in the harshest surroundings in the world.

Bunin artfully depicts a view of nature and of life in spite of hardship, and expresses a joyful realization of nature and of life that transcends the danger and hardship that inevitably emerge for him. In *Donnik*, and in his other writings in poetry and prose, the writer-poet discovers happiness and survival. As before the candle in his lyric poem he finds nature, survival and life.

References

Connolly, Julian W. 1982. *Ivan Bunin*. Twayne Publishers.

Mal'tsev, Iurii. 1994. *Ivan Bunin: 1870-1953*. Posev.

Markov, Vladimir, and Merrill Sparks, editors. 1967. *Modern Russian Poetry: An Anthology with Verse Translations*. Bobbs-Merrill.

Marullo, Thomas Gaiton, editor. 1993. *Ivan Bunin: Russian Requiem, 1885-1920: a portrait from letters, diaries, and fiction*. Dee.

Richards, D. J. 1971. "Memory and Time Past: A Theme in the Works of Ivan Bunin." *Forum For Modern Language Studies*, vol. 7, no. 2, Apr., pp. 158-169.

The Dawns are Quiet Here Again: Renat Davlet'iarov's Post-Soviet Reflection on the Soviet Experience

Adrienne M. Harris
Baylor University

Stanislav Rostotskii's 1972 film *The Dawns are Quiet Here* [*А зори здесь смухие*], based on Boris Vasil'ev's beloved eponymous 1969 novella, ranks second out of two hundred Soviet and Russian Great Patriotic War films rated by viewers on kinopoisk.ru (“Военные—списки лучших фильмов и сериалов”), giving evidence of the film's enduring popularity, yet 2015 saw a new *Dawns*: Renat Davlet'iarov's version. In addition to notable stylistic differences, a close reading of the novella and careful viewings of both films reveal points of divergence in the narrative that inform viewers of both cultural changes and an evolution in the cinematic depiction of the Great Patriotic War¹.

This article poses questions related to the plot, depiction of characters, sequence of scenes, and additions to and omissions from Vasil'ev's original novella to understand what one might learn about 2015, considering Evgeny Dobrenko's assertion that “true ‘historical reality’ lies not in the subject—representations of the past—but precisely in the time of production; that is, the historical film does in fact construct history, but it also ‘reflects’ above all the time of its production” (Dobrenko 4). Which plots and characters does Davlet'iarov develop and what do these changes reveal about the periods in which the films premiered? Davlet'iarov's readaptation is one of five Great Patriotic War films that premiered in 2015 and each of these films has a cultural, largely cinematic and literary, ancestry. They are only the latest iterations of well-known narratives.

In 1969, Vasil'ev published his novella *The Dawns are Quiet Here* [*А зори здесь тихие*] in the journal *Youth* [Юность]. The novella follows Sergeant Major Fedot Vaskov and a group of five female antiaircraft gunners as they reconnoiter and eventually battle sixteen Nazi paratroopers who have landed close to their anti-aircraft base in a small northern Russian town. The women, coming from various regions and educational and social backgrounds, represent the Soviet nation. Vasil'ev's novella saw instant success and the novelist worked as screenwriter with director Rostotskii. Released late in 1972, *Dawns*

was named best picture of 1972 in *Soviet Screen*'s readers' survey and led the box office in 1972 (Youngblood 164). While Gregory Carlton notes that the film continued to develop a Thaw-era war film preoccupation with the theme of "annihilation and decimation" (Carlton 132), Denise Youngblood explains its popularity through its divergence from other films: "the most popular war film of the 1970s was the one that least resembled the male-dominated combat films that were being churned out with some regularity" (Youngblood 164). Rostotskii's *Dawns* deviates from other films of this period through the nuanced presentation of armed women—almost all women in war movies of the era occupied roles that conformed to traditional notions of femininity².

In all three versions, prewar biographies contextualize the characters' motivation to fight and their performance in battle. In his novella, Vasil'ev includes Vaskov's backstory, as well as those of all five women. Rostotskii made the directorial decision to portray the female characters' prewar stories as flashbacks which stand out from the wartime footage, both because he filmed them in color rather than the black and white film that he used for wartime scenes and because he used a surreal, hazy style, drenched in nostalgia for the prewar years—memories and memorialization are in color. The war is black and white. Davlet'iarov also presents the prewar stories as flashbacks that interrupt the wartime scenes, yet he eschews Rostotskii's colorization choice, filming everything in color, and he retreats from surrealism in the flashbacks. As a result, of these decisions, prewar and wartime scenes contrast more dramatically with each other in Rostotskii's version. In all three versions, the backstories help readers and viewers to understand the characters' personalities, the Nazis crimes committed against innocent Soviet people, and the way these crimes impacted these women and motivated them to fight.

In a 2014 interview titled "My Film, *The Dawns are Quiet Here*, is not a remake," director Renat Davlet'iarov indicates his intention to use the novella, rather than the 1972 film, as his primary point of departure. Numerous reviewers on kinopoisk take issue with this claim "the creators lied when they said that it wasn't a remake!" ("А зори здесь тихие... (2015) — отзывы и рецензии") and point to similarities between the two film adaptations for his 2015 version. Nevertheless, Davlet'iarov claims the fact that Vasil'ev's novella is harsher or *жестче* 'more cruel' than Rostotskii's film as a key motivating factor in his decision to readapt the novella ("Мой фильм «А зори здесь тихие»—это не ремейк"). We see this "harsher" or more violent approach from the first flashback, one which introduces Vaskov's back story—missing in the 1972 version. While Rostotskii hardly acknowledges Vaskov's combat experience in the Finnish war, Davlet'iarov depicts Vaskov's wounding on the Finnish war front in the fourth scene—including shots of Vaskov's blood staining the snow, and his subsequent recuperation. In this way, the Davlet'iarov

draws attention to the Finnish war—a war usually overshadowed by the Great Patriotic War—and the viewer understands that some Soviet soldiers entered the Second World War already bearing physical and psychological combat scars, traumas not acknowledged until decades after soldiers' battle experiences.

Deaths that occur offscreen in the Brezhnev-era versions often occur onscreen in Davlet'iarov's film. In the Brezhnev-era versions, Rita learns of her husband's death secondhand a month after the fact from a comrade. Davlet'iarov rewrites the Nazi attack on their outpost: we see Rita's husband climb a tower in a final act of courage to shoot at Nazis only to be obliterated by a tank several moments later. Recalling Iurii Krasavin's 2010 film *Brest Fortress* [Брестская крепость], Davlet'iarov's choices capture the shock and defiant heroism of soldiers, based in frontier outposts, outnumbered and undersupplied, and the horrific situations of their families, stationed with them.

Similarly, in all versions, Sonia enjoys a short romance with an MGU classmate. Vasil'ev devotes only three sentences to this unnamed suitor. Rostotskii identifies him as Misha, but does not expand his story. Davlet'iarov names him Kostia and adds the following significant detail: although, upon parting, Kostia had promised to write, the narrator tells us that Sonia never received a letter as he was killed with his division near Viaz'ma before he could send one. The camera captures the aftermath of battle with bodies filling the screen before it zooms in on one: Kostia, his face bloodied and glasses broken. In this case, Davlet'iarov does not just simply show realistically onscreen what Rostotskii chose to show in symbols or offscreen. By including a shot of Kostia's corpse, Davlet'iarov develops a plotline to expand upon a soldier's—and by extension, his detachment's and the generation's—collective sacrifice.

In addition to these combat deaths, Davlet'iarov's version shows on camera the deaths of innocent civilians in former Soviet territories. For example, Davlet'iarov's viewer witnesses the deaths of civilians and the destruction of Rita's home on the Soviet border, as Rita runs to hide in a Belarusian forest, carrying her baby. Rostotskii had conveyed the death of Zhenia's family in Estonia symbolically, relying on black shadows on a background of red, a scene he juxtaposes with a shot of wartime Zhenia covering her ears, trying to block out her auditory memory of the execution. In contrast, Davlet'iarov portrays the execution explicitly and realistically, on screen: Soviet officers' wives and children trapped in an alley, the machine guns, the fallen bodies on the pavement, and Zhenia watching all of it from a window, protected by the Estonia woman who hid her—a minor character missing in Rostotskii's film, but included in Vasil'ev's novella. This scene follows Zhenia's idyllic memories of the immediate prewar period. As in the treatment of Rita's backstory,

the film leaves viewers with a bloodier, explicit picture of Nazi atrocities and juxtaposes these violent deaths with characters' love-filled peacetime lives.

Through the expansion of characters' back stories, Davlet'iarov confirms probable deaths that Vasil'ev and Rostotskii only imply, for instance, rewriting Sonia's backstory to portray the death of her Jewish family from Minsk. The narrator states, "Sonia did not know that her father and sister were dead and that her mother bore a yellow star on her chest." The screen then pans across an apocalyptic scene of war-ravaged Belarus' before focusing on Sonia's sick, weak mother shoveling rubble as a Nazi abuses her for working too slowly and shoots her. In previous versions, the fate of Sonia's family remains ambiguous.

This explicit violence, or "harshness" in Davlet'iarov's words, reminds today's viewers of Nazi crimes, how these crimes affected both individuals and the nation at large, and the consequences of the war Nazi Germany started: what Belarus' looked like after the Nazi invasion; the destruction of domestic bliss and the nuclear family; the execution of officers' wives and children; the broken, still bodies of Kostia's detachment representative of millions of combat losses. Following in the tradition started with Nikolai Lebedev's 2002 remake or readaptation of Kazakevich's *Star* [Звезда], 21st century war film remakes often add scenes that portray crimes against innocent civilians and erase ambiguity, showing viewers exactly how individual soldiers died. As the years since the war increased, fewer people directly experienced the war or even heard about the war first-hand from those who lived through it. All of these striking images remind the young viewer of the suffering that their nation experienced just a few generations back and of the martyrs who died to save their homeland. International groups of soldiers fighting battles both within the borders of the present-day Russian Federation and near abroad symbolically recreate the Soviet nation.

Although Davlet'iarov portrays the Estonian scenes in a manner in line with Soviet narratives of the Second World War, he addresses other topics either formerly taboo, disregarded, or suppressed during the Soviet period, a tendency that began in the 1980s and to an extent, continues into the present, reflecting the 43-year gap between Rostotskii's and Davlet'iarov's versions. For instance, in his expansion of Sonia's plot, Davlet'iarov draws attention to Sonya's Jewish heritage, including a close-up of her home that displays her father's obviously Jewish name and specifying that Sonia's mother was a prisoner of the the Maly Trosinets camp while serving on a work detail. The name of Maly Trostenets reminds—or informs—the viewer of specifically Jewish losses, to the extent that it challenges the historical reality. Sonia's mother dies working in the Belarus rubble while most, if not all, Jewish prisoners at Maly Trostenets were killed immediately upon arrival. Davlet'iarov superimposes

the well-known recognizable experiences of central European Jews onto the reality of Soviet Jews from Minsk. For context, one should remember that Vasili Grossman's *Life and Fate* [Жизнь и судьба] and Il'ia Ehrenburg's and Grossman's *Black Book of Soviet Jewry* [Чёрная книга] appeared in their entirety only in 1990 and 1993 respectively.

While Davlet'iarov preserves and develops the love-filled prewar lives of the three women mentioned above, he deviates from Vasil'ev and Rostotskii in that he shows that Soviet experiences of those years varied; he presents a more complex interpretation of the prewar years through the addition of flashbacks expanding the backstories of the orphan Galia and Liza, whose father Vasil'ev hints might have sympathized with "enemies of the people." After presenting Vaskov's wounding, Davlet'iarov turns to Liza's past, the first prewar biography of a woman³. Vasil'ev's and Rostotskii's treatment had been subtle, relying on metaphors in a conversation with a visiting sportsman. Davlet'iarov's viewer witnesses Liza and her family's forced move to Siberia after her parents were deemed wealthy peasants [кулаки] Her mother, terminally ill in Vasil'ev's novella, dies on the way to exile in Davlet'iarov's version, giving the impression that the forced trip east killed her. Young contemporary viewers perhaps would not have caught Vasil'ev's subtle mention of a father in conflict with the state; in his development of this passage, Davlet'iarov makes the family's categorization of "kulak" explicit and assigns blame for Liza's mother's death.

Similarly, in previous versions, Galia, a 17-year-old orphan who largely lives in a fantasy world, asks Vaskov "I must have had parents, right?" indicating that they died before she was old enough to know them. Rostotskii preserves Vasil'ev's lines about her being a foundling named by orphanage workers. He presents her flashback as a whimsical fantasy in which Galia envisions herself as a Cinderella figure, losing a shoe as she flits from a suitor and a horse-drawn carriage to the Krupskaia orphanage in Leningrad. Davlet'iarov, in contrast, depicts memories rather than a fantasy, trauma instead of whimsy: the camera captures Galia's parents' nighttime arrest as "enemies of the people" and her mother's desperate cry "Galia!" as she is taken away, and Galia's subsequent committal to an orphanage. In all three versions, Galia invokes her mother numerous times, most notably in her death scene when she screams "Mama!" as she runs away from gunfire in her second battle. However, while the "mama" in earlier versions had been an invention, the 2015 "mama" lives in Galia's memory and when Galia cries out to her mother on the battlefield, she answers the woman whom the state took from her.

Some viewers abhorred these changes: a viewer using the handle "Aspi-

rant” writes disparagingly that “it looks as though the creators found some of Boris Vasil’ev’s drafts (in which Liza Brichkina comes from an exiled family and Galia Chetvertak from enemies of the people).” (“А зори здесь тихие... (2015) — отзывы и рецензии”) Davlet’iarov defends his choice to expand these stories in this manner: “A person is made [устроен] to always idealize the past. But it seems to me that there are hints of a complicated past for some of the heroines, and I am going to address these points. I think the story is much more voluminous and interesting when the circumstances of the characters are different. I had no desire to make a revealing film about the bloody Stalinist regime, but in Vasil’iev’s story, there are moments of ambiguous assessment of what was happening in the country. And I like that the young women in the novella have different fates: for someone, the motherland is a mother, for someone, it is a step-mother, but they went to defend her as their own” (“Мой Фильм «А Зори Здесь Тихие...» — Это Не Ремейк”). In any case, a young viewer in 2015 would likely need more explicit scenes to understand what Vasil’ev was likely trying to convey. Davlet’iarov also helps less-informed viewers by incorporating a narrator who explains the significance of the action shown on the screen.

Recalling Dobrenko’s assertion that true “historical reality” lies not in the subject but precisely in the time of production, that the historical film both constructs history and reflects the time of its production (Dobrenko 4), Davlet’iarov’s film reflects several tendencies characteristic of late-Soviet and post-Soviet cinema⁴. Davlet’iarov not only references the purges, but portrays them explicitly, drawing attention to prewar miscarriages of justice and their impact on children, which Vasil’ev himself does to an extent in his 1984 novella *Zavtra byla voina* [Tomorrow was the War]. Davlet’iarov’s changes in women’s biographies demonstrate a post-Soviet reevaluation of history, giving evidence of a need to make suffering and death more explicit, both to speak to viewers desensitized by violent films and videogames, and to underscore the losses of the Second World War for a generation much further removed from the war than Rostotskii’s viewers. Davlet’iarov continues a tendency apparent already in Lebedev’s 2002 *Star* onwards: more emphasis on civilian suffering and losses in non-Russian former Soviet republics, and an increasing amount of attention to the Holocaust apparent in the 2015 cohort of films and in films since then—*Sobibor* and *Anna’s War* most notably. Davlet’iarov concludes the film during the war and uses documentary techniques in the credits—actual documentary footage interspersed with shots of the actresses meant to look like documentary clips to interweave the film scenes into the war’s history.

Notes

1. This paper does not endeavor to comment on the two films’ aesthetic merits,

i.e., acting, cinematography, soundtrack, experimentation, etc.

2. Interestingly, while Vasil'ev's and Rostotskii's depictions of armed women made *Dawns* an outlier among other Brezhnev-era films, Davlet'iarov's *Dawns* debuted in a year that saw armed women in both *Battalion* and *Battle for Sevastopol*.

3. Vasil'ev and Rostotskii had both begun with Rita's story of a happy marriage and motherhood. Davlet'iarov's choice to begin with the sad biography of a kulak's daughter challenges Vasil'ev's and Rostotskii's relatively positive portrayal of the immediate prewar period.

4. Davlet'iarov's approach to time, memory, and commemoration reflects historical changes that occurred in Russia between 1972 and 2015: he eliminates Vasil'ev's and Rostotskii's framing devices that portrayed Brezhnev-era war commemoration and physical memorialization, choosing instead to conclude the narrative with a reconstructed family of survivors. That controversial decision merits its own discussion in another paper.

References

Carleton, Gregory. 2017. *Russia: The Story of War*. The Belknap Press of Harvard University.

Dobrenko, Evgeny. 2008. *Stalinist Cinema and the Production of History: Museum of the Revolution*. 1st Edition. Yale University Press.

Youngblood, Denise J. 2007. *Russian War Films: On the Cinema Front, 1914-2005*. University Press of Kansas.

«А зори здесь тихие (2015)—отзывы и рецензии». *КиноПоиск*, (www.kinopoisk.ru).

«Военные—списки лучших фильмов и сериалов». *КиноПоиск*, (www.kinopoisk.ru.) Accessed 1 June 2021.)

«Мой фильм «А Зори Здесь Тихие» —Это Не Ремейки». *Газета.Ру*, (www.gazeta.ru.) Accessed 25 June 2018.)

From Orlando to Russia through Cultural Projects

Alla Kourova

University of Central Florida

Introduction

The *Standards for Foreign Language Learning in the 21st Century* drew attention to the vital role of culture in language classrooms and defined culture as a fundamental part of the second language (L2) learning process (Dema and Moeller 75). Professional conferences and journals focused on cultural learning “as an instructional objective equally as important as communication” (Moore 4). While language teachers have recognized the need to incorporate more cultural activities in order to promote students’ cultural and intercultural understanding to “help combat the ethnocentrism that often dominates the thinking of our young people” (National Standards 47), the question lingers as to how such cultural teaching could most effectively occur at the classroom level.

The purpose of this article is to summarize intercultural projects related to the teaching of culture that can be integrated into the second language curriculum in ways that engage learners actively in the acquisition of language and culture. This article will attempt to advance an approach to the teaching of culture and language through the theoretical construct of the 3Ps—Products, Practices, Perspectives (National Standards)—or content, combined with an inquiry teaching approach utilizing digital media and provide guidelines for successful classroom application.

