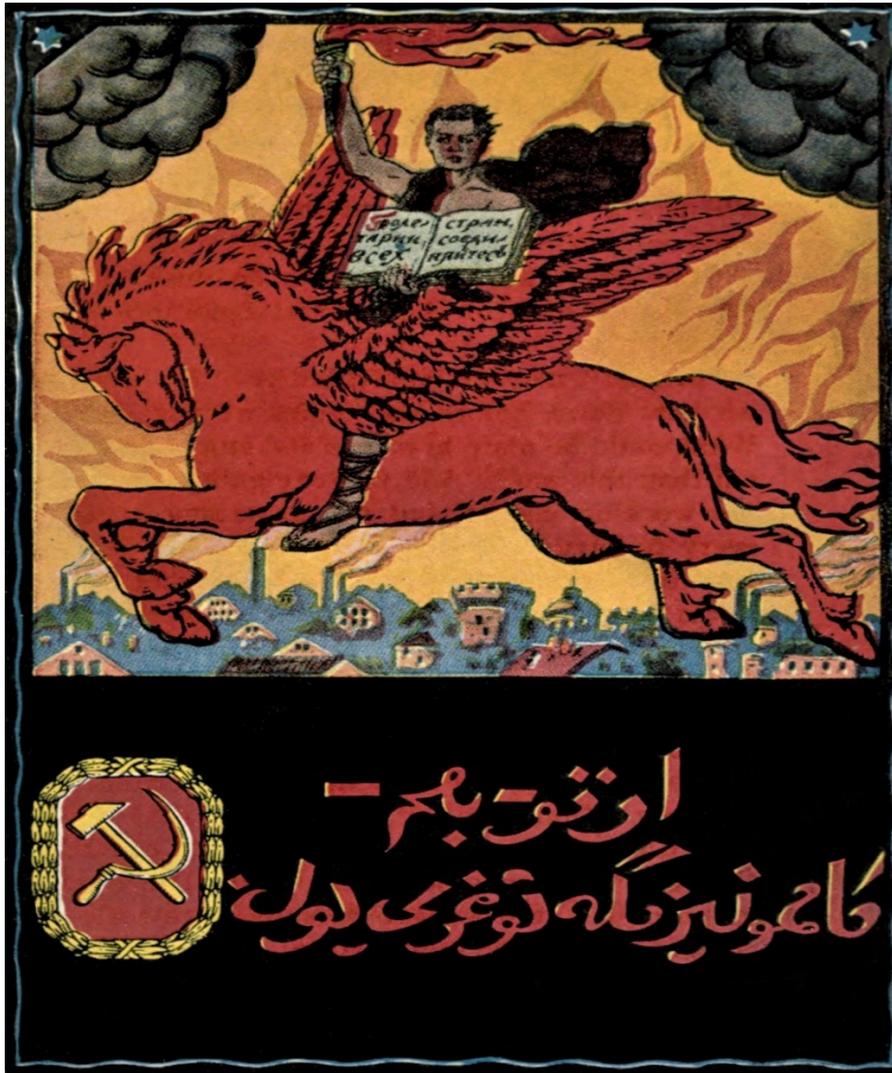


CONFERENCE

# Soviet Literature as World Literature

New York University



Nov. 21-22, 2019

19 University Pl., 2<sup>nd</sup> fl.

Sponsored by the Jordan Center for the Advanced Study of Russia  
and the NYU Humanities Center

**Nov. 21, 19 University Pl., 2<sup>nd</sup> fl., The Jordan Center for the Study of Russia**

**Keynote speech: 17:30-19:00**

**Galin Tihanov** (Queen Mary University London)

**Introduction by Emily Apter. Reception with light dinner afterwards.**

**Nov. 22, 19 University Pl., 2<sup>nd</sup> fl., Rm. 222**

**Introduction 9:45-10:00**

**Anne Lounsbury** (NYU) and **Rossen Djagalov** (NYU)

**Panel 1 10:00-11:30**

**Kevin Platt** (Penn), Global Exchange, Aesthetics, Arbitrage

**Monica Popescu** (McGill U), World Literature from the South

**Steve Lee** (Berkeley), The Communist International and the Aesthetics of World Revolution

Chair: **Rebekah Smith** (NYU)

