

Alexandra Smith CURRICULUM VITAE (August 2022)

General

Dr Alexandra Smith, Reader in Russian Studies, DELC,
School of Literatures, Languages and Cultures, College of Arts, Humanities and Social Sciences,
University of Edinburgh.

Date of appointment to the position of the Lecturer in Russian Studies at the University of Edinburgh:
1.01.2007. Date of promotion to the Readership: 1.08.2008.

Career since graduation:

University of Essex (Teaching Fellow in Russian, 1987-1990); University of Bristol (Lecturer in Russian, 1993- 94); University of Canterbury, New Zealand (Lecturer / Senior Lecturer / Senior Lecturer above the Bar, 1995-June 2006); University of Sheffield (Lecturer in Russian, July – December 2006).

University education

BA Hons (equivalent of the 1st class Hons in Russian language and literature): Herzen State Pedagogical University, St Petersburg, 1976-1980 (degree award: 1980); MPhil, SSEES, UCL, University of London, 1987-1989; PhD: SSEES, UCL, University of London, 1990- 1993 (degree award: 1993; examiners: Prof. Pamela Davidson and Dr R. Aizlewood; supervisors: Dr D. Budgen and Prof. J. Graffy).

Teaching experience:

University of Essex: translation, comprehension, and oral classes in Russian at all levels. **University of Bristol:** Russian literature courses (all levels); translation (4 -year), year-abroad coordinator.

University of Canterbury, New Zealand: Russian literature courses (all levels); language teaching (all levels); Russian option courses (coordinator and tutor): “Russian and Czech Utopian Literature”; “The Image of Peter the Great in Russian Culture”; “Russian language through the post-Soviet media”, and “Chekhov’s plays in English Translation”; Head of Russian Department (1999-2001); supervised to successful completion 7 MA theses (25,000 words) and 2 PhD theses.

University service/other (University of Canterbury):

University Academic Board Member (2003, 2004); School of Languages & Cultures Research Committee Member (2005); University Discipline Committee Member (2003- 2006); University Facilities Advisory Committee member (2003-2006); an appointed external member of the review panel of the Programme in Russian and Slavonic Studies at Monash University, Australia (2005); Chairperson of the Association of Australian and New Zealand Slavists (2003-2006).

University of Sheffield:

Oral and grammar classes (Russian 1B); Russian 1A (oral classes); second-year and fourth- year courses on post-Soviet culture (lecturer on post-Soviet film and literature); MSc course in Critical Theory; supervised 1 MPhil student writing on Bergson and Blok.

University of Edinburgh:

• Russian language courses at all levels; literary and cultural courses at all levels, and these courses that I have taught in the past: Introduction to European Theatre (until 2019_); Prose Fiction in Comparative Perspectives; Introduction to European Cinema (2008-2016); contribution to several MSc Programmes.

University of Edinburgh

Past UG teaching: second-year courses: The Golden and Silver Ages of Russian Literature; Introduction to European Theatre.

Current UG teaching:

- Great Russian Novel (RS4 option course and MSc course)
- "Post-Soviet Word, Image and Memory"(RS4 option course)
- The Golden Age of Russian Literature (2nd-year course: Russian and common DELC course)

- Utopia and Dystopia in Russian 20th-c. literature (2nd-year course; Russian and common DELC course).

Contribution to these UG courses:

- The Coming of Age Narrative (second-year course);
- Comparative Literature in a European and Global Perspective (UG and MSc version).

Current PG teaching:

- MSc in Film Studies (2008-2014)
- MSc Research Methods and Skills Course (2015- 2020)
- MSc core course in Comparative Literature (2008-present)
- MSc in European Theatre/MSc in Theatre and Performance Studies (2011-2019)
- MSc option course in Fantastic Fiction (sessions on Bulgakov) (2014-present)
- MSc option course in Comparative Literature (2 sessions on Nabokov) (2020-present)
- MSc core course in Intermediality (2021-present).