According to research, classroom activities that are not contextualized and attached to real life issues, activities, and concerns do not help the students learn to use target foreign language (Firth and Wagner 1997; Hall 1997; Stoller 2006; van Lier 2002). Foreign language learning has been reconceptualized over the last decade as a participatory process in which a learner is not only a learner of new ways of expressing ideas, but rather the learner becomes a learner of new ways of thinking, behaving, and living in an L2 community (Pavlenko and Lantolf 2000; Young and Miller 2006). Below, the author reviews the cross-cultural projects pertaining to the three components—3Ps, inquiry-based instruction, and technology that supports the importance of incorporating them in the teaching of culture.

Connecting Classrooms Project

This project was launched in 2011, but it was a preliminary attempt, and after the first year as we were figuring out the kinks, I realized this is what the students needed.

Since that day this new project has been included in the Russian class syllabus. University of Central Florida (UCF) students from the intermediate Russian class and the Russian students from Lyceum No. 7 in Novocheboksarsk, Russia, work closely with each other in English and Russian—mainly via e-mail correspondence and Skype—on collaborative curriculum projects, which have taken them outside the boundaries of their classrooms and involved them in a discovery process about themselves and the other students with respect to language, culture, and society.

Colleagues at the lyceum and UCF pair students at the beginning of each year and they start communicating. UCF students learn Russian, and Russian students learn English, which gives many opportunities to practice, not only in conversation, but most importantly in writing in their target language. Russian and American students are assigned conversation topics related to the vocabulary and themes covered in our course units, involving topics such as family, daily schedules, school subjects, sports, hobbies, music, literature, art, geography, and the weather. Ultimately, the goal of this project is to promote cross-cultural exchange and understanding of Russian and American culture between the youth of both countries while providing opportunities for English and Russian-speaking students to share and practice their language skills (Kourova 2013).

Each student participates in a discussion with their Russian student partner by e-mail or a messaging application. They use Skype or Zoom for class conferences to speak with their Russian student partner.

Twice during the fall semester, students make a 5–7 minute in-class presentation related to their e-mails and Skype/Zoom discussions with their Russian partner. This is graded as an oral examination component of the course. When preparing the presentation, the students from both countries write a simplified outline as a prompt. In their presentation, they must use vocabulary and grammar they have learned as much as possible. At the end of each month, students write a brief essay in the target language, and a Skype conference is held in which discussions on the assigned topics are held.

Three Skype/Zoom conferences are usually organized in the fall semester and four in the spring. Throughout all these years UCF and students in Russia have completed many interesting projects. The main goal is “Language and culture through Russian and American eyes.” Language, customs, and culture are the only things that can unite or separate people. Participants have so much to give and receive from each other. One of the parts of this 9-year project was

the vision of the *hero* through American and Russian eyes. In the new millennium, the image of the hero has been changing. An important question that we all ask is: *How do we distinguish real heroes from phony ones, especially in our confusing modern times?*

A small electronic book, “My Hero,” was published in which UCF students described in Russian a hero in their life and Russians did the same, but in English. This project was an eye-opener for all of us. Though we are from different countries and cultures, our values are the same. Most students described their mothers or close relatives. Some described political leaders or writers. Another project which gave us many opportunities for discussion and cultural understanding is “Youth for Tolerance.” This project helped students learn language and bridge the gap between people separated by differences in cultural background by bringing them closer to the richness and variety of their own culture.

Russian students from Lyceum No. 7 visited UCF four times. This project made such an impact on the students, that almost all of them chose careers and specializations connected with the English language. UCF students continually described in their surveys that not only did they find the projects meaningful, but that they also made lifelong friends with whom they are still in correspondence. These friends helped UCF students when they were living and working in Russia as Fulbright researchers and English Teaching Assistants.

In 2018, Russian students with the English teacher Larissa Filimonenko and the principal of the school Larisa Kotargina participated in a contest on the best international project of the year and took second place in the Russian Federation.

U.S.-Russia Peer-to-Peer Dialogue Project

The U.S.-Russia Peer-to-Peer Dialogue Program was sponsored by a U.S. Department of State grant. It was titled “Getting Closer: A Cross-Cultural U.S.-Russian Project Focusing on Teaching Foreign Languages to U.S. Students and Blind/Visually Impaired Students in Russia.” Since I also teach TESOL and TEFL courses, my wish was to create something not only for students who are taking Russian, but also the students who take TEFL classes. This US-Russia grant supports unique projects centered on Russian-American peer-to-peer collaboration, including an exchange of best practices on a topic of mutual interest. The purpose of the program is to foster greater contacts between Americans and Russians. (Kourova 2020)

The project was based on a model catering to the oral, auditory, and dextral abilities of the Russian students and utilizing the ongoing learning of UCF students in the Russian/TEFL Program. The project had a team of five teachers from each school and two teams of ten students comprised of five students,

from each country, collaborating on an electronic bulletin board. The collaborative goal was to create a team model of digital language and cultural exchange for blind and visually impaired students learning English as a foreign language, both from the native speakers' perspective and from the perspective of US students at UCF learning Russian language and culture. Collaborating with the Russian students for a year, UCF participants came up with the idea to develop a special video game for blind and visually impaired students in Russia. The team with the leader Irina Pidberejna developed the video game, which is based upon an immersive EFL strategy and reinforces natural language use, while presenting skills in cross-cultural communication. The contextualization of grammar rules occurs within a country studies approach, which covers areas such as history, culture, traditions and customs, and geography in select cities in the eastern United States. The visual presentation, auditory material, and sound effects provide elements of cultural authenticity in an interactive mode based upon a scenario approach. The video game allows users to experience American culture through sightseeing in five cities: New York City, Washington, D.C., Orlando, St. Augustine, and Key West (Kourova 2016). Visiting the Grot School for the Blind and Visually Impaired in St. Petersburg, Russia and presenting this game was the final project step for the team, and now all the students in Russia can use this open source software. (<http://selflound.net/Russia/>.)

The Fulbright-Hays Group Project Abroad Program

The Fulbright-Hays Group Project Abroad Program titled “Building Bridges with Language and Culture in Russia” was a grant sponsored by the US Department of Education. “Building Bridges with Language and Culture in Russia” was a group project abroad (GPA) on curriculum development for UCF faculty and K–12 teachers in the fields of language, culture, history, and politics in Seminole and Orange Counties, Florida. The selected 12 participants were six UCF faculty and six K–12 teachers. This is a curriculum development project abroad and is closely linked to an intense study of Russian language, culture, politics, and history which permits the development of revised courses within the area studies program; and impacts curriculum offerings in the College of Arts and Humanities, adding to the internationalization of the curriculum at UCF and dissemination of the materials to other institutions nationally.

The program included a 16-hour pre-departure program, learning language during an academic year from September to May, a four-week program in Russia focusing on curriculum development in language, culture, history, political science, humanities and other disciplines, and a follow-up program lasting eight hours at UCF for participants that included discussions, final project presentations, e-portfolios, teaching and learning modules, lesson plans, and other

curriculum developed through the project. Studying Russian language, culture, history, politics, and Russia's global impact helped instructors increase their linguistic and cultural competence and also promoted the integration of humanities and international studies across the curricula. The participants also purchased artifacts and teaching materials while in Russia for incorporation into the curriculum development and learning modules produced through the in-country experience. All workshops, educational and cultural excursions, social activities, and research were incorporated into the four-week curriculum development project (Kourova and Mihai).

The objectives of this project were the following:

- **Develop curriculum projects and teaching and learning modules** that demonstrate an understanding and appreciation of the Russian people, their culture, language, and the role of influential people in today's Russian society.
- **Revise and expand modules** within History, Literature, Women's Studies, Russian language curricula, and TESOL.
- **Promote cultural competencies** offering an accurate portrayal of the role of community, women in history, culture, language, and politics of Russia.
- **Develop a learning community** among participants at UCF, Financial University under the Government of the Russian Federation (FUUGRF), and Moscow City University (MCU) faculty in pursuit of a common goal.
- **Provide immersion in the role of women, cultures and language** of Russia focusing on two major historical cities, Moscow and St. Petersburg, as well as the Golden Ring cities, to enrich and internationalize the curriculum offered by the participants at their institutions across disciplines.
- **Disseminate the materials** developed through the GPA to K–12 teachers and university faculty through websites, as well as through professional presentation at conferences or at workshops developed by the Director and Co-PI.

Another important and unique component of the project was the Study Abroad group. The students were partners with the professors in groups, and we learned from each other by cooperating on language and research projects and tasks. For example, one student in the group was able to record an interview for Dr. Santana of a woman who survived the blockade of Leningrad as part of the data collected for Dr. Santana's research. Each member of the Fulbright team not only brings to their courses the new material but enriches our partner universities FUUGRF and MCU with an understanding of women's

studies, TESOL methodology, and American approaches to history and literature.

The UCF program abroad was hosted by the Financial University under the Government of the Russian Federation and Moscow City University, Moscow, Russia. The Financial University created the program that fit for each program participant, and educational and cultural field trips were built on the culture, language, and content of all the courses the UCF group was working on. Moscow City University combined the program based on the participation of professors and students, incorporating Russian literature in everyday sessions and creating enriching, student-centered teaching workshops (Kourova and Mihai).

Dr. Wendy Howard, the director of UCF Pegasus Innovative Lab, was one of the participants of the program, and together with faculty and student teams collaborated on the creation of a digital repository in the UCF STARS Library site. STARS houses a collection of images and videos captured in the field that are Open Educational Resources (OER) for educators to use under a Creative Commons license in courses that include Russian language or culture in the curriculum.

Study Abroad: Russian Language and Culture in Moscow and St. Petersburg

This was the most exciting and adventurous program in the UCF Department of Modern Languages and Literatures in the last nine years.

The study abroad program was hosted by the Financial University under the Government of the Russian Federation in Moscow. Moscow is Russia's political and economic capital, is home to not only most of Russia's federal **government**, but also most of Russia's major **businesses** and the Russian headquarters of international corporations. The city overflows with NGOs, museums, and cultural institutions. All of this offers UCF students an extraordinary opportunity to make potential professional contacts, understand Russia's current development trajectory, and to take in as much Russian culture as possible in one location. Moscow is also Europe's largest city and a major regional hub for all of Eurasia. It is a diverse city, with cultural infrastructure serving a diverse population. In Moscow, UCF students explored all of this as part of the guided cultural program prepared by FUUGRF. The language classes were closely combined with the field trips. UCF students were able to sample and learn more about the local and regional cuisines. Also a major program component while living at FUUGRF, was a five-day trip to St. Petersburg. As Russia's most liberal city and a hub for education, business, and culture, St. Petersburg is a fascinating environment in which everyone can see the unique and beautiful history and enjoy the white nights! Students tour world-class

theaters, see a wide variety of art and architecture, and see the places where both local and world history were made.

In Moscow, students earned three credit hours of Russian language and culture. They had language classes every day and afternoon field trips which supplemented the morning classes. They also had the opportunity to visit the American Embassy in Moscow, meet Americans who work there, and participate in the event “Speed Dating with American Culture” where they met with Russian people who wanted to know about the United States.

UCF students also met their local peers from Moscow City University to talk about what life on the ground is really like. They made friends with the Russian students and spent some free time with them. Moscow City University is also a UCF partner in the undergraduate research program. Students from the Russian classes have the opportunity annually to participate in the students’ research virtual conferences and meet MCU students online. During the last three years, many students have chosen to use their study abroad experience as a platform for their undergraduate research. Students document their experiences in daily journals during the program and send them to me weekly. They write about topics including daily experiences, cultural shock, and their impressions of Russia. Students who are part of Connecting Classrooms often find opportunities to visit their pen pals in Novocherkassk or are able to meet them in Moscow and/or St. Petersburg. Despite the varying responses over the years, all students unanimously report that this study abroad is one of the most memorable experiences of their lives!

STARTALK (Start Talking)

STARTALK’s mission is to increase the number of U.S. citizens learning and speaking critical need foreign languages. The program offers students K–16 and teachers of these languages creative and engaging summer experiences that strive to exemplify best practices in language education and in language teacher development. The Office of the Director of National Intelligence (ODNI) launched STARTALK in 2006, with the mission of increasing the number of US citizens learning and speaking critical need foreign languages, including Russian.

STARTALK is a federal grant program funded by the National Security Agency. UCF’s Russian program has received this grant for five years going on six. It is a free program with a duration of three intensive weeks in the summer, for a total of ninety instructional hours. It is offered to local high school students and UCF undergraduate students, with a target enrollment of 50 to 60 participants. The participants are divided into four groups of Novice-Low to Novice-High levels, with the latter group providing more in-depth content for returning STARTALK participants and those with some knowledge of the Russian language. The STARTALK program is focused on Russian language

and cultural understanding in the professional world for future youth leaders, which gives students the necessary skills for a successful trip to Russia by providing learner-centered language instruction using topics and situations related to students' professional goals. This theme helps students explore the use of the Russian language in the professional environment, learn about contemporary youth leadership festivals/forums, and understand the norms that are prevalent in the target language's youth culture today.

During the last three years, classes were taught in the Global UCF building, which gives us the opportunity to organize our classrooms with the atmosphere of an authentic cultural environment. The Russian program appreciates the help of Associate Vice-President Nataly Chandia Viano in helping the STARTALK team in creating an almost study abroad atmosphere inside the university. The STARTALK team included the program director, instructors in Russian, and six teaching assistants who have been in the STARTALK program first as students and then as teaching assistants. It gives teaching assistants an opportunity to have practice in teaching Russian and developing their leadership skills. STARTALK students spend six hours five days a week learning Russian in a fun and exciting way, such as singing songs, playing different games, and having free Russian lunch with different traditional foods. Students not only experience different Russian food every day, but also learn which ingredients are used in traditional Russian food and how to cook it.

STARTALK participants take part in different extracurricular activities, including field trips to the Holocaust Museum in St. Petersburg, Florida; the Russian-American Community Center in Orlando and its counterpart, the Russian-American Club in St. Petersburg; Saint Andrew's Orthodox Church in St. Petersburg, Florida; theater plays in Russian, and received a visit by the very famous singer from Russia, Sardor Milano.

After the STARTALK program, participants have a graduation day where they present their final projects, sing songs, present skits in front of guests, parents, and UCF faculty. They receive a certificate and the title of "Russian ambassador" for promoting the Russian program for future students. All STARTALK students have the opportunity to continue these three weeks during the academic year by participating in the Russian American Student Association events and at the Russian-American Center of Florida.

The resource materials for future STARTALK language programs is always developed and shared in language conferences and the publication series "Picturing Russia: A Research Guide to Russian Culture" and "Language and Culture of doing Business in Russia" as well as developing new Russian resources. Visit our site and YouTube channel for more content!

Russian Tea Hour

The director of the Russian program has conducted Russian Tea Hour at UCF for 13 years. Russian Tea Hour is held on the third Friday of each month and is a continuation of the incorporation of culture in extracurricular activities for students. Dr. Kourova always cooks different Russian traditional desserts. For each Russian Tea Hour, she chooses a topic that is connected to the class. Most of the students give her an idea of what to talk about during this hour; they ask a lot of questions about a variety of Russian traditions, music, books, holidays, daily life of Russians, sightseeing, and even language. Introducing students to the Russian traditional dessert makes this Russian Tea Hour a fun and favorite activity for all the students. Students not only learn new facts about Russia, but also get to know each other better in a comfortable, low-stress environment. Food also provides both an immediate sensory connection to another culture and a basis for an informed intellectual discussion. Students enjoy reflecting on and comparing cultural differences and new information they learned about.

Conclusion

These extracurricular activities and the use of digital resources allow the creation of new techniques, as well as the reevaluation and improvement of more traditional techniques that help bring the target culture into the classroom. Research has shown that language learning should occur in a dynamic and active manner. Culture-based activities together with an inquiry learning approach allow students to interact directly with the foreign language and its culture without time and place restrictions and to explore and construct a deeper understanding of Russian cultural knowledge.

Technology used in the cultural projects which is incorporated into the existing 3P model can expand teaching opportunities and offer new venues for the learners through which they can build their language and culture knowledge. As illustrated in this article, a variety of cultural projects and applications exist to allow the teacher to tailor language learning to individual students as they interact, explore, and experiment with the target language and culture.

References

- Dema, Oxana, and Aleidine Kramer Moeller. 2012. "Teaching Culture in the 21st Century Language Classroom." In *Touch the World: Selected Papers from the 2012 Central States Conference on the Teaching of Foreign Languages*, ed. Tatiana Sildus. Eau Claire, WI: Crown Prints, 75-91.
- Firth, Alan, and Johannes Wagner. 1997. "On Discourse, Communication, and (Some) Fundamental Concepts in SLA Research." *The Modern Language Journal* 81.3, 285-300.
- Hall, Joan Kelly. 1997. "A Consideration of SLA as a Theory of Practice: A Response to Firth and Wagner." *The Modern Language Journal* 81.3, 301-306.
- Kourova, Alla. 2013. "Connecting Classrooms: Russian Language Teaching Project at UCF." *Journal of the American Council of Teachers of Russian* 63, 79-91.
- Kourova, Alla. 2020. "Technology and Cross-Cultural Communication in Teaching English as a Second or Foreign Language." *18th International Conference on Education and Information Systems, Technologies in the context of the 14th International Multi-Conference on Society, Cybernetics and Informatics (IMSCI 2020)* proceedings indexed by SCOPUS (Paper ID: EA504XB), September.
- Kourova, Alla, and Florin Mihai. 2021. "Fulbright Hays Group Project Abroad: Building Bridges through Language and Culture in Russia." *Russian Language Journal*, May.
- Kourova, Alla, Anastasia Salter, Irina Pidberegna, and Rudy McDaniel. 2016. "From Orlando to Russia: Cross-Cultural Communication through Gamemaking." *Proceedings of the 34th ACM International Conference on the Design of Communication*.
- Moore, Zena. 2006. "Technology and Teaching Culture: What Spanish Teachers Do." *Foreign Language Annals* 39.4, 579-594.

- National Standards. "National Standards in Foreign Language Education Project." 1999. *Standards for Foreign Language Learning in the 21st Century*. Yonkers, NY.
- Pavlenko, Aneta, and James P. Lantolf. 2000. "Second Language Learning as Participation and the (Re) Construction of Selves." *Sociocultural Theory and Second Language Learning* 155, 177.
- Stoller, Fredricka. 2006. "Establishing a Theoretical Foundation for Project-Based Learning in Second and Foreign Language Contexts." *Project-Based Second and Foreign Language Education: Past, Present, and Future*, 19-40.
- Young, R. F., and E. Miller. 2006. "Learning as changing participation: Discourse roles in ESL writing conferences." *The Modern Language Journal*, 88, 519-535.
- Van Lier, Leo. 2002. "An Ecological-Semiotic Perspective on Language and Linguistics." *Language acquisition and language socialization: Ecological perspectives*, 140-164.
- Van Lier, Leo. 2000. "From Input to Affordance: Social-Interactive Learning from an Ecological Perspective." *Sociocultural theory and second language learning* 78.4, 245.

