This publication is made possible by support from the Institute of Slavic, East European, and Eurasian Studies at the University of California, Berkeley, with funding from the U.S. Department of Education Title VI National Resource Centers Program.

ISEEES
http://iseees.berkeley.edu

Front and Back Cover Photograph: Mostar I, Saskia Bremenmacher
Summer Dreams (Sochi, Russia 2012), Saskia Bremenmacher
A Fall Evening at Peter and Paul Fortress, St. Petersburg, Russia, Kris Sakarias
### TABLE OF CONTENTS

5 Editor’s Note & Acknowledgments  
6 Troika Editorial Staff  
7 Contributor Bios  
8 Atkins | Escaping Losses and Falsity: Awakening of Man in Death of Ivan Ilych and Rothschild’s Fidelle  
12 S. Y. Kim | Bulgakov’s “Fatal Eggs”: A Dual Criticism  
15 Pickett | The Big Red Dream  
15 Lipmanovich | Tradition  
16 Kefalas | Ruthenian Confession and Identity in the 18th and 19th Centuries  
19 Brechenmacher | On a Train Somewhere in Poland  
20 Ferrari | “And then there is Using Everything”: The Ryabushinsky Mansion and its Times  
23 Mughnetsyan | Somber Night  
26 Barry | The Leningrad Conference  
29 C. Kim | Musical Aesthetic in Soviet Animation: Pre- and Post-Thaw Years  
32 Noack | Mayakovksy and Kharm Translations  
34 Kul-Mukhammed | Anna’s Control of Light  
37 Askonas | From Soviet Revolution to Socialist Realism: The Historical Context of We and The Foundation Pit  
41 Foote | Hungarian Nationalism  
43 Griffith | Coming Home? Return and its Implications for Peace-building in Post-War Bosnia

### HOW TO CONTRIBUTE TO TROIKA

Interested in having your work published in Troika’s next issue?

Email your submissions to thetroikajournal@gmail.com

We accept a variety of student work: from research papers and memoirs, to photography and art.

To find more information on our submission policy and requirements or to view an online version of our journal, visit http://troika.berkeley.edu

### UNIVERSITY OF CALIFORNIA, BERKELEY  
**GRADUATE PROGRAM IN SLAVIC LANGUAGES AND LITERATURES**

The graduate program is designed to train future scholars and teachers of Slavic languages and literatures. Students concentrate either in literature and culture or in linguistics and philology; they combine a core curriculum with independent research early in their graduate career. Our graduate students participate in the life of the Department (studying, teaching, running the library, organizing film series, performances, colloquia, conferences), in the life of the University, and in the profession (reading papers at national and international conferences).

More information: http://slavic.berkeley.edu/graduate.html

###_ACKNOWLEDGMENTS_

This issue would not have been possible without the support from the Peter N. Kujach Endowment. I would also like to thank, for their indispensable advice, time, and support, Jeff Pennington of the Institute of Slavic, East European and Eurasian Studies, Slavic Department Professors Irina Paperno, Ronelle Alexander and Anna Muza, and Alla Efmova of the Magness Collection.

I want to also acknowledge the contributions of Masha Kuziova, former editors Maya Garcia, Djamila Niazileva, and Nick Bondar-Netis and our founder, Aleksandar Morton.

But most of all, I want to thank all of this year’s editors for their hard work and effort in creating this publication.

---

### DISCLAIMER

The Troika Journal is an ASUC sponsored publication of UC Berkeley. The content contained herein does not necessarily reflect the opinions of the ASUC, nor does it necessarily reflect our own.
TROIKA EDITORIAL STAFF

Olga Slobodyanych
Editor-in-Chief
Olga will be graduating this year with a double major in History and East European Studies. She wrote her thesis on the metaphors of tuberculosis in pre-revolutionary Russia. She is also the president of the Russian Speaking Association.

Harry Rackmil
Managing Editor
Harry is a first year History and Economics major. He is of Lithuanian descent, and is very interested in Lithuania in the middle ages. More generally, he intends to study European economic history.

Alexis Ramos
Managing Editor
Alexis is a graduating senior double-majoring in History and East European and Eurasian Studies, with a focus on Polish-Transatlantic Relations and Polish Language. She spent time at the Jagiellonian University in Kraków, Poland in Summer of 2011 studying Polish language and culture.

Katarina White
Layout and Design Editor
Katarina is a fourth year double major in History and East European Studies with a Human Rights minor. She grew up speaking Serbian, learned English in kindergarten, moved on to Spanish and German in high school, and is now studying Russian.

Julia Nowak
Website Design Editor
Julia is a graduating senior majoring in East European Studies. Her main interests are Polish literature, Russian and Polish translation, Eastern European cinema, and World War II & East European fascism.

Margaret Comer
Copy Editor
Margaret is a fourth year Anthropology major with a minor in Russian Language, Literature, and Culture. She spent the fall of 2010 studying abroad in Moscow, and her interests include anthropology, ethnography, nationalism, the ancient past, and Kievian Rus’.

Isabella Mazzel
Copy Editor
Isa is a second year comparative literature major, studying Italian, Russian, and English literature. In her spare time she enjoys writing, drinking tea, and doing yoga.

Katherine Pisarro-Grant
Copy Editor
Katherine is completing her fourth year as an English major with a minor in Russian Language, Literature, and Culture. She has also studied French and Old English. She enjoys singing, vegan cooking, translating, and crossword puzzles.

Ann Weiler
Copy Editor
Ann is a graduating senior in the Slavic Languages and Literatures department. She enjoys studying languages and history.

Tara Armand
Associate Editor
Tara is an intended Biotechnology major, currently in her freshman year at UC Berkeley.

Cody Boutilier
Associate Editor
Cody is a third year History major, with a minor in German and East European Studies. His long-held interest in Russia has grown greatly since he studied in Moscow during his second year. He plans to obtain a JD and go into international law.

Zuzanna Grucza
Associate Editor
Zuzanna is a third year double majoring in Sociology and Political Science with a concentration in Comparative Politics. Her academic interests include genocide at the macro and micro level during World War II and the process of democratization in Eastern Europe.

Ivan Motsyashov
Associate Editor
Ivan is a third year student majoring in Russian and Eastern European Studies. His interest in Russia has grown greatly since he studied in Moscow during his second year. He plans to obtain a JD and go into international law.

Sanjana Sarkar
Associate Editor
Sanjana is a senior Pre-Medicine student. She aims to attend medical school and become the pediatrician that will inspire children to become the strongest and healthiest that they can be. Though she is East Indian, Sanjana is greatly interested in learning about cultures and histories of countries other than her own. What better organization than TROIKA to gain this insight?

Alex Nisnevich
Associate Editor
Alex is a third year Computer Science and Applied Mathematics major, with a minor in Linguistics. He was born in Vitebsk, Belarus, and emigrated to Los Angeles at age one. He is particularly interested in Slavic languages, Soviet and post-Soviet history, and modern Eastern European literature.

Erica Posey
Associate Editor
Erica is an intended Slavic Languages and Literatures major in her second year. Her concentration is in Russian Language, Literature, and Culture. This is her second semester working on TROIKA.

Contributor Bios

Kyle Barry is a senior at Rutgers University majoring in Russian Language and Literature, as well as History. He would ultimately like to pursue a career in Russian literature with a focus on 19th century romantic poetry.

Saskia Brechenmacher is a senior at Brown University majoring in Political Science and Slavic Studies. Originally from Germany, Saskia is the last two years of high school at the United World College in Mostar, Bosnia-Herzegovina, and studied abroad in Moscow during the fall of her junior year.

Mane Chakarian is a Psychology major at UC Berkeley.

Maya Garcia is a UC Berkeley junior studying comparative literature and Russian. She's currently doing a year abroad in St. Petersburg. When she's not wandering the canals, she likes to draw, knit, play the accordion, and watch Soviet cartoons. She is also Head Artist for the Heuristic Squelch.

Caitly Knowles is a fourth year undergraduate majoring in Imperial Russian history and the 20th century history of Central Europe. She has previously lived and worked in Prague and hopes to continue her travels in the region in the future.

Ethan Larson is a senior at UC Berkeley. He is pursuing a double major in History and Russian Language and Literature and will be attending UCIC for graduate school.

Mariya Lipmanovich is studying Spanish and Comparative Literature with a concentration in Russian Literature at New York University. She enjoys writing, dancing, painting, and photography.

Gegham Mghnewtsyan will be a senior in UC Berkeley with a major in Peace and Conflicts Studies concentrating on Global Governance. He is also learning his forth language Arabic.

Melinda Noack is a graduating senior in the English department at UC Berkeley with a minor in Russian Language, Literature, and Culture. She spent last summer studying abroad in St. Petersburg. She enjoys reading poetry, writing, and drinking tea.

Kylie Pickert is a recent graduate of the University of Pennsylvania. He studied Political Science with an emphasis on Eastern European and Russian Political History.

George Pacheco's paintings sell for $200,000 in museums/galleries worldwide, and have appeared in Time Magazine and the Oprah Show. His commissions include the United Nations, Colin Powell, Hillary Clinton, and Michael Jordan.

Kris Sakarias is a junior at the University of Washington majoring in European and Russian History and minorin in Russian Language.

Shira Atkins is a sophomore at Brown University, concentrating in Slavic Studies and Religious Studies. Her areas of focus include 19th century Russian literature, Soviet Jewry, and yiddish poetry. This summer she will be working with the Jewish Community in Kiev and will spend next fall studying in Moscow.

Gabriella Ferrari is a senior in Classics and Slavic Studies at Brown University. Her academic interests are literature and art history in the modern and ancient world.

Nathaniel Foote received a B.A. in Government from Wesleyan University in 2012, having also studied at Corvinus University in Budapest. His interests include international diplomacy and development.

Claire Griffis graduated from Grinnell College in 2012 with a B.A. in Political Science, focusing on Eastern Europe. She studied in Serbia and Bosnia in 2011, and fell in love with the Balkans.

Kalliopi Kefalas graduated from UC Berkeley last spring with degrees in History and Cognitive Science. This fall she will be starting her graduate studies in History at UC San Diego.

Si Yon Kim is from Goyung-si, South Korea, and is currently a freshman at Pomona College. She has recently declared her major to be in Russian Literature.

Didar Kul-Mukhammed is a student at Harvard University. She is pursuing a degree in Literature and French Language. She loves Russian literature and her favorite authors include Dostoevsky, Tolstoy, and Chekhov.

Erika Reid is a 2012 UC Berkeley graduate with a B.A. in Art History. She hopes to continue studying Russian Art as she takes a year off to discover what she wants to do with her life.

Natalia Sharp is a junior at the University of Illinois at Urbana-Champaign, majoring in French with a minor in Eastern European Studies. She enjoys studying Russian and pre-colonial Francophone literature.

Annie Yi is a rising senior at Yale University studying History. She writes on matters of war in the 20th century, with particular emphasis on memory, violence, and trauma. A California native, she misses sunshine and organic produce dearly.
A WAKENING OF MAN IN TOLSTOY'S DEATH OF ILYA ILYICH AND CHEKHOV'S RUTHSCHILD'S FIDDLER

While existential fear is a constant in Chekhov's writing, he also explores the darker aspects of life, particularly in his later works. In "The Death of Ilya Ilyich," Chekhov presents a character who is consumed by the fear of death. Ilyich is a man who has lived a sheltered life, protected from the harsh realities of the world by his wealth and social standing. As he nears the end of his life, he becomes acutely aware of his own mortality, and his anxiety grows until it is overwhelming.

Chekhov's treatment of Ilyich's fear of death is masterful. He shows how the man's fear is not just a personal concern, but a universal one, a question that all of mankind must grapple with. Ilyich's fear of death is not just about his own life, but about the entire history of humanity, the struggle for life and existence in a world marked by tragedy, suffering, and mortality.

Chekhov's portrayal of Ilyich also highlights the role of art and literature in the face of such a fundamental human experience. Ilyich, who is a writer, turns to art as a way to escape from his fear, but ultimately finds that art cannot offer a solution to his existential crisis. The final scene of the play, in which Ilyich dies, is a powerful reminder of the limitations of art and the inevitability of death.

Chekhov's death scene is a poignant reminder of the fragility of life and the importance of cherishing every moment. It is a poignant reminder of the need to live fully, to embrace our own humanity, and to confront our own mortality with courage.

In "Ruthschild's Fiddler," Chekhov takes on the theme of faith and religion. The fiddler, a character who has become a symbol of Jewish identity in the face of oppression and persecution, is shown as a man of faith who is able to find comfort and solace in his religion even in the midst of great suffering.

Chekhov's portrayal of the fiddler is a powerful reminder of the importance of faith and community in the face of adversity. It is a reminder of the resilience of the human spirit and the power of hope and optimism even in the darkest of times.

In conclusion, Chekhov's works are a testament to the power of art and literature to explore the deepest aspects of the human experience. Whether it is the fear of death, the struggle for existence, or the search for meaning and purpose, Chekhov's works offer insight and wisdom that are still relevant today.
as a relief from life (which was really death). Just as Yaakov objectifies Jews as stink and greedy, and his wife as a tool rather than a human, his job as a coffin-maker forces him to objectify even death (the ultimate tragedy) leaving him seemingly empty and robotic: “He was always very reluctant to take orders for children’s coffins, and made them contemplate the job, as if he were taking any measurements at all, always saying when he was doing for them: ‘The fact is, I don’t like to be bothered with trifles.’”  