**Panel 2: 12:00-13:30**

**Margaret Litvin** (Boston U), To Defend Jerusalem in Cordoba: Najati Sidqi and KUTV's Transnational Afterlives

**Nergis Ertürk** (Penn State), Vâlâ Nureddin and the Sexual Revolution: On Some Literary Entanglements of Turkey with the Soviet Union

**Katerina Clark** (Yale U), Socialist Realism as the Paradigm for World Literature between the Wars?

Chair: **Michael Ernst** (NYU)

**Lunch 13:30-14:30**

**Panel 3 14:30-16:00**

**Masha Khotimsky** (MIT), Explaining the Orient: literary paratexts in World Literature publishing house materials

**Elena Zemskova** (HSE, Moscow), *International Literature* during WWII: What Was Left of a Project of World Literature

**Elena Ostrovskaya** (HSE, Moscow), "The Anthology of New English Poetry" (1937): between the Soviet and World Literature

Chair: **Cristina Vatulescu** (NYU)

**Panel 4 16:30-18:00**

**Susanne Frank** (Humboldt U zu Berlin), "Armenian literature as world literature: the phases of shaping its history"

**Nicolai Volland** (Penn State), The Afterlives of SovLit in China: From World Literature to Literary Worlds

**Susanna Witt** (Stockholm U), The Translator and/as Kulturträger: Aleksandr Deich at the Intersection of World and Soviet Literature

Chair: **Yana Lysenko** (NYU)

**Dinner for participants**

## Keynote speech: Galin Tihanov (Queen Mary University London)

### World Literature in the Soviet Union

'World literature' has in recent years evolved into a concept that has largely 'forgotten' its non-Anglo-Saxon inflections and backgrounds. In this lecture, I wish to focus on the need to recover other traditions of thinking about 'world literature'; my example here are the debates on 'world literature' in the Soviet Union, from Gorky's 'Vsemirnaia literatura' project to the 1980s. Many Soviet intellectuals shared the ambition, especially after the 1960s, of writing an emphatically non-Eurocentric history of world literature; this presented a number of instructive methodological challenges that I will briefly address here. I am particularly interested in what the Soviet polemics on 'world literature' have to tell us today about this contested discursive construct.

Galina Tihanov is the George Steiner Professor of Comparative Literature at Queen Mary University London. He has held visiting appointments at Yale University, St. Gallen University, the University of Sao Paulo, Peking University, Seoul National University, and the Higher School of Economics (Moscow). He is the author of five monographs and numerous articles; his current research is on world literature, cosmopolitanism, and exile. Tihanov's most recent book is *The Birth and Death of Literary Theory: Regimes of Relevance in Russia and Beyond* (Stanford University Press, 2019); in 2020, Oxford University Press will publish his *Cosmopolitanism: A Very Short Introduction*. Tihanov is elected member of Academia Europaea and past president of the ICLA Committee on Literary Theory.

## Panel 1

### Kevin Platt (University of Pennsylvania), Global Exchange, Aesthetics, Arbitrage

The study of mechanisms and networks of global cultural exchange in the Modern era has grown rapidly over the past twenty years. Scholars like Franco Moretti and Pascale Casanova have adapted models of global economic life (Immanuel Wallerstein) and sociological descriptions of cultural life (Pierre Bourdieu) to describe the systems that unite national literatures and their institutions in unequal global hierarchies and relationships of exchange and rivalry. Yet, as has been recognized in a number of important publications by the participants in this symposium, a persistent blind spot in these theoretical and historical descriptions has been the interactions of the socialist world and the capitalist world in the course of the twentieth century. In this lecture, I will contribute to the project of finding more adequate answers to the fundamental question: What happens when art and literature are exchanged between the distinct economic and political regimes of the era of three worlds? I will draw on (yet also critique) other sociological theorizations than those enumerated above—those of Niklas Luhmann, János Kornai, and others. As I will show, differentials in modes of assigning meaning and value in the distinct world zones of the twentieth century presented unique opportunities and unique dangers, associated with matters of aesthetic autonomy and arbitrage, to the artists, states and individuals who straddled the border, and defined, ultimately, certain phenomena in the aftermath of the collapse of these distinct zones and the triumph of the global market system.