Administrative roles:

- Head of Russian: 2008-09, 2012 (S2), 2014-15, 2017-18 (S2); January 2018-June 2020; S1 in 2021-22).
- Personal Tutor.
- Director of MSc Programme in Theatre and Performance (2015-2017).
- LLC Coordinator for Equality and Diversity (2008-2016).
- Member of the LLC's appointments committee (July 2019; June 2015; December 2014; July 2013).
- Year-abroad coordinator of the Russian Section (2007-present).
- Member of LLC library committee (2007-2019).
- Member of the LLC's advisory group on external grant applications/LLC group of peer-reviewers (2016- present).
- Examiner of Russian, DELC and LLC exam papers, essays and dissertations related to Russian and European literature and culture.
- Chair of several PhD exams in Film Studies and Islamic Studies; internal examiner of several PhD and MPhil projects in Russian Studies, Italian, German and Film Studies.
- Co-leader of the DELC research strand "Cultural Encounters/Dialogues" (2015-present).
- External Examiner for Russian Studies and MSc in Translation Studies at the University of Glasgow (2016-2020).
- External Examiner for the BA Programme in Management in the Creative Arts, University of Manchester (2019-2021).
- Case worker for the University of Edinburgh's UCU branch (April 2022- current).

Other relevant information:

- Nominated for two teaching awards in 2021-22: "Teacher of the Year"; "Outstanding Course"; in 2014-15 and in 2015-16: "Teacher of the Year"; for the Best Research or Dissertation Supervisor award (2014-15); and in 2012-13 my second-year course "The Golden and Silver Ages of Russian Literature" was nominated for the "Outstanding Course" award.
- 2007-2022: Supervised 52 Russian 4th-year dissertations; 21 MSc dissertations (MSc in Comparative literature, Intermediality, and in Theatre and Performance; 1 MPhil dissertation (co-supervised; Russian Studies); 11 PhD theses (including 9 theses as principal supervisor and 2 PhD theses as second supervisor). (Russian Literature; English Literature; Comparative Literature; European Theatre). Completed PhD and MPhil projects: 12.
- Current PhD projects: co-supervisor (30%) (September 2019-): "The influence of Soviet Fantastic Fiction on Japanese literature" (Japanese Studies); "Russian Orthodox and Anglican

- Ecumenism through Canonical Migration Theory” (50%) (2021-present) and “The Representation of Body in Holocaust Plays” (co-supervisor: 50%) (2022-present);
- 2007-2022: External Examiner for 8 PhD theses defended at the University of Nottingham (2008 and 2012), the University of Helsinki (2008), the University of Canterbury, New Zealand (2010), the University of Oxford (2010), the University of Exeter (2016), the University of Sheffield (2017, and Murdoch University, Australia (2019).
 - IAD Research Training course “Research leaders” (completed: 2012).
 - Chairperson of the Australian and New Zealand Slavists’ Association (2003-2006); member of the Association of Slavic, Eurasian and East European Studies; American Association of Teachers of Slavic and East European Languages; British Association of Slavonic and East European Studies.

Awards:

- A recipient of Alexander Nove Prize for the best book published in 2020. (Awarded in 2022 by the British Association of Slavonic and East European Studies for the co-authored book [with Katharine Hodgson) Katharine Hodgson and Alexandra Smith, *Poetic Canons, Cultural Memory and Russian National Identity after 1991* (Oxford, Bern, Berlin, Bruxelles, New York, Vienna: Peter Lang, 2020). (<https://basees.org/nove-prize>) The assessors’ summary of the book is as follows: “This is an original and compelling work which speaks to a wide array of important topics in Russian, Soviet and post-Soviet studies, far beyond its principal literary focus. *Poetic Canons, Cultural Memory and Russian National Identity after 1991* provides an absorbing analysis of what the shifting canon of Russia’s twentieth-century poetry reveals about changing Russian identity formation in the twenty-first century. Carefully researched and lucidly written, *Poetic Canons* returns to poets well established in the literary firmament, but also more unfamiliar poets and texts that have been added to post-Soviet canons. The book is structured around examinations of different poetic genres, each of which confronts a sensitive issue in the historical memory and national identity. These include cogent examination of poetry confronting nostalgia for a lost Empire, the commemoration of war, the lost world of the Russian villages, the national trauma of the Gulag, the rediscovery of religious language and poetic forms, deconstructions of the Pushkin myth in postmodernist poetry, and the role of parody in identity formation. Each of these chapters makes a substantial contribution to their respective fields. Collectively they offer far-reaching analysis of the importance of language, and its veneration, in the expression and formation of national identity, and the centrality of culture in imagining Russia. Poetry emerges as a cultural space in which traumatic experiences and memories, and prevailing concerns about national identity in the present are processed and regulated. In a work of great interdisciplinary sophistication the authors interweave eloquent discussion of individual poets and poems, as well as examination of the bearing of these materials on ongoing debates about historical memory, contemporary politics, and national identity. It stands out for the subtlety and accessibility of its handling of its poetic materials, but also its insightful contributions to history, politics, and the social sciences”.
- Co-winner of the ASEES’s Pushkin Prize contest. The winning essay’s details: “The Poetics of Expressiveness and Some Aspects of Non-Verbal Communication in Pushkin’s Work”, *Australian Slavonic and East European Studies*, vol.13, Number 2, 1999, pp.95-114.