We learn later, on, that his bitterness comes from being ‘‘suffused with the sadness of the death of his forgotten child many years ago. The death of his child is the killing of his own emotional capacity, but the later death of his wife sends him on a trajectory towards spiritual retribution. At first when he sees his wife’s joy that death has finally come, “horror overwhelmed him,” but, as Jackson points out, “Martha’s story centers on the theme of remembrance on the eve of her death...and her death will shake up Yaakov’s memory and conscience. Returning from the cemetery after Martha’s death, a ‘deep anguish’ seizes him; ‘all sorts of thoughts’ creep into his head. He recalls again his cruel treatment of his wife over the years...He encounters Rothschild, but rebuffs him: ‘Lay off!’ he is in no mood for musical engagements. More than customary irritation with the Jew who takes the job at this point. He wanted to cry...but Yaakov is not quite ready to cry, but his overwhelming desires signal the beginning of a tectonic narrative. “As he steps into his coffin shop, he is hit in his whole being by the theme of death, the moment of perception of the contradiction, the moment of consciousness, the moment of remembrance between the two men, and the innate expression of Yaakov’s deepest sorrow...the tears gushed out of his eyes over his fiddle. Rothschild listened intently with his head turned away and his arms folded on his breast. The startled, irresolute look on his face gradually gave way to one of suffering and grief. He cut up his eyes as if he was in a state of agony and mur- mured: ‘Oh—oh!’ and the tears began to trickle slowly down his cheeks, and to drop over his green coat.”  

The moment of reconciliation and suffering is also recognized in The Death of Ivan Ilych, and in fact, the majority of the story focuses on Ivan Ilych’s status towards death, the painful recognition that his entire life was “wrong,” and the accompanying of physical pain. Tolstoy’s final metaphor of experience, which describes the event with an awareness of the meaning. The sensations of the dying with the descriptions of what spectators, and as we readers see.  

Tolstoy writes: For three whole days, during which time he did not exist for him, he struggled in that black箱 into which he was being thrust by an invisible irresistible force. He struggled as a man condemned to death struggles in the hands of the executioner, knowing that he cannot save himself...[it was] like the sensation one sometimes experiences in a railway carriage when one thinks one is going backwards while one is really going forwards and suddenly becomes aware of the real direction. As Jackson notes, suffering is the key impetus for salvation, and Ivan Ilych is redeemed upon bursting through the bottomless black sack. Suddenly, “there was no fear because there was no death. In place of death there was light”  

emancipatory and egalitarian. The Heideggerian notion that they are “being-towards-death.” This same fatalistic yet liberating conclusion is reached at the end of The death of Ivan Ilych, but in it is accompanied by the bringing to fruition of the title’s suggested plot. As Nabo kov points out, “this is really the story not of Ivan’s Death but the story of Ivan’s life,” and so the last sentence of the story is not only an achievement of the title’s prescription, but a straightening out of Nabokov’s configuration, in the most literal sense of the worlds, death and life. Though, as Jackson notes, the ecumenical unity of both Christians and Jews at the end of Rothchild’s Fiddle galvanizes Yaakov’s spiritual awakening, Yaakov dies before he ever gets to physically enter the spatio-temporal ‘Jerusalem’ of unified being. So too, Ivan Ilych finds redemption in his last breath of life, but dies immediately thereafter. While the implication of the story is that Ivan Ilych finds entrance into some ephemeral Kingdom of Heaven, there is nothing particularly spectacular about this hardly-visible redemption. Both stories point to Yaakov Ivanov’s conclusion that “life to a man is a loss—death, but Yaakov continues, this reasoning, though correct, is also “distressingly sad.” Would it not make more sense for the truest salvation to end in a living, not ‘dead’ ‘revolution’? Ivan Ilych and Yaakov Ivanov, like Moses before them, look out over the Promised Land but do not enter. 

The reader is left asking the same question Yaakov asks: “Why should the world be so strangely arranged that a man’s life, which was only given to him once, must pass without profit?” But the man that Yaakov wonders about, a man like himself and Ivan Ilych, does not ask their humanity to live according to some societal conven- tion, who inadvertently forgo any chance of a life filled with profit, and can therefore only look back on life as a total deficit and lies. Both Yaakov and Ivan Ilych do, however, find the next best redemption to a life of trueth: awakening in death. Ivan Ilych realizes, “as it is as if I had been go- ing away for months,” that in the past of his life, and in the present of his life, and in the future of his life, it is really what it was. I was going up in public opinion, but to the same extent life was ebbing away from me. And now it’s all over and there’s only death.”  

Jackson’s conclusion about Rothchild’s pathos and tragedy holds true for Ivan Ilych as well: “he simultaneously discovers and loses his earthly paradise.”  

Though the grandson of a serf (Chekhov) and a Count (Tolstoy) are able to agree on this tragically ironic conclusion, and subsequently bring to fore new universal insight on the elusive nature of life, a still greater parenthesis remains. Death, which is the only absolute in our lives—and which Jackson recognizes, can open the gates to redemption and true being
BULGAKOV’S “FATAL EGGS”: A DUAL CRITICISM  

Si You Kim

In 1924, Mikhail Bulgakov’s story “Diaboliad” was published in the fourth anthology of Nebula. While Bulgakov had contributed many works to the literary magazine, he was only known as a writer and not a great writer before his literary fame came in 1924 with the publication of his masterpiece, The Master and Margarita. As a former journalist, Bulgakov’s creative writing was also of topicality, and he used the feuilletons (topical stories) to mount a critical attack on the Soviet government. His work was widely read and discussed by figures such as Andrei Bely, V. V. Veresayev, and M. L. Slonimsky. Gorky even urged his acquaintances to read Bulgakov’s new work promptly: “It will make you laugh. It’s a witty thing!” Despite several negative reviews written by proletarian critics who tried to decipher anti-Bolshevik messages within this ingenious text, such criticism was mostly insignificant and poorly substantiated. For the most part, “The Fatal Eggs” is not read as a satirical attack towards Soviet realities at all, and although some made allegations to Bulgakov’s anti-Bolshevik intent, such claims were weak, and in vain.

That is, until the writing and publication of The Heart of a Dog (1925) and ultimately, The Master and Margarita (1966-67). These two works revealed Bulgakov’s literary character as that of an anti-Bolshhevik satirist. In light of these novels, patently critical of the Soviet regime, “The Fatal Eggs,” similar in its fantastic, comedic, and topical elements to The Heart of a Dog and The Master and Margarita, was naturally viewed as a clear example of how Bulgakov’s evolution as a novelist began with his study of “The Fatal Eggs,” never to fail to mention the widely accepted notion that the novella is to be considered primarily as a social satire attacking the wrongs of the Bolshevik era. “The Fatal Eggs,” the Heart of a Dog, and The Master and Margarita are all, to some extent, a rethinking of the socialist purges. Perhaps, Bulgakov would have been ashamed of it, but his writing still reflects a consistency of thought that is unique to his work.

The red ray and the entire disk quickly became overcrowded, and the inevitable struggle began. The newborn ones attacked each other fanatically, and each other to death:... The best and strongest were victorious. And these best ones were terrifying. First, they were approximately twice the size of ordinary amoebas, and they were distinguished by some sort of special viciousness and mortality. Their movements were speedy, their pseudopods much longer than normal, and they used them, without exaggeration, as though they were legs. They could even happen to viscous and vile giants in a strictly Social Darwinist world, it seems more probable that they should still triumph for the simple reason that they are fitter.

Thus, I would suggest this Social Darwinist notion through his novella “The Fatal Eggs.” In response to Wells’ depiction of a world in which fitter beings can supplant unfit ones, Bulgakov creates a world in which fitter animals, becoming monstrous and terrible in the course of evolution, try to reign over humans now rendered unfit. By depicting the scenes of the giant snake’s murder of his student, Bulgakov shows that while it may be only logical for a fitter creature to dominate and even exterminate the less fit, it is nevertheless not a pleasant or agreeable sight to bear. Through his novella, Bulgakov seems to attack not only Bolshevism but also the Social Darwinist idea that inequality is fair and just.

Such an interpretation is supported by the fate of Persikov, the creator of the red ray. Throughout the novella, Persikov consistently assumes a superior attitude in interacting with people around him. When the GPU journalist Bronsky visits his office, Persikov addresses Bronsky in a very disapproving manner as if he were ajobs. Professor Margarita wonders what do you want?" Here, he appears to be mocking his subordinate. Persikov impatiently demands that Koslov, the chairman of the house committee, write a receipt for the galoshes, saying: “Let some slyer son of a bitch sign for him [Koslov]?” This is in contrast to the way that the Chairman of the State Political Administration, who visit Persikov to make an investigation on the suspicious figure with the galoshes, asks: “the State Political Administration invites the secretary of the house committee Koslov to report at Professor Persikov’s apartment with the galoshes.” Persikov’s disdainful and imperious attitude in treating people—ordinary mortals—unlike himself, “an absolutely first-rate scientist” and “no talent whatsoever”96— as if they are his subordinates, not to mention his general disregard towards Bolshevism and the proletariat, is somewhat ominous if we are to think that Bulgakov opposes the anomie which with Social Darwinism treats the ascendency of one group of people over another.

Professor Persikov’s disregard for others extends to animals. He treats animals cruelly, as can be seen in the very beginning of the novella, with cruder and more bullying treatment: “A man who has been left to die in pain.” Here, he is described as “the higher creature observing the lower one”97, reinforcing the notion of superhuman superiority and the inevitability of the indifferences to the tortured frog, again, in stark contrast to the humane attitudes of Drozdova and Matryona, who react

**K1**
Bulgakov’s “Fatal Eggs”

to the deaths of their chicks with such misery that they might as well be crying for a dead son or daughter. In general, Persikov’s attitude of predominance is more than obvious, and if Bulgakov really is rejecting the Social Darwinist notion of “fair inequality” in “The Fatal Eggs,” this attitude of superiority that Persikov maintains calls for a tragic ending for this genus of a professor. And of course, Persikov pays his price for being the immoral fitter. He is brutally murdered, probably by men he would have shamelessly belittled he had lived. In a world where his own discovery, the red ray, creates a new generation of fitter creatures intent on taking over the less fit humans, Persikov, who once enjoyed the privileges of being the genus – the fit – is inhumanely discarded to make room for the fitter. The breeder of inequality thus meets his tragic finale, receiving his punishment for matter-of-factly accepting inequality as a scientifically justified phenomenon in the fictional world Bulgakov creates to confront the idea of Social Darwinism.

This kind of symmetry, sympathetic to the less fit, held more relevance in the context of the New Economic Policy. The number of private businessmen, which had diminished after the Bolshevik Revolution, resurfaced during the NEP years and reached its peak; people worriedly voiced their opinions that these private traders – the bourgeoisie – might once again take away social, political, and economic power and oppress the proletariats. In these circumstances, Bulgakov may have been inspired to challenge the Social Darwinist notion of fairness inequality which is so deeply embedded in the basic philosophy of capitalism. In the future Sovieth Russia of “The Fatal Eggs,” the NEP is in full bloom: people have thrown off their revolutionary garb, trade with foreign countries has become so common among citizens of Russia that Persikov even purchases his reptile eggs from America, and foreign companies actively participate in business within Russian territory, most markedly a United Russo-American Company, which “built[ed] fifteen fifteen-story houses in the center of Moscow.” Within these circumstances, Persikov’s red ray sparks an evolution and inequality develops to an extreme; humans are on the verge of extinction through the process of natural selection. Fortunately, the “fitter” giant animals fail to dominate the “less fit” humans due to “an unprecedented frost,” one “unlike anything any of [Russians] oldest inhabitants had ever seen”; in a sense, these monsters had been less fit in their ability to endure the cold. A miracle ultimately saves the day in the fictional Russia; whether that would be so in the real Russia, a Russia with its New Economic Policy, is another matter.

Of course, this is not to say that Bulgakov is expressing his sympathy towards Marxism by denouncing the wrongs of capital- ism and ultimately that of Social Darwinism. Opposition to each faction may seem mutually exclusive at first glance, but Bulgakov was actually in a position in which he could reasonably protest to both, for he was neither a bourgeoisie nor a proletarian. Bulgakov writes in his diary: “...blows rained down upon me, and from both sides at that. The bourgeois persecuted me after one look at my suit, which gave me the appearance of a proletar- ian. The proletarian tried to evict me from my apartment on the grounds that even if I wasn’t a bourgeois of the first order, I was

in any case his substitute.” Evidently, Bulgakov was welcomed by neither faction and desired to associate with neither. Therefore, he was in a unique position that enabled him to penetrate the weaknesses of both opposing sides of the “class struggle” with the impartial – or grudging – eyes of an outsider, and blind his criti- cism of both worlds so skillfully in his witty yet poignant work of literature, a novella containing various layers of social satire directed towards various sects of society—“The Fatal Eggs.”

Works Cited


2. Milne, 41.


6. Ibid., 45.


8. Though there is not much scholarship on “The Fatal Eggs” compared to that on Bulgakov’s many other works, scholars tend to associate the novella almost exclusively with his political and social commentary in his biography of Bulgakov, “critics have commonly interpreted Professor Persikov’s ‘revolutionary’ experiments with the red ray as an Acropia, an allusion to the radical social experiments of the Red Bolsheviks” (1990), 39.