Dr. Platt received his B.A. from Amherst College (1989) and his Ph.D. from Stanford University (1994) and taught at Pomona College before joining the University of Pennsylvania faculty in 2002. He has been the recipient of grants from IREX, NCEEER, Fulbright-Hays and other programs, and was a Guggenheim Fellow in 2011-12. Dr. Platt works on representations of Russian history, Russian historiography, history and memory in Russia, Russian lyric poetry, and global post-Soviet Russian cultures. He is the author of *Terror and Greatness: Ivan and Peter as Russian Myths* (Cornell UP, 2011) and *History in a Grotesque Key: Russian Literature and the Idea of Revolution* (Stanford, 1997; Russian edition 2006). He is the editor of *Global Russian Cultures* (Wisconsin UP, 2018) and the co-editor (with David Brandenberger) of *Epic Revisionism:*

*Russian History and Literature as Stalinist Propaganda* (Wisconsin UP, 2006). Dr. Platt is the organizer of *Your Language My Ear*, a periodic Russian–English poetry translation symposium that takes place at the University of Pennsylvania. He has also edited and contributed translations to a number of books of Russian poetry in English translation, most recently *Orbita: The Project* (Arc Publications, 2018) and *Hit Parade: The Orbita Group* (Ugly Duckling Presse, 2015). His current projects include a study of contemporary Russian culture in Latvia, tentatively titled *Near Abroad*, a study of history and memory in Soviet and post-Soviet Russia, and a critical historiography of Russia.

### **Monica Popescu (McGill University), World Literature from the South**

The paradigm of “world literature” has enjoyed much success over the past decade and a half, in studies that have pursued different analytical models (e.g. David Damrosch, Pascale Casanova, Franco Moretti, and more recently the Warwick Research Collective). Which of these models best allows us to understand the role of African literatures on the global literary scene and how does African literature illuminate global aspects of the circulation and relation of texts? Instead of considering the position of African literatures within a Western-centric model, I am interested in building on the work of Rossen Djagalov, M. Keith Booker and Dubravka Juraga to show how a Cold War perspective can highlight other networks of circulation and modes of imagining world literature. My paper will focus on connections between African and Russian literature as highlighted in the journal *Lotus: Afro-Asian Writings*. Proposing a bipolar world-systems model, I am also interested in historicizing the resurgence of the concept of “world literature”/“world-literature” by situating it in relation to earlier models of literary affiliation (national literatures; Pan-Africanism and Negritude; tricontinental and internationalist artistic networks).

Monica Popescu is Associate Professor and William Dawson Scholar of African Literatures at McGill University. She is the author of *South African Literature Beyond the Cold War* (which won the 2012 Gustave O. Arlt Award in the Humanities) and *The Politics of Violence in Post-Communist Films*, and co-editor of a special issue of the *Journal of Postcolonial Writing on Alternative Solidarities: Black Diasporas and Cultural Alliances during the Cold War*.

Together with Katie Zien and Sandeep Banerjee, she is the co-editor the Routledge Series in Cultures of the Global Cold War. She has published articles on African culture and the Cold War, postcommunist cultures, post-apartheid literature and nationalism, which have appeared in journals like *Studies in the Novel*, *Research in African Literatures*, *Current Writing*, and *The Yale Journal of Criticism*. She is currently finishing a book manuscript entitled “African Literatures, Postcolonial Cultures and the Cold War” (under contract with Duke University Press).

### **Steve Lee (Berkeley), *The Communist International and the Aesthetics of World Revolution***

This talk finds both a precursor and counterpoint to contemporary globalization in the leftist revolutionary networks of the early twentieth century. My focus will be on the cultural networks emerging from the Third Communist International, or Comintern, which Vladimir Lenin founded in 1919 to coordinate world revolution. Crossing the boundaries of East-West and North-South, these networks, I argue, brought forth a shared radical aesthetic that drew from a variety of media (e.g., literature, film, painting) as well as forms (both “modernist” and “realist”) for the sake of forging collective, mobilizing emotions. The aim here is to recapture a long-lost moment in which the aesthetic could not only transform perception, but also articulate an anti-colonial, anti-capitalist world imaginary—one that, today, helps us to de-center Western notions of world literature and culture. To illustrate the circulation and persistence of what I’m calling “Comintern Aesthetics,” the talk revolves around two works of art: Vladimir Tatlin’s *Monument to the Third International* (1920), and Ai Weiwei’s 2007 homage to Tatlin, *Working Progress (Fountain of Light)*.

