

Masterpieces of Twentieth-Century Russian Literature

ARUS 252L SPRING 2007

Professor Hilde Hoogenboom

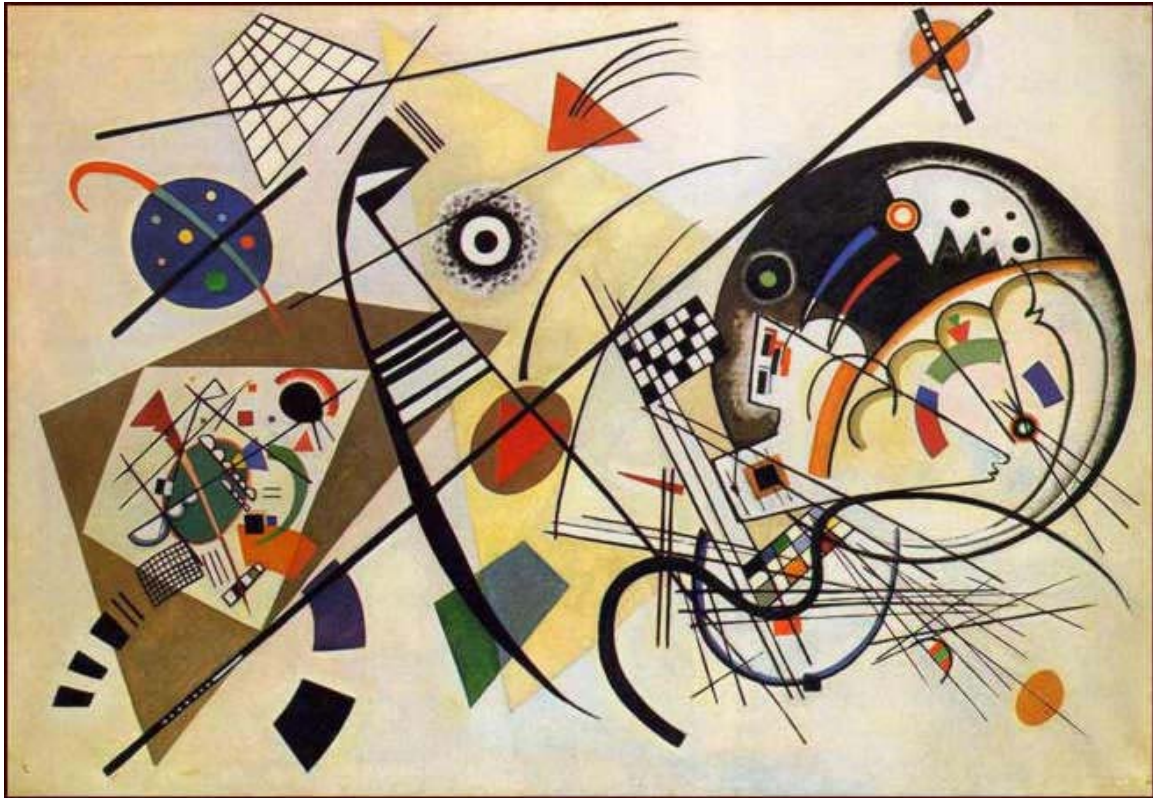
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MW 2:45-4:05 in HUM132

Office Hours: MW1-2, T4-5 and by appt.

HUM 212, 518.442.4229

FINAL SYLLABUS



Vasily Kandinsky (1866-1944), *Transverse Line* (1923), Kunstsammlung Nordrhein Westfalen, Dusseldorf

Course Description

Throughout the twentieth century, Russian, Soviet, and now post-Soviet writers have developed their visions of other possible worlds. Using realism and avant-garde aesthetics – from Symbolism, Acmeism, Futurism, the absurd, and Socialist Realism, to Mauvism (the art of writing badly), magic realism, and science fiction – writers find the extraordinary in the day-to-day as they transform language, reality, and art. This course brings together literature, history, and theory on the central question of artistic freedom in a century where Soviet writers lacked basic freedoms. In a survey of Russian literature from 1900 to the death of Stalin in 1953, we read both known and unknown masterpieces. This new history of twentieth-century Russian literature brings together writers who stayed after the Revolution in 1917 and those, like Vladimir Nabokov, who wrote abroad. Together, these writers argue for the power of art to transform us.

