

**Thursday, 2 February 2023**

**Keynote: Simona Mitroiu**

PhD, Senior Researcher at Alexandru Ioan Cuza University, Department of Interdisciplinary Research in Social-Human Sciences

**Generations of Memory in Women's Narratives: Literary (re)workings of Transnational Disruptions, Intersections, and Transformations**

Demonstrating the multidirectional nature of memory, Michael Rothberg questions the straight line that was for a long time considered to run from memory to identity, as well as the understanding of identity as resulting from the exclusion of those elements that indicate 'forms of commonality with others'. For Rothberg the 'relationship to the past does partially determine who we are in the present, but never straightforwardly and directly, and never without unexpected or even unwanted consequences that bind us to those whom we consider others' (2009, 4-5). In this context, I question the 'hybrid cultural and linguistic selves' (Furman, 2011) of several characters created by the American-Russian-Jewish women writers. My presentation analyzes the experienced disruptions, connections and intersections between the migrant status and the intergenerational transmission of memory. I focus especially on Julia Alekseyeva's graphic novel *Soviet Daughter: A Graphic Revolution* (2017) and on Lara Vapnyar's novels, such as *The Scent of Pine* (2014), *Still Here: A Novel* (2016) and *Divide Me by Zero* (2019).

Based on Rothbergs' observations concerning collective memory and identity, I acknowledge the role played by the collective memory and the ethnic and national belongings in defining and creating personal visions over the past and in projecting possible futures. The analysis of the literary works reveals the way in which the immigrant women interrogate their identity and memory and also create self-narratives shaped by the disruptions of their life trajectory due to their migrant status. I examine the literary expressions of multiple belongings by taking into consideration the migrant status from both a geographical, cultural and political view and from a generational one. A generation is defined as a social and cultural group having common experiences and even life trajectory, due to historical events that occur in their members' lifetimes and by the way it positions itself to other generations (Corning and Schuman, 2015). In this context, the analysis of the way in which the women characters position themselves in relation to the past generations reveals an intergenerational fragmentation of family and collective memory transmission, a fragmentation to which different narrative strategies are opposed.

Furthermore, I use the conceptualization of transnational memory (Rigney, 2015) to reveal the (dis)continuities of women's narratives in the context of migration and experienced disruptions related to the intergenerational transmission of memory. I discuss the concept of generations of memory in relation to the transformations of women's social involvement, the changes suffered at the representational level, their impact on different generations, and the way these are literally expressed. The analysis reveals both identity disruptions and narrative (re)negotiations, demonstrating therefore

a multidimensional self-expression generated by various intersections and transformations of identity-references.

**Simona Mitroiu**, Ph.D. is Senior Researcher at Alexandru Ioan Cuza University, Romania. She is the author of *Women's Life Writing in Post-Communist Romania: Reclaiming Privacy and Agency* (DeGruyter, 2022) and the editor of the volumes *Life Writing and Politics of Memory in Eastern Europe* (Palgrave MacMillan, 2015) and *Women's Narratives and Postmemory of Displacement in Central and Eastern Europe* (Palgrave MacMillan, 2018). She has published extensively in international journals, including *Canadian Slavonic Papers*, *Slavonica*, *Nationalities Papers: The Journal of Nationalism and Ethnicity* and *European Legacy: Towards New Paradigms*. She coordinated as Principal Investigator several national grants and she has extensive expertise as evaluator, being involved as expert in national and international research grants programs. Her research focuses on memory, life writing, alternative narratives and cultural expressions, post-socialist re-interpretations of the past and gender studies in East-Central Europe.

**Ulla Savolainen** (University of Helsinki)

## **Memorability through Postmemory: Multimedia and Multi-Scalar Memory of Soviet Repression of Ingrian Finns in Lea Pakkanen's Work**

In January 2019, Helsingin Sanomat published a feature article “My grandmother, deported in Siberia” by journalist Lea Pakkanen. Reflecting on her recent journey to Yakutia, Siberia, Pakkanen discusses her grandmother's past and the history of Soviet repression of the people called Ingrian Finns during Stalin's regime. In her article, Pakkanen ponders upon the absence of this history in her personal and familial memory, on the one hand, and in popular and public memory in both Finland and Russia, on the other. Moreover, in 2020, a museum exhibition “Ingrians – The Forgotten Finns” focusing on Ingrian Finns 20<sup>th</sup> century history and memories created by Lea Pakkanen, her father Santeri Pakkanen with Meeri Koutaniemi was held at the National Museum of Finland, and attracted an exceptionally broad popular and media interest. Later in 2020, Lea Pakkanen published an award-winning autobiographical non-fiction book with her father. One of the central themes in all these works are Lea Pakkanen's personal history as a migrant from Russia to Finland in the beginning of the 1990s, her Ingrian Finnish family's tragic past in the Soviet Union, and the allegedly absent public memory of Ingrian Finns' history in Finland. By juxtaposing these themes on different scales of remembrance, Pakkanen's works' main message is that the history and experiences of Ingrian Finns are poorly acknowledged and discussed in Finland, even though more than 30 000 persons with Ingrian Finnish backgrounds have migrated to Finland after the disintegration of the Soviet Union and even though historical experiences of repression are very much present in the lives of many people today. Moreover, her works argue, both implicitly and explicitly, that the absence of these memories and experiences in the public consciousness in Finland reflects a broader bias of collective memory. By analyzing Lea Pakkanen's works, I will explore the parallels between multiple scales of remembrance present and the mnemonic affordances of different media. Through this analysis I will attend to the intersections of postmemory and memorability in Lea Pakkanen's works and more generally.