13. Haber, 190.


15. Ibid., 22.


21. Ibid., 64.

22. Ibid., 76.

23. Ibid., 78.

24. Ibid., 54.

25. Ibid., 49.

26. Ibid., 54.

27. Ibid.

28. Ibid., 76-71.

29. Ibid., 131.


32. Bulgakov, 92.

33. Ibid., 120.

34. Ibid., 52.

35. Ibid., 152.

36. Proffer, 52.

The Big Red Dream

by Kyle Pickett

As its peak, Communism controlled the destinies of nearly half of the world. In stated aspirations of freedom, liber- ation and community were as universal in their appeal as their failure to manifest in practice. Like a siren, this blue ray ideology scorned the affection of its followers, providing nothing but misery to its misguided suitors. The poem is an attempt to capture this dichotomous split between the reali- ties of life under Communist rule and the passionate hopes that originally carried it to power.

Flame growing and thriving, harsh winter surviving the Big Red Dream to my sympathy called Her voice was melodic, her movement ecstatic Enamelled battlefield, heartbreak enthralled

Pelucid, reflected, no thought left neglected Transparent pursuit of a deified form Fervor sincere a passion that an age ofopic intentions a movement was born

February came first, revolution outburst Her banner from ramparts raised up a new God A Hoorah, Hoorah! echoed out of the maw as the old and the damned were buried in sod

Her pantheon shone oer my earthen throne and seemed upon my cause quite fully inclined. They were the most beautiful sights I had... By the spiritations elates vision defined Yet fleeting and airy, presence temporary perpetual scarcity the Red Dream entailed A short blissful light in a turbulent night no call for return ever averted.

Vanished anon, indignant eon Ascerbic deltas left gaping scars Sallowing lands stain the work of my hands Pursuit of a wisp efficiency bars

Imprisoned and torn, I wait on the morn when that Big Red dream will return from the cloud or painfully cured and slowly injured to the call of the siren before whom I bowed

Photo Right: Moscow’s Ostankino TV Tower, Cody Butters

Tradition

by Maria Lipmanovich

Moscow, September 1, 1998, first day of school

The pale gladioli shake in sweaty palms, Faintly releasing a smell of contained happiness. Haughty eyebrows grace pouting freckled faces, A stiff, black-tied man towers from the stage; He draws a speech, reciting future opportunities And expectations – such distant lonely ambiguities. Forty little booted feet stand still and guarded; A big red bow perched on a girl’s head Trembles slightly. The crowd hums in annoyance, Already to part, while menacing silence is ever present In the artillery rows. Slowly, the feet stir Bringing their bearers to a spacious room, A field of wild wheat undulating in the wind. Its sunlit hairs caressing the treasured seeds.
When Empress Catherine the Great of Russia took the throne in 1762, her policy of religious tolerance in the empire suggested that religious life would be more open to the various religious groups—which prevailed. This policy, however, was deceptive. In the Polish-Lithuanian Commonwealth and Ukraine, conflict was rife between the Polish Lut heanism and the Russian Orthodoxy, both of which were perceived as threats to the protection of the majority of the population: Ukraine, also known as the Cossacks, who were semi-nomadic warriors and compare them to a separate unit into the eighteenth century. 

While Barbara Skirina’s *The Western Front of the Eastern Church* focuses on the 1860s in these regions, John-Patrick Himka’s *Religion and Nationality in Western Ukraine* examines the conflicts during the last three decades of the 19th century. As this paper strives to compare two time periods and describe a process that happened over this period, the comprehensive analyses of these works led me to examine the questions of identity. Even though look at the first three quarters of the 19th century would greatly benefit this study and prevent it from making generalizations. I will first examine the differences in the authors’ views on the creation of the Uniat-Orthodox divide, then analyze the reasons for later tensions, and finally investigate the changing nature of the conflict, namely, how the question of identity developed over time. While addressing the question of whether one author’s proposed pattern of Uniate to Orthodox dominance in the Russian lands holds for the principality of Galicia, which was under Austrian rule from 1772-1918, in present-day Western Ukraine.

The authors disagree on perspectives on the reasons for the Uniat Church’s creation. Skinner attributes the Greek Catholic Church existence to pre-Enlightenment tensions of tensions between Christian confessions entering Eastern Europe from the West. Specifically, he identifies the Protestant Reformations in the early 17th century as a major driving force for reform in the Russian Orthodox Church. Himka’s book is more focused on the role of the Uniat church after the Reformation, in the late 16th century, Ukraine jurisdiction began to grow up until the end of the 18th century. 

The question is complicated by the fact that the Uniates were also seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church, and in 1659-1660, the Uniates were seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church. In 1659-1660, the Uniates were seen as a threat to the Orthodox Church.
Ruthenians who remained Orthodox would always be suspect.21 Ironically, the Orthodox were deemed a disrupting force of church unity and civilizatory influence.

The government of the Commonwealth was justified in fearing a prospective coalition between the Orthodox in its lands with the Russians. However, Ruthenian Orthodox plead to the Russians only capture half of the full explanation. Especially in Russia, the state regarded the church as a tool to extend the ruler's reach to the general population in the Commonwealth.22 This led to a link between Russian political identity and loyalty to the Orthodox Church.23 Using the church to promote loyalty to the state began with the members of the hierarchy and the clergy themselves.24 General loyalty to the Russian ruler became a more explicit part of priestly duties.25 Ruthenian Orthodox priests within the Commonwealth received censitaries and other religious literature from Russian even as early as the 18th century, according to Skinner. With the explicit promotion of adherence to the state and the tsar found in these books, these political allegiances had an impact on the Ruthenian Orthodox community, even inside the Commonwealth.26 This form of campaigning to the common people was also undertaken in a more direct fashion by Catherine the Great, who promoted her role as defender of the Orthodox faith in order to win her subjects' loyalty.27 The centerpiece of her early policy in Poland-Lithuania was to restore religious and political rights to the Orthodox and other dissident religious communities in the Commonwealth.28 Thus, both the Ruthenian Orthodox in the Commonwealth and the Russian state's propaganda were responsible for Russian involvement in the affairs of the Orthodox community in the Commonwealth, and more importantly, the tying of religious to political and national identity.

Regarding the 18th century and the linkage between political and religious identity, anti-Polish and Ruthenian attitudes leaked from the religious into the national and political arena. Barbara Skinner notes that during the 18th and 19th centuries there was a shift in majority power from the Ukrainians to the Orthodox in the territories of the Commonwealth incorporated into the Russian Empire. However, this shift did not hold true in Western Ukraine. This can be demonstrated by three additional examples. First, Ioann Naumovich's ideas encapsulate the general feeling of the 1800s in Galicia.

Ruthenians, like Naumovich, had constructed a dualist pastoral-religious universe in which the papacy, the Polish, Roman Catholicism in general and the Jesuits in particular constituted the forces of evil bent on the destruction of the good: the pure Greek rite, otherwise known as Orthodoxy.29 Through implication, Naumovich urged his countrymen to break with Austria and instead seek the protection of Russia.30 There was no clear declaration of communion with Russian Orthodoxy, and the reasons for this are telling. Of course, there is the obvious reason that open advocacy of schism and communion with Austria would result in severe censorship and arrest.31 Another possible explanation is the Polish presence in the nation, a Polish religious order, the Recollectionists, petitioned for permission to establish a base for activities in Galicia, with the professed goals to "work among the Ruthenians, combat schismatic proclivities among them, and develop a spirit of cooperation and harmony between the rites."32 Ruthenian bishops argued that this would be superfluous since the Concordia of 1863 already regulated relations between rites.33 The Recollectionists were allowed by Emperor Franz Joseph to come into Galicia, despite objections from Ruthenian clergy in the area. The Ruthenians protested, naming a primary reason for wanting the Recollectionists out as that of a lack of equal rights. The Ruthenians within the Commonwealth asked the Poles for equal political rights, but were not granted them.

Sometimes used as an additional rationale for Naumovych's vagueness is the existence of the National Populists, who challenged the Rassoulbiches both politically and nationally. This group was divided into two smaller factions. The first argued that the Ruthenians benefited greatly from union with the Catholic Church because of the contact it provided with "Western culture and enlightenment." However, this view was too Polonophile for the majority of the national populists.34 The response to this argument was that Polish Catholicism was not a genuine instrument of Polonization. The second group that believed this "wanted a church/nation that ruled itself, free from Polish and Russian political influence."

Thus, the mood in the 19th century was mostly pro-Orthodox and Ruthenian, with few exceptions. In Galicia, the majority was not Orthodox, but still generally supported a transition of the Greek Catholic rite back to that of the traditional Orthodox.

Works Cited

Barbara Skinner. The Western Front of the Eastern Church: Uniat and Orthodox Conflict in 18th-century Poland, Christian, Belarus, and Russia (DeKalb: Northern Illinois University Press, 2009), 11.

Skinner. The Western Front, 18.

Ibid., 20, 21.

Ibid.

Ibid., 33.

Ibid., 228.

Ibid.

Ibid., 36.

Ibid.

Ibid., 97.

Ibid., 34.

Ibid., 59-61.

Ibid., 79.

Ibid., 80.

Ibid., 81.

Ibid.

Ibid., 85.

Ibid., 86.

Hynka, Religion and Nationality, 28.

Ibid., 66.

Ibid., 76.

Ibid., 10.

Skinner. The Western Front, 89.

Ibid., 91.

Ibid., 101.

Ibid., 103.

Ibid., 109.

Ibid., 195.

Ibid., 115-116.

Hynka, Religion and Nationality, 27.

Ibid., 20.

Ibid., 67.

Ibid.

Ibid., 52.

Ibid., 53.

ON A TRAIN SOMEWHERE IN POLAND

Saska Brechenmacher

I am not sure where we are now. The train is gliding eastward along the barren fields which stretch to the horizon as far as my eye can reach. I feel cold eaving rush past. It carries the fragrance of cut grass and harvested fields. Apart from a few solitary houses some of which have black paint and an empty green canvas, wide meadows and rolling hills have long replaced the suburban gardens. The train left Warsaw station about three hours ago. According to our estimates we should reach the Belarusian border before midnight. With our luggage safely stored away in the small wooden compartment, I started to think over the corridor, getting dressed and undressed, asleep, faces turned towards half-opened compartment doors.

The smell of sweat and beer lingers in the air. Berlin–Moscow, weekend migration, migration routine.

A young man stands next to me by the window, looking out at the sun casts its last glow over the fields rushing by. His eyes are firmly fixed on something, as if they were trying to hold on to the landscape, to hold on against the steady advance of the train. Where is his story? Is it in Berlin, in a small apartment in Kreuzberg, among Turkish Kebabs and Russian newspapers? Is it in the anonymity of Moscow's suburbs, or in a sleepy village on the Volga? I suddenly think that going by train might be the only true way of travelling. It gives me space and time to reflect on my journey. In the age of Paris–Barcelona for 15 euros, of high speed Internet and Google Earth, the experience of slow and dimly lit trains seems extraordinarily valuable. Berlin is not three hours from Moscow. There is too much history, too many untold stories that lie in between.

This train comes and goes everyday. It is a constant movement between worlds, along the trajectory of countless past and future migrations. Images of train deportations come to my mind, images of humans crammed into wagons like animals, perhaps along these very railway tracks. Throughout the last century, these trains have deported entire populations away from their lands into an uncertain future or into certain death; they have transported soldiers to the front lines and brought the injured back home to their awaiting families. They have transported migrants fleeing hunger and persecution, leaving to seek a better life somewhere else. And how many of those journeying along the very same path, unsure whether my story lies in what I leave behind or in what I set out to explore.

Abrupt halt.

It is almost midnight when we stop at the border in Brest. In the darkness, one can only vaguely guess the iron structures of warehouses and barracks lining the cliffs on both sides. The night's darkness between the country out of sight, their sounds muffled by the noises of the awakening passengers around me. The artificial light of the lanterns illuminating the ghostly rails gives the scene a strangely surreal touch. I was told that for military protection, the railways in Russia and Belarus still have a different size than in the rest of Europe, and that the train's wheels have been changed at the Belarusian border. With the Polish integration into the Schengen Area, these borders have become the European Union's new frontiers in the East. Inspectors pass through the trains, with their sharply tapping whistles able to find loose planks and hidden cavities, their dogs sniffing in the dustiest corners. From outside there are loud noises and commotion as wagons are lifted one by one to adjust the wheels. The corridors are suddenly empty as people retire into their compartments, awaiting the control, anxiously.

The officers depart as suddenly as they came. Passports are stored away, passengers return to sleep and a nightly silence falls over the train. The scene which had come to life for a fleeting instance like the frozen picture of a gloomy film-noir has reverted to stillness. The man on the corridor is standing by the window again, contemplating the deserted platform. As the train sets back down the tracks, the infant yells, the long journey, me, and for a moment I imagine the shadow of smile flowing over his face.