Major research interests:

Russian literature (19th-, 20th-, and 21st- century); comparative literature; intermediality/literature and other arts (theatre, film, visual culture and music); cultural dialogues/encounters; Russian émigré writing; auto/biography; literary theory; adaptation theory; film theory; gender studies.

Membership of editorial and advisory boards:

Member of the editorial and advisory boards of journals and series, including “New Zealand Slavonic Review”, “Australian East European and Slavonic Studies”, "The Dostoevsky Journal: A Comparative Literature Review" (Associate Editor; Brill), “Experimental Poetics and Aesthetics" (until 2007), "AvtobiografiЯ" (University of Padua), “Novyi zhurnal/New Review" (New York, USA); “Edinburgh Critical Studies in Modernism, Drama and Performance" published by the Edinburgh University Press and Oxford University Press; Member of the Northern Theory School network.

Consultancy/assessment of manuscripts and grants; membership of professional associations (2007-current):

- Member of professional organisations: BASEES; AATSEEL; ASEEES.
 - Assessed several abstracts/proposals for an international conference on literary studies and Slavic studies “Literaturovedheskaia rusistika” (Russian Literary Theory Studies) (Sofia, Bulgaria: 21-23 May 2015, and May 2017).
 - Reviewer/assessor of research projects, books, proposals and articles for several publishing houses, research councils/organisations, and academic journals, including AHRC, British Academy, Fonds Wetenschappelijk Onderzoek - Vlaanderen, FWO/Research Foundation Flanders, Estonian Research Council, The Netherlands Institute for Advanced Study, Toronto University Press, Peter Lang, Routledge, Northwestern University Press, Indiana University Press, Academic Studies Press, Anthem Press, Northern Illinois University Press, Columbia University Press, Edinburgh University Press, UCL Press, SAGE Publishers, *Slavic Review*, *Russian Review*, *Slavonic and East European Review*, *Modern Languages Review*, *Modernism/Modernity*, *AvtobiografiЯ*, *Literature and Theology*, *Russian Literature*, *Australian Slavonic and East European Studies*, *New Zealand Slavonic Journal*, *Scando-Slavica*, *Mosaic*, *Transcultural Studies*, *The Dostoevsky Journal*, *National Identities*, and *Animal Studies Journal*.

Keynote speaker / invited speaker (since 2007; selected):