Required Texts

1. Zinovieva-Annibal, Lydia. *The Tragic Menagerie*. Trans. by Jane Costlow. Evanston, IL: Northwestern UP, 1999.
2. Olesha, Yuri. *Envy*. Trans. by Marian Schwartz. New York: New York Review Books, 2004.
3. Platonov, Andrei. *The Foundation Pit*. Trans. by Mirra Ginzburg. Evanston: Northwestern UP, 2000.
4. Nabokov, Vladimir. *The Annotated Lolita*. New York: Vintage, 1991.
5. Bulgakov, Mikhail. *The Master and Margarita*. Trans. by Diana Burgin and Katherine Tiernan O'Connor. New York: Vintage, 1995.
6. Coursepack, at Shipmate.

Books are available at Mary Jane Books, at the corner of Western and Quail.

Requirements

- This course requires three short papers. You expect you to revise one of your papers for a better grade and I will average the two grades. Writing means rewriting; editing means minor changes of words and punctuation. I expect revised papers to be substantially, not cosmetically, rewritten. Please read the section at the end of the course pack on writing papers, and we will go over this in class.

1. A two-page (500 words) paper, due Monday, March 5. Please write a literary manifesto. Make up a name, specify when and where you are writing, who is in your group, say what you are for, what and which groups you are against, and be aware that how you are writing is as important as what you are writing. (10%)
2. A four-page (1,000 words) paper, due Monday, March 19. Write an analysis of a work from the course thus far of your choice. (20%)
3. A six-page paper (1,500 words), due Monday, May 7. Choose one of the two novels of the second half of the course (Bulgakov and Nabokov) and integrate a theoretical approach into your analysis. (25%)

- Before writing your paper, you should prepare a three-minute oral presentation for the class of your argument and main ideas (Wednesday, March 14 and May 2). (5%)

- Final exam will contain identifications and an essay. You must do the reading to pass this exam. (20%)

- For each class (except when papers are due) I will assign a study question for you to write one paragraph and hand in at the start of class or email to me as an attachment before class. These questions should help you both read and discuss the works, and will be useful ways to generate ideas for papers. Like a paper, paragraphs should contain an idea and evidence. I will grade your paragraphs with a \checkmark -, \checkmark , or \checkmark +. Sometimes I will ask you to read your paragraph aloud to the class. Please take these assignments seriously. (10%)

- Class participation includes sharing your ideas and listening carefully to your classmates. (10%)

Attendance

Attendance is mandatory. I will take formal attendance. Let me know ahead of time if you cannot come to class. After 4 unexcused absences, your grade for the course will drop half a grade.

Reference Works

- *Handbook of Russian Literature*, ed. by Victor Terras
 - *Cambridge History of Russian Literature*, ed. by Charles Moser
 - *Reference Guide to Russian Literature*, ed. by Neil Cornwell
 - http://cr.middlebury.edu/public/russian/Bulgakov/public_html/index.html
- Slavic Information Literacy: Chronology of Soviet History
- <http://dizzy.library.arizona.edu/users/brewerm/sil/cult/history.html>

Syllabus

1M 1/22 Introduction: Russian literature in Russian history; What is a masterpiece? What is a Russian author?

W 1/24 **Anton Pavlovich Chekhov** (1860-1904)

- “The Bishop” (1902) *The Portable Twentieth-Century Russian Reader*, ed. by Clarence Brown, rev. ed. (New York: Penguin, 1985), 10-28.
- Tatyana Tolstaya, “Pushkin’s Children (1992),” *Pushkin’s Children: Writings on Russia and Russians* (New York: Houghton Mifflin, 2003), 80-97

2M 1/29 **Ivan Alekseevich Bunin** (1870-1953)

- “Antonov Apples” (1900), trans. by Olga Shartse
- “The Gentleman from San Francisco” (1915), *The Gentleman from San Francisco and Other Stories* (New York: Penguin, 1987), 17-37.
- “Light Breathing,” (1916), *The Portable Twentieth-Century Russian Reader*, ed. by Clarence Brown, rev. ed. (New York: Penguin, 1985), 58-65.
- Nobel Prize for Literature, 1933: Bunin’s and the presentation committee’s speeches, <http://nobelprize.org/literature/laureates/1933/bunin-speech.html>
- <http://nobelprize.org/literature/laureates/1933/press.html>
- biography

W 1/31 **Lydia Dmitrievna Zinovieva-Annibal** (1866-1907)

- *Tragic Menagerie* (1907) pp. 3-60

3M 2/5 *Tragic Menagerie*, pp. 61-108

- Hélène Cixous, “The Laugh of the Medusa,” (1975), *Feminisms: An Anthology of Literary Theory and Criticism*, ed. by Robyn R. Warhol and Diane Price Herndl (New Brunswick: Rutgers UP, 1991), 334-349.