The Status of the Buryat Language in Russia

Aleksandra Montotova

University of Texas-San Antonio

Abstract

The Buryats are an indigenous Siberian people that has been a separate ethnic group for several centuries. The Buryats managed to preserve their legacy quite well. They make movies and short films about their culture, organize huge cultural events, and have their own radio station. However, there are still issues regarding the Buryat language. It is considered a “definitely endangered” language, according to UNESCO. The Buryats are taught to speak Russian, and only in the Republic of Buryatia can people choose to learn Buryat in schools, since it is one of the two official languages there. At the same time, there are various dialects in Buryat, which can lead to uncertainty in the selection of which dialect to prefer for instruction. Therefore, firm action must be taken in order to conserve the Buryat language.

The Russian Federation is a multinational country with over 190 ethnic groups; the populations of these groups vary enormously, from millions, e.g., Russians, Tatars, to under 10,000, e.g., Samis, Kets. One of these ethnic groups is the Buryats.

Buryats are a Mongol ethnic group that comprises approximately 500,000 people. Most Buryats live in the Republic of Buryatia west of Lake Baikal, while about 77,000 of them reside in the Irkutsk Oblast, a federal subject of Russia west of Lake Baikal, and 73,000 live in Zabaykalsky Krai located in the Russian Far East.

There are a few theories regarding the origins of the Buryats, but it is still not clear which one is true. One theory says that several ethnic groups naturally united into one during the 13th and 14th centuries. For a long time, that ethnic group followed a nomadic lifestyle and herded cattle, horses, sheep, and goats. Their social organization consisted of clans, clan confederations, and kin villages. In terms of religion, Eastern Buryats are Buddhist, while the Western Buryats are for the most part Shamanist.

Today, Buryats try to conserve their culture by respecting their traditions, performing the rituals, and spreading awareness about their ethnicity. However, there are problems regarding the language.

According to the 2010 Russian census, some 218,000 people could speak Buryat. But that was more than a decade ago, and now some scholars are worried that the language might disappear completely by 2042. Aldar Badmaev, a scholar from the Siberian Branch of the Russian Academy of Sciences, estimates that the number of Buryat speakers decreases by 6,908 each year—that’s 19 people a day. UNESCO’s Atlas of the World’s Languages in Danger includes Buryat and marks it as “definitely endangered.”

What are the reasons why Buryat is an endangered language?

1. *Buryats are taught to speak Russian, the official language of the whole country, since childhood and then start learning other foreign languages.* Indeed, today Russian is taught as the mother tongue in schools, and it is used in modern households, too. Buryat is an optional second language in some schools. The most popular second language taught in schools is English.
2. *Buryatia is the only federal subject where Buryat is an official language.* There are three federal subjects in Russia where the status of Buryat language is regulated by legislation—the Republic of Buryatia, Irkutsk Oblast, and Zabaykalsky Krai. In the first case, Buryat can be used throughout the region together with Russian, but in the last two it can be used only on the territory of the Ust-Orda and Aginsky Buryat districts, which are part of Irkutsk Oblast and Zabaykalsky Krai, respectively, which have a special status as districts with a huge concentration of Buryats. In Irkutsk Oblast, Buryat can be chosen to be taught in schools, but, unfortunately, few people show interest. Even in the case of Buryatia, where Buryat is one of the two official languages, the names of streets, road signs, banners etc. are all in Russian.
3. *There are various dialects in Buryat, which leads to a conflict of interests:* Khori group east of Lake Baikal, including the Khori, Aga, Tugnui, and North Selenga dialects; Lower Uda or Nizhneudinsk, dialect; the Alar-Tunka group, including Alar, Tunka–Oka, Zakamna, and Unga southwest of Lake Baikal; the Ekhirit-Bulagat group in the Ust-Orda National District, including Ekhirit-Bulagat, Bokhan, Olkhon, Barguzin, and Baikal-Kudara; and the Bargut group. Indeed, these dialects have a lot of differences, and that can complicate the process of communication and even lead to confrontations—for example, when a school needs to decide which dialect to choose for language instruction.

However, there have been positive changes recently. On October 27, 2007, Buryat Language Day was celebrated for the first time in Buryatia as a special day to show respect for Buryat. Buryat writers and poets were invited to classes, and exhibitions were displayed.

In 2016, Buryad.FM, the first Buryat radio station, was created. Modern filmmakers create short films about Buryats and their language. The most notable example is MonUla Films, a company that has produced several YouTube videos that garnered quite a large number of views and received positive feedback. In 2021, Buryat Global Community was created on Clubhouse, a social media app that holds communication through rooms where people speak and listen. The Buryat Global Community unites Buryats from all around the world, and as of April 2021, there were 524 members.

A very notable British polyglot Inky Gibbens, who has Buryat ancestors, faced a problem when she decided to start learning Buryat—there were no teachers she could contact in her area. In 2016, she launched Tribilingual, a startup teaching online language classes. Gibbens says, “I just wanted something to put out that was fast and easy and see if people were going to use it.” She managed to find teachers, some of whom are native speakers while others are academics with a deep knowledge of the language.

In conclusion, it must be said that even though there are many initiatives aimed at saving the Buryat language, it is still necessary to promote it, especially among young people. Social media is a very powerful tool that can help in many ways. A stable and constantly maintained and updated language learning app or website should be created. More films and movies should be made to show how important it is to speak your language, because if there is a people whose language dies, its whole culture dies.

References

- «Итоги Всероссийской переписи населения 2010 года в отношении демографических и социально-экономических характеристик отдельных национальностей». Russian Federal State Statistics Service, http://www.gks.ru/free_doc/new_site/perepis2010/croc/results2.html. Accessed 6 Jan. 2021.
- Snow, Jackie. 2017. *The Startup Teaching Languages That Have Almost No Teachers*. Fast Company (www.fastcompany.com.) Accessed 10 Jan. 2021.
- UNESCO Atlas of the World's Languages in Danger*. UNESCO (www.unesco.org.) Accessed 25 Feb. 2021.
- Катунин, Дмитрий А. 2011. «Статус бурятского языка в современном российском законодательстве». Вестник Томского государственного университета 353, 17-21.
- Бурятский язык умрет в 2042 году. *Новая Бурятия*, <https://newbur.ru/n/24550>. Accessed 25 Feb. 2021.

Stylistic and Pragmatic Shift in the Language of Russian Media

Katherine V. Moskver

Defense Language Institute Foreign Language Center

Substantial changes are taking place in the modern Russian language as well as in the way it is used in communication. These changes are most visible in the areas of mass media, particularly on YouTube, in television shows, and in video blogs. Given the very wide scope of these issues, this article will be limited to an examination of the evolution of the interview, the most widely used format in Russian mass media. Within the interview genre, I will be focusing on two of the leading figures in present-day Russia: Yuri Dud', known both as the "Child of the Free Internet" and the "next Pozner," and Vladimir Pozner himself, the elder statesman of the Russian television interview.

We should begin with the fact that Russia has been witness to an ever-increasing intergenerational digital divide. Traditional television programming has been steadily losing ground to YouTube, a medium to which the most iconic Russian media personalities continue to migrate, taking their young audiences along with them. Recent studies show that the 35-and-younger demographic in Russia receives its news primarily from Internet sources: websites, social media and video blogs. Polls conducted by the Levada Center in Moscow reveal that approximately one third of Russians regularly tune in to video-blogs (Volkov 6). Those 40 and over are gradually learning to use the internet, although on the whole, they regard the various online information sources as a large garbage can. Immediate access to information for the audience, the relative ease and low cost of production of YouTube content vs. television, and the absence of limitations and bans on which guests can be invited for interviews – these are all factors which are of great appeal to contemporary Russian journalists.

Aleksey Pivovarov asks Kartoziya, the Producer of the "Friday" channel: "Why is conventional television considered shameful?" Pivovarov posted the obvious answer on his Facebook page: "To be a TV journalist these days is clearly - to put it mildly - a complicated proposition." In 2019, Pivovarov launched his YouTube channel titled "The Newsroom" [Redakciya], and posed the question: "Who gets their news from television? Even if tomorrow there is total freedom of speech in Russia and the outside world, no one is ever going to tune in to a conventional news program and look for the latest news from

their favorite reporter. We see how YouTube has turned into the ‘New Television’ in Russia – we already have many high-quality, professionally-produced talk shows, cool interviews and great hosts. On YouTube we see that we are capable of producing high-quality journalism” (Sarukhanov 2019). Yuri Dud’ goes further, asserting that traditional journalism is “alas, not possible” (2017b).

The most widespread YouTube genre in Russia is now the interview, exemplified by the work of Yuri Dud’, *Vdud’*, Irina Shikhman, “*Should we talk?*,” and Kseniya Sobchak, *Beware, Sobchak!*. All three started as television journalists. The number of subscribers to their YouTube channels speaks to their popularity: according to blogger ratings found at forbes.ru, Dud’ has more than 8 million subscribers, Sobchak – approximately 2 million, and Shikhman – 1.5 million. In addition, several of Dud’'s interviews have been viewed more than 20 million times. By comparison, the YouTube channel of Russia’s government-controlled *Channel One* has 6 million subscribers.

Traditional interviews on Russian television have observed strict linguistic boundaries, rarely deviating from the norms of literary language and formal public discourse. The new YouTube journalists, on the other hand, have followed a trend first observed in Russian journalism in the early 1990s, when formal standards were relaxed and the pompous style of the older generation of journalists was rejected by their younger colleagues. Moreover, the YouTube journalists are not always inclined to address their guests in a deferential manner. Linguistic and behavioral norms have loosened and undergone significant change. V. M. Panov once asserted that the norm in journalism necessitated distinguishing between what is allowed and what is banned. Nowadays, the norm is what journalists and audiences jointly determine in any given situation (Панов 84).

Yuri Dud’'s early YouTube interviews featured popular musicians such as Basta, Glory to the Communist Party of the USSR, or *Slava KPSS*, Shnurov and Morgenshtern. Both questions and answers contained heavy doses of expletives, taunts, slang and jargon. Soon, however, Dud’ began to interview guests whose faces were not always familiar to his young audience, for example, film director/actor Yuri Bykov, political commentator Alexander Nevzorov, Duma deputy Vladimir Zhirinovskiy, veteran *Channel One* journalist Vladimir Pozner, and others. Aleksey Venediktov, editor-in-chief and co-owner of *Echo of Moscow*, was pleasantly surprised to discover that teenagers began to recognize him in the street after his interview by Dud’ was posted on YouTube (Витвинчук, 76). Even in interviews with his elders, Dud’ does not balk at using substandard vocabulary, an approach which helps distance himself and his topics from the mundane, the obsolete and the irrelevant, all hallmarks of the Russian journalism of his predecessors.

Dud' has proven to be a trailblazer in other ways as well: his attire, visible tattoos, mimicry, gestures and poses have set a new tone for the interview genre, as have the topics touched on in some of his questions. The remainder of this article will expand on each of these points.

Dud's attire tests the limits in its informality, to say the least: distressed jeans, sneakers, athletic jerseys, sweatshirts and T-shirts bearing eclectic artwork and inscriptions. His signature haircut has become a key part of his on-line persona. Dud' further rebels against textbook interview procedure by giving non-verbal feedback to the statements of his respondents: flashing a smile, rolling his eyes, even staring into the camera at his audience and winking with one eye. These quirks most certainly go against his own advice which he outlined in his lecture "How to Get a Tree to Talk": "Every interviewer must strive to minimize his or her own presence in the interview." In this lecture he went so far as to compare the interviewer with a skilled waiter, who behaves himself with dignity and quietly goes about his work, largely unnoticed. Ironically, however, Dud' does not follow his own prescriptions, especially when he resorts to other subtle non-verbal messages to his audiences: gestures, unusual poses while either sitting or standing, crossing one leg over the other, twirling his cell phone around in his hands and using it to snap photos or read quotes and other material as part of the interrogation of his guests.

The language used in some of Dud's interviews indeed sinks to the level of obscenity. It is difficult to listen to the Morgenshtern interview for more than 3 minutes – every second word is either derogatory or an expletive. In the YouTube comments section one viewer remarked: "After this interview Dud' will definitely get high," *Дудь действительно начнет дуть* (Dud' 2020). The interview with Ivleeva, Russia's Instagram star, is laced with slang: "According to my info one advertising photo in your Insta (Instagram) costs at least 900 bucks, and a vidosh—slang for video clip—starts at a million two hundred thousand." Another example: "So, have any of the local gangsters tried to hit on you?" Or: "How much do you rake in from your work? According to my info..." (Dud' 2018). Dud's unorthodox language is a clear message to his audience that he will not be bound by the linguistic limitations placed on his predecessors, and that when it comes to public discourse, he will be a non-conformist. He is essentially posing a challenge to the dominant discourse of his elder colleagues in the field of journalism.

While interviewers have traditionally attempted to mimic spontaneous conversation, even heart-to-heart conversations, until now they have largely steered clear of taboo topics such as personal finances, religion, sexual relations and health. Now, however, as Irina Shikhman has noted, there is no such thing as an inappropriate question. (Urgant 2020). In just about every interview conducted by Dud', we hear questions about the income or sex life of the

person being interviewed. Examples include his 2018 interview with Nevzorov, e.g., “Your honorarium for that lecture?”, and these questions during his interview with Ivleeva : “Have you ever been offered money for sex?”, “Did you have sex during those 25 days?”, and “How much did you earn as a hostess?” (Dud’ 2021). The comedian Aleksey Shcherbakov is asked how much he charges for a performance (Dud’ 2020), and Pozner is questioned if he has other sources of income beside his television program (Dud’ 2017). Dud’'s sit-down with Nevzorov includes many questions about religion, some bordering on the obscene (Dud’ 2018).

In addition to the above, it is important to examine the evolution of the structure of the interview, something which will become obvious when we compare the styles of Dud’ and Pozner. The primary difference lies in the *dynamics* of the interview: unlike a typical talk-show, a Dud’ interview, as well as those of Sobchak and Shikhman, features intervals when the interviewer and guest are not sitting in a studio in conversation, but are in motion, either in a car, on a walk or hike, or moving from one room to another or exiting from a building onto a street. Dud’ has even gone so far as to participate in activities with his guests such as mountain climbing, bungee jumping, heli-skiing, and even long road trips with multiple stops, exemplified by his extended investigation into the events in Kolyma under Stalin. This adds an element of dynamism to the interview and offers a change of scenery from the comparatively staid television studio with interviewer and guest sitting opposite each other for the entirety of the show.

Another difference in the structures of the two interviewers is seen in the way their shows begin and end. By way of introduction, Pozner very methodically identifies his guest by full name and profession. Then follows a question addressed with the polite pronoun form *vy* ‘you’. For instance, in the interview with Renata Litvinova (2021) she is asked: “Do you believe in the existence of an *elite*?” In many instances one can even predict the questions Pozner will ask. Dud’, by contrast, provides his viewers with some information about his guests in the form of video clips which appear on the screen at the beginning of his program. As a rule, Dud’ addresses his guests with the more familiar pronoun *ty*, and he gets right down to the questions: “How are things? How’s your life been these last few weeks?”, Dud’s Bortich Interview February 18, 2021. On occasion the standard introduction of his guest is replaced with a simpler: “Who are you? Why are you here?” (2020a). Only with his elders, journalists Pozner and Nevzorov, Duma deputy Zhirinovskiy, and others, does Dud’ maintain the *vy* form of address throughout the interview.

One of Pozner’s techniques at the close of his interviews is “snap questioning,” in which he jumps from topic to topic in very quick succession. The guest is thus forced to respond rapidly, almost without thinking. In the inter-

view with Zemfira (2015) he dubs these questions “javelins”; each one which hits its targets provides a bit more insight into the life values of the respondent. At the close of his interviews, Dud’ announces “blitz” and, like Pozner, fires off a set of quick questions, but he also sprinkles such questions throughout his interviews. “Can you do 1,500 squats?” (2020b), “Where do you get these screaming bright socks?” (2017a), “In your opinion who is the most beautiful woman?” (2018a). While these questions do not always reflect the values of the respondent, the answers seem to be of interest to Dud’ and perhaps to his audience as well. Dud’'s programs end with a contest and prize for the winner, thereby increasing the commercial appeal of his shows.

As a rule, Pozner positions himself as a knowledgeable, independent expert, a cut above his guest and audience. Dud’, on the other hand, strives to be perceived as being on equal footing with his guests and viewers. He even employs self-deprecation in his interviews with more venerable journalists in order to curry favor with his audience. Here are a couple of examples from his interview with Pozner: “If my meager education is correct...” and “I’m young and dumb, so please explain to me...”. A question to Nevzorov is prefaced by: “Please tell this naïve greenhorn with hairy knees visible through his ripped jeans...”. In return, in an attempt to tarnish Dud’'s image as a journalist, Pozner and Nevzorov resort to verbal aggression during their interviews. They often slip into the *ty* form of address, frequently become confrontational, and do not hesitate to admonish Dud’ and offer him advice on morality. To one of Dud’'s questions on the “Telebridge,” Pozner lectures Dud’ by saying “It wasn’t actually a ‘bridge’; if you had prepared for this interview, you would have known that.” Pozner also criticizes Dud’'s performance as an interviewer: “You often say mm-hmm, and you should sit up straight and not slouch.” In his response to Dud’'s question on other sources of income aside from his work as a television journalist, Pozner retorts: “What business is that of yours?” Nevzorov offers a “calm down, buddy” after Dud’ emits a cough designed to signify irony, then goes on to tease Dud’ for his deliberately fabricated appearance. “Despite your ripped jeans and cheeky demeanor, you won’t be able to continue in this field...” and “You revel in your freedom, but it’s a commodity, just like everything else in this world.” Dud’'s tactical moves force his interlocutors to lower their speech register, to become defensive and aggressive. Moreover, we see the juxtaposition of an aging, elitist approach to journalism in which the interviewer is the expert teacher dispensing wisdom on different facets of life, and the egalitarian style of conducting interviews, in which host and guest are equals.

