



**HUMS 202 / LITR 326 /  
RUSS 678 / RUSS 383**

**JOSEPH BRODSKY: DIGITAL  
HUMANITIES LAB**

**GRADUATE/UNDERGRAD SEMINAR**

**FALL 2014 M 1:30 – 3:20  
BEINECKE BRBL 28**

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### **DIGITAL BRODSKY RESEARCH TEAM:**

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### **DESCRIPTION:**

The Digital Brodsky Lab, a highly collaborative experimental seminar open to graduate students and advanced undergraduates, has two primary objectives: to familiarize students with Joseph Brodsky's poetry and prose and the critical tradition around his oeuvre; and to introduce students to new ways of conducting and presenting research, using digital tools. We will make use of original materials from the Brodsky archive housed in the Beinecke to study draft variants, translations, as well as Brodsky's interactions with other writers and institutions. The seminar will meet in the Beinecke and will combine close readings of Brodsky's work with collaborative learning, facilitated by guest lectures, training workshops, and invaluable contributions from Yale's IT staff, Digital Humanities and Beinecke librarians. All assignments for the course, including final written work, will be published on a course website that we will build together as our collective achievement from the seminar.

### **REQUIREMENTS:**

Attendance and participation	20%
Regular reading responses (Classesv2 /alternative platform)	20%
Progress presentations and project proposals	20%
Final research write-up and online presentation	40%

- Leave most belongings in the lockers on the main floor of the Beinecke; bring only what we need for class into the seminar room—laptops, tablets, course materials, notes. Bags, coats, and pens are not permitted (pencils only).
- You will be asked to post a short review, summary or intervention (2-3 paragraphs) on the secondary readings—*divided up among students*—prior to each session. Revised summaries will be incorporated into the course website.
- Halfway during the semester, you will choose independent research projects based on the Brodsky materials at the Beinecke and the research methods and tools we have been exploring. You will write and present a project proposal, and then present work in progress during the second half of the semester, en route to the final assignment.
- In place of a hard-copy essay, term papers for this course will take the form of material presented online. Along with written analysis, students will think about how to present materials and data visually; and how to create a usable online research tool as part of the ongoing Digital Brodsky platform we will build together.

## SYLLABUS:

Fri. Aug. 29

**Introduction:** Brodsky, the Beinecke collection, DH approaches and methodologies

**Readings:**

- Brodsky, “Я входил вместе дикого зверя в клетку”
- David Bethea, “A Polemical Introduction,” *Joseph Brodsky and the Creation of Exile*

Mon. Sep. 8

**Networks I:** Space/Time-line (Interactive timeline of works; key events)

**Readings:**

- Brodsky, “Большая элегия Джону Донну,” “Бабочка,” “Муха,” “Торс”
- Brodsky, “Less than One,” “In a Room and a Half”
- Boym, “Joseph Brodsky’s Room and a Half,” *Future of Nostalgia*
- Bethea, “The Flea and the Butterfly,” *Creation of Exile*
- Tomas Venclova, selections from *Forms of Hope*
- Drucker, Presner, Schapps et al., “Introduction” to *Digital Humanities*
- Matthew Kirschenbaum, “What is Digital Humanities and What’s it Doing in English Departments?” *Debates in the Digital Humanities*
- Alan Liu, “The State of the Digital Humanities: A Report and a Critique”

Mon. Sep. 15

**Drafts I:** Variant analysis (Part of Speech analysis; Juxta)

**Readings:**

- Brodsky, *Часть речи*
- Brodsky, “Guide to a Renamed City,” “Flight from Byzantium”
- Venclova, “Бродский о Мандельштаме,” *Собеседники на пиру*
- Bethea, “Brodsky’s Triangular Vision,” *Creation of Exile*
- I.V. Fomenko, “Цикл *Часть речи*,” *Бродский: Проблемы поэтики*
- S.Iu. Artemova, “Человек vs. поэт в цикле *Часть речи*,” *Проблемы поэтики*
- Joanna Drucker, “Humanistic Theory and Digital Scholarship,” *Debates in the Digital Humanities*
- Franco Moretti, “Conjectures on World Literature,” “More Conjectures,” *Distant Reading*
- Katherine Hayles, “How We Read: Close, Hyper, Machine,” *ADE Bulletin* (2010)
- + Comparative look at other DH projects; report back from the field