A shimmer of relief, a momentary sense of victory. Let us set out to new horizons, it seems to say. The train is rolling on into the night.
Between the final years of the nineteenth century and the beginning of the twentieth century, the new Muscovite language of the industrial and capitalist Russian culture was most significantly shaped through the architectural accomplishments of Feodor Shchekhtel. In particular, for his project for the home of the industrialist Stepan Ryabushinsky of the nineteenth century, Shchekhtel became exemplary of the formulation of a new architectural idiom, which was attuned to the language of Russia's artistic tradition while moving beyond it in an attempt to reflect the idiosyncratic qualities of its social context. The owner, Stepan Ryabushinsky, was indeed a prominent member of the newly born industrial bourgeoisie at the turn of the century, and the signed commissions that he engaged in his architectural feats with a new visual vocabulary, better suited for Ryabushinsky and his social milieu. In the construction of the house, Shchekhtel made use of a diverse range of creative expressions, having combined modern artistic developments and traditional heritage. At the same time, he took advantage of an international artistic lexicon and incorporated it with the Russian one.

The Ryabushinsky mansion was established while simultaneously creating a suitable environment for the preservation and display of Russia's timeless traditions. The exterior of the house was built in "ferro-concrete... and glazed tiles," which was a very resistant method of construction that had been developed and introduced only over the course of the nineteenth century. Shchekhtel also adopted the innovative use of "centralized warm-air heating circulating to all rooms" and meticulously employed a combination of "natural and electric light." Shchekhtel did not merely implement the language of modernity because of its practical advantages; he also engaged in the creation of new materials, such as glass and iron—required. Through

out the house, Shchekhtel "strove to give fluidity to metal" as was visible from the exterior, where a "wrought-iron fencing using[ed] a repetitive circular pattern" along the two stories, could be encased. The combination of textures proposed by the modernist architect Olbrich during the same period. The retorted iron pattern was further echoed by the fish-scale sun-roofs and iron balconies. In accordance with the "modern" choice of material, Shchekhtel extensively employed glass both decoratively and functionally. Windows, "found sometimes in rows of small apertures, sometimes in stepped arrangement, and sometimes in bold rows of fenestration," displayed the main stage for the development of the new visual and cultural language of these industrial magnates. The artistic and cultural phenomenon that defined the time became strongly associated with the development of the style Moscow Modern, which took place in the eponymous city.

The Ryabushinsky Mansion, built between 1900 and 1902, presents qualities that reflect the polarity of modernism and modernity inherent in the social history in Russia. Shchekhtel took great care to implement the latest advancements in construction technology and aesthetic sensibility, while simultaneously enabling a sense of fluidity between its diverse components, which facilitates the challenge of artistic conventions while also exploiting them to create a new cultural language. In a similar manner, Ryabushinsky—who was a major Russian personality of his time and a member of the new prominent industrial class—was strongly tied to both traditional boundaries and the advancements of modernity in his process of self-definition. The building thus reflects both the aspirations of the very class it was produced for—the newly established bourgeoisie—and the qualities of the house itself. By the end of the nineteenth century, and yet at the beginning of the twentieth century, Shchekhtel had become associated with the house, which was the product of the development of Russian architecture. The modernist house, therefore, entered a dialogue with tradition, "evoking a mood of duality and profundity." Even though the house was "the last word in modernity and convenience," the architect paid tribute to the "old formality in which he lived" and to the image of the house as a "building, where 'primary colors and innumerable shapes' of both the language of medieval icons and of modern stylized decoration could be found." The material of the Art Nouveau decoration of a "stylized butterfly motif... translucent drops of water and fish-scales... waver- ing plants" engages in a visual dialogue with the linear, non-naturalistic, ornamental elements of "the coexistence of old and new becomes even more evident in the building's chapel. Located above the second floor in a secret room, the chapel was "the repository of traditional Russian values." Here, Shchekhtel employed a particular decoration based on church ornamentation handed down from the "early fifteen to sixteenth century." On the higher level of the house, the four evangelists are set in a transitional position, where they "present a representation of the heavens. The use of gift work, bright primary colors—such as greens and reds—and a spiral design that empha-
sizes the "symbolic word" as well as the "traditional Old Cute icon" (a visual representation), "had something in common with the Art Nouveau designs," which we encounter in other areas of the house. In fact, the lower part of the chamber is decorated with "contempo-
rary" structures composed by the green tendrils pattern evoca-
tive of stylized nature-motifs that could be part of the ornamenta-
tion of the Style Moderne. The recombination of tra-
tional and modern features within the fulcrum of Ryabushinsky's home makes the chapel "the spirit of the house." Not only did Shchekhtel fuse innovative and tradition to form a cohesive architectonic language, but he also made the statement that "the old and new" and ancient beliefs reflect one another in a process that ultimately defined the identity of the house. That identity was:
azure background. The mosaic presents a floral composition based on the rhythmic progression of a strong line and the balanced distribution of chromatic areas (rather than a natural representation of the subject). This is designed to create a composition typical of a non-realistic fashion, which evokes "the concept of stylization... introduced in Russia in the late eighteen-nineties by Elena Polenova," as well as "the painted décor of large Russian wooden houses of the pre-Petrine period." Polenova and the group of artists at the Abramskoe circle had, in fact, pioneered the phenomenon of the neo-classical style, both in the revival of traditional folk motifs and the artistic heritage of medieval Russia. Nevertheless, the mosaic also visually complements the curves of the window frames and the balcony railings, which were produced in the sinuous manner of the international Liberty Design. Such an intertwining of cosmopolitan and specifically Russian elements in the home of Ryabushinsky seem aptly suited to its owner. The industrialist class in Russia was defined by "strong patriarchal values of the Orthodox faith"—as Ryabushinsky's adherence to the Old Believers already anticipated—a and collectivist principles derived from the peasant communities in Russia. Yet it combined the latter with a push for a meritocratic system based on industry and commerce "materially, technically and economically... on the level with the West." The synthetic language of Shekhtel's project, therefore, reflects the very polarity inherent in the owner's social value.

The Ryabushinsky mansion creates "integral wholesomeness" by combining elements that come from different cultural and chronological spectrums. Shekhtel pushed the confines of his syncretistic work beyond historical and geographical boundaries of its time and place. The entire house was developed according to a central aquatic theme. This marine motif responds to the personal desires of the owner, who "wished to surround himself with a sea kingdom comparable to the stage set... of Rimski-Korsakov's opera Sadko." The opera was based on the folk tale of the young Sadko, who, after a series of adventures that lead him all the way to the bottom of the sea, assembles a considerable fortune and becomes a wealthy merchant. On the exterior, the watery references are conveyed by the fish-scale and wave-like iron railings as well as the curved lines of the window frames. Additionally, the sparkling resonance of the floral mosaic along the upper floor reflects lilies and orchids that usually grow around the lakes. In the interior, the theme recurs throughout the rooms but is most marked in the central area of the staircase. Here, the main feature of the balustrade dominates the interior and progresses in a vertical spiral across the whole height of the central room. Its motion and its design are meant to resemble a wave crest with its surroundings mimicking a fantastic underwater scenery. The fake marble balustrade coated in glossy glass, with its combination of sinuous lines and thick, material presence, resembles the "frozen wave" that led Sadko underwater to the "Island of the Sea." The lighting on the staircase is intended to convey the idea that it is a space removed from reality: "a new, post-legend lamp that resembles an octopus... and large stained windows" define and isolate this ambience in its marine environment. Art Nouveau's sinuous lines and natural motifs combined with the imagery of Russian fairy tales ease the viewer into feeling as if they have "entered another world," or, as was the fate of Sadko, he "ended up at the bottom of the sea, but he didn't know how he got there!" Shekhtel, thus, created for Ryabushinsky an underwater theme that now marks the "frontier of everyday life, while never 'deviating from its primary function... of a domestically arranged living space.'

In the Ryabushinsky mansion, a rich and varied repertoire of elements constants moves between centuries and the nation according to the project's vision and project it on the central stairwell that is the focal point of the house. The house Shekhtel designed for Ryabushinsky allowed the latter to "impress on the world the individualism of its owner," a man whose identity was shaped by both traditional principles and progressive ideas.

Most importantly, the Ryabushinsky mansion creates an environment that reflects the complexities of its original owner while formulating its idiosyncratic Russian language—Moscow Style Moderne.

Works Cited


Murrell, Moscow Art Nouveau, 43.

Ibid. 44.


Murrell, Moscow Art Nouveau, 43.

Ibid.

Bradfield, The Origins of Modernism in Russian Architecture, 139.

Murrell, Moscow Art Nouveau, 46.

Ibid.

Ibid. 45.

Bradfield, The Origins of Modernism in Russian Architecture, 139.

Cooke, "Feodor Shekhtel: Architect of the "Forgotten Class."" 56.

Bradfield, The Origins of Modernism in Russian Architecture, 133.

Ibid. 135.

Borotina and Sternin, Russian Art Nouveau, 62.

Murrell, Moscow Art Nouveau, 43.

Ibid.

Cooke, "Feodor Shekhtel: Architect of the "Forgotten Class."" 56.

Ibid.


Murrell, Moscow Art Nouveau, 45.

Ibid. 43.


Murrell, Moscow Art Nouveau, 43.


Gegham Mughnetsyan

Gegham Mughnetsyan

Ten Chaczkar czyli "kamienny krzyżowy" z ormiańskim krzyżem "kwitnącym" upamiętnia Ormian, którzy od XIX wieku w większości w kraju, w Polsce i poza granicami w Rosji oraz Turcji i Ukrainie, a także w Czechosłowacji oraz w innych państwach. Monument jest poświęcony również ofiarom ludobójstwa dokonanego przez Osmańską turecką Armii w 1915 roku. Orman i Polakom zamordowanym przez ukraińskich nacjonalistów z UPA w latach 1944—1945 w Kupach nad Dniestrem oraz w innych miejscach, w tym warsztatach i sklepach, księgi ormiańskie-katolickie aresztowanych, zabił lub wywiezionych do kwater, a także do kwater w latach II wojny światowej.

Gegham Mughnetsyan

The breeze is in the somber night thoughts, just endless thoughts away from streets, in river waters The moon dips and leaves in quiet.

I set off for the beam rays. Lusting for moonlight, I ran along the river. My feet embrace the grassy surface While searching for a trail of life.

Restless fervor is upon me. Within this freshness my breath is gone. My silenced soul is calmed by moonlight. My beating heart hums like a song. The darkness will disappear with the coming morning I will still seek your distant face The wind's lullaby will still convince me That I should be hers for endless days.

And I will yearn the wind's embrace forever believing that truth prevails and will take me and carry away. Then whisper to me, "You are mine today."
The Leningrad Conference

= Kyle Barry =

In a particularly important government building in Moscow, on a gloomy January evening, stood a semi-circu-
lar, red-carpeted lectern that rose sharply from its concrete base and was covered with a green tablecloth. The audience consisted of about a dozen people, all of them wearing the overcoats and suits that are customary in Russia. The floor was of polished wood and the chairs were uncomfortable. A few of the audience members were seated on the floor, their feet resting on the cobwebs above their heads. The atmosphere was tense, with the smell of cigar smoke filling the air.

The speaker, a middle-aged man with a beard, stepped to the lectern and addressed the audience:

"Leningrad was a city of light and shade, of joy and sorrow. It was a city of contrasts, where the rich and the poor lived side by side. We stood on a bridge over the Neva River, looking out over the city. It was a beautiful sight, with the lights of the city reflecting off the water. But as we looked up at the skyline, we saw a dark cloud hanging over the city. It was a sign of the danger that was lurking just around the corner."

The audience was silent, waiting for the speaker to continue.

"The war had come to Leningrad, and it was not easy. The cold was bitter, and the shortages were widespread. But the people of Leningrad were determined to keep fighting, to keep the city alive."

The speaker paused, as if he were considering his next words.

"The city of Leningrad is a symbol of the resilience of the Russian people. Despite the hardships, they continued to fight, to keep the city alive."

There was a murmur of agreement from the audience.

"And so it was with the people of Leningrad that we stand today, as we prepare to face the future. We will continue to fight, to keep the city alive."

The speaker ended his speech, and the audience erupted in applause.

Barry

---

The Leningrad Conference was a significant event in the history of the Russian Revolution. It was held in Leningrad in January 1917, and was attended by a number of important figures, including Vladimir Lenin. The conference was called in response to the growing crisis in the city, which was suffering from famine, disease, and political turmoil. The conference was a key moment in the buildup to the October Revolution, and its outcomes would have a profound impact on the course of Russian history.
Musical Aesthetic in Soviet Animation: Pre- and Post-Thaw Years

Claire Kim

In the earliest years of Soviet animation, film director Serge Eisenstein (f. 1895) taught the principles of "ritm" (rhythm) and "plastika" (plasticity); in his view the ideal animation (multiplicatist) should possess a rhythm -- represented by visual lines, music, pacing and phrasing of frames -- capable of both synchopping and responding to the effect and carrying an additional layer of frames, that is a "multiplication" of lines, is capable of expressing poetry through the drawings, the space in time of the linear alterations in shape, and their fusion with sound. While animations of the 1930s through 1950s were marked by cheerful domestic or folk-tale-based themes for children, the Khruschev Thaw of the mid-1950s resulted in a change in the subject matter, target audience, and overall vision of animated films. As a result, music's function in animation changed, to not only accompanying aesthetics – one being Wagnerian in which music acted as a unifying seal of artistic experience, and the other being Brechtian, where music acted as a wedge between theatrical components in order to stimulate the audience's social awareness and critique.