Steven S. Lee is associate professor of English at the University of California, Berkeley, where he is also affiliated with the Center for Korean Studies, the Center for Race and Gender, and the Institute of Slavic, East European, and Eurasian Studies. He is the author of *The Ethnic Avant-Garde: Minority Cultures and World Revolution* (Columbia University Press, 2015) and co-editor (with Amelia M. Glaser) of *Comintern Aesthetics* (University of Toronto Press, 2020).

## Panel 2

### **Margaret Litvin (Boston University), Tracing Tolstoy: World Literature's Pre-Soviet Hall of Mirrors**

Scholars have only begun to excavate the Soviet infrastructure of "world literature," from the *Vsemirnaya Literatura* series to the Gorky Institute to *Lotus* magazine. However, this paper asks about the concept's possible pre-Soviet roots and utility. Where better to start than the self-globalizing L.N. Tolstoy? Through a close reading of P.D. Draganov's remarkable 1903 book published in St. Petersburg for Tolstoy's 75<sup>th</sup> birthday— *Graf L.N. Tolstoi kak pisatel' vsemirnyi i rasprostranenie ego proizvedenii v Rossii i za granitsej; statisticheskoe-bibliograficheskiiia dannia izvolechennia iz monografii "Khronologicheskoe obozrenie soroka pyati raznoyazychnix perevodov sochinenii gr. L.N. Tolstogo"* (*Tolstojana Polyglotta*) – this paper asks some potentially awkward questions about world literature, the scholarly tradition of investigating transnational cultural flows, and thus the intellectual and political roots of our own enterprise.

Margaret Litvin is associate professor of Arabic and Comparative Literature at Boston University and the author of *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton UP, 2011). Her current work explores two areas of transregional cultural flows: the literary legacies of Arab-Russian and Arab-Soviet cultural ties, and the paradoxes of contemporary Arab/ic theatre for global audiences. Her translation of Sonallah Ibrahim's novel *Ice*, set in Moscow in 1973, is just out from Seagull Publishing (2019). Her articles on Iraqi and Syrian playwrights in Europe have appeared in *Theatre Research International* (2018), *Theatre Journal* (2018), and the 2012 collection *Doomed by Hope*. Her theatre translations have been published in *Four Arab Hamlet Plays* (2016) and *Asymptote* and staged at Cornell University. At BU she teaches Arabic literature, world literature, and political philosophy, and is core faculty in the new MFA in Literary Translation.

### **Nergis Ertürk (Pennsylvania State University), Vâlâ Nureddin and the Sexual Revolution: On Some Literary Entanglements of Turkey with the Soviet Union**

Focusing on the life and work of the Turkish novelist, translator, and critic Vâlâ Nureddin (1901-1967), this paper will provide a brief historical overview

of Turkish and Soviet literary entanglement in the early twentieth century. A collaborator of the globally acclaimed Turkish communist poet and playwright Nâzım Hikmet, Vâlâ was educated at the Communist University of the Toilers of the East (KUTV) from 1922 to 1924. Returning to Turkey in 1925, he launched his career in the daily *Akşam (Evening)*, bringing Soviet and Turkish literature into conversation in his serialized translations and literary adaptations of Soviet erotic fiction. Focusing on his original 1928 erotic novel *Baltacı and Katerina (Baltacı and Catherine)* and other erotic translations from the early 1930s, I will argue that Vâlâ's neglected writings provide a nuanced understanding of the Soviet republic of letters during the interwar period.