If a journalist is an expert at structuring an interview and is able to predict the manner in which the respondent will answer a question, this will enable the journalist to utilize the method of verbal provocation. This type of questioning

increases the likelihood that the guest will speak with candor and reveal information which he or she would otherwise not divulge (Issers, 94). Knoblauch makes a similar observation: “The politeness of [the] interview does not produce truth or in-depth discussion and analysis, nor is the expected ‘negotiated meaning achieved’ (Lyon, 81). Dud’ himself is unambiguous on this point; during his lecture “How To Get a Tree To Talk,” he asserts that a journalist should neither fear anything nor “shake like a leaf” *не дрожать, как кролик*.

In his interview with Nevzorov, Dud’ poses many provocative questions, including: “Have you even once done harm to your reputation?”, “Have you ever worked for shady characters?”. In a caustic swipe at the work of Nevzorov in the Duma during the 1990s, “So, you were in the Duma for 14 years and accomplished nothing?”. In his conversation with Pozner he forces the latter to use an obscene word via this question: “What was the last obscene word you used?”. Thus, we see the tactic of provocation as a form of communicative aggression carried out to increase the interest of the audience (2018b).

To summarize, talented Russian journalists such as Dud’, Sobchak, Shikhman and others have crossed over from television to YouTube, and while they are using the traditional genre of interview to explore all aspects of their guests’ lives and personalities, they have modified the structure, tactics and register of the interview. Judging by their audiences numbering in the millions, this new approach to the interview is proving successful.

References

- Витвинчук, В.В. 2018. «Трансформация жанра интервью в современном медиaprостранстве: медийный хронотоп и коммуникативные тактики»: *Вопросы журналистики*. №4, стр. 73-80.
- Dud', Yurij. 2021. YouTube Interview with Bortich. Accessed 29 May, 2021
- 2020a. YouTube Interview with Morgenshtern. Accessed 29 May, 2021.
- 2020b. YouTube Interview with Scherbakov. Accessed 29 May, 2021.
- 2018a. YouTube Interview with Ivleeva. Accessed 29 May, 2021.
- 2018b. YouTube Interview with Nevzorov. Accessed 29 May, 2021.
- 2017a. YouTube Interview with Pozner. Accessed 29 May, 2021.
- 2017b. Как разговаривать с деревом [How to get the tree to talk]. YouTube. Accessed 29 May 2021.
- Иссерс, О.С. 2009. «Стратегия речевой провокации в публичном диалоге». *Русский язык в научном освещении*. Moskva. №2(18), стр. 92-104.
- Lyon, Ted. 1994. "Jorge Luis Borges and the Interview as Literary Genre." *Latin American Literary Review*, vol. 22, no. 44, 74–89. (www.jstor.org.) Accessed 30 May 2021.
- Панов, М.В. «Из наблюдений над стилем сегодняшней периодики.» *Труды по общему языкознанию и русскому языку*. Т.2, М: Языки славянской культуры 2007, стр. 63-85.
- Pozner, Vladimir. 2021. Interview with Renata Litvinova. https://www.youtube.com/watch?v=hC9kLjp1r_A.
- 2015. YouTube Interview with Zemfira.
- Саруханов, Петр. 2019. *Новая газета*, 18 июля.

- Urgant, I. YouTube Interview with Irina Shikhman, 2020. Accessed 29 May, 2021
- Volkov, Denis. “Generation Putin: Values, Orientations and Political Participation.” *Norwegian Institute of International Affairs (NUPI)*, 2019, pp. 6–13. (www.jstor.org.) Accessed 29 May 2021.

Improving Students' Knowledge of Russian Culture for Study Abroad

Jill Neuendorf

Georgetown University

Abstract

The benefits of studying abroad are incontestable: students gain first-hand linguistic and cultural knowledge, meet new people, and expand their worldview. Kinginger (11) defines study abroad as “a temporary sojourn of pre-destined duration, undertaken for education purposes.” Students of Russian in the US often take part in study abroad programs in Russian cities such as Moscow, St. Petersburg, Vladimir, and Nizhny Novgorod, among others, as well as in other countries in the post-Soviet space. While these individuals usually have at least a basic knowledge of Russian grammar before embarking on their sojourn, how culturally prepared are they for life in Russia?

Russian language textbooks used in some American universities often contain numerous outdated cultural references. The beginning-level textbook *Начало*, for instance, bases its cultural references on Russia in the 1990s. As a result, after students arrive in Russia, they may be surprised to learn that many of the cultural references about which they read are, in fact, obsolete. It is also the case that not all professors of Russian in US universities have time to thoroughly explain the nuances of Russian culture to their students. Consequently, a significant number of American students who embark on a sojourn to Russia may have difficulty adjusting to certain aspects of Russian culture that differ from those they are used to in the US.

This research focuses on US university-level students' cultural preparation before taking part as undergraduates in a study abroad program in Russia. In order to learn how pedagogues in US universities can increase students' awareness of Russian culture and thus better prepare them for a sojourn to Russia, qualitative research was conducted to answer the following research question:

- What are some specific ways that US university-level Russian instructors can increase students' knowledge of Russian culture in order to better prepare them for a sojourn to Russia?

The participants in this study were 12 individuals aged 19-28 who spent at least one semester studying in Russia (e.g., Moscow, St. Petersburg, Irkutsk or Petrozavodsk) between 2011 and 2019 as undergraduates at a US university.

In order to learn how students evaluated their cultural preparation for a sojourn to Russia, study participants answered the following four questions:

- Before going to Russia, did you have any stereotypes about Russians, their lifestyle, and/or culture? If yes, please explain about whom and/or about what your stereotypes were.
- After arriving in Russia, did you experience culture shock? If yes, what would have been helpful for you to have known about Russians and/or Russian culture ahead of time in order to assimilate more easily into Russian culture?
- While studying in Russia, were you ever in an awkward and/or uncomfortable situation? If yes, please explain what caused your feeling(s) of awkwardness and/or discomfort.
- In your opinion, did your professors of Russian in the US prepare you for your sojourn to Russia by providing you with adequate information about Russian culture? If no, what would have been helpful for you to have known ahead of time about Russians and/or Russian culture to feel more comfortable while studying there?

Student responses to the first question revealed that before arriving in Russia, five of the 12 study participants thought that Russians were “cold,” “not very friendly” and “straight-faced.” Several students had been afraid that they would be in danger while in Russia; specifically, they would be followed, harassed, and/or be under Russian government surveillance. One student even feared that Russia was still the “Wild East” of the 1990s. Additionally, another respondent feared that Russians would not be tolerant of his language mistakes and “not want anything to do with language learners.”

As far as experiencing culture shock after arriving in Russia, two respondents did indeed have difficulty assimilating into Russian culture, five students did not experience culture shock, and one individual had reverse culture shock after returning to the US. Of the two students who had culture shock in Russia, one asserted that it was because she had to live with a host family in a small apartment and get used to a new academic environment. The other participant, however, explained that his lack of information about sociopragmatics, non-verbal communication, and the causes of miscommunication in Russian culture made him experience culture shock. The students who did not have culture shock attributed it to their prior experience traveling internationally before embarking on their sojourn to Russia.

Study participants reported being in awkward situations due to circumstance, Russian/American cultural differences, and because of linguistic incompetence. One awkward situation that a student described occurred because her Russian host father sat naked in the kitchen at night. Another individual ex-

plained that cultural differences between Russian and American styles of dress caused him to feel uncomfortable when a group of strangers approached him in the Moscow metro and asked whether he was in town for the anime convention because of his “strange” clothing. Lastly, several students’ inability to express themselves sufficiently in Russian caused them to be in uncomfortable linguistic situations.

Eight students claimed that they felt well prepared for their sojourn to Russia, one did not, and three answered “yes and no.” The students who reported being adequately prepared for their study abroad experience in Russia asserted that they had received information about Russians and Russian culture in their Russian classes in the US, during conversations with their US professors of Russian, and thanks to pre-departure orientation sessions. The study participant who felt unprepared for studying in Russia claimed this was due to his first- and second-year Russian classes in the US being very focused on Soviet culture, rather than on post-Soviet culture.

In conclusion, qualitative data gathered from interviews with American students who had studied abroad in Russia revealed that learners naturally have stereotypes about Russia, Russians, and Russian culture, but US professors of Russian can dispel them by informing students what life in Russia and Russians are like today. This is especially important given the fact that certain cultural references in beginning- and intermediate-level Russian textbooks used in some US universities are outdated. However, the more that students of Russian know ahead of time about what awaits them in Russia, the lower the likelihood that they will experience culture shock and feel confused about cultural differences between the US and Russia when they are on a study abroad program.

Professors of Russian in US universities should consider having former students who completed a study abroad program in Russia explain to groups of learners interested in studying in that country which faux pas they made in Russia and which aspects of Russian culture confused them and why. This will, in turn, help learners be better prepared to assimilate into Russian culture, live with Russians, and study in Russia.

References

Kinginger, Celeste. 2009. *Language Learning and Study Abroad: A Critical Reading of Research*. Palgrave Macmillan.

Системность русской фразеологии в свете иноземных источников

Арчан Саркар

Калькуттский университет, Индия

Русский язык в ходе своего развития обогатился заимствованиями слов из других языков. Но эти слова употребляются в русском языке не так, как они употреблялись в языке-источнике. Прежде чем быть использованными, их перерабатывали в русском языке фонетически, грамматически и лексически. Но разговор только о словах не завершит этот контекст. Кроме слов, в русском языке имеются другие языковые единицы, которые как и слова воспроизводятся в готовом виде. Это фразеологизмы. Они могут быть исконно русскими, собственно русскими и также калькированными из чужих языков. Но нередко в плане содержания фразеологизмов имеют место иноземные элементы, сущность которых оказывается всемирная история, древняя мифология разных стран, их культуры и верования. Следует подчеркнуть, что в отличие от заимствованных слов указанная информация заимствованные из чужих стран не перерабатывают в русском языке. Они передаются в аналогичном виде как они доступны в соответствующих странах происхождения.

Исследование раскрывает, что именно в силу наличия в их составе иноземных элементов, данные фразеологические обороты функционируют в совместности с системой русской фразеологии. То они вступают в синонимическую связь друг с другом, то образуют антонимические пары и реже расширяют периферию многозначности.

В основе синонимии лежит семантическая близость языковых единиц. Это частичное или полное совпадение в их основном значении. Относительно значения слова, то оно складывается из его материального содержания, выражаемого его основой. А значение же фразеологизма, несущего элементы иностранного происхождения определяют сведения о культуре и религии разных стран, данные о географических территориях, об исторических событиях и т.д. В соответствии с этим на основе семантической близости таких фразеологических единиц как «бочка данаид» *бесполезная работа*, «египетский труд» *невыносимый труд*, «сизифов труд» *тяжёлая и бесполезная работа* лежит информация такого

рода. Наподобие слов синонимов, синонимические фразеологические единицы при сохранении семантической близости отличаются оттенками значений, за которыми стоят культурные детали, религиозные мифы, исторические данные и т.д.

При изучении вышеуказанных фразеологизмов «бочка данаид, египетский труд и сизифов труд», обнаруживается что семантическое содержание их восходит к судьбе населения древнего Египта и также к судьбе древнегреческих царей. Фразеологизмы «бочка данаид» и «сизифов труд» отличаются от «египетский труд» степенью интенсивности проявления обозначаемого явления о безрезультатности и тяжести труда :

«(Базаров) никогда не пробует серьезно разговаривать с Ситниковым или с кукшиною, потому что эти господа очевидно изображают своими способами бездонную *бочку Данаид*. Сколько в них ни вали дельных мыслей, хоть весь британский музей опрокинь в их головы, всё будет пусто и всё будет проходить насквозь с величайшей лёгкостью.»

—*Реалисты*, Д. И. Писарев (kartaslov.ru)

«Он вполне мог бы не дожить до завершения подобного *сизифова труда*».

—*Сказания умирающей земли*, Том II, Вэнс, Джек (kartaslov.ru)

«Сколько теперь этих отвалов кругом Балчуговского завода: страшно подумать о том казенном труде, который был затрачено на эту *египетскую работу* в полном смысле слова.»

—*Золото*, Мамин-Сибиряк Д. Н. (kartaslov.ru)

Однако, иная картина семантической сущности у многих других фразеологических единиц. При этом, собственно русский фразеологизм «вкушать от пищи святого Антония» и фразеологизмы с иноземными компонентами «питаться акридами и питаться манной небесной» тождественны по значению *голодать* и выражают полную эквивалентность содержания данных лексических единиц :

«Почему она может чавкать, а я должен *вкушать от пищи святого Антония?*»

—*Черты из жизни Пепко* (Мамин-Сибиряк, ФРС, стр.71)

«Он был вольноотпущенный дворовый человек;...живя теперь, как многие живут на Руси, без гроша наличного, без постоянного занятия, *питался только что не манной небесной*».

—*Льгов*, Тургенев, И. С. (СЛСН, стр.199)

«Словесно мне обирать тебя, ангел мой, знаю, что сам ты едва концы с концами сводишь и *акридами пытаешься*».

—*Отец*, Чехов, А. П., (СЛСН, стр.199)

Евангельская легенда и библейский миф свидетельствуют о греческих и израильских эпизодах, которые дали начало этим фразеологизмам. Они также повествуют о том, что и русский, и нерусские компоненты при этом указывают на жизнь в пустынях.

О частичной эквивалентности значений синонимических фразеологизмов и об иноземной географической территории как источник смыслового содержания фразеологизмов говорят ещё обороты типа «олимпийское спокойствие» *невозмутимое спокойствие* (Олимп - гора в Греции) и «аркадская идиллия» *мирное существование*. (Аркадий - центральная гористая часть Пелопоннеса).

В силу элементов иноземных культур в своём составе, фразеологизмы могут образовать и антонимические пары. Например, «земля обетованная» и «геена огненная». Анализ этих примеров выявляет, что целостное значение этих семантически неделимых фразеологических единств мотивировано этимологической информацией они несут. Она заключается в религиозном представлении о Геенской долине—место вечных мук—близ Иерусалема и также об изобильном и счастливом крае Палестина. Таким образом, указанные фразеологические единицы раскрывают крайне противостоящие понятия ад - рай, счастье - беда :

«Грезится ему, что он достиг той *обетованной земли* , где текут реки мёду и молока, где едят незаработанный хлеб, ходят в золоте и серебре...»

—*Обломов*, Гончаров. И. А. (ПОМ, стр.500)

«Для того, чтобы идти тысячу верст, человеку необходимо думать, что что-то хорошее есть за этими тысячью верст. Нужно представление об *обетованной земле*, для того, чтобы иметь силы двигаться. *Обетованная земля* при наступлении французов была Москва, при отступлении была родина.»

—*Война и мир*, Толстой, Л. Н., (ФРС, стр.173)

«Он прочёл ещё 7-й, 8-й, 9-й и 10-й стихи о соблазне, о том, что они должны прийти в мир, о наказании посредством *геенны огненной*, в которую ввергнуты будут люди, и о каких-то ангелах детей, которые видят лицо Отца Небесного.»

—*Воскресение*, Толстой, Л. Н., (ПОМ, стр.599)

Однако, Палестин в русской фразеологии не только рассказывает о счастье, о мире. В противовес этому выделяются обороты типа Содом и Гоморра, которые говорят о крайнем беспорядке, неразберихе.

Следует при этом сказать, что кроме крайних, предельных противопоставлений как обнаруживается в вышеописанных фразеологических оборотах «земля обетованная» и «геена огненная», при оценке и осмыслении предметов и явлений объективного мира, в языковых единицах отражаются их существенные различия. С особой яркостью это проявляется в фразеологии. Этому способствует иноземная история происхождения фразеологизмов. Например, фразеологизмы как «вавилонское столпотворение», «авгиевы конюшни», «висячие сады семирамиды» по-разному оттеняют явления о чём-нибудь красивом, великолепном и некрасивом, о неразберихе :

«Много чудес на белом свете, но ещё более их в нашей литературе. Это истинное *вавилонское столпотворение*, где люди толкутся взад и вперёд, шумят, кричат на всевозможных языках и наречиях, не понимая друг друга».

—*Путевые записки Вадима*, Белинский, В. Г., (ФРС, стр.457)

«Были правда, у него порывы, вроде вышеописанного: разогнать немного тьму, прижать взяточничество, заместить казнокрадов порядочными людьми, но он был не Геркулес, чтобы очистить эти *авгиевы конюшни*».

—*Воспоминания*, Гончаров, И. А., (ФРС, .205)

«Это окно выходило на большой балкон или, скорее, на целый *висячий сад*, где росло множество чудных растений, с ярко окрашёнными цветами».

—*Утопия XXI века проекты рая*, Бульвер-Литтон, Эдвард (kartaslov.ru)

При этом, существенную роль на оси противоположности играют нерусские фигуры. То это «ассирийская» царица—Ассирия - древняя Месопотамия, то «элидский» царь—Элида - город в древней Греции.

Контекст антонимии можно завершить замечанием по очень особому явлению. Это энантиосемия, при которой наблюдается развитие антонимических значений у одного и того же фразеологизма. Наблюдается такая внутрифразеологическая антономия например у собственно русского фразеологизма «бог с тобой», который выражает и согласие, и несогласие:

«—Ну, не надо - я пошутил: только, ради бога, не принимай этого за деспотизм, за шпионство, а просто за любопытство. А впрочем, *бог с тобой с твоими секретами!*»!

—*Обрыв*, Гончаров, И. А., (РОМ, стр.228)

«Вот собираюсь за границу пожить: для этого то имение заложу или продам...*бог с тобой*, что ты, Борюшка! Долго ли этак до сумы дойти!»!

—*Обрыв*, Гончаров, И. А., (ФРС, стр.40)

В начале данной работы упомянуто о различных типах смысловых связей в системности русской фразеологии. Мы продолжим об этом говорить и завершим полисемией. Уже сказано об этом не очень обычном для фразеологизмов свойстве. Однако, следует назвать некоторые обороты, многозначность у которых развивалась на основе прямого их значения, имеющего нерусские связи:

- «начало и конец», «Альфа и омега», *самое главное*
- «Ирихонская труба», *очень громкий голос, человек с таким голосом*

Следует заметить, что при обоих случаях перенос происходит по закономерным путям метафоризации, т.е. сходство по внутренним качествам обозначаемого явления и метонимизации, т.е. по смежности признака и носителя этого признака.

Из вышесказанного анализа вытекают следующие основные моменты:

1. Система русской фразеологии не может быть изучена должным образом, оставляя этимологические подробности той или иной фразеологической единицы вне поля зрения.
2. Фразеологизмы, хотя и являются элементами лексико-семантической системы русского языка, функционируют иначе, чем другие единицы, т.е. слова, этой системы в их отношении к материалам взятым из иностранных источников.
3. Фразеология - это такая область языкознания, в которой проблемы связи языка и культуры освещаются в многообразии и огромной интенсивностью. Фразеологические обороты раскрывают, что каждая национальная культура, несмотря на свою уникальность, обладает общечеловеческими компонентами, объединяющими языки и культуры народов мира.