W 2/7 *Tragic Menagerie*, pp. 109-85

4M 2/12 **Mikhail Alekseevich Kuzmín** (1875/2?-1936)

- *Wings* (1907) pp. 4-57
- Igor S. Kon, *The Sexual Revolution in Russia From the Age of the Czars to Today*, trans. by James Riordan (New York: The Free Press, 1995), 1-38.

W 2/14 *Wings* (1907) pp. 58-110

WINTER BREAK 2/19-23

5M 2/26 Manifestos

- “A Slap in the Face of Public Taste” (1912),
- “The Morning of Acmeism” (1913),
- “What is LEF Fighting For?” (1923),
- All-Union Association of Proletarian Writers (VAPP) Platform (1925),
- On Party Policy in the Field of Belles-Lettres (Resolution of the Central Committee of the Communist Party (1925)
- Bulgakov and Zamyatin: Letters to the Government (1929, 1931), *Russian Literature of the 1920s*, ed. by Carl R. Proffer et al. (Ann Arbor, MI: Ardis, 1987), 542-58.
- “The OBERIU Manifesto” (1928), *The Man in the Black Coat*, 245-50.

Roland **Barthes**, “The Death of the Author,” (1967) *Image-Music-Text* (1977), 142-48.

Michel **Foucault**, “What is an Author?” (1969), *Foucault Reader* (1984), 101-20.

Jonathan **Culler**, *A Very Short Introduction to Literary Theory* (New York: Oxford UP, 1997), 15, 28-35.

W 2/28 **Yuri Karlovich Olesha** (1899-1960)

Envy (1927), Part 1, pp. 5-73

6M 3/5 *Envy*, Part 2, pp. 77-152W 3/7 **Andrei Platonovich Platonov** [Klimentov] (1899-1951)

- *The Foundation Pit*, 3-55.

7M 3/12 *The Foundation Pit*, 55-103.

- Mikhail Bakhtin, *Discourse in the Novel* (1975), in *The Dialogic Imagination*, ed. by Michael Holquist, trans. by Caryl Emerson and Michael Holquist (Austin: U of Texas P, 1981), 259-75.

W 3/14 *The Foundation Pit*, 103-41.8M 3/19 **Mikhail Afanasievich Bulgakov** (1891-1940)

Master and Margarita (1940; published 1966-7), Part I, Chapters 1-5, pp. 3-54

W 3/21 *Master and Margarita*, Chapters 6-12, pp. 55-1099M 3/26 *Master and Margarita*, Chapters 13-18, pp. 110-81W 3/28 *Master and Margarita*, Part II, Chapters 19-23, pp. 185-235

SPRING BREAK 4/2-9

10W 4/11 *Master and Margarita*, Chapters 24-27, pp.236-93

- Pierre Bourdieu, “The Field of Cultural Production, or: The Economic World Reversed” (1983), *The Field of Cultural Production* (New York: Columbia UP, 1993), 29-43.

11M 4/16 *Master and Margarita*, Chapters 28-32, Epilogue, pp. 294-335

W 4/18 **Vladimir Vladimirovich Nabokov** (1899-1977)

- *Lolita* (1955), Foreword, Ch. 1-13, pp. 3-62
- “L’Envoi,” *Lectures on Literature* (New York: Harcourt Brace Jovanovich, 1980), 381-2.

12M 4/23 *Lolita*, Ch. 14-27, pp. 62-123

M-T, April 23-24 H  l  ne Cixous at Albany

W 4/25 *Lolita*, Ch28- Part 2, Ch. 6, pp. 123-183

13M 4/30 *Lolita*, Ch. 7-22, pp. 183-247

W 5/2 *Lolita*, Ch. 23-36, pp. 247-309

- “On a Book Entitled *Lolita*”, pp. 311-17.