Nergis Ertürk is Associate Professor of Comparative Literature at Pennsylvania State University. She is the author of *Grammatology and Literary Modernity in Turkey* (Oxford University Press, 2011), the recipient of the Modern Language Association Prize for a First Book, and the co-editor (with Özge Serin) of a recent special issue of the journal *boundary 2* titled *Marxism, Communism, and Translation*. Her work has appeared in the journals *boundary 2*, *Interventions*, *Modernism/Modernity*, *Middle Eastern Literatures*, *New Literary History*, *PMLA*, and *Jadaliyya*. Her work has been supported by the Cogut Center at Brown University, the Social Science Research Council (SSRC), and the American Council of Learned Societies (ACLS). In 2019 she was a Member of the School of Historical Studies at the Institute for Advanced Study in Princeton. She is currently writing a book on early twentieth-century Turkish and Soviet literary encounters.

### **Katerina Clark (Yale University), Socialist Realism as the Paradigm for World Literature between the Wars?**

At the First Congress of the Soviet Writers' Union in 1934 Karl Radek, who gave the official speech for foreign literature, posed as the alternative "James Joyce or Socialist Realism." Thereby he, effectively, set up a binary opposition such that socialist realism was the antonym of a consequently proscribed Modernism ("James Joyce"). But, in practice, foreign leftist writers, including leading communist writers, blithely ignored this section of Radek's speech. Moreover, during the 1930s foreign writers were not expected, or at any rate did not feel inclined, to follow the conventions of socialist realism and several of them drew on the examples of so-called modernist literature for their

fiction. Clark will analyze several examples from non-Soviet world literature, teasing out the hybrid nature of their aesthetic and the way the authors deploy conventions of socialist realism in a very tentative, and partial fashion.

Katerina Clark, a native of Australia, has taught at SUNY Buffalo, Wesleyan University, the University of Texas at Austin, Indiana University and Berkeley. Her present book project, tentatively titled *Eurasia without Borders?: Leftist Internationalists and Their Cultural Interactions, 1917–1943*, looks at attempts in those decades to found a “socialist global ecumene,” which was to be closely allied with the anticolonial cause. Ecumene here is taken in the modern sense to mean a far-flung or world-wide community of people committed to a single cause and engaged in discussions, lobbying and writing or filmmaking aimed at working towards a commons, at generating a common discourse, in this instance largely a Marxist-based one. The book looks at the interactions during the inter-war years of European culture producers with counterparts in Asia, principally in Turkey, Persia, Afghanistan, Northern India, China, Japan and Mongolia. It analyses works generated in the name of this common cause as it follows the evolution of the putative ecumene over two decades.

### Panel 3

#### **Masha Khotimsky (MIT), Explaining the Orient: literary paratexts in World Literature publishing house materials**

Established shortly after the revolution of 1917, the World Literature Publishing house was a cultural institution dedicated to systematic and innovative translations of world literature for the Soviet reading public. While its initial plan focused on the European canon, the publishing house added an Eastern Department in 1919, employing leading Orientalists and opening its notion of world literature beyond Eurocentrism. The foundational work of the Eastern Department included two-volume collection of essays, *Literatura Vostoka*, which introduced Chinese, Japanese, Indian, Arabic, and other literary traditions. The mission of acquainting the reader with Eastern cultures continued both in prefaces and commentaries to translations, as well as in the six volumes of literary journal *Vostok*. The publishing house drew on the strong imperial Oriental Studies tradition (employing such experts, as Sergei Ol'denburg, Vasilii Alekseev, Ignatii Krachkovsky, and others), but addressed its publications to the “new mass reader.” In this presentation, I will analyze a variety of ideological negotiations that emerge in the literary paratexts of World Literature publications, both in shaping the image of a prospective reader, and in explaining the nuances of Eastern literary and cultural traditions to the new audience.

Maria Khotimsky is a Senior Lecturer in Russian and Russian Language Coordinator in the Department of Global Languages at the Massachusetts Institute of Technology. Her research focuses on ideology of translation in the Soviet Union and the legacy of The World Literature publishing house, as well as on the evolution of the poet-translator tradition. She has published widely on translation in the works of several leading twentieth-century Russian poets, and in the work of Russian-American translingual poets. She is a co-editor and contributor to a volume of scholarly essays devoted to the poetry and philosophy of Olga Sedakova, published in Russia (*Ol'ga Sedakova: stikhi, smysly, prochtenia*, NLO, 2017), and in the US (*The Poetry and Poetics of Olga Sedakova. Origins, Philosophies, Points of Contention*) University of Wisconsin Press, 2019). Her other recent publications include a chapter on Soviet-era translations of poetry for children, and a forthcoming article on translations of British Literature after the revolution.