Источники

- Барлас Л. Г., Инфантова, Г. Г., Сейфулин, М. Г., Сенина, Н. А. 2003. *Русский язык. Введение в науку о языке: Лексикология. Этимология. Фразеология. Лексикография.* Москва. Флинта, Наука.
- Гончаров, И. А. 1989. *Обломов.* Москва. Русский язык.
- Гончаров, И. А. 1983. *Обрыв.* Москва. Художественная литература.
- Новиков, Л. А., Кедайтене, Е. И. 1978. *Современный русский язык. Теоретический курс. лексикология.* Москва. Русский язык.
- Розенталь, Д. Э., Кохтев, Н. Н. 1986. *Русская фразеология.* Москва. Русский язык.
- Солодуб, Ю. П., Альбрехт, Ф. Б. 2003. *Современный русский язык. Лексикология. Фразеология.* Москва. Флинта. Наука.
- Толстой, Л. Н. 2017. *Воскресение.* Москва. Эксмо-Пресс.
- Шанский, Н. М. 1981. *Современный Русский литературный язык.* Москва. Просвещение.

Словари

- Жуков, В. П., Сидоренко, М. И., Шкляров, В. Т. 1987. *Словарь фразеологических синонимов русского языка.* Москва. Русский язык.
- Картаслов.ру.* Карта слов и выражений русского языка. kartaslov.ru.
- Львов, М. Р. 1984. *Словарь антонимов русского языка.* 2-ое изд. Москва. Русский язык.
- Молотков, А. И. 1978. *Фразеологический. Словарь русского языка.* Русский язык. М. 1978
- Ожегов, С. И. 1986. *Словарь русского языка.* Москва. Русский язык.
- Шанский, Н. М., Зимин, В. И., Филиппов, А. В. 1987. *Опыт*

Этимологического словаря русского языка. Москва. Русский язык.

Аббревиатуры использованных источников

1. ФРС - Фразеологический словарь русского языка.
2. СЛСН - Словарь фразеологических синонимов русского языка.
3. РОМ - Роман

Teaching Russian During the Pandemic

Tatiana Scanlan

University of Kansas

COVID-19 caught many of us off guard. Our classrooms were closed, and we had to quickly learn how to teach online. My colleagues from all over the world admitted that they were not ready for it. Many of us believed that the only way a foreign language could be taught was via direct face-to-face communication. Now, a year later, we all understand that online education is here to stay, and we must get used to the screen separating us from our students.

Being a member of several Facebook groups for foreign language instructors, I asked my colleagues what they liked about teaching online and received more than 500 answers. I noticed that most of those who work at high schools and colleges expressed their strong dissatisfaction with distant learning (no control over the classroom; no personal communication; no time to master all the technology; no way to stop students from cheating; difficult to keep students focused). Those who teach privately, however, apparently love it (a lot of available resources; no need to go anywhere; ability to find students from all over the world; ability to quickly find and present necessary material; better contact with students.) Some instructors even stated that after this year they will never teach face-to-face again.

I teach both in college and privately and can understand why there is such a discrepancy. First, the number of students in a group makes a big difference. Working with one or two students is not the same as with 15 or more as most institutions require. I believe there is another reason as well. In high school and in college we must follow an approved curriculum to make sure that our students get to a certain level of proficiency. We must follow ACTFL guidance and regularly assess their progress. According to my survey, college and high school instructors struggled to adjust their existing face-to-face courses to the online format. Teachers who work with private students are usually rather flexible and can make necessary changes when needed.

No matter how difficult this year has been for us, many colleagues shared that online teaching improved their skills. We were forced to work in a very unusual environment and used every bit of our experience, knowledge, and professionalism to make sure that we are teaching without lowering our standards. We learned to use technology to make our courses more dynamic and engaging. We developed a great deal of learning materials. We were able to

create great learning environment for students. In other words, we survived. The question is, for how long?

Foreign language courses are being discontinued at many universities. Many of us are just waiting for our turn. A year ago, JCCC has closed its Russian language program (seven different courses!) KU is struggling to keep its area studies centers. The proposed cuts may reach 30% to 60%. And it is despite many of language programs have major federal grant support and decent number of students enrolled.

We all know that the situation with foreign languages in the US has drastically changed in the past several years. On one hand, the world became smaller. We can travel, communicate with our foreign colleagues and friends, marry a foreigner, work in another country, or even choose to live there permanently. Information became widely available. We can easily and quickly find an answer to almost any question in any format: let it be a written article, a video report, or a testimony. We can virtually walk the streets of any town, visit museums, go to concerts and shows, watch movies, and play video games with people from all over the world. It seems that all this would boost our students' interest to foreign languages.

Unfortunately, it is not the case. According to the statistics, provided by MLA very few students take a foreign language course – 20% at K12 level and only 7.5% at a college level. As a result, the US is predominantly monolingual. 90% of Americans speak only one language (Looney and Lusin).

If you ask Google why one should not take a foreign language, it will give you a huge number of results. Unlike a similar page about mathematics, however, it is hard to disagree with the reasons provided. Here are a few of them:

- It takes a lot of time and money to be able to use the language professionally. One year (10 credit hours!) in a classroom with often 20+ students is not enough.
- The world speaks English. Chances are that your foreign acquaintances will speak English fluently.
- Books, movies, newspapers, research papers—all these are translated into English quickly and accurately. Machine translation is getting better and better.
- Native speakers are everywhere. They can interpret if needed and occupy most positions where language proficiency is required.
- Very few Americans have a chance to travel. And if they do, they go to a foreign country just for a short time. The time and money spent on studying the language simply do not justify the ability to order from a menu, often doubled in English

- The language skills disappear without practice. So why study something that you will forget soon anyway?

Our students have changed as well. Researchers indicate that their attention span became considerably shorter. It is 10min for online learners and 15 for face-to-face vs 20-25min twenty years ago (Morgan). Because of the huge amount of information poured into their heads, students became extremely selective. They are very much aware of how much time and money they are going to spend on education and usually are not encouraged to take a foreign language since many colleges stopped requiring them for graduation and many courses are being discontinued. Colleges where administrators actively support foreign language study, however, always have vibrant foreign language programs with steady enrollment (Stark.)

In the attempt Russian language programs alive, many departments have started to offer courses specifically designed to attract students, such as

- Vampires in Slavic Culture;
- Language, Gender and Sexuality in Russia;
- War and Violence in Russian Literature;
- The Devil in Russian Literature; etc.

Universities with well-established Russian programs may have necessary resources to offer such courses, which normally have pretty good enrollment and therefore help departments justify lower numbers in practical language courses. The situation in schools with no separate Russian program and only one or two Russian language instructors is much more difficult. Those of us who teach in such institutions are limited with just a couple of language and very rarely basic literature courses and cannot go beyond approved curriculum. Many of our students are not planning to continue studying Russian and are very unlikely to ever travel to Russia. So, what can we do to attract them? My suggestion would be to redesign our elementary level courses.

When I was teaching at Moscow State University, I had a very clear idea about what I was supposed to teach. My students needed to know:

- How to communicate in Russian in everyday life and in an academic environment;
- How to find necessary information in specialty literature;
- How to write a research paper.

When I came to the United States and started to work with students who enrolled in Russian usually without any plans to study it seriously, I did not have a clear idea about the purpose of my courses for a very long time. I will try to articulate it now.

First, I believe that the content of our courses must be useful and important to students. They should not forget it a year after the final. Our courses should teach them to appreciate and respect different cultures, to learn from different cultures, and effectively communicate with people from different cultures.

In the letters my students write to me, they do not say “because of your class I am able to successfully describe my day” or “thank you for explaining verbs of motion to me”. They say: “your course made me believe in myself”, “your course changed my life”, “your course opened the world for me”. That is what I think the purpose of our courses should be - opening the world for students, teaching them about diversity on an example of just one country.

In my one-year elementary Russian course I teach basic language skills and introduce students to Russian civilization. As any elementary level course, it is designed around common topics: greetings and introduction; family; work, etc. The main communicative situation, however, is not the typical “an American in Russia”, but “an American meets a Russian in the U.S.” This simple switch motivates my students to practice their Russian in a store, in a gym, at a ball game, anywhere they may hear Russian. It also helps them to initiate a conversation and to make the first step towards communication. The language material is very limited due to the short length of the course. Nevertheless, the students are always able to reach Novice High proficiency level by the end of the second semester.

A significant part of the course is devoted to Russian culture. Every week we choose a topic to discuss. It may be Lake Baikal, Russian art or Russian legislative system. I created many visual presentations and use them based on the students’ interests. I try to speak as much Russian as possible, but do not hesitate to switch into English if it helps students better understand the topic.

To keep students engaged, I suggest that they write down questions that they may ask a native Russian in connection with the topic we discuss. I then ask my Russian contacts to answer these questions. If the person speaks English well enough, I may record the answers using Vocaroo, if not – I write them down and pass them to my students. Then we discuss what we learned. If the matter we discuss is controversial, I try to present different points of view.

As a part of the course, the students must watch Russian movies with English subtitles. I usually suggest a movie, and we discuss in class how it interprets Russian view of the world.

We also go to field trips. Kansas City area has very few Russia related attractions but even a Russian grocery store gives my students opportunity to practice their Russian as well as taste some new food.

Students enrolled in this course are expected to attend Russian cultural events, such as Maslenitsa and the Victory Day. I introduce them to the

members of the Russian community and encourage them to communicate in Russian. Many of my former students keep coming to our events even after graduation.

This course helps students to reach the desired level of language and cultural proficiency. It practically shows students where and how they can use Russian in the U.S. It gives them an idea about Russian geography, history, culture, politics, and society. It also helps them to appreciate the diversity of the world and build relationships with those who have different backgrounds. It is especially important now, when political and social division in the United States is so high. I hope that our college administrations will recognize the importance of such courses and will find a place for them in the curriculum.

References

- Looney, Dennis, and Lusin, Natalia. *Enrollments in Languages Other Than English in United States Institutions of Higher Education, Summer 2016 and Fall 2016: Final Report*. Modern Language Association, May 2019, www.mla.org/Enrollment-Report.
- Preston, Teresa. *The U.S. Foreign Language Problem, as Covered in Kappan*. Phi Delta Kappan, January 27, 2020 (<https://kappanonline.org>).
- Morgan, Nick. "What's Happened to Our Attention Spans During the Pandemics?" *Psychology Today*, March 15, 2021 (<https://psychologytoday.com>).
- Stark, Katherine. *Reevaluating the Importance of Foreign Language*. The Current. MS, November 24, 2019 (<https://thecurrentmsu.com>).

Teaching Twentieth-Century Russian Literature in the Target Language

Olga Butyrskaya Scarborough
U.S. Air Force Academy

Introduction

This article aims to share some ideas that can be considered and implemented while designing, developing, and teaching a Russian literature course. The course discussed in the article offers Advanced-level readings of 20th century Russian literature. It focuses on the exploration of various literary genres, and is based on discussions of the works of prominent authors from different historical periods of the 20th century, such as Aleksandr Kuprin, Ivan Bunin, Alexei N. Tolstoy, Viktor Nekrasov, and Aleksandr Solzhenitsyn. Each of these authors brought his own invaluable contribution to the development of Russian and Soviet literature in the 20th century. The course thematically incorporates a number of major themes prevalent in Russian literature of the time specified further in the article. This course follows the classical Russian literature course based on readings and discussions of the works of major Russian writers of the 19th century, e.g., A. Pushkin, M. Lermontov, N. Gogol, L. Tolstoy, and A. Chekhov. Such a sequence of courses promotes students' awareness of a wealth of Russian literature, both prose and poetry, over approximately the last 200 years.

The article deals with common questions that most language instructors have to consider when selecting and designing course materials. It suggests methods for finding literary texts that not only improve Russian language skills, but also allow students to learn about different ways of thinking and behavior in a new culture and motivate them to continue language study.

Survey of the Literature

Acquiring Russian language skills can be in many respects maintained with using the Russian literary heritage in advanced-level courses. It has been believed that any foreign language curriculum should traditionally include exposure to the use of the target language in original literary works, which “within a cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive

tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows» (Carter and Long 2). Certainly, Russian language curriculum can be in many respects nourished by using the Russian literary heritage more widely, particularly in advanced-level Russian courses.

Through reading, students “can increase their knowledge and understanding of the culture of the speakers of the language, their ways of thinking, their contemporary activities, and their contributions to many fields of artistic and intellectual endeavor” (Rivers 260).

Going back to 1960s, some articles concerning the topic of teaching literature courses in the target language can be found. For example, Dewey (1963) states that students who have studied any foreign language “should be taught the literature in the target language rather than English.” He points out two different approaches to teaching literature courses: one is “literature courses with little or no student participation” (371), and another one is “courses with student participation” (372). Taking into consideration the advantages and disadvantages of both approaches, the latter one could be more efficient and appreciable for students to further improve their language skills, to acquire a deeper insight into Russian culture, history, mindset, and so forth. It would require students to understand a concept, principle, or an idea when they question themselves about it, look for its application in real-life world or communication, put it into their own words and integrate it with previous knowledge. A professor may encourage and motivate students to actively participate in class discussions and make fresh associations with readings. It is also useful for each student to have as many opportunities as possible to present his or her findings by expressing own opinions, broadening their own views and getting an immediate reaction to them from both peers and an instructor.

In scholarly publications of the last decades the idea of the need for interlocutors to acquire not only experience of a new social and cultural environment perception, but also the experience of functioning and thinking in a different culture can be noticed. For instance, Blech (2007) in her dissertation emphasizes that, “the cultural cues contained in literary texts provide an accessible and contextual means for transmission of cultural mores” to readers (7). This is especially important to consider in our global world nowadays, since intercultural communication between people from different countries tend to take place extensively in person and online.

Fostering empathic abilities of communicators is very important in the process of such acculturation. Belyaeva (2007) states that empathy is related to the experience of emotional and evaluative attitude towards linguacultural interaction between representatives of various national, cultural and sociocultural communities (14). Thus, empathy gets a new interpretation in

the context of the so-called dialogue of cultures as an essential quality of forming linguistic identity. Mature empathic ability can be indicated as an individual's tolerance of a different way of thinking while studying literary works by Russian authors, an ability to relate their own opinion to that of others, which allows avoiding failures in communication. Studying language through reading authentic literary works, indeed, helps students identify other people's views, opinions, feelings, and develop their empathic ability and intercultural communication skills.

Comer (2016) suggests using various scaffolding tasks for vocabulary building and further development of student comprehension, interpretation and oral narrative skills while working with Russian literary texts in upper-level courses. He accentuates that scaffolding "should be adjusted to the specific goals of the course, and the professors can select and order tasks to address the continuum of development of the students' language and literary analytical skills" (5).

Student Motivation to Learn the Russian Language through Advanced Readings

After reviewing a number of research works conducted by such scholars as Aseev (1976), Dodonov (1978), Vaisman (1973), et al., the motivation for learning Russian as a foreign language can be defined as a system that guides through educational process to a deeper language learning, improving communication skills, and developing needs for the acquisition of Russian speaking skills.

As mentioned above, the students enrolled in the literature course being discussed had already taken the Russian language and literature courses at the advanced proficiency level. Nevertheless, they appeared to show interest not only in maintaining their skills, but also in:

- systematically developing them further;
- acquainting themselves with literary works of authors who are new to them, but are well-known masters of Russian literature;
- expanding their vocabulary;
- deepening their understanding of Russian culture, history, national character and mentality while reading literary works in the original;
- improving their ability to discuss and analyze the works read both orally, together with other students in the class, and in writing while working on the individual summarization.

During the course, the students were interested in not only content-related learning, but also the reading experience itself. One of the cadets wrote in his essay in Russian, translated into English as follows below:

When we read, we learn about the living conditions in places that we cannot visit... we can imagine worlds that cannot exist in real life. While reading books, we empathize their characters... think about ethical dilemmas: What I would do if I were there? What would I have done differently? Thinking about such things may help us to better analyze what is happening in the real-life world... literature is a key aspect of my life. From what I read, I became wiser. Reading ... gives me the strength that I need to achieve my goals. It gives me the opportunity to experience the emotions that I rarely feel.

Principles for Course Material Selection

The selection of any language course material depends on a number of factors. Below are several principles to follow:

- Cultural conformity, i.e. selecting the material that reflects real life, communication and culture of native speakers of the target language;
- Practicality (or pragmatics), i.e. orienting students how to realize practical communicative goals in real life situations;
- Gradation and continuity, i.e. introducing sociocultural material consistently, according to the level of study;
- Effectiveness by using problem-based learning;
- Humanistic orientation based on the dialogue of cultures, i.e. directing students to compare different opinions and views.

While designing the course, consideration was given to selecting the literary works that could stimulate students' personal development and reinforce such valuable human character traits as empathy, honesty, respect, integrity, caring, courage, critical thinking skills, and responsibility, while reading and discussing them. In addition, students taking the course could have an opportunity to become more experienced interpreters and observers of Russian culture and develop further insights into its practices and perspectives, and dynamic changes it might undergo.

The literary works of Russian writers of the 20th century selected for the course are highly culturally valued as they reflect not only a wealth of literary methods for describing objects of Russian culture as a whole, but also the full range of relations between members of different social groups. By choosing mainly short stories used for readings and subsequent discussions in the classroom, we did not try to cover as many works of an author as possible but selected those finished works that possess the most important and/or distinctive style of the authors' narration. All of the main works, which formed the basis of the course, were used in full length, except for several excerpts from the textbook titled *When We Were at War* by T. Smykovskaia and O. Ilyina. There

were no adapted texts, either. As a result, by the end of the course, students could evaluate not only the unfolding of the plot in different stories, but also highlight the unique features of the literary language and style of different authors -representatives of the Russian literature of the 20th century.

In accordance with the concept of intercultural education, problems of selecting material should be addressed not only in terms of the coverage of complete and typical information, but also by considering its comprehensibility, clarity, and the positive emotional attitude of the learner toward the topic, their desire to discuss it. The amount of sociocultural information increases depending on the levels of language proficiency that correspond to the complexity of communicative tasks. Each level involves a gradual broadening of the communicative tasks, situations, and interaction, drawing on the students' knowledge and skills acquired at the previous stage of learning Russian language—Novice, Intermediate, or Advanced. Texts selected may align with the themes or topics studied previously. They should contain relevant lexical and grammatical material, various cultural and cross-cultural characteristics, be thought provoking, and they should inspire learners to read and discuss them. Such factors as students' age, their language proficiency level, and their interests should also be considered.

