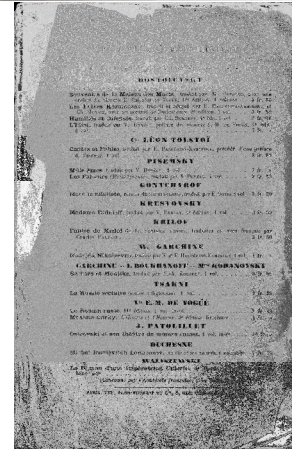
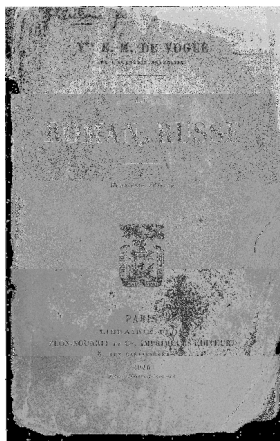
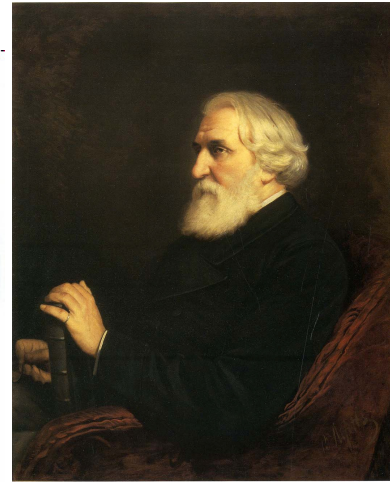
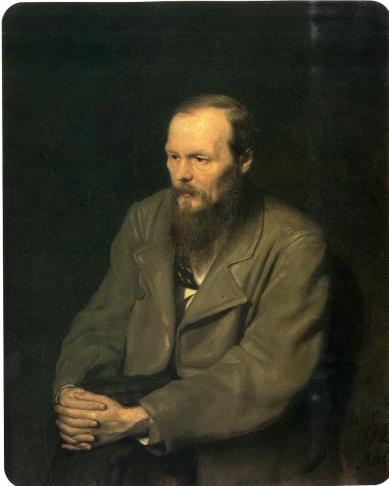


RUS322 #25428
General Studies HU and L
SHESC265, TR 10:30-11:45

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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.

1. Alexander Pushkin, *Eugene Onegin*, trans. by James Falen (New York: Oxford UP, 2009). ISBN 978-0199538645. \$10.95. PG3347.E8 F35 1990
2. Mikhail Lermontov, *A Hero of Our Time*, trans. by Vladimir Nabokov (New York: Overlook Press, 2009). ISBN 978-0875010496. \$14.95. PG3337.L4 G413 1958
3. Nikolai Gogol, *Dead Souls*, trans. by Robert A. Maguire (New York: Penguin, 2004). ISBN 978-0140448078. \$14. PG3333.M4 2004b
4. Evgeniia Tur, *Antonina*, trans. by Jehanne Gheith (Evanston, IL: Northwestern UP, 1996). ISBN 978-0810114074. \$15.95. PG3418.T75 A8513 1996
5. Leo Tolstoy, *Childhood, Boyhood, Youth*, trans. by Judson Rosengrant (New York: Penguin, 2012). 978-0140449921. \$16 PG3366 .D5 1964
6. Ivan Goncharov, *Oblomov*, trans. by Stephen Pearl (New York: Bunim and Bannigan, 2006). ISBN 978-1933480091. \$20. PG3337 .G60122 1967
7. Nadezhda Khvoshchinskaia, *The Boarding School Girl*, trans. by Karen Rosneck (Evanston, IL: Northwestern UP, 2000). ISBN 978-0810117440. \$19. PG3337.K42 P3613 2000
8. Ivan Turgenev, *Fathers and Sons*, trans. by Michael Pursglove (London: Oneworld Classics, 2010) ISBN 978-1847491459. \$12.95 PG3421 .O813 2010b
9. Fyodor Dostoevsky, *Notes From Underground*, trans. by Richard Pevear and Larissa Volokhonsky (New York: Vintage, 1994). ISBN 978-0679734529. \$12. PG3326.Z4 1993
10. Anton Chekhov, *Stories of Anton Chekhov*, trans. by Richard Pevear and Larissa Volokhonsky (New York: Bantam, 2000). ISBN 978-0553381009. \$15. PG3456.A13 P48 2000