- “In Search of the Lost Enchantment: Marina Tsvetaeva’s Autobiographical Stories of the 1930s.”, at UFR d’Études Slaves; Faculté de Lettres - Sorbonne Université, France; 14.04.2022 (via Zoom). (<https://www.youtube.com/watch?v=IN0AC-0fIX0>)
- “A Man Who Defeated Death: Ivan Bunin’s Liberation of Tolstoy (1937) as a New Gospel” – presented at the conference *Russian Emigration on the Waves of Freedom*, Harriman Institute; Columbia University, New York City, USA; 2-3 May 2022.
- “The Representation of Music in Tolstoy’s Childhood” – presented at the conference *Intermedial Encounters Between Image, Music and Text With and Beyond Roland Barthes* (Inaugural Workshop of the University of Edinburgh-Meiji University Research Partnership in Intermedial Studies), University of Edinburgh, 16.03.2022.
- “The Reception of Joseph Brodsky in Russia after 1996” – presented at the conference *Imagining the 90s: The First Post-Soviet Decade and its Narratives in Literature and Culture*. International Online Conference; Slavic Seminar, University of Basel, Switzerland, 20.01.2022.
- “Viktor Pelevin’s Story ‘Iakin’ and the Emergence of the New Gothic in Russian Literature of the 2000s” – presented at the conference: *Viktor Pelevin: Post-Soviet, Postmodern, Global*, University of Michigan, 15/10/2 -17/10/21, Ann Arbor, Michigan, USA.

- “Tatyana Tolstaya on Russian Intelligentsia”: at the international conference “The Intelligentsia in Russia. Spiritual and Moral Values”. Holy Cross College, USA 13-14 March 2021. (online conference)
- “Russian Perspectives on Advertising: Constructing Communities and Collective Identities in Putin’s Russia”: 21 May 2021; International Multimodal Communication Centre, University of Oxford Research Seminar Series, Trinity Term 2021. (<https://www.youtube.com/watch?v=utbuEXzyBKQ>)
- “Pushkin’s ‘Eugene Onegin’ in English Through the Prism of Venuti’s Theory” at the conference “Translation as an Act of Cultural Dialogue” at the University of Glasgow (7 December 2019) (organised by the University of Glasgow and the Institute of Translation Studies in Moscow, Russia).
- “The Influence of German Culture on Russian Journal Musaget and Its Literary Association”; Department of Slavonic Studies, University of Vienna (13.12.2018);
- “Elena Gremina’s Reinvention of Chekhov”; international conference “Playwriting without Borders: Conference on 21st -c. Theatre (Russia, Ukraine, Belarus)”(6-7 April 2017, Wolfson College, University of Oxford).
- “Tsvetaeva’s Autobiographical Writing in the 1930s”; keynote lecture (delivered via Skype; available on YouTube); jubilee conference “Marina Tsvetaeva and Modernism”(Novosibirsk University, Russia 8.10.2017).
- “Tolstoy’s Responses to Beethoven’s music”; international conference “Tolstoy and Spirituality” (21- 22.04.2017; College of Holy Cross, USA).
- Discussant at the international postgraduate symposium “Writing and Screening violence in Russian culture” (St Edmund Hall, University of Oxford, 19.05.2017).
- “The Depiction of Islamic Peoples and a Muslim Hero in "Hadji Murat" as an Embodiment of Tolstoy’s Cross-Cultural Vision and Universal Art" (6-8.10. 2016 Uppsala University, Centre for Russian and Eurasian Studies, Sweden).
- “Opekushin’s Statue of Pushkin in Moscow and Its Reception”; international conference “New approaches to 19th -c. Russian literature” (25.01.2014; Clare College, University of Cambridge).
- “Anastasiia Tsvetaeva’s Gulag Writing”; international conference “Neglected Writers of the Gulag” (19.11.2014, The Glasscock Centre for Humanities Research at Texas A and M University, USA).
- “Shostakovich and Pushkin”; “After the End of Music. An International Conference in Honour of Richard Taruskin” (9-12.02. 2012, Princeton University).
- “The Reception of Tsvetaeva in the UK”, The Sixth International Tsvetaeva Conference in Elabuga, Russia” (the Elabuga University and the Tsvetaeva Museum in Elabuga, Russia; 20-23 August 2012).
- “Petrushevskaya’s Poetry in the 2000s”, international conference “Decadence or Renaissance: Russian literature since 1991” (24-26.09.2012, St Anthony’s College, Oxford University).
- Discussant at the panel on cognitive approaches to East European and Russian literary and cultural studies; international conference “Cognitive Linguistic Methods in Cultural Analysis: Interdisciplinary Perspective”, (6 June 2011, St Anthony’s College, University of Oxford).
- “Dodin’s Production of Platonov’s *Chevengur*”; international conference “Platonov Revisited” (26- 28.05.2011; University of Ghent, Belgium).
- “Marina Tsvetaeva’s Representation of the Mother of God”; international conference “Framing Mary: The Mother of God in Modern Russian Culture”; (27-28. 01. 2011; Holy Cross College and the Museum of Icons, USA).
- “Jane Harrison’s Vision of Russian culture”, “Fifth Colloquium in Russian Studies” (31.08.-2.09. 2011, Fitzwilliam College, University of Cambridge).
- "Reading Tolstoy through the Postmodern Lens: Petr Fomenko’s ‘War and Peace. The Introductory Parts of the Novel’ (2001) as a Collective Collage", Neo-Formalist Conference "Tolstoy: 100 Years On", 13-15 September 2010, Mansfield College, University of Oxford.
- Presented 2 papers: “Ermakov’s Pushkin” and “The image of Pushkin in post-Soviet films”, international conference “Alexander Pushkin and Russian National Identity: Taboo Texts, Topics, Interpretations” (9-11.01.2009, University of Notre Dame, USA).