The Content of the Course and Its Rationale

In the works of the aforementioned authors, there are themes that characterize classical Russian literature: love, nature, war, famous historical figures, and the everyday life of the various strata of Russian society. There is a reflection of dramatic events described by the authors in all of them. Wide recognition of authors and their works, both in Russia and abroad, has been also a decisive criterion for the selection of the material for the course. Moreover, the choice of one of the works of A. Solzhenitsyn was made owing to the interest of the students in his literary works.

Despite the fact that the creation of all the works selected is remote from our time by many decades or even a century, the themes and problems brought up by the authors are still relevant. Here are a few examples. In the story *The Garnet Bracelet*, A. Kuprin raised the problem of unrequited love and voluntary departure from life. Nowadays, such a topic becomes even more relevant because there is a correlation with the number of tragic cases of suicide in youth, and in a rather mature age, because of similar experiences in different countries around the world. The theme of the confrontation between a state leader and common Russian people permeates the story of Alexei N. Tolstoy's *The Day of Peter*, where one finds neither understanding nor an ability to understand the aspirations and demands of another. Solzhenitsyn described the life story of an ordinary Russian peasant who worked on a collective farm

for many years and helped anyone who needed her help in the story titled *Matryona's Yard*. Ironically and tragically at the same time, the protagonist of the story, Matryona, was helpless when she had to draw a pension in a *sobes*, 'social services office' and go there every day, overcoming all kinds of ordeals in the preparation of documents.

The last two examples accentuate not only contradictions prevailing in Russian society in the past, but also their worsening trend now. Currently, the Russian people witness an authoritarian style of leadership by which Russian President Putin, his administration and government control all statewide decisions and legitimize little or even no input from various social groups and political opponents in the country. Furthermore, the elderly people in Russia with low income are suffering from poverty and hopelessness. Most of them are desperate to survive on their own, without receiving adequate support from the authorities at present.

While introducing the biographies and works of the authors to students, several film fragments from programs of the Russian TV channel Kultura were useful, such as *Islands* about Viktor Nekrasov, *Tolstye* about Alexei N. Tolstoy, *The Cruiser «Varyag»* and *Alexander Nevsky* films, materials on the history of Russia, available on youtube.com. These short videos undoubtedly helped the students more deeply visualize the circumstances of the Russian writers' lives, highlight their personal character traits, and make connections to historical events described in their literary works.

Twice during the course, the students were required to carry out independent research on the biography of one of the poets of the Silver Age and the so-called Thaw poets of their choice, memorize one of their poems, and talk about their impressions of the poetry, its imagery, a poetic writing style, etc. Additionally, the students were to find English equivalents or define new Russian terms underlined in the texts on their own. They were encouraged to work with either a printed or online Russian-English dictionary, or any Russian language glossary.

While discussing the moral values exemplified in the selected literary works, students gained a better understanding of features of the Russian national character, such as courage, heroic sacrifice in Nekrasov's *Enlisted Lyutikov*; kindness, hospitality and willingness to help people around, patience in Solzhenitsyn's *Matryona's Yard*; religious commitment, solidarity, unity of the common Russian people in A. Tolstoy's *The Day of Peter*, and others. At the same time, students identified such controversial features of Russian society as a paradox of spiritual manifestations: contemplative love, i.e., the predominance of feelings over reason and intellect in Kuprin's *The Garnet Bracelet*; the preference of the rules of social differentiation over the sincerity of feeling and freedom in Bunin's *Dark Avenues*, etc.

The material included in the course content provides students with the opportunity to learn about Russian cultural peculiarities and Russian mentality more thoroughly, as well as to identify differences while defining characters' traits or comparing a character in a literary work with the American cultural perspectives. Making distinctions, or the comparison and contrast of the Russian literary material with features of other cultures, were applied throughout the course. In addition, discussion of the literary works allowed the students to recognize the merging of cultures, and, most importantly, to describe the universal human qualities valued by representatives of many countries around the world.

Original literary texts are best suited for advanced-level courses when students can deal adequately with information given in the text, specifically, they are able to explicate texts in Russian, grasp the stylistic features of linguistic forms, recognize the dependency of the expressive writing method on conditions of the communicative situation described. Further, working with literary works may significantly improve students' sociocultural competence that implies an ability of individuals to relate to others and to differentiate their ways of life, an awareness of self and how others see them, capability to function in situations of cross-cultural communication.

Teaching Methods and Techniques

In order to organize the learning process during the course discussed, the following techniques and methods were mainly employed: reading and analyzing the content, features of the literary style of the authors; identifying the author's or narrator's attitude toward the other characters; formulating the student's attitude toward the storyline and the characters of the works; writing analytical essays; conducting independent research to study biographies of Russian poets and their writing; memorizing poems; preparing and making classroom presentations. Additionally, tests were periodically utilized as formative assessments as well as student comments and feedback in order to monitor their academic progress and to make necessary adjustments for learning improvements. Yet, efforts were made to keep the course more culturally enriched when possible.

Among aspects that remain under consideration in the methodology of teaching foreign languages, including Russian, there is a problem of the integration of different types of art. A combination of literary expression with music, paintings, and films may help to deepen learners' insight into the meaning of artistic images and symbols, and their interpretation. For instance, after watching the *The Garnet Bracelet* film, students can compare and contrast their impressions of the story written by A. Kuprin and the eponymous film. Various Russian TV channel Kultura programs mentioned above may also

positively affect the enhancement of student insight into Russian culture.

Authentic materials that may efficiently supplement literary studies include musical pieces, videos, pictures or images of real objects relevant to texts. On the one hand, the diversity of facts and phenomena of Russian culture should be systematized. On the other hand, the close reading of stories and verses of Russian authors can facilitate a better understanding of culture-related vocabulary. Then, it may eliminate the situation of intercultural misunderstanding, rejection, and possible negative emotional reactions. Working with entirely authentic materials helps students relay their sensitivity to works and ideas of Russian writers.

The introduction of various oral and written comments often accompanies either full literary works or their excerpts. The explanation of background information about history, cultural traditions, and realities of life may foster positive attitudes toward the Russian language and the culture of Russian-speaking people. A vast selection of Russian literary works reflects the unique experience of Russian societal formation and the Russian national culture. Therefore, it is important to keep in mind that students do not initially possess complex information necessary for an adequate understanding of such authentic texts because of differences in national customs, traditions, cultural values, ways of thinking, and different life experience. Non-native readers of Russian could come across such difficulties as unknown historical and social situations, the representation of psychological characteristics of literary characters, descriptions of national traditions and everyday life, etc., in Russian literature. The elimination of such difficulties would be possible by making particular parallels between the human values that marked all nations and at all times and cultural values that characterize people of the same linguistic community and during a particular period of time. For example, students are assigned to research comments of several literary critics on the theme of love in Bunin's works and agree or disagree with their opinions.

Some particularly formulated tasks may contribute to the accumulation and systematization of students' sociocultural knowledge. A number of questions follows each literary work or part of the work and corresponds to its theme, structure, imagery, phraseology, etc. While answering such questions, students identify, consolidate, and actively use cultural semantics of language, e.g., words, phrases, and comment on realities they found in the texts; then they may work with proverbs, sayings, etc.; incorporate speech etiquette and linking words or phrases; activate their thematic vocabulary and the use of their own native cultural awareness. Dewey suggested asking questions with "delayed" answers, that is, questions to which the students can find answers after they have covered material with which they were not familiar at the time the question was raised (374). Such a technique points out the existence of

literary landmarks that students need to look for in the texts and that should be discussed in the target language later, after identifying them.

The following techniques could be successfully utilized to make students active thinkers engaged in analyzing situations or people described in literary works. The task of drawing sketches of characters, detailing their appearance and clothes and then orally describing the images stimulates the student's imagination and draws their attention to literary portrayals. Matching fragments of the linguistic picture of the world is effective when comparing descriptions of various concepts or phenomena of human life given in both students' native culture and Russian culture: beauty, goodness, courage, etc. Students may enjoy the dramatization of key fragments and scenes from literary works prepared under the supervision of their teacher and afterwards talk about their own emotions and feelings while acting as one of the characters. Discussions in the realm of the seminar may create optimal conditions for demonstrating a good potential for the literary language while forming and developing personal intercultural communicative competence of students.

Another effective method is communication-oriented role-plays followed by their discussion and analysis made by all class members. A role-play can be regarded as one of the methods of teaching sociocultural strategies and a means of integration of the objectives of education and character development into learning process. As one of the ways of repeating lexico-grammatical material studied, a role-play concurrently allows the reanalysis of the knowledge and understanding of a target language culture.

Much depends on how a role-play connects with the culture. For example, during one such role-plays, students portrayed the trial of Peter the Great as the literary hero, speaking in the roles of the public prosecutor, the defender, and judges or the independent expert. Among the objectives of this role-play were the following: to compare the historical and cultural traditions of representatives of different social groups living during the reign of Peter the Great; and to enhance participants' experience while role-playing. Provided role-plays are conducted deliberately, they can be a very effective method for students to learn about the Russian culture pattern and cultural awareness. It gives an opportunity to be emotionally involved in cross-cultural learning. Students learn how to explore their pursuit of knowledge, to analyze what is happening, and to address representatives of other cultures with empathy. All of these help to create conditions for improving the motivation for learning.

While taking various tests, students may demonstrate their knowledge of concepts and different historical events, Russian cultural phenomena, and artifacts described in particular literary works. Tests also help determine the students' understanding of structured fragments of the plot, to analyze the situation in which a character finds him or herself or separate instances from

the characters' lives.

Retrieval tasks can be practiced while developing problem-solving skills. The following activities are suggested in the beginning of the course:

- Individually make a list of the five most significant events in Russian history of the twentieth century, and characterize them;
- Brainstorm and pick out the five most important historical events from the complete list that was compiled from the students' responses;
- Explain the nature of terms such as the Civil War, the Great Patriotic War, the Thaw.

Before the review lesson on Bunin's works students are assigned to prepare an analysis of one of his stories according to the outline given below:

- i. The time of writing
- ii. The implication of the title
- iii. The type of narration
- iv. Genre feature
- v. Characteristics of the characters
- vi. Dynamics of the relationship between the protagonist/s and the characters
- vii. The description of nature
- viii. The meaning of the story ending
- ix. The originality of the theme of love.

The process of preparing and making student individual presentations is described below.

Course Assessments

Tasks given to students throughout the course can be classified as formative and summative assessments. The former ones aim to review particular units of the course, while the latter are graded creative types of assignments. These include writing five essays based on the literary works read and discussed during the course and making two individual presentations.

Except for one, all of the essays are to be written on one of the four topics suggested by the instructor. Students receive guidelines and standards to follow, for example, their essays must contain approximately 500 words, be typed in Russian, contain proper citations, etc.

When grading essays, the following criteria were considered: relevant content, appropriate usage of vocabulary, grammatical accuracy, organization of the narrative, overall successful written communication or theme development.

It was obvious that students' writing skills were progressing dramatically throughout the semester. In particular, the following qualitative indicators,

such as extended vocabulary, appropriate usage of Russian phraseological expressions, grammatically more accurate use of various types of sentences and constructions, improved well-reasoned narrative discourse, were noticeable. Each student expressed his or her own thoughts and notions of understanding, as each of the finished essays had its unique content and creative thinking relevant to the topic chosen. At the same time, writing assignments revealed that students do not know or quite understand Russian punctuation rules. Additionally, the structure of essays did not always align with the standardized requirements, and students experienced some confusion with direct and partial quotations. Students received instructor feedback on all essays turned in and recommendations for eliminating the most typical mistakes and stylistic errors in writing assignments.

During the semester, two presentation sessions were scheduled. One was based on students' individual research on the Russian poetry works of the so-called Silver Age, and the second one corresponded to the Soviet poets of 1960s, or the Thaw period. Students were expected to familiarize themselves with common guidelines, standards, and evaluation rubrics prior to their preparation. Each student was exploring the biography of one of famous Russian poets, including their accomplishments, contributions, and significant impact on Russian literature and culture, how the historical period that they had lived in affected their lives, etc. Students were also required to share their findings with the class in a ten-minute presentation in Russian. As it states in *The Russian Context* (2002), practically every resident of Russia or former Soviet Union has been required to memorize some bits of prose and poetry at school: "Such memorization led to ... understanding of literature which later became a way of people to communicate with one another. This led in turn to a sense of community felt at poetry readings and other literary events" (9). Considering such a tradition of Russian education, students were offered the opportunity to memorize one of the verses of the poet and recite it from memory at the end of their presentations. The instructor gave students copies of recommended poetry works. In addition to classroom presentations, students were also required to submit a written abstract of at least 100 words in Russian, with proper citations, at the end of the presentation. Presentations should be done, for the most part, without consulting or reading the written text, and include essential or relevant background about the author, poem recitation and the student's observations about the poem's meaning and imagery. Students were not allowed to use Wikipedia in either Russian or English to conduct research. Presentations were graded according to the following criteria:

- Content (thoroughness, relevance);
- Creativity (presentation style, audience engagement);
- Clarity (comprehensibility, grammatical accuracy);
- Organization (introduction, main body, conclusion);
- Recitation skills (rhythm, intonation).

Students demonstrated a professional and creative approach to their individual research. They could comprehend and interpret the main ideas and imagery of the verses they read independently. However, some of them lacked information about significant periods in the lives and works of certain poets that resulted in misunderstanding of the conditions in which they lived, their spiritual aspirations and anguish. At times, it was necessary to ask elaborative questions to presenting students or seek help from other students to fill in gaps covering some biographical and analytical information.

Student Feedback

The instructor's observations made during class sessions and students' opinions expressed at the end of the course proved that learners were grateful to read the selected works and participate in classroom discussions in Russian. Specifically, they talked about their interest in reading biographies of Russian writers and making analyses of stories to identify the nature of characters, as well as to analyze the literary language styles, means of describing characters and their environment. Students attempted to demonstrate independent thinking in their oral and written assignments. They supported their arguments expressed in discussions with facts and quotations from texts. When writing essays, they used logical methods, such as comparison, analysis, synthesis, substantiation.

Face-to-face communication with students in the classroom was organized through discussions, debates, and colloquiums being focused on either fragments of literary works or the ideological conception of the literary pieces in general. Students supported their intuitive hypothetical statements with numerous examples from the original texts. Their collaborative output was also important.

In the main, student attitude toward the course was positive, which appeared in their active participation in class discussions and thorough individual assignment preparation. The students mentioned that the selected short stories were motivating them to read not only those works assigned to them, in order to discuss them in class during the course, but also other works of Russian writers of the 20th century. Additionally, they could better understand the ideas and imagery reflected in the stories.

Instructor Reflection

Students taking this course possessed an advanced level of language proficiency in reading comprehension skills. All of them were familiar with literary terms and writing styles, experienced in reading works of Russian classical writers in the original language, discussing them, and writing essays on topics related to them. The students' learning factors, including past learning experiences and background, aptitude for language learning and intellectual development, were thoroughly considered while designing and teaching this course. Hence, the students could broaden their cross-cultural knowledge and further develop their independent, lifelong learning skills during the course.

The course learning objectives were evidently achieved. Overall, the course brought good rewards to the students who discovered for themselves talented Russian authors whose works influenced learners' individual growth and accomplishment. The instructor has seen the advancement that the students were able to make in improving their interpretive, interpersonal, and presentational Russian language skills by the end of the course. Moreover, the students demonstrated their readiness and expressed their desire to engage in independent reading of Russian books and using Russian media in the future.

However, some learning goals could be reconsidered and formulated more explicitly for offering this course later. It would also be helpful for the instructor to monitor student progress and measure their proficiency level in the Russian language at least two times, at the beginning and the end of the course.

Conclusion

This article has emphasized the importance of defining and considering reasonable principles of selecting material for an advanced-level course based on reading, analyzing, and discussing Russian literary works. It suggests some goals that can be sought by students taking such a course. In addition, it gives examples of possible assessment tasks given throughout the course. There is information provided on student interests and motivation for further improvement of their Russian language skills and developing sociocultural competency.

As Yevgeny Evtushenko wrote, "a poet in Russia is more than a poet..." it may refer to an author who created not only poems, but also short stories, novels, epics, or a journalist writing analytical articles, and those thinking personalities who were strong enough to express their own opinions, articulate thoughts of their contemporaries, and form the mind of many generations ahead. Reading Russian literary works in various genres helps students develop a better understanding of social life in Russia in its historical perspective, ways of thinking of Russian people, that is difficult to perceive well otherwise.

Moreover, it allows students to focus on character traits and feelings that are common among people of many cultures, foster their empathy and compassion while discussing the read literary works, connect to students' own lives and experiences.

It can be concluded that the course design components such as student learning factors, motivation, goals, assessments, and learning experiences described above demonstrated the effectiveness of teaching methods and approach to teaching 20th-century Russian literature in the target language at the advanced proficiency level. While taking the course, students were able to enrich their own inner world and learn how common humanistic values are reflected in various Russian literary works.

The description of the major components of the Russian course based on readings of original literary works can be used by instructors of any foreign language. In addition to the particular methodological aspect of teaching, the features highlighted in this article would be helpful in creating a new textbook on Russian literature and culture for the intermediate or advanced levels of language proficiency.

Acknowledgements

The author would like to thank the students who took the course described in the article and gratefully acknowledge Dr. Ismenia Sales de Souza, Dr. Rachel Bachmann, and Dr. Jean LeLoup for reviewing and making valuable suggestions on the earlier versions of this article.

References

- Aseev, Vladimir G. 1976. *Motivation of Behavior and Formation of Personality*. Mysl.
- Belyaeva, Svetlana V. 2007. *Interconnected System of Learning a Foreign Language and Culture of the Respective Students of Language Course in High School*.
- Blech, Annalise S. 2007. *Teaching Texts Today: Twentieth Century Russian Literature in the Language Classroom*. <https://repositories.lib.utexas.edu/bitstream/handle/2152/3233/blecha83924.pdf>. Accessed 10 Nov. 2017.
- Butyrskaya, Olga G. 2004. "Formation of Sociocultural Competence while Teaching Russian as a Foreign Language." *International Cooperation in Education: Materials of the 4th International Research and Practice Conference*. Part II.
- Butyrskaya, Olga G. 2008. *Sociocultural Component of Education Content as a Means of Improving Motivation of the Russian Language Acquisition by Foreign Students*.
- Carter, Ronald, and Long, Michael N. 1991. *Teaching Literature*. London: Longman.
- Comer, William J. 2016. "Literary Texts in the Undergraduate Russian Curriculum: Leveraging Language Learning and Literary Discussion Through Scaffolding." *Russian Language Journal*, vol. 66, 3-29.
- Dewey, Horace W. 1963. "On Teaching Russian Literature in Russian." *The Modern Language Journal*, vol. 47, no. 8, 371–375. <http://doi.org/>. Accessed 30 Mar. 2016.
- Dodonov, Boris I. 1978. *The Motivated Brain: A Neurophysiological Analysis of Human Behavior*. Moskva. Politizdat.
- Kuprin, Aleksandr I. 1910. *The Garnet Bracelet*. http://azlib.ru/k/kuprin_a_i/text_0170.shtml. Accessed 24 Sep. 2016.