Bio: **Ulla Savolainen** (PhD, title of Docent) is a university researcher at the University of Helsinki, Department of Cultures. She is a folklorist specializing in memory studies, oral history, and narrative research. Her research interests include poetics and politics of mobility, transnationality, and materiality. She is a leader of a research projects titled “Transnational Memory Cultures of Ingrian Finns” (University of Helsinki, 2020–2022) and “Toward an ecology of memory. Mediums, modalities, and agents of the construction of Ingrian Finnish pasts” (Kone Foundation, 2022–2025). Savolainen's doctoral dissertation (2015) focused on the life writings of former Karelian child evacuees in Finland. She has also researched oral histories of internments of German and Hungarian citizens in Finland in 1944–1946 and analyzed reception of compensation for past injustice. Savolainen is the chair of the Finnish Oral History Network (FOHN) and a co-chair of MSA Nordic.

**Anna Helle** (University of Turku)

## **Remembering the Women of the Ingrian-Finnish Konkka Family in *Musta passi* by Anita Konkka**

The Ingrian-Finnish Konkka family was a victim of the Soviet Terror. The dramatic past of the family has been chronicled by two authors of the family, Anita and Juhani Konkka. While the rest of the family stayed in the Soviet Union, the oldest son Juhani went into exile in Finland soon after the Russian Revolution. His daughter Anita was born in Finland. The family thus split in two to the both sides of the border between the Soviet Union and Finland.

This paper focuses on the (auto)biographical novel *Musta passi* (The Black Passport, 2001) by Anita Konkka. The novel is based on Anita's uncle's memories of the past in the Soviet Union. The novel is narrated by Anita, and she supplements the memories of her uncle with the memories of her father and other family members. At times, Anita is irritated by the manly attitudes of her father and her uncle, and at worst they seem to hinder her from relating to the past experiences. From this viewpoint, it is noteworthy that she feels very strongly for two female characters in the family history: the grandmother in the prison camp and Lyyli, Juhani's little sister, who dies as a child. The novels by Anita and Juhani Konkka concentrate on the men of the family, but the aim of this paper is to highlight the memories of girls and women.

In the novel, Anita Konkka deals mainly with the haunting memories of the previous generation, and she therefore works with the so-called postmemories. The concept, coined by Marianne Hirsch (2012), refers to memories that have not been experienced by individuals themselves but "inherited" from the previous generation, who has suffered from traumas such as the Holocaust. The heavy memories in Anita's family are related to the Soviet terror and the transnational Ingrian-Finnish identity both in the Soviet Union and in Finland.

**Anna Helle** is a university lecturer in Finnish literature at the University of Turku and an adjunct professor (title of docent) at the Universities of Helsinki and Jyväskylä. In her research, she has mainly focused on contemporary Finnish literature and reading from the perspective of emotions and affects. Her recent publications are related to remembering the Soviet Union in contemporary Finnish literature and to environmental emotions in literature and reading. She has co-edited the multidisciplinary book *Neuvostoliitto muistoissa ja mielikuvissa* ("Remembered and Imagined Soviet Union", 2022) together with Pia Koivunen.

**Arja Rosenholm and Natalia Mihailova** (University of Tampere)

**Remembering between Revival and Solidification. Observations of an Essay Collection of “Memory of Migration – Migration of Memory” in the Finnish-Russian Journal *LiteraruS* (2016)**

The presentation will focus on the literary material sent to the essay competition organized in Finland by the literary journal *LiteraruS* in 2016. The topic of the competition was “Pamjat migratsii – Migratsija pamjati” – “Memory of Migration – Migration of Memory”. The organizers received 29 essays not only from the Russian-speaking authors living and writing of their experiences of migration in Finland but also from Australia, Germany, Israel, France, and the USA. The essays deal with autobiographical memory that feeds the coherence of the self-image of the one who has migrated and now lives in a “foreign” country; with the help of memories the authors process the question of who s/he is, and what s/he believes s/he is capable of. If, according to the memory studies, to maintain the coherence of identity, one’s memories have to confirm “real” happenings, the question of interest here concerns the controversial goal of the cognition – the transformation of memories according to which the narrator looks at her life, and the truthfulness of memories of what “really” happened. One observation made of the published material concerns these different modes of remembering, and thus, the main focus of the paper will be on the question about the (in)balance between episodic and semantic remembering. While both modes work in cooperation, and the semantic knowledge offers an important *frame* for the episodic memory to become constructed, it is the episodic one that makes the story personal and autobiographical in time and space. The paper will focus on the question, why, as it seems to us, the *episodic elements* seem to vanish, or they seem to follow a *scheme* of a discourse structured by the long-time knowledge and the language of a social community which both feed the representation of the (migrated) self as acting and remembering in a rather abstract, non-historical (Soviet/Russian) world beyond social forces and historical events?

**Arja Rosenholm**, Ph.D., is Professor (emerita) of Russian Language and Culture at the Tampere University, Finland. Her fields of scholarship are Russian literature and culture, gender studies, and ecocriticism including space studies. Her studies focus on the literary history of Russian women’s writing. She is the author and coeditor of many books and articles related to women’s cultural history, such as *Gendering Awakening. Femininity and the Russian Woman Question of the 1860s* (1999), *Naisia Venäjän kulttuurihistoriassa (Women in Russian Cultural history)*. (together with Suvi Salmenniemi and Marja Sorvari. Gaudeamus, 2014). Her latest research projects include *Water as Social and Cultural Space: Changing Values and Representations* (2012-2016) and *The Changing Environment of the North: Cultural Representations and Uses of Water* (2017-2021) both funded by the Academy of Finland. She has co-edited several scholarly volumes, e.g., *Meanings and Values of Water in Russian Culture* (Routledge 2017), *Water in Social Imagination. From Technological Optimism to Contemporary Environmentalism*. (Brill/Rodopi, 2017). *Visual Representations of the Arctic: Imagining Shimmering Worlds in Culture, Literature and Politics* (Routledge 2021). The last publications are the edited book (together with M. Lehtimäki, E. Trubina and N. Tynkkynen) *Cold Waters. Tangible and Symbolic Seascapes of the North* (Springer 2022), and the joint article together

with Kati Launis, Viola Parente-Čapková and Natalia Mihailova: Freedom as a “Promised Land”. Marie Linder’s *En qvinna af vår tid*, in *Women Writing Intimate Spaces. The Long Nineteenth Century at the Fringes of Europe*. (Brill, 2023)