Mon. Sep. 22

**Drafts II:** Variant analysis (Voyant; Bookworm)

**Readings:**

- Brodsky, “Любовь,” “Натюрморт,” “Пророчество,” “Осень в Норенской,” “От окраины к центру,” “Конец прекрасной эпохи,” “Декабрь во Флоренции,” “Elegy: For Robert Lowell”
- Brodsky, “The Condition We Call Exile,” “Profile of Clio,” “In the Shadow of Dante”
- Bethea, “Exile, Elegy, and Auden-ticity,” *Creation of Exile*
- Galya Diment and Brodsky, “English as Sanctuary: Nabokov’s and Brodsky’s Autobiographical Writings,” *SEEJ* (1993): 346-361
- David MacFadyen, “Introduction,” *Joseph Brodsky and the Baroque*
- Sanna Turoma, “Joseph Brodsky and Orientalism,” *Ulbundus Review* (2003): 143-154
- Bolter and Grusin, “Immediacy, Hypermediacy, and Remediation,” *Remediation*
- Stephen Ramsay, “An Algorithmic Criticism,” “Potential Readings,” *Reading Machines*
- Matthew Jockers, “Foundation,” *Macroanalysis*

**Mon. Sep. 29**

**Translations I:** Self-translations (Part of Speech analysis; Juxta; Voyant)

**Readings:**

- Brodsky, “Кентавры I-IV,” “Epitaph for a Centaur,” “Одиссей Телемаку,” “Сретенье,” “Эклога 4я” + translations
- Brodsky, “To Please a Shadow,” “On Grief and Reason”
- Bethea, “Exile as Pupa: Genre and Bilingualism in the Works of Nabokov and Brodsky,” *Creation of Exile*
- Arina Volgina, “Iosif Brodskii and Joseph Brodsky,” *Russian Studies in Literature* 42:3 (Summer 2006): 7-20
- Venclova, “«Сретенье»: Встреча в Петербурге,” *Собеседники на туру*
- Roman Jakobson, “On Linguistic Aspects of Translation,” *On Translation*
- Lawrence Venuti, “Introduction,” “Heterogeneity,” *Scandals of Translation*
- Hokenson and Munson, selections from *The Bilingual Text: Literary Self-Translation*

**Mon. Oct. 6**

**Translations II:** Comparative translations (Part of Speech; Topic modeling)

**Readings:**

- Brodsky, “Венецианские строфы,” “Двадцать сонетов к Марии Стюарт” + translations
- Brodsky, *Watermark*
- Alexandra Berlina, selections from *Brodsky Translating Brodsky*
- Natalia Rulyova, selections from “Joseph Brodsky: Translating Oneself” (diss)
- Zakhar Ishov, selections from “Post-horse of Civilisation” (diss)
- Venuti, “Copyright,” “Formation of cultural identities,” “Globalization,” *Scandals of Translation*
- Hokenson and Munson, selections from *The Bilingual Text: Literary Self-Translation*

**Mon. Oct. 13**

**Changes I:** Patterns in Language and Style (Topic modeling; Bookworm)

**Readings:**

- Brodsky, “Осенний крик ястреба,” “Римские элегии,” “Подруга, дурнея лицом,” “Похороны Бобо,” “Шесть лет спустя,” “К Урании,” “В озерном краю,” “Elegy: whether you fished me bravely out of Pacific”
- Brodsky, “The Keening Muse,” “Footnote to a Poem,” “The Child of Civilization”
- Lev Loseff, selections from *Brodsky: A Literary Life*
- Valentina Polukhina, selections from *Brodsky Through the Eyes of his Contemporaries*
- Irena Grudzinska-Gross, selections from *Czeslaw Milosz and Joseph Brodsky*
- G.S. Smith, “Joseph Brodsky: Recent Studies and Materials”
- Solomon Volkov, selections from *Conversations with Brodsky*
- Aaron Beaver, “Lyricism and Philosophy in Brodsky's Elegiac Verse,” *Slavic Review* (2008): 591-609
- Franco Moretti, “Network Theory, Plot Analysis,” *Distant Reading*