Rivers, Wilga. 1981. *Teaching Foreign-Language Skills*. 2nd ed. Chicago: University of Chicago Press.

The Russian Context: The Culture behind the Language. 2002. Edited by Boyle, Eloise M., and Genevra Gerhart. Slavica Publishers, Indiana University Press.

Smykovskaia, Tatiana E, and O. A. Ilyina. 2013. *When we were at war*. St. Petersburg: Zlatoust.

Solzhenitsyn, Aleksandr I. 1963. *Matryona's Yard*. <http://www.lib.ru/PROZA/SOLZHENICYN/matren.txt>. Accessed 24 Sep. 2016.

Stableford, Tom. 1981. *The Literary Appreciation of Russian Writers*. Cambridge: Cambridge University Press, 1981.

Tolstoy, Alexei N. 1918. *The Day of Peter*. http://azlib.ru/t/tolstoj_a_n/text_0010.shtml. Accessed 24 Sep. 2016.

Vaisman, R.S. 1973. *The Development of Motivational Sphere of the Person in the Older Student's Age*. Moscow: Moscow State University.

Student Papers

Family and Happiness

Stasha Cole

University of Tulsa

Tolstoy famously starts his novel *Anna Karenina* with the line: “Happy families are all alike; every unhappy family is unhappy in its own way.” This essay will discuss the intersections between the concepts of love, family, and happiness in the short stories and novels of Tolstoy and Turgenev published in the latter half of the nineteenth century. The essay will first detail the concept of happy families. The authors suggest two categories of happy families: partnership based in infatuation and partnership by building a family. The second half of the essay will focus on unhappy families and how they get that way. Disenchantment occurs for one of two reasons. Firstly, as discussed by Tolstoy, in marriage. The infatuation and “honeymoon period” wear off, and when the couple does not build trust and family, resentment sets in. Secondly, families become unhappy when love is not reciprocated for any number of reasons including affairs, separation, and death. Tolstoy and Turgenev portray ideals about family and happiness in their nineteenth century novels.

Infatuation occurs in Tolstoy’s *Family Happiness*, Turgenev’s *First Love*, and Tolstoy’s *The Kreutzer Sonata*. *Family Happiness* is a short novel written by Leo Tolstoy in 1859. It chronicles the young adult life of Maria, known affectionately as Masha. She starts the story as a seventeen-year-old girl who lost both of her parents. She and her younger sister, Sonya, are watched by a woman named Katya and visited by their late father’s friend, Sergei Mikhailych, who manages their finances and is much older than Maria. As Sergei Mikhailych visits and teaches Masha to love reading and appreciate domestic life, she falls in love with him. The novel poses and answers the question: what is happiness? Early in the novel, Masha and Sergei experience all-consuming infatuation. Masha describes her happiness as euphoric and hopeful. As her feelings for Sergei deepen, she experiences happiness every time she receives his approval and every time she is close to him. After witnessing him pick fruit in an orchard when he thought no one was watching, she falls deeper in love. Both characters discuss the elation they feel during a nighttime walk with Katya in which Masha took Sergei’s arm and all three walked and talked in the moonlight. Next, both characters find happiness in the early stages of love. When Sergei visits after the moonlit walk, he confesses his feelings to

Masha in a roundabout way. He explains, he had become distant after that night because he could feel his feelings grow and thought that he would only bring Masha misery. He expresses his sole desire to settle in the countryside where he lives with his mother to carry out a calm, domestic life. He did not want to prevent Maria from experiencing the world as he already had. Maria, baffled, cries that she has learned to love a quiet life and aches for it if she can experience it with him. They are married less than a fortnight later. Their early married life consists of pure love and devotion. They are perfectly happy- for a time. As they fall head over heels for each other, they become infatuated: all-consumed with thoughts of the other and the other's presence brings only bliss. Early married life also consists of infatuation, blind love, and happiness.

Turgenev's *First Love*, published in 1860, is based primarily around the discussion of family relationships and falling in love. This story, like *The Kreutzer Sonata*, is a frame narrative; a story within a story. The narrative begins with a man named Sergei Nikolayevich asking his friends about their first love. Vladimir Petrovich describes the utter bliss of first and young love when a princess and her twenty-one-year-old daughter move into the estate next to his countryside home. At only sixteen, he falls hard for the daughter and becomes one of her many suitors almost right away. When she invites him to her dacha with the other suitors, he says, "the unexpectedly rapid fulfillment of my secret desires both delighted and frightened me" (Turgenev 2008b, 149). He explains on several occasions what young feels like. He says, "I moved as in a dream and felt throughout my whole being a quite ridiculously intense happiness" and "I felt I'd known her for years and yet had known nothing and never lived till I'd seen her" (151; 153). Even when he was deep in competition with her other suitors and felt dejected, he says, "it was a blessed sweetness just to burn and melt" (193). He expresses feelings of infatuation perfectly. He is giddy and willing to give up almost anything just to make his young love happy, even injuring himself by jumping off a wall to prove his affection. Vladimir Petrovich recognizes that he is willing to forgive and look past anything as he tells the beautiful young woman, "believe me, Zinaida Alexandrovna, no matter what you did, no matter what nasty things, I will love you and worship you to the end of my days" (196). This early and complete infatuation brings happiness for some, like Masha and Sergei, and ends poorly for others, like Vladimir Petrovich and Pozdnyshchev in *The Kreutzer Sonata*.

Leo Tolstoy's *The Kreutzer Sonata* was published in 1889. It is also a frame narrative. The story starts with a handful of people on a train. The unnamed narrator observes a woman telling a lawyer about how she plans to separate from her husband because they do not experience love for each other anymore. She argues that "love alone sanctifies marriage" and the lawyer summarizes

her stance by stating, “marriage when not based on natural attachment . . . lacks the element that makes it morally binding” (1967, 360; 361). A tradesman responds that marriage itself is a sham and reciprocal love doesn’t exist- at least not for long. He thinks that love is based on sensuality and when that fades, the relationship falls apart. The tradesman reveals himself to be Pozdnyshov, a man who killed his wife. The narrator sits next to him on the train and listens to his story. Tolstoy employs Pozdnyshov to advocate for his stance in opposition to physical consummation and passionate love. He describes how he and his wife were always very passionate with each other. During the infatuation stage, this manifested in physicality and sensual love, and they were blissfully happy for a short time.

The next form of happiness in family and relationship dynamics is Tolstoy’s concept of Family Happiness. This is a longer-term form of happiness. Tolstoy’s short story of the same title, Turgenev’s *Fathers and Children*, and Tolstoy’s *Anna Karenina* all illustrate the concept of family happiness. Leo Tolstoy argues that after the initial infatuation period ends and early marriage settles into regular domestic life, the entire relationship dynamic must change if the couple is to keep love and find a different kind of happiness. After the “honeymoon phase” ends, he argues that children, domestic partnership, and mutual respect are the only ways to find happiness in a marriage. As winter descends on Masha and Sergei in *Family Happiness*, Maria becomes restless and aches for action and company. She sinks into a deep depression and resents her husband, blaming Sergei and the countryside for her misery. After she discusses her feelings with him, Sergei Mikhailych realizes that her youthful desires must be fulfilled so that she can become content with a settled life after experiencing society.

They move to Moscow. Immediately, Maria becomes the belle of the season; her demure country background and beautiful countenance charm Moscow high society. She becomes obsessed with her social life and her happiness is dictated by material goods and the attention of others. Sergei Mikhailych, missing home and taking care of their first son, lets her stay in Moscow. When a new woman captures the attention of the Moscow elites, she becomes disenchanted with high society. Still craving attention, she leads on a French nobleman who kisses her on the cheek. She is wracked with guilt and comes back home to Sergei and her sons. Maria desires the kind of happiness she felt with Sergei at the beginning of their marriage and is disappointed when their feelings for each other had drastically mellowed. Sergei devoted his love and attention to their sons and to domestic life while Masha had been wrapped up in Moscow high society. Masha is devastated until she holds their young son and discovers what Tolstoy calls family happiness. Though her romantic rela-

tionship was drastically altered, she finds that she loves her husband in a new light- as the father of her children.

In 1862, Ivan Turgenev published *Fathers and Children*. When the novel was translated into English, the title was changed to *Fathers and Sons*. Regardless of the title, this novel explores family happiness in the relationship between Nikolai Kirsanov and his serf, Fenechka during the time of the emancipation of the serfs. Turgenev, unlike Tolstoy in *The Kreutzer Sonata*, supports marriage and childrearing. He writes, “Is there anything more attractive in the world than a pretty young mother with a healthy child in her arms?” (2008a, 37). The novel ends with the happy marriage between Nikolai and Fenechka, uniting Nikolai legally with his son and kickstarting a domestic life based on mutual affection and childrearing.

In Tolstoy’s *Anna Karenina*, the Oblonsky family demonstrates family happiness as well. The story begins with Oblonsky and Anna, his sister, pleading Oblonsky’s wife, Dolly, for forgiveness. Oblonsky had committed adultery with the nanny, or governess, of their many children. He asks Anna to come to plead to Dolly on his behalf. After speaking with both siblings, Dolly forgives her husband wholly even though she is hurting. Their marriage continues and they find what Tolstoy writes about in *Family Happiness*, a different type of love centered on childrearing instead of mutual partnership between spouses. Tolstoy comments that marriages require compromise and forgiveness.

The last instance of family happiness is between Kitty Scherbatsky and Konstantin Levin in *Anna Karenina* by Leo Tolstoy. The Levins are Tolstoy’s depiction of pure love and truly happy partnership. Konstantin Levin pursues Kitty Scherbatsky, respects when she rejects him, and then asks again when it is more appropriate, and she isn’t infatuated with another man. They fall deeply and sweetly in love. Theirs is the only marriage depicted in the novel and the film. This shows their faith, their morality, and their devotion to each other. Tolstoy projected his ideal life onto the Levins. Levin, though a landowner, works the land alongside his peasants. Konstantin and Kitty Levin have a tame courtship, settle comfortably in the countryside, work hard, and raise children in a household of love and mutual respect between partners. They are the “happy family” that Tolstoy references. In contrast to Anna Karenina and Alexei Vronsky, Tolstoy comments that lust leads to demise, but mutual respect, complemented with marriage and children, leads to an ultimate “family” happiness that is long-lasting and “pure.”

Dissatisfaction within families can occur for many reasons. Unhappy families become disenchanting either in marriage when the newness of married life wears off or when love is unreciprocated. Tolstoy’s *Anna Karenina* and *The Kreutzer Sonata* both detail unhappy married life. In *Anna Karenina*, the rela-

tionship between Anna and her husband Alexei Karenin is typical of an aristocratic family. There is a substantial age gap between Anna and Alexei. Anna is very involved with high society and all of the social events that it entails, and Alexei is involved in local politics. They don't spend much time together. They have a son, but Alexei Karenin is not involved in his life. The relationship is thrown off-kilter when Anna commits adultery with Count Alexei Vronsky. Anna's marriage crumbles when she becomes pregnant and confesses. Her relationship with Count Vronsky deteriorates when she becomes obsessive and paranoid. Finally, Anna commits suicide from the pressure and her inability to be with the two loves of her life simultaneously: Count Vronsky and her son, Seryozha. Anna's death is a punishment from Tolstoy for Anna's transgressions. Though she acted out of passionate love, she did not uphold a moral life or a healthy marriage. Instead of coming together with Karenin to build a happy, stable, domestic life, her passions ran away with her thoughts, and, eventually, her life.

In *The Kreutzer Sonata*, Pozdnyshv recounts the story of how he murdered his wife because he suspected her of adultery. He blames the whole situation on his initial sexual curiosity and physical attraction to his wife. After he fell out of the infatuation stage with his wife, his physical passion turned to verbal and physical abuse. The story comes to a peak when Pozdnyshv leaves for Moscow and becomes so paranoid about his wife cheating on him that he comes home early, finds the two together innocently playing music, and murders her out of fear and spite. When infatuation falls away and the partners don't work together to make a quiet domestic life, resentment steals in. Though, like Anna Karenina and her husband, they had children together, they did not spend enough time together as a family.

The final aspect of the essay will focus on how unreciprocated love destroys happiness in *Anna Karenina* by Tolstoy, and *First Love* and *Fathers and Children* by Ivan Turgenev. In *Anna Karenina*, Anna turns away from her husband and attaches, infatuated, to Alexei Vronsky. Alexei Karenin becomes disenchanted with his wife once she is no longer devoting her time and attention to him. He separates from her and keeps her son, making them both miserable.

In *First Love*, Vladimir Petrovich experiences non-reciprocated love when he finds out that his father has fallen for Zinaida as well and she has chosen the father over the son; interestingly, the father warns Sergei, "my son ... beware a woman's love, beware that happiness, that poison" (Turgenev 2008b, 200). Apparently, the father got caught up in the cycle of infatuation as well. Because of Zinaida's lack of reciprocation and the time and space that separated them, Vladimir Petrovich fell out of love with her and moved on after his broken heart healed.

Finally, *Fathers and Children* discusses non-reciprocated love due to death. Young Bazarov, the friend of Nikolai Kirsanov's son, falls in love with Anna Sergeevna Odintsova. Because he is a nihilist, he rejects all feelings, fleeing after he confesses his affections to Anna Odintsova. Later, Bazarov, wracked with typhus and repressed feelings, exclaims to Anna Sergeevna, "I loved you! That didn't have any meaning then and it's got even less now. Love is just a form of being" as he lays dying (Turgenev 2008a, 195). Poor Bazarov is tormented by his feelings and never gets to experience true happiness or family happiness because he suppressed his feelings and fled after confessing to Anna Sergeevna. He dies miserable and loveless because he would not express himself and let love be reciprocated.

There are many reasons why lovers and families become disenchanted with each other, but very few ways that family and happiness remain constant after initial infatuation. According to Tolstoy and supported by Turgenev, there is a universal happiness based on mellowed love within a couple but sustained mutual respect and partnership that comes with domestic responsibility and childrearing.

References

- Tolstoy, Leo. 2003. *Anna Karenina*. Barnes & Noble Classics.
- Tolstoy, Leo. 1967. *The Great Short Works of Leo Tolstoy*. Perennial Library.
- Turgenev, Ivan. 2008a. *Fathers and Sons*. Oxford World's Classics.
- Turgenev, Ivan. 2008b. *First Love and Other Stories*. Oxford World's Classics.

The Internet That Never Was: History, Cybernetics, Networking and Computing

Tyler Gifford
East Central University

I think that this is an important topic to cover, because it wasn't until recently that I even became aware of the history of computer science in the USSR. Following my learning about this topic, I began looking online for information about this and reading. This paper is going to cover the following; Dr. Anatoliy Ivanovich Kitov, Dr. Viktor Mikhailovich Glushkov, cybernetics, some cause and effects of economic reforms and, finally, proposals by both of the two Doctors in an attempt to network their nation, decades before we would do so in the United States. I want to promulgate this knowledge with those that would choose to read this.

Dr. Anatoliy Ivanovich Kitov was born in Samara, Russia, but would move to Tashkent when he was a child (Russian Virtual Computer Museum). Kitov's father, Ivan Stepanovich Kitov, was a junior officer in the White Army and had taken his family to Tashkent to avoid the consequences of his military past (Russian Virtual Computer Museum). Dr. Kitov was an excellent school pupil and received high marks throughout his entire academic career. Not only was he academically gifted, he was also an athlete while in school (Russian Virtual Computer Museum). Following his primary school education, Kitov enrolled in Tashkent State University. After only two months at university, Kitov was called to serve in the military (Russian Virtual Computer Museum).

While in the army, Kitov's intelligence and overall competence were noticed by his superiors, and Kitov was soon transferred to the High Artillery School in Leningrad (Russian Virtual Computer Museum). With his newfound education at this school, Kitov would eventually propose a new method of anti-aircraft shooting for the military. Whenever Kitov was called to serve and lead in the field, he would spend his free time studying mathematics and other subjects for university (Russian Virtual Computer Museum). Kitov's time and energy would be very well spent, as one month before the end of The Great Patriotic War, Kitov was accepted into the F.E. Dzerzhinsky Artillery Academy, and was assigned to the rocket armament faculty (Russian Virtual Computer Museum). Following the war, Kitov graduated from the artillery academy not

only with honors, but also received a gold medal from the F.E. Dzerzhinsky Artillery Academy (Russian Virtual Computer Museum).

The time that Kitov spent in academia and in the military put him on the radar of research groups, and he was eventually invited to the Special Design Bureau No. 245 (Gerovitch 2008). This was a Machine building unit dedicated to the study of electronic computer technology and its possible applications for the ministry of defense (Gerovitch). Kitov's interest in computer science developed in the period between the end of Great Patriotic and the time of his appointment to the Special Design Bureau. The Special Design Bureau was a "closed" and secretive research center that received books and manuals that the public did not have access to (Gerovitch 2008). One of these books was Norbert Wiener's *Cybernetics: Or Control and Communication in the Animal and the Machine*. I would like to take this time to review the definition of Cybernetics. Cybernetics is defined as "The science of communications and automatic control systems in both machines and living things". It is important to note that at this point in history, cybernetics was regarded as pseudoscience in the Soviet Union and was not yet a legitimate field of study in the USSR (Russian Virtual Computer Museum). This situation was all about to change, however, with Kitov's discovery of Norbert Wiener's book.

Upon finishing the book, Kitov no longer had the same preconceived notions that many others had about Cybernetics. He now had a goal in mind, that is, to promulgate the knowledge he had gained to all echelons of academic society. Kitov began publishing works on cybernetics as well as giving lectures, and soon people began to start opening up to the new ideas that he was sharing (Gerovitch). Kitov's work was not without risk, however, as Kitov began his work in cybernetics while Stalin was still alive, and Soviet science was still rigid and controlled (Gerovitch). Kitov persisted in spite of struggles he encountered, and through his efforts, and the efforts of those that had begun following his lead, cybernetics crept into the academic world of the Soviet Union (Malinovsky 2010).