**Natalia Mikhailova** holds a Master’s degree in Russian language and literature at the Moscow State University in 1986. Before moving to Finland in 1999, she worked at the Centre of Russian Folklore of the Russian Academy of Sciences. For the past 15 years, she worked as a part-time teacher at the section of Russian language, culture and translation at the Faculty of Communication Sciences, University of Tampere, Finland. She took part in the research project “Post-Soviet selves in the Russian mass media 1980-2006” which was funded by the Academy of Finland. She also works as a journalist and collaborates with Russian-language magazines and newspapers published in Finland. In the current project of “Texts on the Move” Natalia Mikhailova has worked on the database including the Finnish and Russian female writers and their reception history, both translation and in the broad sense (research, media, public, etc.) in Russia and Finland. Her special research focus is addressed to the agency of a *Kulturträger*, i.e. those persons significant for a particular historical period, such as the author Marie Linder in the years 1865–1870, and the Russian translator Maria Blagoveshchenskaya in 1900-1940.

**Tora Lane** (Södertörn University)

## **Tensions between languages in the bilingual poetry of Katia Kapovich**

This paper examines how a tension between languages plays out in the poetical recollections of Soviet childhood in the bilingual poetry of Katia Kapovich. Kapovich is originally from Kishinev, but emigrated first to Israel and then to the United States in the 1990s. She writes poetry in Russian and English, in which the Soviet childhood plays a central role, but there is an apparent difference in the intonation and phrasings that frame the mediations of the memories in the different languages. The Soviet past comes out as a time of poor and fragile conditions, but the way she conveys this, and the details she chooses, seems to depend on the degree of acquaintance with these conditions on the part of an imagined or real interlocutor. Therefore, I will compare the Russian and English poems, departing from the notion of “congenial interlocutor” (in Mandelstam’s terms), and see how this interlocutor differs in the languages and what impact on the memories that are mediated, and on the forms of expression.

**Tora Lane** (PhD in Russian Literature) is Associate Professor in Comparative Literature and currently working as a Research Leader at the Centre for Baltic and East European Studies, CBEES, at Södertörn University.

**Jenniliisa Salminen** (University of Turku)

## **Finding your language, finding your genre**

This paper discusses how a contemporary Finnish Russian author is negotiating issues related to language and genre in her fictional works and in media, especially in social media.

Dess Terentjeva left Russia as a child and started her career as an author in Finland, writing in Finnish. Her books feature Russian immigrants in Finland and thus deal with depiction and negotiation of a Finland Russian identity. Another prominent theme in her books is non-binary sexuality.

Writers travelling to a new country often write about language. Internet and social media offer authors new forums to discuss their relationship with it. Terentjeva has been quite active online: she, for example, states in Instagram, that her native language is Russian, but her “native writing language” is Finnish. Different immigrants’ relationships with Russian language come visible in her literary works, yet her interviews and social media posts open additional ways to deal with the question.

Terentjeva has also been experimenting with genres. She has written two novels together with Susanna Hynynen in a genre that could be called, for example, fantasy or horror, mixed with features from young adult fiction, 1980s films and Russian folk tradition. She has also written a young adult verse novel *Ihana*, and her next one is due in spring 2023. Verse novel is a new genre both internationally and in Finland, so Terentjeva has been in the front line in introducing new forms of writing to Finnish young adult literature.

**Jenniliisa Salminen**, PhD, is an university teacher, and worked as a researcher at the Texts on the Move project at the University of Turku. Her current research interests include contemporary Russian literature and cultural connections between Finnish and Russian fantasy.



**Renner-Fahey, Ona** (University of Montana)

## **The Visual Unfolding of a Diasporic Identity: Anya Ulinich's Sasha Goldberg**

The heroine of Anya Ulinich's 2007 novel *Petropolis* has one of the most complex and interstitial identities of any literary character I have ever encountered. Alexandra (Sasha) Goldberg is a mixed-race Russian (her father was half African) with an inherited Jewish name who also has to navigate the world of a teenager with a larger than average body; she is at once a child and ("accidental") mother; she lives in a Siberian town called Asbestos 2 (formerly Stalinsk) that originated as part of the Gulag but was raised by parents of the intelligentsia from Moscow and Leningrad. After the first third of the novel, she leaves Russia on what will become an episodic quest to find her missing father and, thus, her identity becomes diasporic, as well.

My paper will focus on how the structure of the book provides important insight into how Sasha renegotiates this already-complex identity in emigration. First, Ulinich, an artist as well as a writer, begins each of the five parts of the book with an image that foreshadows aspects of Sasha's evolving diasporic identity. The final image, based on Leonardo Da Vinci's "Vitruvian Man" is particularly relevant. Next, although the book was written in English there are numerous words throughout the book that are left in (transliterated and italicized) Russian. This linguistic hybridity provides yet another key to understanding Sasha's identity and adaptation. Finally, I will examine Ulinich's choice of particular aspects of capitalized/capitalistic American culture and how they act as a kind of linguistic defamiliarization. Work by such scholars as Lawrence Buell, Yi-Fu Tuan, and Maria Rubins will inform my paper.

**Ona Renner-Fahey** received her PhD from the Ohio State University in 2003. She has been a faculty member at University of Montana for 19 years, where she teaches across the language curriculum, as well as courses in Russian literature and culture focused on gender and the environment. Her primary research interests have been life-writing, women authors, and environmentally-oriented texts and she has published on such diverse authors as Nadezhda Durova/Alexandrov, Irina Ratushinskaya, Hana Krall, and Don Delillo.