**Mon. Oct. 20**

**Changes II:** Visualizing change (Data visualization)

**Readings:**

- Brodsky, “Стихи о зимней кампании 1980 года,” “К переговорам в Кабуле,” “Одному тирану,” “МСМХСIV,” “На столетие Анны Ахматовой,” “Пейзаж с наводнением,” “Не важно, что было вокруг,” “Только пепел знает”
- Brodsky, “On Tyranny,” “Nadezhda Mandelstam: An Obituary”

- Sanna Turoma, selections from *Brodsky Abroad: Empire, Tourism, Nostalgia*
- Ia. Klots, “О поездах и вокзалах в поэзии Пастернака и Бродского,” *Бродский: Проблемы поэтики*
- Polukhina, “The Prose of Joseph Brodsky: A Continuation of Poetry by Other Means,” *Russian Literature* 41.2 (1997): 223-240
- Stephanie Sandler, “On Grief and Reason, On Poetry and Film: Elena Shvarts, Joseph Brodsky, Andrei Tarkovsky,” *The Russian Review* 66.4 (2007): 647-670
- Ian Lilly, “The Metrical Context of Brodsky's Centenary Poem for Axmatova,” *Slavic and East European Journal* (1993): 211-219
- G.S. Smith, “The Versification of Joseph Brodsky, 1990-1992,” *The Modern Language Review* (2002): 653-668 and “The Versification of Joseph Brodsky, 1988-89,” *The Slavonic and East European Review* (2002): 417-438

**Mon. Oct. 27**

**Networks II:** Literary interactions (Networks of correspondence)

**Readings:**

- Brodsky, “Я был только тем,” “Остановка в пустыне,” “Разговор с небожителем,” “Август,” “Дождь в Августе,” “Литовский ноктюрн,” “Колыбельная Трескового Мыса,” “To my Daughter”
- Brodsky, “In Memory of Stephen Spender,” “Nobel Lecture”
- Brodsky, “The Art of Poetry XXVIII,” interview by Sven Birketts (1979)
- Brodsky, “Genius in Exile,” interview by Ann Lauterbach (1988)
- Andrew Reynolds, “‘Long Growing Dark’: Brodsky’s ‘August,’” *Rereading Russian Poetry*, ed. Stephanie Sandler
- G.S. Smith, “Brodsky’s ‘August’ and the End of the Petersburg Text?” *Slavic Review* (2005): 307-332
- Venclova, “Литовский ноктюрн: Томасу Венцлова,” *Собеседники на пире*
- Seamus Heaney, “Brodsky’s Nobel: What the Applause Was All About,” *New York Times Review* (November 8 1987): 18
- Lachlan Mackinnon, “A break from dullness: The Virtues of Brodsky's English verse,” *TLS* (June 22 2001): 9-11
- Susan Sontag, “Joseph Brodsky,” *Where the Stress Falls*
- Hoyt Long and Richard So, “Network Analysis and the Sociology of Modernism”

**Mon. Nov. 3**

**Specialized topics and student presentations**

**Mon. Nov. 10**

**Specialized topics and student presentations**

**Mon. Nov. 17**

**Specialized topics and student presentations**

**Mon. Dec. 1**

**Specialized topics and student presentations**

**TBA**

**Digital Brodsky Lab final presentation**

**COURSE MATERIALS:**

All materials will be made available to you through ClassesV2 and/or the course website.