Reference Works

- Malcolm V. Jones and Robin Feuer Miller, eds., *The Cambridge Companion to the Classic Russian Novel* (Cambridge: Cambridge UP, 1998). PG 3098.3 C33 1998b
- Prince D. S. Mirsky, *A History of Russian Literature: From its Beginnings to 1900* (Evanston: Northwestern UP, 1999). PG 2951 M49 1958
- Victor Terras, *Handbook of Russian Literature* (New Haven: Yale UP, 1985). Reference: PG 2940 H29 1985

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
- Alexander Pushkin, "Conversation of Bookseller with Poet" (1824), trans. by Vladimir Nabokov, *Eugene Onegin* Vol. 2 (New York: Bolingen, 1964), 13-19. BB

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

- Nikolai Karamzin, "Poor Liza" (1792), in *The Literature of Eighteenth-Century Russia*, ed. by Harold B. Segal, vol. 2 (New York: E. P. Dutton, 1967), 76-93. BB

2T Jan 15 *Eugene Onegin*, Chapter 3-5 (57-129)

- R Jan 17 *Eugene Onegin*, Chapters 6-8 (133-212)
- 3T Jan 22 Mikhail Lermontov (1814-41), *A Hero of Our Times* (1840):
 “Translator’s Foreword,” “Author’s Introduction,” “Bela,” “Maksim Maksimich,”
 “Introduction to Pechorin’s Journal,” “Taman” (1-80)
- R Jan 24 *A Hero of Our Times*: “Princess Mary,” “The Fatalist” (81-194)
- Robert Belknap (1930-), “Novelistic Technique.” *The Cambridge Companion to the Classic Russian Novel*. Ed. by Malcolm V. Jones and Robin Feuer Miller. Cambridge: Cambridge UP, 1998. 233-50. BB

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)
- Vladimir Nabokov (1899-1977), “Our Mr. Chichikov” Ch. 2: Poshlost, *On Gogol* (1944, repr. New York: New Directions, 1961), 63-74. BB
- 5T Feb 5 *Dead Souls*, Ch. 7-9 (148-222)
- R Feb 7 *Dead Souls*, Ch. 10-11 (223-283)
- Vissarion Belinsky (1811-48), “Letter to Gogol” (1847), in *Readings in Russian Civilization*, ed. by Thomas Riha, 2nd ed., vol. 2 (Chicago: University of Chicago Press, 1969), 315-20. BB
- 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)
- R Feb 21 *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

- 10T Mar 19 *Oblomov*, Part II, Ch. 5- (162-249)
- R Mar 21 *Oblomov*, Part III (253-328)
- 11T Mar 26 *Oblomov*, Part IV (331-436)
- R Mar 28 Nadezhda Khvoshchinskaia (1820-89), *The Boarding School Girl*, (1861), Ch. 1-7 (3-72)
Russian text: http://az.lib.ru/h/hwoshinskaja_n_d/
- 12T Apr 2 *The Boarding School Girl*, Ch. 8-13 (73-137)
- R Apr 4 Ivan Turgenev (1818-83), *Fathers and Sons* (1862), Ch. 1-13 (5-64)
- 13T Apr 9 *Fathers and Sons*, Ch. 14-21 (64-124)
- Sir Isaiah Berlin (1909-97), “*Fathers and Children: Turgenev and the Liberal Predicament*” (1972), in *Fathers and Sons*, by Ivan Turgenev, trans. and ed. by Michael Katz (New York: W. W. Norton, 1996), 228-37. BB
- R Apr 11 *Fathers and Sons*, Ch. 18-28 (124-84)
- Kathryn Feuer (1926-92), “*Fathers and Sons: Fathers and Children*,” (1983) in *Fathers and Sons*, by Ivan Turgenev, trans. and ed. by Michael Katz (New York: W. W. Norton, 1996), 290-300. BB
- Monday, April 15 Paper #3 due**
- 14T Apr 16 Fyodor Dostoevsky (1821-81), *Notes From Underground* (1864), 3-60.
- R Apr 18 *Notes From Underground*, 60-130.
- Mikhail Bakhtin (1895-1975), *Problems of Dostoevsky’s Poetics* (1929) trans. by Caryl Emerson (Minneapolis: Minnesota UP, 1984), 247-56. BB
- 15T 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
- R Apr 25 Chekhov, doctors and society: “The Fidget” (1892), 137-60, “Ward No. 6” (1892), 171-223; “On Official Business” (1899), 345-60
- 16T 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.