**Marina Sivak** (Free University of Berlin)

## **The Essence of Memory in Maria Stepanova's Novel *In Memory of Memory* (2017)**

The Essence of Memory in Maria Stepanova's Novel *In Memory of Memory* (2017) On the surface layer, Maria Stepanova attempts to record in her novel *In Memory of Memory* (*Pamjati Pamjati*) the history of her family. The stories of four generations are told from woman to woman, from mother to daughter. This places the novel on one scale with the document and makes it impossible to separate the author from the narrator. The stories are enriched with vivid impressions of her research and trips to the places where the family members once lived. The geography covers both Russia and Europe. Thus, the book becomes a travelogue. However, the title of the book is indebted to the concept of post-memory by Marianne Hirsch, and the author aims with her writing to reconstruct the essence of the memory which goes far beyond personal and can be conceptualized broadly as cultural memory. The traumatic events of the 20th century, such as the Holocaust or the Stalinist purges, are not just a background of biographies that Stepanova outline but the object of close interest. She traces the roots of the collective trauma and its imprint in the present. In that sense, the book showcases the self-therapeutic interaction with the past. The biographies of the relatives are interwoven with the fictional texts and the biographies of famous people. The palimpsestic nature of Stepanova's endeavor proves the same of the memory itself. This paper argues with the reference to Aleida and Jan Assmann, Renate Lachman, and Henry Bergson that the process of recalling has some intrinsic similarities with the processes of writing and travelling, and they are both constitutional for the novel.

**Marina Sivak** studied literary translation at the Maxim Gorky Literature Institute in Moscow. Then, she completed her master's degree in literary studies at the University of Erfurt, Germany. Her thesis was dedicated to the Soviet screenwriting of the silent film era. In October 2022, she started as a research assistant at the Free University of Berlin. She is still pursuing her interest in the 1920s in her dissertation project, which tackles poetry of Russian speaking émigré women in Berlin. Her academic interests are literary theory, intermedial relations between literature and film in silent cinema, Soviet montage, women's writing. She is currently researching on the problems of (e)migration, exile, flight and border.

**Fatemeh Shayan** (University of Isfahan)

## **Maria Stepanova's Post-Memory of the Twentieth Century Russian History**

This paper investigates Maria Stepanova's post-memory of the twentieth century Russian history. The Russian history has been investigated from different perspectives, but how the women authors have reflected on the Soviet/Russian home country in literary presentations, by referring to the history of mobility, emigration, family, gender, ethnic or religious background regarding their collective memory require deeper exploration. This paper focuses on the idea of post-memory which is related to a phenomenon in which the descendants of a previous generation that has suffered a traumatic experience continue to live and encounter similar conditions as their parents did, and the trauma continues by changing face. Post-memory is discussed in Maria Stepanova's *In Memory in Memory* (2017), where the author-narrator realizes the need to ruminate on stories and memories related to her family and Russians' past during the twentieth century which are discussed in this paper. Stepanova's post-memory reveals that in Russia, where violence circulated ceaselessly, society passed through one tragic face to the next as if it were a suit of rooms full of traumas.

Dr. **Fatemeh Shayan** is an assistant professor at University of Isfahan, Iran. She is the winner of the 2019 Farabi International Award. Earlier, she was a post-doctoral scholar at Tampere University (TAU), Finland. She completed her doctoral study, along with many academic publications in international journals such as *Millennium: Journal of International Studies*, *Geopolitics and Critical Studies on Terrorism*, in the Faculty of Management at TAU, and defended her dissertation in December 2014. She was also a researcher at TAU during 2013-2014. Her latest book, *Security in the Persian Gulf Region*, was published by Palgrave MacMillan. Her research areas include energy policy, natural gas, European Union energy issues, Russia, Iran and Qatar energy issues, and Persian Gulf security complex.

## **Sofi Oksanen: Contested Memories in Bloodlands Fiction**

In our contribution, we will analyse the work of the Finnish-Estonian writer Sofi Oksanen (b. 1977) and its reception. Oksanen is one of the most acclaimed, though also controversial contemporary Finnish authors, who has defined herself a Gulag writer. She has dedicated much of her versatile cultural agency to mediate the memory of the 20<sup>th</sup> century Soviet terror in Estonia to the Finnish and international public – as a writer (mostly thanks to her trilogy *Stalinin lehmät*, *Stalin's Cows*, 2003, *Puhdistus*, *Purge*, 2008, and *Kun kyyhkyset katosivat*, *When the Doves Disappeared*, 2012), publisher (publishing, in her Silberfeldt publishing house, Solzhenitsyn's *The Gulag Archipelago* in 2012), editor (a collection of essays on Estonian history, *Fear Was Behind It All*, 2009) and a prolific essayist and activist.

Themes of memory, history and writing, namely manipulating the history and collective memory in writing, are foregrounded in *Kun kyyhkyset katosivat* (*When the Doves Disappeared*), but we will look more closely at Oksanen's two novels (*Puhdistus*, *Purge* and *Koirapuisto*, *Dog Park*, 2019) with female protagonists. Oksanen works with historical documents and life stories; hence we will address the issue of postmemory (Hirsch 2008), or, more precisely, postmemory fictionalised narratives (e.g. Bosmajian 2002), stories based on the author's acquired knowledge of traumatic events. Also, we approach the texts, namely *Puhdistus* (*Purge*), as a particular genre of trauma fiction, i.e. what Marek Ożiewicz (2016, 167), following Timothy Snyder, has called the *Bloodlands Fiction*, referring to the area of Eastern Europe whose populations were “subjected to Soviet, the Nazi and then again Soviet genocidal practices”.

With contested memories, we allude to the critical reception Oksanen's work (again, namely *Puhdistus*, *Purge*) received in Estonia, and will look at the reception of *Koirapuisto* (*Dog Park*) in Finland and in Ukraine. We will address the issue of “born translated memories” (E. Laanes) and discuss the notion of “translation” and its various meanings from the point of view of memory as well as *vis à vis* linguistic issues.