- Discussant in the panel on *Pushkin and Modernists* at the international graduate conference "Pushkin/Anti-Pushkin" (17-18.04.2009, Princeton University, USA)
- "The Image of Petersburg in post-Soviet Film and Literature", international conference "Europe in Russia" (University of Helsinki, 28-30. 08. 2007).

Paper presentation at major international congresses and conferences in Slavic, East European and Eurasian Studies (2007-present; selected):

- "Avdotya Smirnova's Representation of Odintsova as a Modern Subject in her version of *Fathers and Sons*", BASEES conference, Robinson College, University of Cambridge, 8-10 April 2022.
- "The Otherness of the Past: Nabokov's and Tsvetaeva's Autobiographical Stories of the 1930s", ASEES 53rd Annual Convention, the online/virtual part at the University of Pittsburgh, 1-3. 12.2021.
- "Smirnova's Reimagining of Turgenev's "Fathers and Sons" for the post-Soviet audience", ASEES annual conference, held online by the University of Pittsburgh; 14.11.2020.
- "Karen Shakhnazarov's Ward No 6 as a Critique of Russian Intelligentsia", ASEES conference, 23-27 November 2019, San Francisco.
- "The reception of Bunin and post-Soviet nostalgia in Putin's Russia", BASEES annual conference, 12-14 April 2019, University of Cambridge.
- "Tatyana Tolstaya's Vision of Russian Intelligentsia": 50th Annual ASEES Convention, December 6-9, 2018; Boston, MA, USA.
- "The Reception of Tolstoy in Russia in the 2000s": BASEES conference, 13-15 April 2018, University of Cambridge.
- "The Representation of Music in Autobiographical Stories of Marina Tsvetaeva and Dina Rubina", 49th Convention of the Association for Slavic, East European, and Eurasian Studies, Chicago, 9-12 November 2017.
- "Tolstoy's Reception of Beethoven": international conference "Tolstoy and Spirituality", College of Holy Cross, USA; 21-22 April 2017.
- "Dodin's 2014 production of Chekhov's *The Cherry Orchard*": BASEES annual conference, 31 March -2 April 2017, University of Cambridge.
- "Lev Dodin's Post-Soviet Productions of Chekhov": 48th Annual Convention: ASEES, 17.11-20.11, Washington DC, USA.
- "Tolstoy's Representation of Muslims in *Khadzhi Murat*": international conference "The Image of Islam in Russia", Uppsala University, Sweden, 6-8 October 2016.
- "Evreinov's play *Merry Death* in the Context of Russian Modernist Trends", The IX ICCEES World Congress (3-9.08.2015; Makuhari University, Japan).
- "Re-reading Pushkin and Briusov through a Postmodern Prism: Fomenko's play 'Egyptian Nights', " VIII World Congress (26-31 July 2010, Stockholm, Sweden).
- "Between Football and Poetry: The Representation of World War 1 in Aleksei German Jr's film "Garpastum" (2005)", ICCEES Regional European Congress, 2-4 August 2007, Berlin, Germany.