In 1935, the small studios of the Soviet Union's major cities merged to form Soyuzmultfilm, a new studio of Disney-style animation based on cell technique. In prior years, Eisenstein had influenced Disney's use of camera angles and montage in order to manipulate emotions, and the resulting style spread back to Soyuzmultfilm, which had Disney's directorial equal in Ivan Ivanov-Vano (b. 1890). As the political climate in the 1930s fostered a preference for a Socialist Realism of animation analogous to Disney's naturalist, live-action-based frame aesthetic, the animated films catered to an audience of mainly children. One of the finest codified works of this era is Ivanov-Vano's "Mordoly" (1939), the plot of which is centered on an (eponymous) animate washtub who chides a young boy unconfident with his dancing, and in "In this film" [as in an early Soyuzmultfilm work] see what Eisenstein appreciated in Disney -- "not merely an illustrative correspondence between the essences of the musical movement and the movement of the image, but one in which a subject such as the ocean would correspond to an orchestration... like a synthesis of the traits of the sea. Eisenstein himself provided a sense of the movement of a Wagnerian unity of artistic synthesis that could subconsciously have an emotional effect on the viewer. The black-and-white "Mordoly" opens with a morning scene in the countryside -- a Peer-Gynt-suite-like representation of morning. As a blanket of sustained wooden tones welcomes a pastoral solo flute melody, a No. 50 tractor fences down low beneath the sky soon meets the tallons of a rooster who has come to perch and deliver his own morning salutation. A repetition of the initial melody in minor coincides with the film's cut to a badling of ducks moving straight in line; a bassoon's staccato entrance in the bass line seems to anticipate the lead duck's quacking response, which is in turn rhythmically synchronized with the music, and from this moment on the sequence of events of varying timbre forecasts the entrance of the new animal subjects introduced in the film, as they migrate to their nearest watering hole for a bath. This introduction is followed by the sights and sounds of the blankers of a recently awakened boy, fleeing from him on account of his state of squall: slide whistles match the ever-turning folds of the paniced fabric.

When Moidodyr the washtub speaks to the boy about the admirable hygienic habits of outdoor creatures, the cameraman revisits the scene of animals accompanied by the familiar pastoral melody; when Moidodyr returns to addressing the faults of the boy, the same melody -- reproduced perfectly until then -- ends on a dissonant note, just as the camera returns to the sight of the angry washtub. This use of music exemplifies Wagner's principle of a "shaping [of tone-figures peculiar to the individual character of specially appropriate instruments] into the specific Orchestral-melody... speaking out" that which is now revealing itself to the eye in physical Show and by means of gesture. The gestures coalesce into a movement on the screen corresponding tightly to the carefully orchestrated music (movement for the ear), and result in a unified experience of continuous, logically progressing sensation.
Musical Aesthetic — Kim

In the World of Fables (1973) for an audience who can become aware of his ability to take action.4 In the 1973 animation "In the World of Fables," directed by Andrei Khuzhovinsky and composed by Alfred Schnittke, music helps to separate itself from the words and setting in a way that expands upon the contrapuntal montage of the aforementioned couple's scene in "Story of A Crime." This film, which mixes drawings of great detail and texture with sketches and imitations of classical-era portraiture, scenes are sliced and sequenced in a Brechtian, non-linear fashion. In the beginning segment, a bearded man is scrutinizing insects in a dark exhibit to the backdrop of an opern, faintly veiling a timbral range of solo dissonances from other instruments. A tap of snare drum and descending trumpet are inadequate preparation for the next scene, a sketch of an aristocratic gathering in the era of Pushkin. Here, a brutally polynatal waltz supplied by vibraphone, organ, and violin is heard against a series of rhythmic, eerie laughts. The instrumentation increases as the camera reveals the multitude of the crowd, the contrast between classical visual style and novelty of harmonic language, and the frequent shifts in the latter between segments, give an impression of disorganization which the audience is left to question and decipher. With a sudden zoom on a painted scene of several famous Decemberists standing with their faces turned from Soviet-era multi- film's pre- thaw effects; so far as unique; however, one more component of the puzzle is revealed with a visual flash to a theatre program announcing the performance of the famous fable of Krylov, "The Cuckoo and the Rooster," as an opera buffa (very classical in origin). The camera soon enters the performance hall where the two birds are seated at a dinner table with other, obscured creatures, re-creating the beginning lines of the fable and emphasizing certain phrases with the effect of absurdity. The facile, whose moral comments on the action of falsely praising another for the reason of having first been praised by him, is contextualized in the two birds' singing (its appraisal). The garnishing section consists of rhythmic, strident screeches, strangled tones, and free dissonances; call-and-response repetitions of the phrases "singer" and "I am ready" call attention to the music as a force that communicates independence of the text, and vice versa. Rather than heightening any expressive meaning in the phrases such as "singer" and "I am ready," the atonal music remains free of any recognizable tonal languages and replaces an external, yet transparent expression that the political undertones relate only to the culture of Russia in the 1820s. Although the final scene closes with the familiar visual of the Decemberists, the hectic use of montage (visual and musical) and uninitiated juxtapositions of traditional with novel harmonic language results in the isolation of music from setting and historical context, impeding any transportation to an distant, imaginary time or place.

The opposing aesthetics of pre- and post- thaw animation in the Decemberists can be seen as an expression of aesthetic change and consequent reconceptualization of multiplicity's rhythm and plasticity in movement, was reflected in — though not driven by — the change in music's role in the animation medium. Soviet animation music was, for the most part, composed for the film, not vice-versa. Facilitated by the changing political climate, a standard stock of visual elements and greater use of leitmotifs, Soviet animation began to reassert a role of social critique through Brechtian means, and its music was able to escape from the Wagnerian aesthetic of unity and assist in prying the spectator from simply viewing in the lap of luxury viewing.

Works Cited

1 MacFadyen, David. "Yellow Crocodiles and Blue Oranges." Quebec, 2005

2 Ibid., 32


4 Ibid., 30


6 Ibid., 1101.


tensions, continuing as they decorate their scarecrow. The frame shifts to a single bird whistling the same melody alone. When the girl requests some music to accompany her dance, the two birds are heard, strumming persistently and constantly strums the theme from the opening credits on a balalaika. The music is not simply a representation of the action that it accompanies or foreshadows; it also functions as a cohesive factor for the presentation through its use of returning motifs to create a variety of moods. The opening melody is repeated and manipulated several more times, as new species of the song emerge in the intricacies of the nascent vegetables. In the end, the scarecrow manages to play the initial sung melody in the manner of a rousing fanfare, with a pair of pipes. This incites the vegetables to emerge from their hiding places and conclude with a full-blown, triumphant march version of the melody. Clearly, the motifs are recycled in the same manner as the fate of the seeds being placed in the garden soil, sustained and used for unity with the setting (through metaphor) and visual gesture. The end motif — a major component of the Wagnerian aesthetic — was the means by which the listener could construct the mythical world whence it came, amplifying what text and visuals alone could not do in Wagner's operas, the film music in this induces an experience of synthesis. This aspect of spectacle is especially obvious in 1952's "The Snow Maiden," another film directed by Ivanov-Vano; its music is based on Rimsky-Korsakov's 1881 opera of the same name, composed of leitmotifs for several characters. The plotline is taken from a fairy-tale; accordingly it incorporates choruses chanting folk-melodies and sweeping gestures of symphonic grandeur, all accompanying the visuals of an epic tale, one scene smoothly giving rise to the next. The Kirillov, by Rivka Thaw of the early 1950s through late 1960s allowed animation to return as a major medium for adults and to become a platform for contemporary topics, which had not been able to surface since the late 1920s. In 1962 Fyodor Khitruk (b.1917), who had worked with Soyuzmultfilm on "The Snow Maiden" and "Burati-no" (a variation of Pinocchio), released his directorial debut "Story of A Crime" to a stunned public. The film represents a striking departure from the sensuous Wagnerian aesthetic. Besides the stark contrast in drawing style, characterized by a minimum of detail in the figures and a roughness in visual movement that tends to leave the eyes confused, the role in the evolvement is dispelled from the beginning — the audience witnesses the crime in the first three minutes. In a suspense- killing format, the narrative then returns to a time 24 hours prior to the crime, to show the ensuing events that had led to it. Instead of a plot in which one's consciousness can become absorbed and neutralized, this spectacle provides a narrative that forces observation and exclusion from the action.

Shortly after viewing the crime (a man striking two women with a pan), in a Brechtian gesture, an on-screen narrator recounts the nature of the so-called criminal and declares to the audience, "Never jailed, never arrested. Does he look like a criminal?" The narrator announces the beginning of the story to start at 8:30 in the morning; a clock2 is seen on the wall at every nearly transition of setting (when the man leaves the house, arrives at work, leaves work, and so forth). From these visuals and the disrupted continuity of the scene, time itself is thus shown to be fundamental to the audience's ability to observe the spectacle from a distance, with the understanding of their potential as agents of questioning and change. While the "time" of the film consists of an unassuming, melodically staid played repeatedly by various combinations of woodwinds, piano, and accordion, the sounds change dramatically upon the main character's return to his apartment complex (the scene of the crime). The producers of the "music" are now the noisy neighbors, and most importantly, this music depicts the scene's noisy neighbor not as a character of the plot, but as a representational symbol that the audience can observe and consider in the raw. This type of phenomenon is not possible in the other tradition in which cherubic, dimensionless gardening children, smiling scarecrows, and a faceless orchestra provide the music. With every passing hour, the peace-desiring protagonist (a typical middle-aged accountant) faces the lives of percussive domino-players, an upstairs neighbor who blasts rock-music on his large radio (image of which is used several times), a harmonious sonorous party song from yet another floor, as well as more auditory atrocities. Perhaps during the period of the film's release, the visually and sonically emphasized modernity of the radio, with its popular songs, made real, "present" time an object for contemplation.

A dangerous fight between a married couple becomes an obsession for the former and drives them to another outer yet by which to emphasize time as satirizable for its position as an obsession with, and commodity of, modern culture. The latter is evident when the husband and wife, both working in the model building field, go back to their bed, stop when a precious clock is picked up by mistake: as it emits the tinny, delicate tones of a music-box sonority, "I am not the hero of a tragic story," says the wife, "they change, and become calm. It is music that fills the moments of silence created by the couple, alerting these characters on screen and the audience off-screen to the clock's significance and agency — prompting continued observation of the clock's clockwork. Until this point, the protagonist had patiently borne the cacophony; however, the last bit of sound — a tenant calling out in a loud sing-song to her friend — elicits unprecedented rage, resulting in the crime in which he physically renders them both unconscious. Music in this film sacrifices illusory experience in its relationship with the new subject matter and visual aesthetic, distinguished from Soyuzmultfilm's pre- thaw films in that it does not mirror the movement so much as extract the symbol of the human being in the process of interweaving fable and fact. The music helps the human to become the object of inquiry

30

31
Песенка

Из дома вышел человек
С дубинкой и мешком
И в дальний путь,
И в дальний путь
Отправился пешком.

Он шел все прямо и вперед
И все вперед тяжел.
Не спал, не пил,
Не пил, не спал,
Не спал, не пил, не ел.

И вот однажды на заре
Вошел он в темный лес.
И с этой поры,
И с этой поры
И с этой поры исчез.

Но если как-нибудь его
Случится встретить вам,
Тогда скорей,
Тогда скорей,
Скорей скажите нам.

-Даниил Хармс 1937

A Dirty

A man left his house
With a bludgeon and a bag
And on a long path,
And on a long path
He let his feet drag.

He walked a straight line
And he looked straight ahead.
He didn't sleep or drink,
He didn't drink or sleep.
He didn't eat, drink, or go to bed.

And then at dawn
He entered the dark woods.
And since then,
And since then
He's vanished for good.

But if by some chance
you happen to meet this man,
Then quickly,
Then quickly,
Tell us as fast as you can.

-Даниил Хармс 1937

TRANSLATION:

 Из ДОМА ВЫШЕЛ ЧЕЛОВЕК
 The Man Who Left His House

Melinda Noack

Я сразу смазала карту будущ.
Плеснув краску из стакана;
Я показала на былые студии,
Косы скудна окна.
На чешу жестокой рыбы
прочел я зоны новых губ.
А вы, ноктюрны сыграть
могли бы на флейте водосточных труб?

-Владимир Маяковский 1913

I smeared the map of nine to five,
splashing paint out of a glass;
I pointed to a dish of jellied meats
with the slanting cheekbones of the sea.
On the scales of a tin fish
I read the calls of new lips.
And you,
could you
play a nocturne
on a flute of drainpipes?

-Владимир Маяковский 1913

TRANSLATION:

 А ВЫ МОГЛИ БЫ?
 AND COULD YOU?

Melinda Noack

Через час оттуда в чистый переулок
вылетет по человеку ваш обрывший жир.
А я вам открыл столько стихов шкатулок,
— бесценных слов мот и танжир.

Вот вы, мужчины, у нас в усах капуста
где-то недосаженной, недоседенных шей;
вот вы, женщины, на вас бедна густо,
вы смотрите устрицей из раковин вещей.

Все вы на бабочку поэтиного сердца
взгромоздитесь, грезные, в калошках и без калош.
То ли озеро, будет тереться,
ошутим ножки стойкая волш.