**Riitta Jytälä**, Ph.D., is a researcher in Finnish literature at the University of Turku, School of History, Culture and Arts Studies. Her research focuses on contemporary Finnish trauma fiction and the new forms of memory, in particular its transnational, affective and future-oriented dimensions. She is also interested in life narratives, the ways of “othering”, and the politics of speculative imagination. She has published extensively on these topics. At present, she is a project member in *Struck by the Unknown: Fiction as a Promoter of the Finnish Language among Adults with Im/migrant Background* (KONE Foundation).

**Viola Parente-Čapková**, Ph.D., is Professor of Finnish Literature at the University of Turku and Adjunct Professor/Docent at Charles University, Prague. Her fields of expertise are Finnish literature in the European perspective, namely the turn of the 19th and the 20th century and contemporary literature, literature written by women and its reception, gender studies, emotions and affects in literature and transnational reception of women’s writing. She has published extensively on these topics. At present, she is a member of the Board of the DARIAH-EU Working Group Women Writers in History and a Project Leader in *Texts on the Move: Reception of Women’s Writing in Finland and Russia 1840–2020* (Emil Aaltonen Foundation) and in *Struck by the Unknown: Fiction as a Promoter of the Finnish Language among Adults with Im/migrant Background* (KONE Foundation).

**Friday, 3 February 2023**

**Keynote: Eva Hausbacher**

Professor of Slavic Literature und Culture at the University of Salzburg, Department of Slavic Studies.

**Close Distances: Narratives of the Soviet Past in Russian-German Women's Writings**

In German-language contemporary literature, a so-called Eastern turn has been observed for about 20 years. Authors with an Eastern European background bring into German-language literature not only other literary traditions and new linguistic approaches, but also a different memory space. In this respect, many of these texts are of great significance with regard to the themes of cultural change and migration; at the same time they take up Soviet memory narratives in a variety of ways and thus shape the intercultural discourse.

Also in the novels of the Russian-German authors, on which I focus in my paper, many narratives of history and memory can be found. In them often an inventory and a critical-ironic examination of Soviet life can be observed. Migration brings with it distance; in this distance -- and this is the central thesis of my paper -- the "own" comes all the closer.

One characteristic of these texts are topographies of memory: as Travelling Memories, they are exposed to a performative movement of remembering that links "great" and "individual" history. An analysis of the topographical design of the texts shows that their transcultural dimension is based on an emphasis of the permeability and hybridization of cultural spaces. On the thematic level, it is striking that the transcultural perspective of the texts often triggers a dynamization of classic memory narratives.

In the first part of my paper, an overview will be given of the representatives of this literature who by now can be divided into at least two generations (Julia Kissina, Natascha Wodin, Olga Martynova, Katja Petrowskaja, Sasha Marianna Salzmann, Lena Gorelik, Olga Grjasnowa, Katerina Poladjan). In the second part, two examples of the diversity of narrative approaches to the Soviet past are presented, namely Sasha Marianna Salzmann's *Im Menschen muss alles herrlich sein* and Lena Gorelik's *Die Listensammlerin*, where topographies of memory are realized by means of different literary techniques. Finally, the question about the relevance of female authorship for the specific aspects of this literary trend and its success on the German literary market is raised.

**Dr. Eva Hausbacher** is a Professor of Slavic Literature und Culture at the University of Salzburg, Department of Slavic Studies. In 1996 she received her doctoral degree at the University of Salzburg. The title of her dissertation was: „...denn die Geschöpfe lieben Aufmerksame. Weiblichkeit in der Schrift Elena Guros (1877-1913), and the title of her habilitation monography (2008) is *Poetik der Migration. Transnationale Schreibweisen in der zeitgenössischen russischen Literatur*. She is well-known for her work on women's studies, esp. the literary history and narrative strategies of Russian women's writing. She has published widely on Russian women authors, gender issues in general, and various topics of cultural history including the post-colonial and translation studies. Her research interest in the field of cultural history focuses on fashion and consumption during the Soviet time. She has published and coedited books such as *Fashion, Consumption and Everyday Culture in the Soviet Union Between 1945 and 1985* (2014), and *Mode - Konsum - Alltagskultur: Auswahlbibliographie Zur Sowjetischen Kulturgeschichte (1953-1985)* (2016). Her recent studies and publications focus on migration studies and transcultural writing strategies. She has published and coedited widely in the field of migration related to gender. Selected publications include coedited volumes, such as *Migration und Geschlechterverhältnisse: Kann die Migrantin sprechen?* (2012), *Inklusion/Exklusion: Aktuelle Gesellschaftliche Dynamiken* (2018), and *geschlecht\_transkulturell: Aktuelle Forschungsperspektiven* (2020).

**Marja Sorvari** (University of Eastern Finland)

**Memories and Texts on the Move: Katharina Martin-Virolainen's *Im letzten Atemzug* (2019) and Anna Soudakova's *Mitä männyt näkevät* (2020)**

This paper addresses the question of mediating memories across spatial, linguistic, and cultural borders, and examines texts dealing with traumatic family histories and lived experiences of the Soviet past. It focuses on two recent works by Russian-born writers living outside Russia: Katharina Martin-Virolainen's (b. 1986) *Im letzten Atemzug: Erzählungen* ("In the Last Breath: Stories," 2019) and Anna Soudakova's (b. 1983) *Mitä männyt näkevät* ("What the Pines See," 2020). Both writers were born in the northeast of Russia (Petrozavodsk and Leningrad, respectively) and moved from Russia with their families when they were children, Virolainen to Germany and Soudakova to Finland. The works are their literary debuts, and both discuss how the traumatic family past becomes an integral part of the present. Both writers can be aligned with the generation of "postmemory," as the second or third generation dealing with and seeking to make sense of the traumatic experiences of previous generations. Both authors write their works in the language they acquired as children in their new country of residence, but the connection between different languages, the historical experiences of foremothers and forefathers, and the different sites of identity are at the core of their stories. In this paper, I will approach the writing of the traumatic (family) past with the help of the concept of postmemory by Marianne Hirsch (2012) and "transcultural memory" by Astrid Erll (2011). I suggest that multilingual practices in these texts aim to address and make visible the transcultural mediation of silenced or marginalized traumatic historical experiences, as well as the multilingual and multicultural identities of their writers.

