Scandals and Scoundrels: 19th-Century Russian Novels
Spring 2013

We survey the development of Russian literature in the nineteenth century, when Russian writers strived to create a great national literature, though by the turn of the century, the golden era of the Russian novel seemed over. In major works by Pushkin, Gogol, Lermontov, Goncharov, Turgenev, Tur, Tolstoy, Khvoshchinskaia, Dostoevsky, and Chekhov, we examine the history, politics, and literary culture and aesthetics, especially the peculiarly Russian mixtures of Sentimentalism, Romanticism, and Realism, which produced these existential and psychological masterpieces of world literature. Some of the big questions these works address include: the individual in society and history; serfdom; the role of the intelligentsia in transforming Russia; the conflicts of love, marriage, and generations; education; crime and redemption; and God, religion, and free will in a contest with the atheist beliefs of Darwinism, socialism, and Marxism. In writing about such issues, Russian writers developed old and new ways to represent characters, settings, plots, and narratives that changed Russian and world literature.
Required Texts: Please buy these translations only. Library’s copies on reserve are indicated by the call numbers.


Reference Works

Assignments: late assignments will not be accepted
This course includes three short papers and a final exam, due Mondays by 11:59 pm as email attachments to me. Papers can be revised for a better grade. Please number pages and include the word count.

1. A 750-1,000 word (3-4 pages) paper, due Monday, January 28. In a creative paper that makes an argument, compare and contrast Russian heroes (Erast, Onegin and Pechorin) or Russian heroines (Liza, Tatiana and Princess Mary). Please write this paper creatively as a personal statement from the point of view of one of these characters describing his or her relations with the other male or female characters, with many details from the texts. How you write is as important as what you write. (20%)
2. A 750-1,000 word (3-4 pages) paper due Monday, March 4. Compare the sentimental, moral **educations** that Tur’s heroine and Tolstoy’s hero receive. How do class and gender relate to the similarities and the differences in their upbringings? (20%)

3. A 750-1,000 word (3-4 pages) paper due Monday, April 15. Compare the relationships between the **generations** for heroines and heroes in Khvoshchinskaia’s and Turgenev’s novels. Although these novels were written at about the same time, Khvoshchinskaia’s and Turgenev’s heroines and heroes have very different fates. (20%)

4. Final take-home exam, due Monday, May 6. The exam will consist of identifications and short essay questions (150 words). (30%)

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

**Goals**

Students should learn the following information and skills:

1. Some famous, and some less well-known works and writers, including women writers.
2. An understanding of important issues and debates in Russian nineteenth-century literary history in the context of Russian history more generally.
3. How to identify, articulate, and write about key issues in Russian literature.

**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 for each absence.

**Syllabus**

1T Jan 8 Transitions: from Classicism to Sentimentalism, Romanticism, and Realism; the development of a literary marketplace, foreign literature, patronage and professional writers

- Nikolai Karamzin (1766-1826), “On the Book Trade and Love of Reading in Russia” (1802)
- Nikolai Karamzin, “Why is There so Little Writing Talent in Russia?” (1802), in *Selected Prose*, trans. by Henry M. Nebel (Evanston: Northwestern UP, 1969), 185-96. BB

R Jan 10 Alexander Pushkin (1799-1837), *Eugene Onegin* (1824-31, 1833), Chapters 1-2 (2-54)


2T Jan 15 *Eugene Onegin*, Chapter 3-5 (57-129)
R Jan 17  
*Eugene Onegin*, Chapters 6-8 (133-212)

3T Jan 22  

R Jan 24  
*A Hero of Our Times*: “Princess Mary,” “The Fatalist” (81-194)


**Monday, January 28**  Paper #1 due

4T Jan 29  
Nikolai Gogol (1809-52), *Dead Souls* (1842), Ch. 1-3 (5-65)

R Jan 31  
*Dead Souls*, Ch. 4-6 (66-147)


5T Feb 5  
*Dead Souls*, Ch. 7-9 (148-222)

R Feb 7  
*Dead Souls*, Ch. 10-11 (223-283)


6T Feb 12  
Evgeniia Tur (1815-92), *Antonina* (1850), 1-78

R Feb 14  
*Antonina*, 79-151

**Film Oblomov** by Nikita Mikhalkov

7T Feb 19  
Leo Tolstoy (1828-1910), *Childhood, Boyhood, Youth* (1852-54)

8T Feb 26  
*Boyhood*

8T Feb 26  
*Youth*

R Feb 28  
*Youth*

**Monday, March 4**  Paper #2 due

9T Mar 5  
Ivan Goncharov (1812-91), *Oblomov* (1959), Part I, Ch. 1-8 (1-82)

R Mar 7  
Part I, Ch. 9 (Oblomov’s Dream) – Ch. Part II, Ch. 4 (82-161)
### Spring Break

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<tr>
<td>Mar 19</td>
<td>Oblomov, Part II, Ch. 5- (162-249)</td>
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<td>Mar 21</td>
<td>Oblomov, Part III (253-328)</td>
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<td>Mar 26</td>
<td>Oblomov, Part IV (331-436)</td>
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**R** Mar 28 Nadezhda Khvoshchinskaia (1820-89), *The Boarding School Girl*, (1861), Ch. 1-7 (3-72)  

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<th>Date</th>
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<tr>
<td>Apr 2</td>
<td><em>The Boarding School Girl</em>, Ch. 8-13 (73-137)</td>
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<td>Apr 4</td>
<td>Ivan Turgenev (1818-83), <em>Fathers and Sons</em> (1862), Ch. 1-13 (5-64)</td>
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**R** Apr 9 *Fathers and Sons*, Ch. 14-21 (64-124)  
**R** Apr 11 *Fathers and Sons*, Ch. 18-28 (124-84)  

**Monday, April 15**  
**Paper #3 due**

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<tr>
<td>Apr 16</td>
<td>Fyodor Dostoevsky (1821-81), <em>Notes From Underground</em> (1864), 3-60.</td>
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| Apr 18 | *Notes From Underground*, 60-130.  
| Apr 23 | Anton Chekhov (1860-1904), early stories: “The Death of a Clerk” (1883), 1-3, “The Huntsman” (1885), 9-14; “A Boring Story” (1889), 55-109 |
| Apr 25 | Chekhov, doctors and society: “The Fidget” (1892), 137-60,  
“Ward No. 6” (1892), 171-223; “On Official Business” (1899), 345-60 |
| Apr 30 | Chekhov, women and love: “Peasant Women” (1891), 123-36;  
“Anna on the Neck” (1895), 267-80; “The Man in a Case” (1898), 175-85 BB; “About Love” (1898), 194-201 BB; The Darling” (1899), 333-44; “The Lady with a Little Dog” (1899), 361-76 |
Monday, May 6     Final exam due

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. Here are some ASU guidelines that you will have covered or will cover in ASU101:
http://clte.asu.edu/firstYrSeminar/core/integrity/
http://clas.asu.edu/files/AI%20Flier.pdf
We will review proper ways to acknowledge ideas and quotations by others before you write your first paper. Papers for this course do NOT require research, just that you read the texts carefully, think about how they work and what that means, and articulate YOUR ideas clearly.

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. A paper is a professional piece of work that should look professional. You must proofread your papers for spelling and grammar. 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
You should regard all writing for this class as professional writing, including your emails to me. You can address me as “Dear Professor Hoogenboom,” and you should put your name at the end. My emails to you will have this format too.