The year is now 1957, and it is the time of the Khrushchev Thaw. Stalin had been dead for approximately four years, and the First Secretary of the Central Committee of the Communist Party of the Soviet Union, Nikita Sergeevich Khrushchev, had begun making some changes. One of these changes was a major economic reform in 1957. The reform sought to decentralize the economy of the USSR, replacing industrial ministries with local regional councils (Malinovsky). However, this would not go over so well, as there were now new people who didn't know what they were doing having to find their *modi operandi*, shifting from a centrally planned economy to this new local variant so quickly (Gerovitch). This would end up leading to higher labor loads at a bureaucratic level while decreasing the overall output of the economy at the industrial level (Gerovitch).

A solution to this would soon come in the form of a proposal by Kitov in 1959 (Gerovitch). This was after many people in the field of cybernetics, ranging from students to professors, had been discussing solutions for the economic issue, and how the implementation of cybernetics might be able to solve it. Kitov's proposed an automated management system through a national network of computers (Gerovitch). It's important to note that Kitov was the first person to ever really propose such an idea (Russian Virtual Computer Museum). Despite the publication of Wiener's book in 1948, he and others at the Macy Convention had not looked into using cybernetics in the same way proposed by Kitov, nor was any other nation really looking toward cybernetics or computer networking for problem solving. The concept was, for lack of better words, "out there". Kitov's idea would be dual purpose, as it was meant to be used by both the ministry of defense and the USSR national economy (Gerovitch). One unit would have access during the day, and the other at night. However, this proposal was ultimately refused, not because people didn't believe in it, but on the grounds that the Ministry of Defense did not want to be held accountable for a potential economic failure caused by the civilian sector (Russian Virtual Computer Museum).

Though Kitov's' initial proposal was rejected, something was becoming very clear that the field of cybernetics was gaining in legitimacy in Soviet science. Cybernetics was becoming more popular in academic circles, leading to evolving views on cybernetics in the USSR as a whole. After the refusal of Kitov's proposal, Norbert Wiener was invited to Russia to lecture at the Polytechnic Museum (Fet 2014). Things didn't look bleak, the future was still shining bright, and the story did not end here. Viktor Mikhailovich Glushkov would pick up where Kitov left off, still attempting to network have the nation. After the strong rejection of Kitov's proposal because of the fear from the military of the civilian sector creating problems, Glushkov felt as though the project might actually be achieved, if scientists focused on making a network a solely civilian based endeavor, rather than the hybrid proposal of both military and civilian use of the computer system. (Большая советская энциклопедия).

Общегосударственная автоматизированная система учёта и обработки информации (ОГАС) was the name of the system that proposed by Glushkov. Glushkov proposed a system that would manage the allocation of resources and information among the organizations in the national economy. The system should operate from the center in Moscow and would have 200 midlevel centers in major cities and 20,000 local terminals in economically significant locations, each terminal having the ability to communicate with all the others (Malinovsky). The system also could have enabled transactions by computer, including purchases through stores, but this would not be used, nor many of Glushkov's other ideas that that were beyond his time. Glushkov's proposal would not survive to see the form that it could've achieved. When

Dr. Glushkov presented his idea, it was stripped down to ministry-specific networks, compared to his dream for a truly networked nation (Gerovitch). Each ministry was able to use computer technology to strengthen control over sensitive information. One could still have the power to decide what to make. The other, still the power to say how it gets distributed (Gerovich).

Why did Soviet authorities deny Glushkov? Why didn't Glushkov's system work? It seems that individuals who were more concerned with themselves and the power that their ministry had, were the main culprits for why Glushkov's proposal never took off. However, if we look at more pieces in this puzzle, we begin to see some other facets to the argument. The hardware and software were said to have had limitations at that time (Gerovich). The interesting thing is that this was the same period when the USSR was the first country in space and had an active nuclear program. So why? Another aspect to consider is the time of implementation. Glushkov's project would have taken a minimum of fifteen years to implement, and up to twenty years to complete (Malinovsky).

The cost of the project was estimated at twenty billion rubles, and though one of Glushkov's primary opponents was the minister of finance, and his motive was known to have been control, the cost might have been justification denying the proposal. Returning to the technological issues, I think they could have made it work, though it still should be noted that Glushkov's program was considered more complicated and difficult than the space and nuclear programs that were going on at the time. The complicated nature of the project meant that it would have taken at least fifteen, if not twenty years, for it to come to fruition. I mentioned how long it would take earlier, but I would like to expand upon it. Due to the length of time to complete the Glushkov's project, the USSR would not see a return on its investment until it was complete and in operation. There was a trust and faith needed, that didn't exist. In the end, the work of Kitov and Glushkov is a fascinating bit of history that should be discussed more. These two pioneers of cybernetics should be recognized more in the history of computer science. There is a whole side of computing history that the students miss in the average high-school or university classroom. I hope that if you don't read further into this topic, you at least share it with others, so that they might read up on it themselves.

References

- В. С. Михалевич. 1978. "Глушков Виктор Михайлович." *Большая советская энциклопедия*, Ed. 3, Vol. 6, Советская энциклопедия.
- Fet, Yakov. 2014. "Norbert Wiener in Moscow." Third International Conference on Computer Technology in Russia and in the Former Soviet Union.
- Gerovitch, Slava. 2008. "InterNyet: why the Soviet Union did not build a nationwide computer network" *History and Technology*, Vol. 24 No.4 (December), 335-350.
- Malinovsky, Boris Nikolaevich. 2010. *Pioneers of Soviet Computing*. Edited by Anne Fitzpatrick. Translated by Emmanuel Aronie. N.p.: published electronically, (www.sigcis).
- O. Kitova. Kitov Anatoliy Ivanovich. Russian Virtual Computer Museum, (www.computer-museum.ru).

The Life of Rasputin: Myths and Facts

Aubrey Pence

East Central University

Grigori Yefimovich Rasputin is an iconic Russian figure that has been heavily researched and written about. And while there are many different sources and accounts about his life, the main source for this paper was the book *Rasputin: Faith, Power, and the Twilight of the Romanovs* by Douglas Smith. This book tells the events of Rasputin's life from his birth to his death and his impact on the Tsars and takes into account other historians' opinions and thoughts on the more murky events that took place. The book is also honest about what events are virtually unknown due to the lack of documentation, such as Rasputin's early life. With this paper I hope to dispel some of the more common myths surrounding Rasputin, such as his supposed priesthood.

In life, Rasputin was an eccentric and sexually promiscuous conman that happened to save the Tsar's child, Aleksei, with a very lucky guess. On January 21, 1869, Rasputin was born in Pokrovskoye, Siberia, which at the time was a large village with a population of around a thousand. His parents were Yefim Rasputin and Anna Parshulova Rasputin. Yefim had a number of odd jobs, including working boats as well as on farms until he was eventually able to acquire a small house and several horses. Anna was from the neighboring village of Usalka. They had nine children in total; seven children had died in infancy and the two that survived were Grigori and Feodosiya. The siblings were very close. Rasputin was a witness to Feodosiya's wedding and the godfather of her children, not much else is known about her (Smith, 44-46).

Here is where we come to our first myth, the "lost son" Dmitry who drowned, and with Dmitry's drowning Rasputin foresaw his own death. There are no records of Dmitry's existence. Records exist of the christening of both Feodosiya and Grigori. No record of Dmitry's christening exists, which does not reconcile with the Christian nature of Grigori's parents. Dmitry did not exist and Rasputin did not see the future (Smith, 45-46).

Rasputin's youth has been described by many as a black hole. We know nothing of the first 28 years of his life, only accounts of potential theft. But these thievery charges were insignificant at most. These accounts are based upon witness reports from the other villagers of Pokrovskoye that grew up with Rasputin (Smith, 45-48.). These statements need to be taken with caution as they could be true or false. Another myth from his early life is that Rasputin was a horse thief from a long line of horse thieves, but this is also untrue, as

there would have been records of such a serious crime (Smith, 47). One thing that is known for sure about Rasputin is that he was illiterate for most of his young life. This was not uncommon at the time. Records show that only 4% of Siberia could read (Smith, 45-46).

In 1887, Rasputin married Praskovya Dubrovina, another pilgrim he met at the Holy Znamensky Monastery for The Celebration of Life. Dubrovina was considered to be a spinster at the time as she was 25 and unwed. Rasputin made sure she had everything she needed while he was at St. Petersburg with the Romanovs later in his life. Dubrovina even had a servant. They had seven children, but only three survived, Dmitry (1895-1937), Matryona (1898-1977), and Varvara (1900-1925) (Smith, 48-49). Matryona, more commonly known as Maria, became a circus performer in the United States later in life. She also wrote two memoirs, one about her father, and another over the murder of her father. However, the memoirs are questioned due to the biased tone they are presented in. Maria dies in 1977 (Alexander 2006).

Everything changed after Rasputin turned 28. The event that catalyzed this change is unknown and, there is no historical account by him which provides illumination in regard to this (Smith, 51-52). Suddenly Rasputin was a holy man, going on pilgrimages to seek God in his time of religious unrest. When Rasputin started his pilgrimage he had only 19 more years left to live. Those going on 'holy journeys' were pilgrims, also known as '*stranniki*' in Russian. The term '*stranniki*' means 'wanderer' in Russian. Rasputin became one of these '*stranniki*'. During this time Rasputin would walk 30 miles a day. He would go without food or water for days, and would go months without bathing or changing his underclothes (Smith, 52-54). He wandered Russia for three years and even, possibly, made a trip to Athos in Greece. He would return home unrecognizable to his children due to the starvation, lack of bathing, and hair growth he endured during his wanderings (Smith, 56-57).

During this time Rasputin began to attract followers. His way of talking to people so personally about religion and God drew most people to him. But it also made him quite a few enemies. Rasputin was adept at enthralling people. His small following met in a dug out cave underneath his father's stables, singing strange songs, dissimilar to the hymns normally sung by the orthodox. The songs sung by Rasputin and his followers were not documented, but were likely of Rasputin's creation (Smith, 59-60).

Rasputin was brought to the city of Kazan by a wealthy widow named Bahmakova (Smith, 81-82) where he impressed a member of Russian royalty, Archimandrite Andrei, receiving recommendations from him and the Kazan priests whom he had also spent time with. He had convinced them, whether on purpose or by accident, of his 'mystical powers'. He went from Kazan to St. Petersburg. And during this time he had gained the name "The Burning Torch

of Siberia” for his sharp mind and devotion to God. But Bishop Sergei, who was the rector of the Alexander Nevsky Lavra Monastery was not impressed and saw through Rasputin’s facade. He did not recognize the recommendations from Archimandrite Andrei and the Kazan Priests (Smith, 81- 85). However, Rasputin began going by ‘Brother Rasputin’ anyway, as if he had been ordained by the church. This gives rise to the myth that Rasputin was a monk or priest.

But here we meet the figure that led to Rasputin’s rise to fame among the wealthy of Russia. Archimandrite Feofan, a devout archbishop who truly believed that Rasputin had magical, healing powers (Smith, 84-85). He told anyone and everyone he knew from the higher echelons of society about Rasputin and his odd ways and magical powers. Feofan convinced them to meet this ‘man of God’ in their parlors (Smith, 85-86). While now this myth seems rather illogical, many truly believed he did have healing abilities, especially Alexandra Romanov, due to Rasputin’s lucky guess with her son. Rasputin clearly never had magical powers, he was simply fortunate in his choices. In St. Petersburg, Archbishop Feofan would ‘show off’ Rasputin at the various salons of the wealthy of Russia. Because of Feofan’s fanatical belief in Rasputin and Rasputin’s charisma, odd mannerisms and supposed magical powers, Rasputin gained a cult following of clergymen and wealthy individuals who believed he was a prophet (Smith, 103-106). Due to his gained notoriety amongst the nobility of Russia, Rasputin eventually had tea with the Tsar and Tsarina, Nicholas and Alexandra. This was on the 1st of November in 1905. He had 11 more years to live (Smith, 95-97).

While Rasputin’s fame grew in St. Petersburg, so did his addiction to women and vodka. His family said that the city was too much for him. But in truth, Rasputin was corrupt long before the city. It was just that now his corruption was more evident. He already was fond of the bottle and of women. He would have women bathe him in bathhouses to “cleanse their sins.” But St. Petersburg did seem to have worsened Rasputin’s addictions. Rasputin even told one of his future murderers that the city made him lose his way from God. (Smith, 87-88). The Russian Orthodox church even began a campaign to persecute Rasputin due to his indecency with women and the heretical following he had developed. However, due to his relationship with the Tsar and the Tsarina, nothing came of it (Smith, 146).

Rasputin’s relationship with the Tsar and the Tsarina is that of pure luck. This is because of Alexei Romanov, the youngest child of the Tsars. Alexei suffered from severe hemophilia, a disorder he inherited from his mother, Alexandra Romanov. Alexandra had inherited the gene from her parents due to being a part of the Royal English bloodline. (Smith, 78)

It is not clear when Rasputin began to ‘treat’ Alexei. But historians agree

it was between sometime in 1905 and 1907. Rasputin's treatment of Alexei would be him praying over Alexei with his eyes closed and arms spread out. He would pray for hours over Alexei, even all night (Smith, 143). There are a few notable events of Rasputin's treatment of Alexei. There was once when Alexei fell while playing in Alexander Park and hurt his leg. Alexei's condition continued to worsen as doctors treated him. Alexandra finally called for Rasputin over the telegraph. Rasputin told Alexandra to make the doctors leave Alexei alone and told Alexei that he would be 'okay' the next day. The next day Alexei was miraculously better. It is said that the swelling in his leg had vanished (Rappaport, 111). The next incident is one where he was hit in the groin by the oarlocks on the boat. His bruise went away rather quickly but on a bumpy carriage ride to their summer home on Spala it worsened to the point that Alexei had to be carried from the carriage unconscious. He was deathly ill from October 2 to October 19, 1912. Alexei did not begin to heal until the 10th, after Rasputin had told Alexandra to keep the doctors away from (Montefiore, 555). There are several theories as to why Alexei was miraculously better after Rasputin's treatment. The most prominent being that the doctors were administering aspirin to Alexei. As Alexei was a hemophiliac this would only worsen his condition and cause him more pain (Diarmuid 2004). Rasputin calling off Alexei's doctors would cause them to stop giving him aspirin and thus would stop the worsening of his condition. There is also the psychological factor that Alexei believed Rasputin could help him. This helped Alexei heal through the placebo effect.

Due to Rasputin's closeness with the Romanovs, especially Alexandra, rumors began to emerge of an affair between Rasputin and Alexandra. These rumors that have persisted to this day are simply not true. Alexandra deeply loved her husband and would not have had an affair. She loved Rasputin for the fact that he could 'heal' Alexei and through this Rasputin became one of her closest friends. Rasputin also was not controlling the royal court or a member of a shadow group. While Rasputin was charismatic, he was not intelligent.

There was one attempted assassination and the actual assassination that perpetuate this myth. The assassination attempt happened in his village of Pokrovskoe. Rasputin had returned home to visit his friends and family. A woman by the name of Khionya Guseva approached him. He pulled out his wallet, prepared to give her money, thinking she was a beggar. Instead, she stabbed him above the navel with a large dagger. Later Guseva admitted to believing that Rasputin was a false prophet. Rasputin fled in terror, shouting that he was hurt. The woman was surrounded by angry villagers and she was imprisoned in the Pokrovskoe jail. Everyone thought Rasputin would die. A surgeon from the village Ievlovo was sent immediately to operate in Rasputin's filthy house, because it was so urgent. The surgeon also thought Rasputin

would die from either bleeding or infection. Last rites were performed and telegrams were sent out about Rasputin's death. Even Alexander Blok noted his supposed death and then actually being alive in his diary. Rasputin lived much to everyone's amazement (Smith, 361-366). Rasputin was not so lucky in the next assassination attempt. The day he left Pokrovskoye Rasputin was unusually jumpy and agitated, as if he knew what was coming. He traveled to his apartment in St. Petersburg and waited to meet Felic Yusupov, who, hours earlier, had set up the area of Rasputin's assassination with the help of Dmitry Pavlovich, Vladimir Purishkevich, a man named Sukhotin, and Lazovert. Rasputin and Yusupov traveled to the Yusupov Palace. There Rasputin consumed several rose cakes and wine laced with enough cyanide to kill several men, but this did not kill him. Rasputin angrily told the men that they could not harm him, as if knowing their plot. Then Rasputin requested several songs of Yusupov, which he obliged. Eventually Yusupov shot Rasputin in the chest and Rasputin collapsed on the floor. Then the group of assassins left, dressing up Sukhotin as Rasputin to make it appear as if he had returned to his apartment that night. After they returned and prepared to wrap up Rasputin's body, Rasputin sprang to life and attacked Yusupov and then fled into the courtyard where he was shot in the head by Purishkevich. This finally ended Rasputin's life and he was wrapped in cloth and dumped into the Malaya Nevka River. This was on December 30, 1916. Rasputin's body was recovered by police on January 1st, 1917, after it was spotted by two workmen after they found a trail of blood on the bridge. (Smith, 617-632). Rasputin was 47 when he died.

The last myth of Rasputin is that he was unkillable. This myth seems true due to the unusual hardness of Rasputin and him surviving his near-fatal assassination attempt. Rasputin was simply lucky, which in a way could be magic in itself. As for his consumption of the cyanide laced tea cakes, several things could have happened. The cyanide could have been dosed improperly or Rasputin's liver was so hardened from the sheer amount of alcohol that he drunk that it simply did not affect him. The first time Yusupov shot Rasputin, he shot him in the chest, a bad place to shoot someone, as it is unlikely to kill them. The second shot killed him instantly, although some believe he even survived this, only to be killed by the icy water of the river.

Rasputin was an enigmatic and bizarre figure in Russian history. This is only a small look into his life, as his life was so complicated and interesting that it would take many more pages to complete it all. I have covered the most common myths surrounding Rasputin and also given a brief look into his fascinating life.

References

- Alexander, Robert. 2006. *Rasputin's Daughter*. New York: Penguin Publishing Group.
- Jeffries, Diarmuid. 2004. *Aspirin the Story of the Wonder Drug*. London: Bloomsbury.
- Montefiore, Simon Sebag. 2017. *The Romanovs*. New York: Vintage Books.
- Rappaport, Helen. 2014. *The Romanov Sisters: The Lost Lives of the Daughters of Nicholas and Alexandra*. New York: St. Martin's Press.
- Smith, Douglas. 2016. *Rasputin: Faith, Power, and the Twilight of the Romanovs*. New York: Farrar, Straus and Giroux