А если сегодня мне, грубому гуну,
кривляться перед вами не захотелось — и вот
я захочу и радостно плюну,
плуну в лицо вам
— бесценных слов танжир и мот.

-Владимир Маяковский 1913

Take an hour. And your butterball body
will pour across the street's clean alleys,
yet I bared boxes of poetry for you,
the squanderer and lush of priceless words.

There you are, sir, cabbage in your mustache
somewhere an untasted, untouched sour shchi;
and there you are, madam, a plastered face,
peering out like an oyster from its shelled belongings.

You, who are dirty in galoshes and without galoshes,
heap everything onto the butterfly of the poet heart.
The crowd will become a beast, will rub,
bristle its legs against the hundred-headed louse.

And if today, I, a harsh Hun, no longer
want to scowl at you—behold!
I will howl in laughter and happily spit,
happily spit in your face
the lush and squanderer of priceless words.

-Владимир Маяковский 1913

TRANSLATION:

 HATE!
 HERE, TAKE IT!

Melinda Noack

Проходит Володя
И тихо хохочет.
Володя проходит
И грязи волочит.

Потом достает
Из кармана калач,
И две собаки
Пронюсятся вслед.

И пристально смотрит
Скрипач на песок
И к скрипке привычно
Склоняет висок.

И думают люди:
"Вот это игра!
Мы слушать готовы
Всю ночь до утра!"

-Даниил Хармс 1939

Volodya walks
And laughing, shakes,
Volodya walks
And drags his takes.

Then he reaches into
his pocket for some bread
As two tiny dogs
Run full speed ahead.

And the violinist
stares at the ground,
Familiarly bending
His head to the sound.

And people think:
"What music, play on!
We're ready to listen
until early dawn!"

-Даниил Хармс 1939

Photo Left: Artwork, Jonathan Askonas
Anna is fully dependent on her husband at the time of their divorce, she still has the power to postpone the legal procedures and stay in spite of her husband's intimidations. Not only does Anna control this marriage, she also blocks any external influence. The episode with Karenin's "bad habit" illustrates how Anna loathes any subtle hint of life's rightfulness. Mischievous,涮derful and slander, carefully veiled behind edifying lectures, give the high society the qualities of a powerful source of life: fire. The conversation crackled merely, like a burning faggot-stack; the narrator describes (117). This sound, "crackling," is echoed in Alexei Karenin's habit—cracking his knuckles, which greatly frustrates Anna. Immediately after the event, where Alexei's influence on people is merely demonstrated, purposefully or merely succumb to it. Anna, however, fully possesses and firmly controls the mysterious "light." Always dressed in dark colors, as if preferring to remain in the shadows, Anna strategically manipulates the nature of the light. This dangerous, all-powerful light eventually develops into a significant and essential part of her identity, ever-present in her terrifying and formidable gaze, such as "the fearful glow of a conflagration in the midst of a dark night" (126) and "Her eyes glowed with the fire" (164) are often used to describe Anna's eyes. Anna's exertion of control is tangible throughout the novel. She has the power to navigate her light to discover carefully hidden aspects of her life or simply destroy it in order not to see; she can manipulate her husband, convince Vronsky, and even influence her young son Sergey. Karenin, Vronsky, and Sergey form a triangle around Anna as a central figure, with her influence over their lives never exposed to their control. Through the meaning of their names, one can see that each of them somehow serves or attends to Anna, as if following her demands. Anna "means grace," Alexei "stands for" the whole family, Sergey "can be translated as 'attendant' or 'servant.'" Thus, the novel presents three male characters that protect and serve Anna, stimulating her and serving as her rigid control. The loss of control over these men devastates Anna, maiming her either mentally or physically. Alexei, despite the powerful façade he presents to the public, is controlled by his wife. He is a weak, unreliable, passive, and listless, suffering from the burning sensations of his unnecessary torment and humiliation brought upon by Anna (428). Loss of power, therefore, heavy affects Anna; when Alexei refuses to comply and forcefully takes away her love letters in order to file for formal divorce, Anna almost dies in childbirth. Although Alexei forges her, upon her recovery, Anna decides to leave him. Anna's relationship with her son is authoritarian as well. During the divorce process, Alexei, having been passive, starts to defend himself by snatching away what Anna treasures—her son. "Yes, I have lost even my affection for my son, because he is associated with the repulsion I feel for him. But still I shall take him" Alexei declares, threatening to take Sergey away (310). He says "take" as if Sergey is merely an inanimate object that can be possessed. However, Alexei's presence is not strong enough in the boy's life as Sergey is more dependent on his mother. He did not believe in death generally, and in her death in particular, in spite of what Lidia Ivanovna had told him and his father had confirmed, and it was just because of that, that he had been told she was dead, that he had begun looking for her when out for a walk," the narrator writes, showing how in spite of hopeless answers given to him, Sergey continues to believe in his mother. Even after she had physically separated from her son for an extended period of time, Anna's control, symbolized through light, remains terrifyingly strong. Before going to bed, Sergey imagines his mother and secretly prays for her, hiding his intentions from Vasily Lukich: "Without the candle I can see better what I see and what I prayed for," Sergey says mysteriously while lying in bed and prays to the candle (444). After the candle's light is extinguished, Anna's invisible presence in the room grows increasingly apparent. "When the candle was taken away, Seryozha heard and felt his mother. She stood over him, and with loving eyes caressed him," Tolstoy writes, describing the invisible, yet powerful bond between Sergey and his mother (444). This detail emphasizes how Sergey submits himself exclusively to Anna's control. He refuses to use other sources of light except for the one that is possessed by his mother. When Anna's influence is weakened, she cannot imagine how her son relies heavily on her in order to define his own relationship with his father. However, Anna eventually admits her defeat in the light over Sergey; she realizes the futility of her efforts in the face of prolonged physical separation and Lydia's strong presence. "And she was forever—physical only but spiritually—divided from him, and it was impossible to see in anything else the children she loved, and her new situation (454). Having lost her son, Anna drives herself to commit suicide. Her frustration over Seryozha fosters feelings of loneliness and gives rise to suspicions of Vronsky, infinitely prolonging the damage she has done by staying in an unhappy marriage. She goes to see the theater, ignoring Vronsky's warnings. At the theater, Anna refuses to see Katavasova's indignant rage and her own guilt in the situation. Still, her guilt cannot acquire her. After recovering from the catastrophic trip to the theater and reconciling with the loss of Sergey, Anna entirely diverts her attention to Vronsky. Anna is characterized by khác-Mukhammadov as a woman who grows overwhelmingly tyrannical, causing their relationship to spiral toward mutual hatred. Anna already starts to exercise control at the very beginning of their affair; when reproaching Vronsky for mistreating Kitty, Anna uses a strong word that demonstrates how much she controls him. "But at once she felt that by that very word 'forbidden' she had shown that she was not aware that Kitty had a right to live" and was decorous to herself (121). When they start living together, Anna is determined to prove her authority to Vronsky. "She could not sleep at night unless he kept her company, going to him that he was wrong, could not give way to him," Tolstoy writes, emphasizing the phrase "give way" in order to demonstrate how independent and uncompromising Anna is (623). She refuses to submit to anyone's will and continues to demand her own intentions and relationships into slow motion. Anna's control of light becomes excessive; when Dolly pays a short visit to her estate, she is required to accompany her everywhere. Anna "takes her eyes off her friend's face and dropping her eyelids (this was a new habit Dolly had not seen in her, before), pondered," Tolstoy writes (516). Dolly thinks that it seems "to press Anna against the wall to see and accept them. Ironically, while squinting her eyes and blocking unwanted details out of sight, Anna detects when anyone keeps things in the dark, surreptitiously hiding secrets from her burning searchlight. Vronsky's attempt to hide Svia's message about Anna's refusal to grant formal divorce greatly irritates Anna. "Why didn't you show it to her?" Anna's exasperation is lessened by an authoritative voice: "There was not the slightest necessity to hide it from me" (625-626). Vronsky's explanation that he likes clarity is irksomely dismissed by her. Anna does not like "clarity"; she refuses to bring things to light unless she deliberately wishes to do so. She enjoys the complexity of her situation; she wants her social status to stay in the dark, as ambiguous, convoluted and unclear as it is.

Eventually, Anna starts to lose control over the light and her own self. At the end of the novel, she becomes disillusioned, growing exhausted, and losing her ability to influence people. Anna, meantime, by sending a letter to her sister, realizes that the novel represents her inability to control it. At the time she meets Vronsky at the train station, an unknown man falls under the train and his body is split into two; "They say he was cut in two," the witnesses tell her, "the brain, the body, and the top and the bottom bound together," which bolishes Anna's psychological state. Her feelings, attitudes, and identity split into two, leaving her wavering helplessly in between two extremes—control or submission to anyone. She felt that her soul was beginning to be split in two," the narrator describes, showing how Anna cannot decide whether her desire to control starts to interfere with her life. Anna, therefore, is not looking for a way to control her own feelings and how to control their feelings toward her. Anna is horrified to discover her hideous status as an outcast and a fallen woman—everybody is掌控ing her and unable to bring her to a situation of duality, which manifests itself in her conflicting approaches.
to society and her ever-changing attitudes toward deception, Anna is repelled by her male's pretentiousness, carefully orchestrated roles of conduct, and unhealthy interests in other people's personal lives. At the same time, Anna is attracted to the soothing feeling of familiarity and comfort society has to offer. "All around was that luxurious setting of artlessness that she had longed for and she felt less writhed and at home" the narrator describes (252). Initially introduced as an honest character with genuine feelings, whose dissatisfaction with the excessive richness of Russian society becomes a liar and a cheat. "Lying, alien as it was to her nature, had become not merely simple and natural in society, but a positive source of satisfaction," the narrator writes, describing Anna's transformation (252). As she loses her grip on her controlling light, things fall apart and Anna begins to suffer from an identity crisis. The potential consequences of Anna's loss of control and submission to the will of others are hinted at through Levin's description of her portrait. Before meeting her for the first time, Levin takes time to admire Anna's portrait, appreciating its lifelike beauty. "Another lamp with a reflector was hanging on the wall, lighting up a big full-length portrait of a woman... Levin gazed at the portrait, which had set out from the frame in the brilliant light thrown on it, and he could not tear himself away from it... She was not living only because she was more beautiful than a living woman can be," the narrator describes (383). Anna's lifeless duplication on the portrait is the outcome of her that allows outside light to shine upon it. While the living Anna possesses the light and chooses where to direct it, her portrait humble, Anna Levkin in a new dress in a new light, the lifeless woman depicted on the portrait gives up her power and submits to others. Thus, for Anna, giving up her power is equivalent to being dead. Levin's description of the portrait — "she was without any vitality" and Anna's realization of her own overwhelming vitality; "I was alive, that I was not to blame, that God has made me so that I must suffer for it" (464). For Anna, living is connected with the"Anna's excessive vivacity, which cannot be exhausted with hobbies, books, and pornography, only further intensifies her desire to possess. She gradually starts losing control over her light as the things she keeps hidden try to escape from darkness. After going through another fight with Vronsky and contemplating punishing him through her beauty, Anna decides to live and be beautiful to herself. An elderly married couple and "all the crannies of their souls," becomes easily irritated with train conductors, and gaps at the hideousness of the world that surrounds her (642). Thus, Anna, who has been preoccupied with shedding light on things only she wanted to see, finally manages to force herself to look at something she has deliberately left in the dark for too long.

After facing the world as it is, without turning away from the things she dislikes, Anna refuses to accept it. "Why not put out the light when there's nothing more to look at, when it's sickening to look at it all?" she asks herself (642). Her rash decision to commit suicide is orchestrated with contrasting feelings; she is horrified with the hidden things that her light snatches from the dark, such as her unhealthy, decaying relationship and the hopelessness of her social status; she is tortured with the continuous feeling of duality that prevents her from making rational decisions; finally, she is unable to fight her desire to control. She rushes to the light to "turn on" the machine. By a third-person account of explicit assertions of power — punishment: "there, in the very middle, and I will punish him," she thinks feverishly (644). She disposes of the light, of her light, of Anna Levkin in a new dress in a new light, Vronsky cannot shake off the feeling of repentance. "He could only think of her as triumphant, successful in her menace of a wholly useless remorse never to be efficacious," Tolstoy writes (655). However, this suicide cannot be considered as Anna's downfall. "Even the death she chose was low and vulgar" Vronsky reflects, "she was not a love of nature, a poet's love, but in the love of one's own death (652). In the beginning, Anna captures the light and learns to navigate it, abandoning unwanted things in the shadows. In the end, she directs the light toward herself and the things she has ignored before: the abandonment of Sergey, her banishment from the society, and the hideous deterioration of her relationship with Vronsky. Having almost died, Anna decides to live and be beautiful to herself. Anna "wants to live" (412) and the fact that she intentionally extinguishes her controlling light. After her body disappears from sight, Tolstoy writes that the mysterious candle, with which Anna reads the book of her life, fades away; however, the more precise description would be that the candle was strategically put out. Indeed, suicide is completely unnecessary, but nevertheless, it fully manifests Anna Karenina's undeniable power.