14M 5/7 Conclusions

- Vladimir Nabokov, *Speak, Memory* (1951), (New York: Vintage, 1989), 285-87.
- Tatyana Tolstaya, “Pushkin’s Children (1992),” *Pushkin’s Children: Writings on Russia and Russians* (New York: Houghton Mifflin, 2003) 80-97. Reread.
- David Remnick, “Deep in the Woods: Solzhenitsyn, a new book, and the new Russia,” *The New Yorker*, August 6, 2001, 32-40.

FINAL: Wednesday, May 16, 8-10 am

Plagiarism

Plagiarism is bad scholarship with serious consequences. Do not do it. It is the equivalent of being caught doping in athletics: an attempt to gain a competitive advantage by illegal means. It is defined in the University Undergraduate Bulletin as follows:

"Presenting as one's own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else).

Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student's work as one's own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one's reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.

Examples of plagiarism include: failure to acknowledge the source(s) of even a few phrases, sentences, or paragraphs; failure to acknowledge a quotation or paraphrase of paragraph-length sections of a paper; failure to acknowledge the source(s) of a major idea or the source(s) for an ordering principle central to the paper's or project's structure; failure to acknowledge the source (quoted, paraphrased, or summarized) of major sections or passages in the paper or project; the unacknowledged use of several major ideas or extensive reliance on another person's data, evidence, or critical method; submitting as one's own work, work borrowed, stolen, or purchased from someone else. "

Read this and other regulations applying to academic dishonesty at http://www.albany.edu/undergraduate_bulletin/regulations.html#integrity, particularly the section "Penalties and Procedures for Violations of Academic Integrity."

Penalties for Plagiarism

The nature and consequences of plagiarism will be discussed in class as the deadline for papers approaches. I am required to and will report all plagiarism to the Dean of Undergraduate Studies. Papers containing plagiarism will receive no credit; you may fail the course. After two reports in your file of plagiarism, you will automatically be referred to the Committee on Academic Standing, where you risk immediate suspension for a minimum of 2 semesters. I am requiring you to sign and append to your written work a statement certifying that you have read and understood the University regulations and penalties on plagiarism. Plagiarism is a serious breach of trust between teacher and student, and your signature means that you are completely accountable for your written work.

Guidelines for Papers

Papers must be double-spaced and responsive to all aspects of the assignment, including length (provide a word count on the first page), and prepared according to the Modern Language Association or *Chicago Manual of Style*. *Make sure you document every reference--in quotation or paraphrase--including page numbers whenever possible.* A paper is a professional piece of work that should look professional. You must proofread your papers for spelling and grammar. Your name should appear only on the back of the last page. Feel free to write in the first person. Most important, a paper is an argument: no argument, no paper. Support your thesis with evidence. **Please read the handouts on writing.**

Paper grades

An "A" paper demonstrates that the writer has not only mastered the concepts of the course, but also has applied them in an imaginative and incisive way. The paper shows a command of language that allows the writer to express worthwhile ideas or perceptions clearly, effectively, in detail and with virtually no mechanical errors. There is grace to the sentence structure, which is clear and varied throughout. The paper consistently includes adequate argumentation and documentation. The "A" grade is reserved for exceptional papers; "A-" papers tend to be exceptional in part but marred by one or two problems.

A "B" paper demonstrates that the writer has understood the concepts of the course, and has applied them with some originality. The paper shows the writer can organize a coherent essay with few mechanical errors. The thesis statement is clear and is responsive to the assigned

topic. It is supported with strong, logical argumentation and use of evidence. The paper for the most part includes adequate documentation.

A “C” paper demonstrates that the writer has understood most of the concepts of the course, but needs to pay more attention to details in reading or writing. Thesis statement and topic sentences are weak, and documentation is erratic. Descriptive paper without a thesis.

A “D” paper demonstrates that the writer has only a minimal understanding of the concepts of the course. Significant gaps in the writer's comprehension indicate the need for more study. Moreover, the writer's basic compositional skills are below satisfactory for university work. Documentation is unsatisfactory.

An “E” paper demonstrates that the writer has little, if any, understanding of the concepts of the course. Because of the writer's lack of skill or concern, the work includes gross errors as well as a conspicuous lack of content. Documentation is negligible. The paper may also fail to address parts of the assignment.

A paper may combine different levels of work. In that case, the grade will depend on the paper's overall demonstration of knowledge of the material and of writing skills.

Emails

All writing for this class is professional writing, including your emails to me. I expect emails to address me as “Dear Professor Hoogenboom,” and I expect you to put your name at the end. My emails to you will always have this format, and I expect the same from you.