### **Elena Ostrovskaya (HSE, Moscow), “The Anthology of New English Poetry” (1937): between the Soviet and World Literature**

Conceived among other anthologies of the Soviet and world literature that were to celebrate the 20<sup>th</sup> anniversary of the Great October Revolution, *The Anthology of New English Poetry* (*Antologiiia novoi angliiskoi poezii*) compiled by Prince Mirsky and published in the USSR in 1937 became a phenomenon lost between the Soviet and World literature. The paper addresses the phenomenon from the perspective of world literature, discussing the paradoxical and tragic figure of Prince Mirsky, its compiler, as an agent of world literature and the anthology as its venue. It dwells on the major narrative of Mirsky’s life in the USSR, moving from the emphasis on the tragic life story heading towards its GULAG ending to Mirsky’s peculiar in-betweenness that poses the theoretical question of the agent of world literature. The anthology seems to equally easily find its place among the anthologies of modern British poetry published in the UK and their Soviet counterparts (for other languages and cultures). The theoretical interest here is the paradigmatic shift from an anthology of modern poetry compiled back in its home country to a similar anthology in translation, the role of translation as such and the specific situation of the 1930s USSR.

Elena Ostrovskaya is an Associate Professor of the Faculty of the Humanities at the National Research University – Higher School of Economics teaching a number of courses in English and Russian Literature, Translation Studies and academic and research skills in English. She received her PhD in Russian literature from the Russian State University for the Humanities in 1998 (dissertation on Innokentij Annenskij and the French Literature of the 19th Century). Her current research interests are translation studies, world literature, poetics of urbanism, and the institutional history of *International Literature* magazine.

### **Elena Zemskova (HSE Moscow), *International Literature* during WW II: What Was left of a Project of World Literature**

This paper is dedicated to the late period of the history of *International Literature* as multi-lingual Soviet journal. Conceived to establish a network of left-wing and communist writers, the journal in 1934-1935 progressed towards

"world literature" in Goethe's sense. With the Great Terror, however, the content and structure of the journal's communication changed even though it was still published in four languages. This paper will consider a new stage in the history of the project, namely, the Second World War. I plan to compare journal's editions in different languages after the Stalin-Hitler Pact and after the Nazi Germany's attack on the USSR. The main focus will be on the changes of communication channels Soviet editorial board had with its international correspondents and the consequences of such changes. I will focus on how *International Literature* as a project of the journal published simultaneously in Russian and foreign languages collapsed at the end of 1942 due to the closure of the Russian edition.

Elena Zemskova, PhD, is an Associate Professor of the Faculty of the Humanities at the National Research University Higher School of Economics, teaching courses in Russian and Comparative Literature. Her research interests include translation history in Russia and sociology of the Soviet literary system. She has published a number of articles on translators work and international literary communication in the USSR in the 1930 – 1940s.

## Panel 4

### **Susanne Frank (Humboldt University zu Berlin), Armenian literature as world literature: the phases shaping its history**

The paper examines Soviet literature as a project of world literature competing with its western counterpart. This project considers the literatures of the world to be arranged on a scale of development according to the Marxist-Leninist model of social progress, puts socialist realist Soviet literature at the apex of world literary history, and sees Soviet literatures as a multinational unit consisting of many national subunits, representing a history of modern national constitution and subsequent Sovietization while preserving the national form. Within the Soviet world this synthesis of the national and the Soviet was thought of also in historical terms as a fulfillment of the mission of each national literature and its joining the world literary canon.