**Works Cited**


**FROM SOVIET REVOLUTION THROUGH SOCIALIST REALISM: THE HISTORICAL CONTEXT OF ZAMYATIN'S WE AND PLATONOV'S THE FOUNDATION PIT**

**Jonathan Askonas**

Over the course of little more than a decade, Imperial Russia transformed into the Union of Soviet Socialist Republics, one of the greatest cultural, economic, and political revolutions of all time. This revolution, of course, did not occur in a vacuum; revolutionary politics existed in diverse, interacting discourses concerning Russia's place and art. After the Revolution and Civil War, as the new political structure organized and reorganized itself, Russian culture was alive with the feeling of revolution, change, progress, and dynamism. Within ten years, Russian culture had become stultified and stagnant, suffocated by the Stalinist regime. As historians struggle to understand the political, economic, and cultural complexities of this liminal timeframe, literature can provide new insights into the cultural context and mood of broader changes in Russia. Specifically, Zamyatin's We and Platonov's The Foundation Pit can be read as historical texts whose elements reference Soviet political, cultural, and economic antecedents and whose structures illuminate Russian society's reaction to Soviet governance. In essence, the reaction from We to The Foundation Pit marks the progression from revolutionary experimentation to Stalinist certainties, not only in Russian literature but also in Russian society.

Yevgeny Zamyatin was born to middle class parents in Lebedyan in 1884. While attending St. Petersburg Polytechnic Institute and studying Marine Architecture, Zamyatin began writing short stories. His political activities were never tolerated; he was imprisoned from 1905 to 1906 and then exiled from 1911 to 1913. In 1916, Zamyatin undertook a trip to England to build ice-cream parlors but was sterilized by the British. While in England, his political processes would greatly shape his later work. After returning to Russia soon after the revolution, Zamyatin worked as an ad man and a science fiction writer. The Foundation Pit (1921) and changes in the Soviet state, Zamyatin's position became more and more untenable until 1931, when he—with his friend Gorky's help—petitioned Stalin for a volunteer exile to Paris, where he died in 1937 after several quiet years.

Zamyatin's ideological evolution provides an important context for Platonov, who is considered an "intransigent" and a "reactionary" by many critics, and writing. Though not politically engaged while in school, Pasternak appears to have welcomed the Bolshevik revolution and, during the Civil War, he served as a railroad engineer and perhaps as an infantryman. After the war, Platonov worked on land reclamation and electrification in the Don River and Volga regions; his experiences in these projects—iden...
Anna's Control

to society and her ever-changing attitudes toward deception. Anna is repelled by her milieu's pretentiousness, carefully orchestrated rules of conduct, and unhealthy interests in other people's personal lives. At the same time, Anna is attracted to the soothing feeling of familiarity and comfort society has to offer. "All around was that luxurious setting of idleness, health, and culture," she admitted. "I was neither satisfied nor at home" the narrator describes (252). Initially induced as an honest character with genuine feelings, whose disarming appearance and seemingly docile nature becomes a liar and a cheat. "Living, alien as it was to her nature, had become not merely simple and natural in society, but a positive source of satisfaction," the narrator writes, describing Anna's transformation (252). As she loses her grip on her controlling light, things fall apart and Anna begins to suffer from an identity crisis.

The potential consequences of Anna's loss of control and submission to the will of others are hinted at through Levin's description of her portrait. Before meeting her for the first time, Levin takes time to admire Anna's portrait, appreciating its lifeless beauty. "Another lamp with a reflector was hanging on the wall, lighting up a big full-length portrait of a woman..." Levin gazes at the portrait, which he "stare[d] out from the frame in the brilliant light thrown on it, and he could not tear himself away from it..." She was not living only because she was more beautiful than a living woman can be," the narrator describes (583). Anna's lifeless duplicity is the core of her portrait that allows outside light to shine upon it. While the living Anna possesses the light and chooses where to direct it, her portrait is an empty mirror, displaying the way, the lifeless woman depicted on the portrait gives up her power and submits to others. Thus, for Anna, giving up her power is equivalent to being dead. Levin's description of the portrait - "she with white hair and grey eyes," describes her portrait - Anna's realization of her own overwhelming vivacity: "I was alive, I was not to blame, that God has made me so that I must be unhappy," Anna thinks.

Anna's excessive vivacity, which cannot be exhausted with hobbies, books, and parenthood, only further intensifies her desire to possess. She gradually starts losing control over her light as the things she keeps hidden try to escape from darkness. After going through another fight with Vronsky and contemplating punishing him through her beauty, the narrator writes (585), "Anna decided to change her idea. Suddenly the shadow of the screen wavered, pounced on the whole corne, the whole ceiling; other shadows from the other side swooped to meet it, for an instant the shadows flitted back, but then with fresh swiftness they darted forward, wavered, commingled, and all was darkness," the narrator writes, personifying these shadows (630). As the relationship reaches a point where she can no longer communicate with Vronsky, Anna finally decides to divert the light's direction onto her own self; "And now for the first time Anna turned that glaring light in which she was seeing everything on her relations with him, which she had hitherto avoided thinking about," Tolstoy writes.

\[639\) When allowing herself to be illuminated, Anna comes to startling revelations. "Are we all flung into the world only to hate each other, and to torture one another, and each other?", she thinks bitterly to herself (640). She embarks upon her trip to confront Vronsky with heightened consciousness. At the train station, she discovers her character is in another world, a world of political revolutions of all time. This revolution, of course, did not occur in a vacuum; revolutionary politics existed in diametric opposition to the Russian literature and art. After the Revolution and Civil War, as the new political structure organized and reorganized itself, Russian culture was alive with the feeling of revolution, change, progress, and dynamism. Within ten years, Russian culture had become stultified and stagnated, suffocated by the Stalinist regime. As historians struggle to understand the political, economic, and cultural complexities of this liminal timeframe, literature can provide new insights into the cultural context and mood of broader changes in Russia. Specifically, Zamyatin's Wr and Platonov's The Foundation Pit can be read as historical texts whose elements reference Soviet political, cultural, and economic antecedents and whose structures illustrate Russian society's reaction to Soviet governance. In essence, the evolution from Wr to The Foundation Pit marks the progression from revolutionary experimentation to Stalinist certainties, not only in Russian literature but also in Russian society.

Yevgeny Zamyatin was born to middle class parents in Lebedyan in 1884. While attending St. Petersburg Polytechnical Institute and studying Marine Architecture, Zamyatin began to write short stories and poems. His first major work, The Foundation Pit, was published in 1920. Zamyatin's narrative voice was clear, direct, and normally simple. The Worl...
Zamyatin and Platonov

Winslow Taylor and Henry Ford, sought to create a cult of the machine that would train and integrate every man as a flawless automaton of labor. The task of \( W \) is to mock and repudiate the ideology of this cult.

The chief evangelist of Soviet Taylorism was Alexei Gas- tev, a worker, teacher, poet, and "prophet of efficiency." Marginally successful in persuading trade unions to adopt Taylorism, Gastev founded the Institute of Labor in order to "scientifically" determine the most efficient methods of production and train workers in said methods. For Zamyatin, the mechanization of society was a product of a scientifically organized society, the human spirit and undermines Gastev specifically. Two of the recurring elements of \( W \), the Accumulation Tower (home of the Benefactor) and the Music Factory, mock Gastev's poems "The Tower" and "Factory Workers." This is indicative of the cultural currents in \( W \): D-503, effusively praises Taylor, Ford, and the Table of Hours (a Taylor-esque scheduling mechanism): such praise recalls Gastev's poetry and becomes recognizable satire.

Industrialization was not a new theme in dystopian literature; Zamyatin had read H.G. Wells and Jerome Jerome, two English authors whose utopias closely resemble the world of \( W \). In addition, Professor Sistes identifies a weak potential inspiration for Zamyatin: the short story "Everything in the Year 2317" (1906) by N. Fedorov. This Russian utopian science fiction author, who writes under a pseudonym and is identified as an entirely fictional character, is significant because of his descriptions of collective art, including glass architecture, sex upon request, a society without personal names, and the importance of a historical arch and in hailing the heroes away from the utopian society. A careful reading of \( W \) reveals that, like many of these other dystopias, the majority of the novel's most pointed criticism targets the forces of industrialization and scientific management of human society. Importantly, Zamyatin himself gestures towards an interpretation of \( W \) as a novel of revolutionary possibility and not a prophecy of totalitarian Bolshevism. Zamyatin describes himself as a "realist," which is the one possible "solution" to the problem of the individual's relationship to the collective and of the artist's position in a society organized around the principles of the state. It is his purpose to participate in the grander revolutionary spirit of 1921 Russia and to condemn Taylorism, not to attack the early Soviet state (except to the extent it condoned Gastev and the like). As noted, \( W \) is a critique of a certain form of totalitarianism, and was seen as such by the Party. The combination of both totalitarianism and industrialization seems the most dangerous. In light of the events of the 20th century, there is a strong temptation to read a prophetic meaning into \( W \), but the evidence neither supports nor suggests such an interpretation.

Platonov's novel, situated in a cultural milieu far removed from the Soviet revolution or the utopian revolution of the 20th century, concerns itself with interpreting current events in a contemporay setting. Specifically, Platonov writes in the midst of the Great Depression and responds by his beliefs that through experiences in both industrialization and land reclamation, is concerned with the real experiences of the Russian people as they relate to themselves and their surroundings. The cultural and political antecedents of Platonov's novel are Russian, and the result is a critique of the Famine of the millions through the ongoing Soviet project of organization and construction.

Platonov's interest in the construction of Bogdanov and Fedorov informs his perspective on Soviet construction and organization as it existed during the Five-Year Plans. His sensibilities tend to inform his two heroes Prushevsky and Katsnelson of their daily lives. Following on the many exis- tences of Russia through an existential and spiritual (which is to say, not solely materialist) lens. For example, when he finds out about the Proletarian Home, the worker Voshche immediately asks himself, "Man puts up a building—and falls apart himself. Who'll be left to live there?" Not for him are the concerns of class warfare or model socialism. Platonov's philosophical concept is preserved by Voshche. Bogdanov's version of Marxism immediately implies that Marx- ist-Leninism does not properly focus on the non-material side of man. Thus, much of The Foundation Pit serves as Voshche's fruitless search for meaning somewhere in the Soviet project. The Foundation Pit serves as a catalogue of such spiritual failures; much of the text concerns itself with an inrusted or perverted Socialist Realism in which the official Socialist imagery is shown to be barren. For example, youth, health, and energy were often associated in Soviet Constructivism with the culture of idealism. Platonov, through Voshche, makes the idea of youth, health, and energy a problem in itself. Platonov gives readers a happy and cheerful Pioneer orchestra whose participants are frail and scant due to early hardship in life. For Platonov, such contrasts represent the failure of Soviet society to live up to the spiritual and physical needs of its people.

This failure is embodied in the Proletarian Home. The curious combination of Platonov and Fedorov's personas, Bogdanov is the conquering of humanity's spiritual aiments through matter alone. Prushevsky, the engineer responsible for building the Proletarian Home, grapples with his role in the project; he is truly a "mother who lived only because of bad weather." Since his construction of matter will have spiritual results, he tries to imagine what an "image of the soul" would be formed by the people living there; he imagines they will be "filled by that surpass warmth of life that had been termed the soul." As the novel progresses, demands for the home's size continue to in- crease, and the project becomes more gargantuan than ever. This project of digging deeper and wider is the inversion of the tower: Platonov is apophatically referencing the Tower of Babel, Tatlin's Monument to the Third International, and Gastev's "The Tower." Like each of those towers, the attempt to achieve spiritual utopia through the Proletarian Home results in failure before an inhuman goal. The ultimate goal will always be unattainable. It's only a matter of time before the figures of Platonov and Fedorov fail: the poor and middle peasants were working with such zeal
life as if they were seeking to save themselves forever in the abyss of the foundation pit.75

In Zamiatin's We and Platonov's The Foundation Pit, the tragic course of a revolutionary decade is revealed. The revolutionary dreams of Zamiatin seen in a far future utopia give way to Platonov's determined, grim and gritty worldview expressed through the production novel. The parallels between the works reveal their deeper tragedy. We's dystopian presentation of Gas'ty's world seems hopelessly daunting until The Foundation Pit depicts an even worse alternative: the spirit of Gas'ty dominating a world of bureaucrats, activists, and half-wits. The Accumulating Tower of We, the source of the Benefactor's power, becomes the unfinished abyss of The Foundation Pit, the inhuman imposition of impossible utopian dreams. In We, Zamiatin reframes Do'skov'sy's "Grand Inquisitor" for the Revolution; the new Bolshevik state must choose between happiness and freedom. In The Foundation Pit, Platonov catalogues the utter lack of either.

Works Cited
4 Richards, 13.
5 Zamyatin, 57.
6 ibid., 58.
7 ibid., 107. Zamiatin places himself to the left of the Bolsheviks. It takes quite a revolutionary to argue that "I am afraid that we preserve too fondly too much of what we have inherited from the palaces. Take those gilded chains—it's true, they must be preserved; they are so graceful, they embrace so tenderly any rear end deposited in them" (pp. 53).
8 ibid.
10 ibid., 6-7.
11 ibid., 10-11.
13 ibid., 27.

