

.....	6
Viktor Pelevin, <i>Generation "X"</i> (1999)	
Vladimir Sorokin, <i>Den' oprichnika</i> (2006)	
.....	10

In the light of the war in Ukraine, how do we approach the examination of Russian culture,

Primary and secondary texts are set out below and are organized by Section and Topic.

Each Section B topic has a list of recommended primary sources, which form the basis for lecturing on that topic and are listed as 'core' primary sources.

SL15: 2022-2023

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Liudmila Petrushevskaya, "Svoi krug," "Gigiena" (1990)

Dmitry Prigov, "Obrashchenia k grazhdanam"  
(1986)

Tengiz Abuladze, *Pokaianie* (1987)

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Lida Yusupova, "zhizn' M.V.I.", "blizkim litsom blizkim litsom" from *Prigovory* (2020)

Roman Osminkin, "omonovets v balaklave" (2015)

Galina Rymbu, "VRL (Velikaia Russkaia Literatura)" (2020), "

SL15: 2022-2023

Galina Rymbu, "Moia Vagina" (2020)

Kantemir Balagov, *Dylda* (2019)

Andrei Konchalovsky, *Dorogie tovarishchi!* (2020)

Il'ia Khrzanovsky, *Dau* (selections, 2020)

Victoria Lomasko, *Other Russias* (2017)

"Feeling around for Something Human Why Do Russians Support the War against Ukraine?"

Shura Burtin Investigates." *Meduza*, May 3, 2022.

<https://meduza.io/en/feature/2022/05/03/feeling-around-for-something-human>.

Bassin, Mark, Christopher Ely, and Melissa St







Teaching will comprise 16 lecture hours, of which 3 will be structured as discussion-based seminar sessions that will bring together topics and set texts in order to provoke comparison and contrast between periods, and to invite reflection on broader themes, techniques, and issues. Lectures will provide a general background for the course, and are not limited in scope to individual topics, so you are expected to attend all of them.

There will be 10 fortnightly supervisions over the year and 4 revision seminars in Easter term.

The examination paper will be divided into two sections. Section A will include either a commentary or an essay question for each set text, as well as comparative questions. Section B will consist of a number of questions which relate to, but are not necessarily limited by, the frameworks of the topics taught during the

SL15: 2022-2023

Week 1 -



Essays should be 1,300-1,400 words and include a bibliography/filmography of works cited and consulted. A successful essay will offer a precise, carefully structured and narrowly focused argument that is based on a detailed analysis of at least two works unless otherwise prompted. Remember to avoid the pitfalls of plot summary in your essays: all descriptive statements should also be analytic (e.g. 'when X (evidence) happens, it indicates Z (claim), because Y (your analysis)').

When writing about films, you must provide visual evidence to support your points, so you will need to review the film you choose to analyse in order to make a sufficiently detailed argument. Remember: film is a visual medium, so make sure you familiarise yourself with the technical vocabulary needed in order to provide visual analysis of filmic material —camera movements/techniques, types of edit/cut, etc.

1. "Representations of the body and sexuality i ti



SL15: 2022-2023

There will be two supervisions for each of the set texts.

For the first supervision,

MODERN AND MEDIEVAL LANGUAGES

Answer three questions, at least one of them from Section A. Write 1,200-1,300 words per answer.

At least one of the answers in Section B must refer substantively to more than one author / filmmaker / visual artist. At least one of the answers must refer substantively to at least one written text.

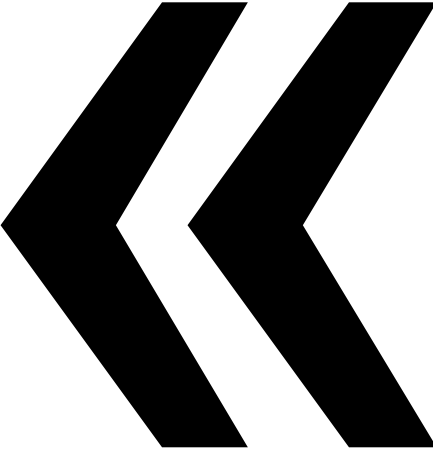
Answer three questions, only one of them from Section A. Write 1,500 words per answer.

Answer one question from any section with a long essay (4,500 words).

Candidates for this paper may draw substantially on material from their dissertations or material which they have used or intend to use in another scheduled paper. Candidates may draw substantially on the same material in more than one question on the







7. "Dissident and official cultures in Putin's Russia are not always opposed, with the former sometimes, though often inadvertently, reinforcing the dominant political ideology." Discuss.
8. "The annexation of Crimea in 2014 reignited interest in Russia's colonial past and a search for new ways of interrogating highly politicized historical narratives." Discuss
9. "In present-day Russia, one of the most effective ways for women poets to challenge the patriarchal system and increase the visibility of women in literature is to embrace their status as a 'poetess.'" Discuss in relation to themes of gender and sexuality in post-2014 poetry.
10. "It is important to realize that there is no *cordon sanitaire* that clearly separates the first post-Soviet decade from what has become to be known as 'Putin's Russia.' The 1990s are the source of cultural discourses in twenty-first-century Russia." Discuss