Focusing on the example of Armenian literature, the paper reconstructs the phases and the modelling of the national canon of Armenian literature from 1915 throughout the 20<sup>th</sup> century and demonstrates that already in the late imperial period – when some authors of the younger generation conceptualized a representative anthology of Armenian poetry and asked famous symbolist poet Valerij Brjusov to edit it - Armenian literature was conceptualized as “world literature”. It asks what happened to the canon and the concept of this first national anthology when Armenian literature was reshaped as part of Soviet multinational literature and its most important representatives fell victim to Stalinism. And it tries to retrace the phases of its re-canonization in later Soviet Union and in post-soviet times.

Susanne Frank has been a Chair of Eastern Slavic Literatures and Cultures at the Institute for Slavic Studies at the Humboldt Universität zu Berlin since 2010. She received her PhD in 1996 in Russian Literature and her habilitation in Slavic and Comparative Literature in 2014. Professor Frank taught at the University of Konstanz and the University of Regensburg. Her extensive publications on East European Literature include „Arctic Science and Fiction: The Fantastic Novel Sannikov’s Island by the Soviet Geologist Vladimir A. Obručev” and “The impact of “multinational Soviet literature” on post-Soviet literary developments.”

## **Nicolai Volland (Pennsylvania State University), *The Afterlives of SovLit in China: From World Literature to Literary Worlds***

During the decade of Sino-Soviet partnership in the 1950s, translations of Soviet literature dominated reading lists and bookshelves in the newly founded People's Republic of China. The Soviet Union very much re-placed France, Britain, and Germany as the centers of the world literary space, decentering the "West" and reordering the geographies and hierarchies of the literary universe. Curiously, however, the "Soviet" literature read in China was not necessarily the literature read in the Soviet Union. Translations of socialist realist fiction at once provided agency for translators, editors, and publishers to (re)shape these works at the translingual threshold; and fixed in time and space texts that remained fluent in their original language, by removing them from the dynamic processes of rewriting and revising. Additionally, canonical Soviet novels often existed in more than one competing translation, as well as in multiple abridged editions and adaptations, catering to often (but not necessarily) different audiences. Once Soviet literature became world literature, this presentation argues, it became polyphonic as well as polycentric, turning into a chorus or cacophony, rather than speaking with a single voice. The "world literature" thus forming, in turn stood in direct competition with another "world" literature, emanating from behind the other side of the Cold War iron curtain. Rather than assuming a singular world literature, we should hence examine the multiple and polyvalent literary worlds that Soviet literature entered once it escaped the confines of the Soviet Union.

Nicolai Volland is Associate Professor of Asian Studies and Comparative Literature at Penn State University, where he teaches modern Chinese literature in its transnational contexts. His book, *Socialist Cosmopolitanism: The Chinese Literary Universe, 1945-1965* (Columbia UP, 2017), studies China's literary encounters with the Soviet Union and the socialist nations of Eastern Europe and East Asia during the early Cold War period. The book argues that China's intense engagement with Soviet literature allowed it to reframe the hitherto dominant understanding of world literature, a bold experiment that requires us to rethink the monolithic and – still – Eurocentric notion of world literature. He currently works on a study that traces Sino-French literary encounters from the turn of the twentieth century to the 1980s.

**Susanna Witt (Stockholm University/ HSE, Moscow), The Translator and/as Kulturträger: Aleksandr Deich at the Intersection of World and Soviet Literature**

It could be argued that any discussion of “world literature”, theoretical or empirical, needs to start with the issue of translation, the often neglected prerequisite for the phenomenon as such. In placing Russian and Soviet literature within the world literature paradigm, it is therefore important to focus on translators and other mediators, and the networks created by them, in order to outline the various projects involved, both those of creating a canon of world literature à la soviétique, and those promoting Soviet (multinational) literature as world literature. This paper presents the career of such an indispensable person: Aleksandr Iosifovich Deich (1893–1972), writer, translator, philologist, editor, literary critic, literary scholar and a networker par excellence. Embodying the concept of Kulturträger, Deich worked his whole life at the intersection of World and Soviet literature.

Susanna Witt is a senior lecturer in Russian literature at the Department of Slavic and Baltic Languages, Finnish, Dutch and German at Stockholm University, and affiliated researcher at Uppsala Centre for Russian and Eurasian Studies. Specialist in Boris Pasternak’s poetry and prose.