Nationalism in Hungary is a curiously strong and pervasive sentiment. It has recently gained strength with the assumption of majority power by the right-leaning Fidesz and Jobbik parties and now more openly affects everyday life, especially outside the cosmopolitan capital city of Budapest. I am curiously strong because, ironically, Hungarian nationalism is arbitrary by definition due to a lack of certainty regarding the origins of the "Hungarian nation." It has become a popularly accepted notion both inside and outside the country that Hungarians are descendants of the Huns who settled the Carpathian basin around the fourth century, though in actuality there is little connection as the area was settled several times by various tribes. The Huns were also very ethnically diverse but, despite the preceding evidence, Attila still remains one of the most popular Hungarian national figures and, in the extremely short period of Hungarian nationalists still used this perceived connection in an attempt to include much of Asia, including Japan and Korea, within the Hungarian national entity. All of this is to say that the concept of a Hungarian nation can be, and is, defined from various points of initiation.

An examination of Hungarian nationalism can be roughly divided into three subtopics: the various occupying entities that have held control of the state, the modern ethnically-Hungarian nation, and what Hungarians deem "the Roma problem." With as much or any nationalist movement, nationalist political parties also play a substantial role throughout all potentially nationalist spheres.

I would argue that Hungarian nationalism found its bearings during the sixteenth century rule of the Habsburgs. The waxing and waning of the Habsburg authority over Hungary was characterized by warfare policies of general cooperation for the nation. This stirred nationalistic sentiment among native Hungarians because of the fluctuating levels of self-determination. I would further argue that however the established the precedent of an opportunistic wartime attitude that would ultimately lead to the shameful support of Nazi Germany by Hungarian leadership of the state.

The post-War World I Treaty of Trianon saw Hungary cede upwards of seventy percent of its territory to surrounding states. This figure was by far the highest among the Axis states on the losing side of the war. Even now, Hungarians remain deeply upset about this partition, so it is not too surprising that the Hungarian leadership of the mid-1900s jumped to action when Hitler promised them a restoration of the borders of Nagy Magyarorszag (Greater Hungary) in exchange for alliance and willingness toward occupation. As it to emphasize this expansion as the central reason for the Hungarian-Nazi alliance, the Hungarian Nazi Party was called the Arrow Cross Party, symbolized by an equilateral cross made up of four arrows pointing in the cardinal directions and joined at their tails. What's more, as Hungarian-American journalist John Lukacs points out, "nationalist...
Hungarian Nationalism

filled by nationalist politics. It seems to me that the Magyarization policies of the Nazis—and to a lesser extent of the Soviets—that deported non-ethnically-Hungarian residents to their ethno-national homelands, did not intend to limit the potential for ethnic war. Contemporary Hungary remains about ninety-three percent ethnically Hungarian as a result. This gives a weekly newspaper that improves the utility of nationalist sentiments for politicians.

I turn my focus now to the Hungarian nation as it is recognized in international law. Hungary is almost entirely ethnically Hungarian, but do not make the mistake of assuming that all ethnic Hungarians in Central and Eastern Europe live within the modern state borders. There are those living in bordering states, living in collective centers of Oktogons, the Hungarian ethnic minority within the nation-state of Yugoslavia. These Oktogons, as a result of the Triaton partition, Slovakia, Romania, Serbia, and Ukraine retain Hungarian minority populations of 9.5%, 6.6%, 3.9%, and 0.3%, respectively, which are mostly concentrated in border areas and amount to about two million people collectively. These populations and the outcome of contemporaneous bordering states and Hungary and its neighbors, especially after the right wing majority party, Fidesz, pushed through a law that would grant a Hungarian passport to anyone who could prove Hungarian ancestry and mastery of the Hungarian language. This new law prompted Slovak prime minister, Robert Fico, to affirm that “Slovakia is a sovereign country and...cannot tolerate a policy of a ‘Greater Hungary’,” by first pushing through a law outlawing the use of any foreign language in public, then another outlawing dual citizenship. Fidesz has also declined to appeal. The problem in Triaton, a “day of national cohesion,” further inflaming relations.

The hard-line right-wing nationalist party, Jobbik, that allied itself with Fidesz also claimed responsibility for these new laws, as it cited them as part of its own Affhose and primary goal of a return to Nagy Magyarsország.

My final area of analysis is the issue of the nomadic Roma population, which numbers approximately 1 million people in states. Hungary exhibits a specific brand of nationalist politics for the Roma that is usually voiced and acted upon by the Jobbik party. The most recent Roma protests in Rómá are a sensibility to the issue of dehumanization is not new to the nation. Roma were “the first to be made redundant at privatized companies,” which in post-communist Hungary only fueled the resurgence of the transnational, popular discourses of Homelands and ethno-nationalist recollections on Hungarian society. Add to that the inherent perceived threat resulting from a declining Roma population and a rising Roma population, and one finds the stage set for aggressive nationalist action. This potential was recently realized when members of the paramilitary group, Vedero (which is linked to Jobbik), attacked a Roma village in northern Hungary. The result has been as many as 2000 actions committed during the wars of Yugoslavias’s breakdown.

Samsó, the city situated along the Sava River in north-west Bosnia, had the misfortune of being ethnically cleansed twice during the war. In 1989, the Bosniak (Muslim) population was forced to flee and the Bosnian Serb town forces took the place and killed or displaced many of the Bosnian and Bosnian Croat residents. They maintained control until 1995 when the Bosnian Army launched Operation Sana, a military campaign that ended in the eviction of many of the Bosnian Serb residents. Underscoring these campaigns was the ethno-territorial assumption that “demographically homogeneous ‘ethnic’ spaces would provide security through separation,” and that this quest for security and fear of other ethnic groups necessitated the “un-mixing” of Bosnia’s multi-ethnic communities.

Shortly after Operation Sana, leaders of the warring factions met in Dayton, Ohio, to sign the General Framework Agreement for Peace, the Dayton Accords. These Accords created two autonomous entities – Republika Srpska and the Federation of Bosnia-Hercegovina – per坛antly linked by a weak central government. The Dayton Accords preserved the ‘un-mixing’ of Bosnia, achieved through ethnic cleansing, and used the military borders to define the new political boundaries, thus entrenching physical and political spaces for the continuation of ethnic discourses.

The territories of “Republika Srpska and the Federation of Bosnia-Hercegovina,” notes anthropologist Stjepan Jasten, “were bounded to the exclusion of 75% to 90% of their inhabitants of undesired nationality.” The legacy of these war-time campaigns, reflected in the demographics, has direct implications for the viability, health and sustainability of communities such as Samsó.

Addressing the realities of ethnic cleansing and their implications for peace-building was a major concern of the Dayton Accords. Creating a multi-ethnic state was the key to a lasting peace, as articulated in Annex 7 of the Dayton Accords granted all refugees and internally displaced persons the right to “return to their homes of origin” as a means of “settlement of the conflict” – or, as geographer Richard Black argues, as a forum for “righting the wrongs of ethnic cleansing.”

Defining home as “place of origin” underscores the individual-centric, rather than more broadly community-situated, conceptualization of the human rights of the displaced. This also mean that such a notion implicitly excluded the importance of social interactions in defining community spaces, and thus missed the significance of examining the “interpersonal ruins” the war created.3 Addressing the human impact of the war adds to the physical, remains crucial for the success of reconciliation efforts.

In 2004, the UNHCR proudly announced that one million Bosnians had returned, and more than the amount of Annex 7. This emphasis on return to physical spaces and the measure of “success” through the number of returns does not take into account the dynamic of displaced persons who have chosen to remain outside of both the constructed and situated space whose meaning is in part developed through the social interactions that occur there.

It also fails to acknowledge the impact of personal experience during the war, and how “those returning to their former homes often find themselves vastly transformed, physically and socially, and have to negotiate their return with an uncertain future.” In other words, the Atlanticist just one element of return marks the inherent complexity of return as an emotional and social process. Furthermore, defining return as a physical movement attempts to uncouple the physical from the emotional and psychological aspects, and the history, the physical or demographic characteristics of a community take precedence over social cohesion.

Through promoting return to war-time locations, Annex 7 emphasizes the return as a physical act, as opposed to a socio-cultural act. The reality is the movement of the displaced, referred to as returnees, and their home. The emphasis on return, as articulated in the Dayton Accords, was based on the premise of repatriation or relocation, and a simple act of “returning home.” This language also articulates a fixed idea of the process of return: the physical re-entry into one’s “home of origin.” *5 Emphasis on ‘home of origin’ neglects the needs and reality of over 100,000 Bosnians who remain internally displaced. It also neglects the thousands of other displaced individuals—further complicating the reality of ‘return.’

My fieldwork, conducted in April of 2011, was centered in Sanok Most and the village of Hruschtsa, and examined how individuals, especially those ethnically cleansed in 1992 who later returned, understand the implications of their displacement, and the impact of the war.” Returnees spoke of the physical processes of repossessing property, rebuilding, and retaining a sense of security—of course, all elements emphasized in the rhetoric of the Dayton Accords. At the same time, ‘return’ can also mean personal transformations that influenced their remaking of homes and communities, either as returnees or their ‘home of origin’ and the social fabric of Sanok Most. Despite the courage of those who have returned, Sanok Most has been irreversibly changed by the war. Before the war, roughly 50% of the population was Bosnian, a term marking Bosnian Muslims, and 40% Bosnian Serb. Although there has been no official census taken since 1991, it is estimated by the Union for Sustainable Return that nearly 90% of the population in Sanok Most is now Bosnian – numbers that illustrate only one dimension of the demographic changes in the area.*4

In addition to changes in the ethnic composition of the community, the war and dynamics of return dramatically changed the demographics of age, especially in rural regions such as Sanok Most.

*4 It is worth noting that Jobbik is a play on words utilizing the dual meaning of the Hungarian word ‘jobb,’ meaning both ‘better’ and ‘the right.’ Thus, literally translated, it means both ‘the superior choice’ and ‘further right.

Acknowledgments:

Many of the facts herein not directly cited are taken from notes on the lectures of Beth Beres, Ph.D., Professor of Political Science at Case Western Reserve University of Chicago. I thank Professor Beres for his assistance in my research.

Works Cited

6. Ibid., 191-194.
Sreb was a monster, and a Croat too," and realizing that "they were people just like me...really helped me with my trauma." These instances of personal transformation mark, according to psychologist Evin Saric'in Kapetanovic, the turning point of the interview. Sreb felt "

"...I hated Serbs so much that my only motivation to go on with life was revenge: to burn at least one Serb in order to make him pay for my suffering...At the time, it was really hard for me in the same room with Serbs. It was disgusting to see names on their tags that were stuck to their clothes."

Yet, as Vahidov told me, the training also "transformed my life...I made my life much easier because it's much easier to love than hate." Although the atmosphere was tense and the Bosnian teachers couldn't stand each other, the facilitator framed this painful process as necessary, saying "either you deal with this or you choose to deal with this.

For Vahidov, like a generation of Bosnians raised on horror World War II stories and processing his own wounds from the most recent war, facing the training took all of his concentration and understanding why Serbs, especially those he knew, didn't speak up in the process of the amnesties committed around them. For Vahidov, inaction by his Serb acquaintances implicated him in the crimes, directly or indirectly. These trainings enabled Vahidov to see from Serbs how they too were threatened, and that their silence was not synonymous with support for the regime. He reckoned, "this was the first time I heard someone say that they didn't say something...But now I realize that there were Serbs who were not supporting the war...[and] that they were threatened...and of course when two agents stood next to me it made me think."

"...I think this was only possible because we were neighbors...I don't know how interpreters manage it, but I don't use any kind of interpreter...I understand why they didn't speak up and before I couldn't."

Hearing the stories and experiences of "others" harmed by the war enabled Vahidov to see his war experience within the larger context of the destruction of his community and his life in a more comprehensive and compassionate way.

Integral to Vahidov's experience was his ability to return to his pre-war self; to begin to imagine who he might have been had the war not taken place. Vahidov's physical return to Sanski Most did not enable this transformation. Addressing his "interpersonal rains" from the war took additional steps, took "meeting the other." Yet this component of reconciliation is grossly overlooked in number-based evaluations of reconciliation. National reconciliation is not possible without the inclusion of local communities; reconciliation, in fact, transcends the experiences of the Diaspora and encourages "meeting the other," such statistics scratch only the surface of what it means to come home.

---

Works Cited

1. Between Bihac and Banja Luka, just south of Prijedor, but in the Federation. See attached Maps.


3. "de Konings, Elke. "From Displacement to Return and Belonging: A Case Study of Returnee Women from Kosovo and Herzegovina." University of Amsterdam, January 2008. See also Mnp 2 "Bosnia and Herzegovina under the Dayton Peace Agreement and the front line at the end of 1995." All maps from the Office of the High Representative for Bosnia and Herzegovina.


8. Black and Gent, pp. 32.


10. Eastmond (2010) Pp. 27. In the current process...


14. Janzen, pp. 184-185


17. Eastmond. "Ethnographic research in Bosnia and in itself, but not an issue to be explored further in this paper."


19. Janzen pp. 184-185


32. Clark, 362.
Appendix

Ethnic composition before the war in BiH (1991)

Ethnic composition in 1998

Bosnia and Herzegovina under the Dayton Peace Agreement and the front lines at the end of 1995

UC Berkeley Bosnia Outreach

A summer service program in Bosnia-Herzegovina

This summer, help us to volunteer teaching in a multietnic summer school program in the mountain town of Vares. Participants will contribute directly to the reconciliation process by facilitating positive interactions between segregated ethnic groups.

Interested?
Contact Negeen at negeensuri@gmail.com