Research grants:

- 2015-16: Moray Endowment Fund Award (£2,000) (for using a research assistant for the monograph on the Post- Soviet National Identity and Russian Poetry after 1991 (principle investigator).
- 2016: A joint award with Dr Isabelle Darmon (Department of Sociology, University of Edinburgh) from the Principal's Teaching Award for the project "Theory on Stage" (£1,495) in April 2016 (co- investigator);
- 2015: LLC impact grant related to the production of 2 Russian plays at Oran Mor. (£5,000). A joint project with the National Theatre of Scotland (October 2014 - May 2015) (co-investigator) [translated 2 Russian plays and assisted with many KE and publicity activities in the UK].

- October 2015: £937 grant from the Centre for Research, Central and East European Studies, University of Glasgow/AHRC and British Academy for an international workshop “Tolstoy in different Contexts” (PI, 4.12.2015).
- 2012: an award of the grant by the Centre for Research, Central and East European Studies, University of Glasgow/AHRC and British Academy for an international conference "Word and Image in Russian Contexts" (£3, 990) – organised jointly with Talbot Rice Gallery University of Edinburgh (Principal investigator; 1.02.2013);
- “Autobiographies and Memoirs in Russian 19th- and 20th-c. Culture” (led by Prof. Claudia Criveller and sponsored by the University of Padua, Italy. (March 2011- March 2013; co-investigator/presenter of conference papers, £2,000).
- AHRC grant jointly with Professor Katharine Hodgson (University of Exeter) for a project: "Reconfiguring the Canon of Twentieth- Century Russian Poetry, 1991- 2008" (£450,757; September 2010-April 2014) [<https://gtr.ukri.org/projects?ref=AH%2FH039619%2F1>]
- British Academy Overseas Conference grant (for participation in the AAASS conference; November 2008; £ 400; PI).
- A research grant for travel to Paris to undertake archival work (University of Canterbury, Head of College’s Research grant, 2005): £ 3, 000, PI).
- A research grant from the University of Canterbury, New Zealand (2004) towards using a research assistant for a book on Pushkin and 20th --c. Russian urban poetry (£10, 000; PI).

Supervision of PhD students:

- Tiffany Butler (2021-current; PhD in Ethics and Practical Theology; co-supervisor: 50%) "Russian Orthodox and Anglican Ecumenism Through Canonical Migration Theory".
- Zhang Sitong (2022- current; PhD in European Theatre; co-supervisor: 50%) "The Representation of Body in Holocaust Plays".
- Giuseppe Strippole (PhD, Japanese Studies; 2019-present); a project on Japanese and Russian Science Fiction; co-supervisor: 30%);
- Anne Liebig (Russian Studies) "The Representation of History in Boris Akunin's Works" (principal supervisor; PhD award: July 2020).
- Stella Medvedeva (European Theatre): "The Applicability of Vygotsky's Theory to the Analysis of the Reception of "Hamlet" in Russia" (principal supervisor; PhD award: April 2022).
- Erik Jürgen Simone Vlaeminck (Russian Studies): "The Representation of Masculinity in Russian Contemporary Literature) (principal supervisor; PhD award: May 2020).
- Sofia Polychronidou (European Theatre): "Socialist Realism and Its Manifestations in Soviet theatre in the 1920s-1940s" (principal supervisor; PhD award: June 2020).
- John Luke King-Salter (Comparative Literature): " Dostoevsky’s Storm and Stress: *Notes from Underground* and the Psychological Foundations of Utopia” (principal supervisor; PhD award: June 2020).
- Ida Hummel Gabrielsen. Comparative Literature. "Ethics in Self-Narration: Testing Theorization with Autobiographical, Genre- Hybrid Literature" (principal supervisor; PhD award: August 2019).
- Kyle Hurley. Comparative Literature. “Dostoevsky, Soloviev, and the idea of kenosis: the Augustinian subtexts in Ivan Karamazov’s journey in *The Brothers Karamazov*” (principal supervisor; MPhil award: July 2019).
- Eve Katsouraki. English Literature, University of Edinburgh. "The Director as Philosopher in Modernist Performance" (PhD award: June 2018; co-supervisor).
- Georgina Barker. Russian Studies. “Russia’s Classical Alter Ego, 1963-2016: Classical Reception in the poetry of Elena Shvarts, Il’ia Kutik, and Polina Barskova” (funded by Wolfson Scholarship). (PhD award: July 2017, principal supervisor).
- Lina Mohamad. Islamic Studies, University of Edinburgh. "The Burden of Valour: The Hero and the Terrorist -Villan in Post-9/11 Popular Fiction) (PhD award: November 2015, co-supervisor).
- Klara Naszkowska. Comparative Literature, University of Edinburgh. "The Living