Erll, Astrid. 2011. "Travelling Memory." *Parallax*, 17(4): 4–18.

Hirsch, Marianne. 2012. *The Generation of Postmemory: Writing and Visual Culture After the Holocaust*. New York: Columbia University Press.

**Marja Sorvari** is Professor of Russian Literature and Culture at the University of Eastern Finland, Joensuu. She specializes in post-Soviet Russophone literature, cultural memory and literary multilingualism. Her Ph.D. dissertation (2004) examined Russian women's autobiographical texts of the 1990s. Her current research focuses on multi- and translingual literature, displacement and (post)memory in post-Soviet writing, and the reception of women's writing in Finnish-Russian literary relations. Publications include the monographs *Displacement and (Post)memory in Post-Soviet Women's Writing* (2022), *About the Self and the Time: On the Autobiographical Texts by E. Gershtejn, T. Petkevich, E. Bonner, M. Pliseckaja and M. Arbatova* (2004) as well as numerous peer-reviewed articles and co-edited collections of articles.



**Withold Bonner** (University of Tampere)

## **Another Museum of Abandoned Secrets: Sasha Marianna Salzmann's *Im Menschen muss alles herrlich sein***

Born in Volgograd in 1985, growing up in Moscow and emigrating with her parents in 1995 as Jewish “quota refugee” to Germany, Sasha Marianna Salzmann belongs together with Olga Grjasnowa, Katja Petrowskaja, Olga Martynowa, Anna Pritzkau, Lena Gorlik, or Alina Bronsky to an increasingly important group of female German authors with their migration background in the former Soviet Union. After acting as writer in residence at the transcultural, transgender and postmigrant Gorki Theatre in Berlin and as artistic director of its studio theatre Я, Salzmann has published two novels. The latter, *Im Menschen muss alles herrlich sein* (“Glorious People”), published in 2021, will be in the focus of the proposed paper.

While the narrated time starts with the 1970s and ends in 2015, the novel covers the his- or rather her stories of three female generations growing up in the Ukraine: Lena’s mother, Lena herself and her daughter Edita, called Edi, parallelized with the lives of Lena’s contemporary Tatjana and her daughter Nina. During the 1990’s both Lena and Tatjana emigrate with their daughters to Germany.

It is not only these women, who travel to Germany, it is their memories as well that travel transgressing national, cultural and temporal borders. But the memories of the mothers as *homines sovietici* remain unspoken, they cannot be transmitted to the following generation, growing up in a completely different environment in Germany. What cannot be communicated between mothers and daughters – the Holodomor, antisemitism, racism, Soviet corruption and the experiences of delivering women in Soviet maternity wards – can only be disclosed by an omniscient 3<sup>rd</sup> person narrator, who – in light of Stalinist and Soviet atrocities – in another act of transcultural memory as a “incessant wandering of carriers, media, contents, forms and practices of memory” (Astrid Erll) makes use of the German endeavor of coming to terms with the Fascist past.

**Withold Bonner**, Lecturer (emeritus) for literature and culture of German speaking countries, Tampere University. Research interests: GDR literature, cultural and collective memory of World War II, space, especially conceptions of ‘Heimat’, transcultural migrant literature. Selected publications: The Interplay of Water, Home, and Narration in *Überfahrt* by Anna Seghers, in: Costlow/Haila/Rosenholm (Eds.): *Water in Social Imagination from Technological Optimism to Contemporary Environmentalism* (2017); *Die Schrift lügt nicht*. Transkulturalität de- und rekonstruiert: Schermanns Augen von Steffen Mensching. In: *Zeitschrift für interkulturelle Germanistik* 13/02 (2022); Pictures in B.: Unpacking Postmemory in the Work of Barbara Honigmann, in: Gillet/Weiss-Sussex: *Barbara Honigmann* (2023).

**Sabine Egger** (University of Limerick)

## **Ukrainian women writers in exile as “masters of dialogue” in the German literary and media landscape**

In her recent contribution for *Voices on the War in Ukraine*, a series of podcasts produced by German public broadcaster MDR, Kateryna Mishchenko asks whether she, as a Ukrainian author, has the right to participate in German discourses. This refers both to the public debate on the current “War in Europe”, following Russia’s invasion of Ukraine in German media, and, inextricably linked to it, memory discourses on the Shoah and World War II. Mishchenko fled from Kyiv to Berlin in 2022. Since then, she has been highly present in print media, talk shows and on digital platforms, invited to comment, as a writer and translator in exile, both on current events and her own work.<sup>1</sup> Katja Petrowskaja, who moved to Berlin already in 1999, having made a name for herself with her family history *Vielleicht Esther* (2014; *Maybe Esther*, 2018), has adopted a similar role since the Russian invasion.

In my paper I will explore 1) how contemporary female writers from Ukraine are contributing to a politicization of the German literary field, within a German and post-Soviet European context, and 2) what role their contribution to a transnational memory of the Shoah and WWII plays within this process. 3) What impact does their performance across texts and paratexts in various media (and languages) have in this? How does gender inform their reception? With public discourse having moved increasingly to digital media, both a presence in these and political engagement on the part of writers has been gaining prominence, also giving women writers greater exposure. (Egger/Rompf 2020). Drawing on Pierre Bourdieu’s field theory and recent approaches in gender and media studies, I would argue that the “Eastern European turn” (Haines 2015) in German writing has not only moved German memory discourses further east (Ortner 2022). It is also contributing to a greater presence of international politics in the literary field, creating new dynamics across different media. Female Ukrainian exile authors<sup>3</sup> have been bringing an existential dimension to this, while raising questions on post-Soviet memory discourses, European and global perspectives, gender and intermediality.

**Dr. Sabine Egger** (MA Cologne, PhD Humboldt University of Berlin) lectures in German Studies at Mary Immaculate College, Limerick. She is Joint Director of the Irish Centre for Transnational Studies and member of the Royal Irish Academy Committee on Languages, Literatures and Cultures. She has published widely on memory, identity, borderland spaces and transnationalism in 20th and 21st century literature and culture. Her current research focuses on physical movement, technology and intermediality with a specific interest in post-communist discourses within a European context. Publications include her monograph on Johannes Bobrowski’s poetry after WWII (K&N, 2009) as well as co-edited journal issues, such as *Gil* 15 (2020) on „Zeitgenossenschaft/Contemporaneity“, and volumes on *Polish-Irish Encounters in the New and Old Europe* (Lang, 2011), *Connections in Motion: Dance and Modernism in Irish and German Literature and Culture* (Lexington, 2019) and *Sarmatia – Germania Slavica – Central Europe: From the Borderland in the East ... to a Border Aesthetics* (V&R, 2021).

**Kristen Welsh**

## **Decay, Distortion, Reintegration: Geocorporeality and the Female Body in Contemporary Russian-American Fiction**

This paper considers the work of Russian-speaking American novelist Olga Grushin alongside that of her peers, particularly Anya Ulinich and Yelena Akhtiorskaya. All imbed the displacement of immigration in their work, “productively troubl[ing] the way we think about” questions of “identity, culture, and belonging” (Jay, *Global Matters*, 2010, 200). Grushin is a novelist of uncertainty and instability, employing narrative structure, time, intertextuality, and portrayals of the female body to question identity – as Russian, American, artist, or woman. Using the concept of geocorporeality, I analyze how transformations of identity become embodied in the texts, both thematically and technically. Geocorporeality has been used in sociological research to describe “the geopolitical relevance of security contractors' military trained bodies” (Higate, “The Private Militarized and Security Contractor as Geocorporeal Actor,” 2012, 355). My work expands the term to encompass the feminine and the literary as well as the masculine and the military. While Grushin shuns the diasporic network, my project suggests points of contact with her peers in “the kinds of presentation/narrative forms the change of location/culture/context produces” (CFP). As Grushin, Ulinich, and Akhtiorskaya deform, erase, or make peace with the female body in their work, they create three models of geocorporeality: the split; the reintegrated; and the distorted. In the Russian Federation, a society where “intimacies (whether love, sex, family) [are] the objects of state and market power, where the linchpin of such power is a hierarchical, patriarchally naturalized, pursuit of rule” (Swader and Obelene, “Post-Soviet Intimacies: An Introduction,” 2015, 248), public and political discourse have become hyper-masculinized. This paper suggests that, by contrast, travelling women create space for explorations of the immigrant experience that center the feminine.

**Kristen Welsh**, Associate Professor, Russian Area Studies Hobart and William Smith Colleges, Geneva, New York, USA

**Inna Sukhenko** (University of Helsinki)

## **Dr. Alla Shapiro: Chernobyl Experience, Migration and Radiation Literacy Synchronized**

Stemming from experiencing the Chernobyl disaster, pediatrician and hematologist's activity in the Soviet Ukraine and Jewish-based migration to the U.S., Dr. Alla Shapiro summarizes her memoirs and considerations on synchronizing her past, present and future speculations in her autobiographical writing '*Doctor on Call: Chernobyl Responder, Jewish Refugee, Radiation Expert*' (Mandel Vilar Press, 2021) to commemorate the 35th anniversary of the Chernobyl nuclear disaster.

In my presentation the emphasis is made on framing the spatiotemporal setting of life writing (amalgamating here narrating the Chernobyl disaster, Jewish migration from the late Soviet Union and lived experiences in the new location in U.S., the re-launch of the professional career with the focus on radiation literacy management in the different socio-cultural contexts), where life narratives encourage to consider the inclusion of encyclopedic data and common knowledge about the epoch details, regarded as the archives of the nuclear epoch, and shape the materialization of the Chernobyl disaster and Jewish migration via the pool of data about the post-Chernobyl epoch. Such perspective on life writing helps to frame '*spatiotemporal modality*' (Elleström 2020: 48), where the spatiotemporal properties of the events not only define its historical, cultural, and social circumstances of its representation/reception in life writing but synchronize the premises and the consequences of the events. Being accompanied with the emotionally colored narrative in Shapiro's life writing, such appeal to communicating '*spatiotemporal modality*' helps transmitting scientific knowledge (nuclear knowledge management for the public) via emotionalizing and personalizing ('*scientific knowledge [has] to be personalized and emotionalized*' (Bruhn, 2020)) the nuclear related traumatic experience within the social and historical contexts in life writing practices regarded here as an act of resilience.

**Inna Sukhenko** is a visiting research fellow of Helsinki Environmental Humanities Hub, the Department of Cultures, the University of Helsinki. Her current project is focused on researching the literary dimensions of nuclear energy within energy literary narrative studies and energy humanities. She teaches courses on nuclear narrative studies and Chernobyl studies. After defending her PhD in Literary Studies (Dnipro, Ukraine), she has been a research fellow of Erasmus Mundus (Bologna, 2008; Turku, 2011-2012), Cambridge Colleges Hospitality Scheme (2013), SUSI (Ohio, 2016), Open Society Foundation/Artes Liberales Foundation (Warsaw, 2016-2017), JYU Visiting Fellowship Programme (Jyväskylä, 2021), PIASt Fellowship Programme (2021), PIASt Fellowship Programme (Warsaw, 2022). She is among the contributors of *The Routledge Handbook of Ecocriticism and Environmental Communication* (2019). Her general research interests lie within environmental humanities, energy humanities, petrocultures, ecocriticism, nuclear criticism, Cold War studies, literary energy narrative studies, nuclear fiction, energy ethics. She is a member of the Association for Literary Urban Studies (Finland), HELSUS (Finland), the Finnish Society for Development Research (Finland), and Nordic Association for American Studies (NAAS).