Mirror: The Representation of Doubling Identities in the British and Polish Women's Literature (1846 – 1938)" (PhD award: November 2013; principal supervisor.)

- Nataliya Oryshchuk. Russian, University of Canterbury, New Zealand. "Official Representations of the Works by Alexander Grin in the USSR: Constructing and Consuming Ideological Myths" (PhD award: 2006; sole supervisor).
- Gregory Simons. Russian, University of Canterbury, New Zealand. "Ideology, image-making and the media in Putin's Russia" (PhD award: 2004; sole supervisor).

Knowledge exchange and impact (in addition to conference presentations and academic talks; selected)

- Contribution to the Talking History Radio Programme on Pushkin (Dublin): 14.03.2021.
- Interviewed by the journalist of "Daily Express" for this story: "Putin 'sees himself as irreplaceable', experts warn, as Russia set to approve bold law by Laura O'Callaghan, Express, 3.04.2020. (<https://www.express.co.uk/news/world/1264752/putin-new-law-vote-Russia-news-Russians-approve-new-law-Moscow-kremlin-politics>)
- Organiser and paper presenter at the conference "Russia and Europe"; this brought together PhD students; staff and translators; 30 May 2019; University of Edinburgh);
- Programme presenter/participant: radio programme on St Petersburg "Talking History", Newstalk (Dublin, Ireland; 25.11.2018);
- Interviewed about Russian-Ukrainian conflict; BBC radio Scotland, news programme (26.11.2018);
- Interviewed about recent developments in Russia; BBC Radio 4 "Today" (17.03.2018);
- Interviewed about recent developments in Russia; BBC radio programme "Good morning, Scotland", 15.03.2018;
- Lecture "Russia Today: beyond the headlines" at the meeting of the Morningside Peace and Justice group, Edinburgh (25.01.2017);
- Talk about Tarkovsky's film *Stalker* (Edinburgh Film House; 28.05.2016);
- Talk about Tarkovsky's film *Andrey Rublev* (Film House, Edinburgh; 9.05.2016);
- Lecture "Tsvetaeva's image of Pushkin" at the Moffat international Annual Book Event / Russian Conference "Poets and Power"; this brought together translators, critics, librarians and scholars from the UK, USA, Russia, Sweden and Britain (21-23.10.2016);
- Talk about the popularity of Joanna Baillie's and Beethoven's Irish and Scottish Party Songs in Russia in the 1930s-40s (IASH Workshop on Russian Scottish Cultural Encounters; University of Edinburgh (17.10.2015);
- Paper "Vladimir Mayakovsky's 1921 play *Mystery-Bouffe* as a modern mystery" (The Bacchae Project conference "Theatre, Citizenship, Law; 18.06.2015);
- Interview on BBC Radio Scotland, The Culture Show with Janice Forsyth about 2 new Russian plays commissioned for the Oran Mor's series *A Play, A Pie and A Pint* series (translated by me); (18.03.2015);
- Pre-concert talk on Mussorgsky, Scriabin and Shostakovich before the BBC Scottish Symphony Orchestra's performance of Russian music, Usher Hall, Edinburgh (28.09.2014);
- Lecture on Virginia Woolf's Reception of Russian Classics; Edinburgh Literature Society (University of Edinburgh; 22.10.2014);
- Lecture "Russia Today"; at the meeting of the Morningside Peace and Justice group, Edinburgh (4.12.2014);
- Commissioned review-article: "Silver Age Studies: The State of the Field", in Thomas Seifrid and Nancy Condee, eds. *The AATSEEL Newsletter*, volume 56, issue 2, April 2013, pp.2- 4.
- 2008- present: Member of the Committee of the Scotland-Russia Forum.

Publications

Books

- *Film Adaptations of Russian Classics: Dialogue and Authorship*: (co- editor with Dr O. Sobolev), Edinburgh: University of Edinburgh Press, March 2023 (100 000 words). (In

addition to editing: co-authored Introduction; authored one chapter). Endorsement statements: “This fine volume applies an adaptation studies lens to Russian literature with compelling results. Its authoritative case studies and theoretically sophisticated introduction provide new insights into film versions of key works from Russia’s 19th century canon, using a dialogic frame to tackle issues of huge intercultural, aesthetic, and socio-political significance.” (Professor Stephen Hutchings, University of Manchester); “This volume is indispensable for scholars of adaptation and Russian literature. What is universal and what is nationally specific about humor, death or nostalgia? The contributors answer this question, analyzing adaptations as a multi-level dialogue between different media, across various cultures and historical eras.” (Professor Lioudmila Fedorova (Georgetown University).

- “Poetic Canons, Cultural Memory and Russian National Identity after 1991” (co- authored with Katharine Hodgson), Oxford: Peter Lang [series: Russian Transformations: Literature, Thought, Culture], 2020). [520 pp.] [my contribution: co-authored Introduction and Conclusion; 4 chapters out of 7 chapters; <https://www.peterlang.com/view/title/65108> [recipient of Alexander Nove BASEES 2020 prize for the best book published in 2020; awarded in 2022].
- “Twentieth- Century Russian Poetry: Reinventing the Canon” (co-edited with Katharine Hodgson and Joanne Shelton) (Cambridge: Open Book Publishers, 2017) [504 pp.]
- “Montaging Pushkin: Pushkin and Visions of Modernity in Russian 20th-century Poetry” (Amsterdam / New York: Rodopi Press, 2006). [361 pp.]
- “Pesn’ peresmeshnika: Pushkin v tvorchestve Mariny Tsvetaevoi”, Moscow: Tsvetaeva Museum and Ellis Lak, 1998. [256 pp.]
- “The Song of the Mockingbird: Pushkin in the Work of Marina Tsvetaeva”. Peter Lang: Bern / Berlin/ New York / Paris / Wien, 1994. [211pp]

Editor of Special Issues of Journals

- Co-edited (with David Wells, Curtin University). A special issue on Russian 20th- century poetry: “Reconfiguring the Canon: The Changing Contexts of Twentieth- Century Russian Poetry,” *Australian Slavonic and East European Studies*, volume 31, 1-2, 2017, pp.1-264.
- Co-edited (with Catherine Ciepiela, Amherst College), “Marina Cvetaeva” (a special issue), *Russian Literature*, Volume 73, Issue 4, pp. 493-644 (15 May 2013).

Articles in Refereed Journals

- “The Transgressive Capacity of the Comic: *A Merry Death* as an Embodiment of Nikolai Evreinov’s Vision of Theatricality”, *Modern Languages Review*, July 2018, pp.583-609.
- (with David Wells) “Reconfiguring the Canon: The Changing Contexts of Twentieth- Century Russian Poetry”, *Australian Slavonic and East European Studies*, volume 31, 1-2, 2017, pp.vii-xii.
- “Constructing the Modernist Vision of Time: Tsvetaeva’s Rendering of Bely’s Dynamic Worldview in ‘A Captive Spirit’, *Australian Slavonic and East European Studies*, volume 31, 2017, pp.1-42.
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Translations/Interviews/Short essays/Other Publications:

- Translated 2 plays by Mikhail Durnenkov and Yuri Klavdiev commissioned by the National Theatre of Scotland (performed by Oran Mor theatre in Glasgow in May 2015);
- Interview with one of the leading contemporary poets Dmitry Bobyshev after the conference on Russian émigré literature in New York City (27–28 April 2012): published in journal "Sviaz' vremeni" (California, USA): <http://www.thetimejoint.com/taxonomy/term/3072>; and in: <http://blogs.exeter.ac.uk/russianpoetrycanon/> ;
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