**Asiya Bulatova**

## **Irina Odoevtseva's Memories of Hunger in Post-Revolutionary Russia and Occupied France**

This paper focuses on memoirs of Irina Odoevtseva who left Russia in 1922, settling in Paris after brief stays in Riga and Berlin. During the Perestroika period, in 1987, Odoevtseva returned to Leningrad, where she enjoyed celebrity status and commercial success before her death in 1990 at the age of 95. During these years her memoirs *On the Shores of Neva* (1967) and *On the Shores of Seine* (1983) were republished and she was contemplating a third volume *On the Shores of Lethe*, which exists only in dictated fragments. The first two volumes of her envisioned memoir trilogy claim to conveniently compartmentalize the memories of post-revolutionary Russia (shores of Neva, i.e. Petersburg) and the memories of the émigré life (shores of Seine, i.e. Paris). However, both books repeatedly reveal the nesting structure of memory production and transmission. Recollections of Odoevtseva's encounters with fellow refugee writers, artists, and critics, which are at the center of her memoirs, often include narrative triggers that drive Odoevtseva's writings further down the memory lane. I show that bodily experiences, such as eating or starving, produce a bridge between temporally distant events. Odoevtseva and the representatives of the literary clique which she recalls experienced and survived the postrevolutionary famine of the late 1910s and early 1920s, which killed millions of people. The theme of privation and food scarcity becomes prominent once again as Russian émigrés, together with most of the French population, faced hunger and famine during the German Occupation (1940-1944). My paper demonstrates the ways in which Odoevtseva memoirs of leaving hunger-stricken Russia and experiencing food scarcity in France during World War II employ references to famine as important cultural tropes related to the dynamic processes of navigating changing social and cultural landscapes. Additionally, it contextualizes Odoevtseva's memories of trauma and privation within their remarkably positive reception during the Perestroika period, showing how her rediscovered memoirs were extracted from the milieu of émigré culture and written into the continuous canon of Russian literature.

**Asiya Bulatova**, a researcher working on Russian and Anglo-American literatures in their cultural, scientific, and biomedical contexts at Södertörn University, Sweden. I earned my doctorate at the University of Manchester and have been a postdoctoral fellow at the New Europe College in Bucharest, Nanyang Technological University in Singapore, and CEFRES in Prague. I was also employed as a Marie Skłodowska-Curie research fellow at the University of Warsaw. I am currently writing my first monograph titled *Writing and Other Bodily Functions: Viktor Shklovsky's Involuntary Modernism*. My latest project, funded by The Swedish Research Council, is titled "Revolutionary Diets: Famine, Science, and Literature in Early Soviet Russia". I have published in edited collections and peer-reviewed journals *Poetics Today*, *Comparative Critical Studies*, and *New Literary Observer*. Most recently, one of my articles was accepted for publication in *Modernism/modernity*.

**Maria Yelenevskaya** (Technion – Israel Institute of Technology) & **Ekaterina Protassova** (University of Helsinki)

## **Life stories of the Russian-speaking women abroad: similarities and differences**

Until recently, women prevailed among the Russian-speaking immigrants. Some come as brides, others are circular migrants leaving their families behind but supporting them, still others come with families. In case of returning diasporas, whole clans resettle together. In the USSR most women had jobs and carried the main load of household duties. Migrating to the West, they faced the culture in which men are still viewed as the main breadwinners and are also expected to be involved in domestic chores and child rearing. In Central Asian countries due to the reinvigoration of the Muslim culture, women felt they were losing some emancipation achievements they had enjoyed in Soviet times. Migrating they hoped to regain them, however, Russian-speaking women in many countries have difficulties finding jobs fitting their education since skills and degrees obtained in the FSU are not recognized and undervalued (Elo et al. 2020). So, these women face the dilemma of additional studies or retraining which often interferes with child rearing; otherwise, they have to reconcile with unqualified jobs. Since work is a central aspect of their identities and a source of their feelings of self-worth, this professional devaluation feeds the personal distress and de-emancipation (Heyse 2011).

The present study explores reflective narratives of the Russian-speaking women who have a history of travelling through cultures. They live in Great Britain, Greece, Israel, Norway, and Switzerland. Their life stories show ways of adaptation and changing attitudes toward their past and present.

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**Dr. Maria Yelenevskaya** is affiliated with the Technion - Israel Institute of Technology. The main topics of her research are socio-cultural aspects of immigration, the use of language in multilingual and multicultural settings, lingua-cultural features of humour and computer-mediated communication. Yelenevskaya has written seven course books for EAP students and over 60 interactive digital modules for autonomous language learning. She authored and co-authored over 80 articles and book chapters and four scholarly monographs. She presented her research at more than 100 international scholarly conferences. She is a member of editorial boards of two international journals and the Israeli Association for the Study of Language and Society. She also serves her profession by organizing panels at international conferences, writing book reviews and peer-reviewing manuscripts for various international journals. Dividing her time between Israel and Switzerland, she is a participant observer of multilingualism and its effect on society and individuals.

**Ekaterina Protassova** holds Ph.D. in Philology and Dr. Hab. in Pedagogy. She is a senior university lecturer in the Russian language at the University of Helsinki. She has authored and co-authored over 400 monographs, articles, and book chapters, headed and participated in various international and national projects investigating language pedagogies, child and adult bilingualism, multiculturalism, intercultural communication, everyday linguistic practices, and the role of language and culture in immigrant integration. Her applied works include handbooks for children, parents, students, and teachers. Her service to the profession includes guidance for MA and post-graduate students, consultations for teachers of minority languages, editorial work for various journals and publishers, as well as the organization of seminars and conference panels. Her recent publications are "Geboren in Kasachstan, herangewachsen in Deutschland: Langzeitstudie zur Integration und deutsch-russischen Zweisprachigkeit junger Russlanddeutscher" (with Katharina Meng) and "Homemaking in the Russian-speaking Diaspora" (co-edited with Maria Yelenevskaya).