

Russian Literature and Revolution: The Twentieth Century

RUS 323 #29666, SLC323 #30053

SPRING 2016

TR 12-1:15, COWDN213

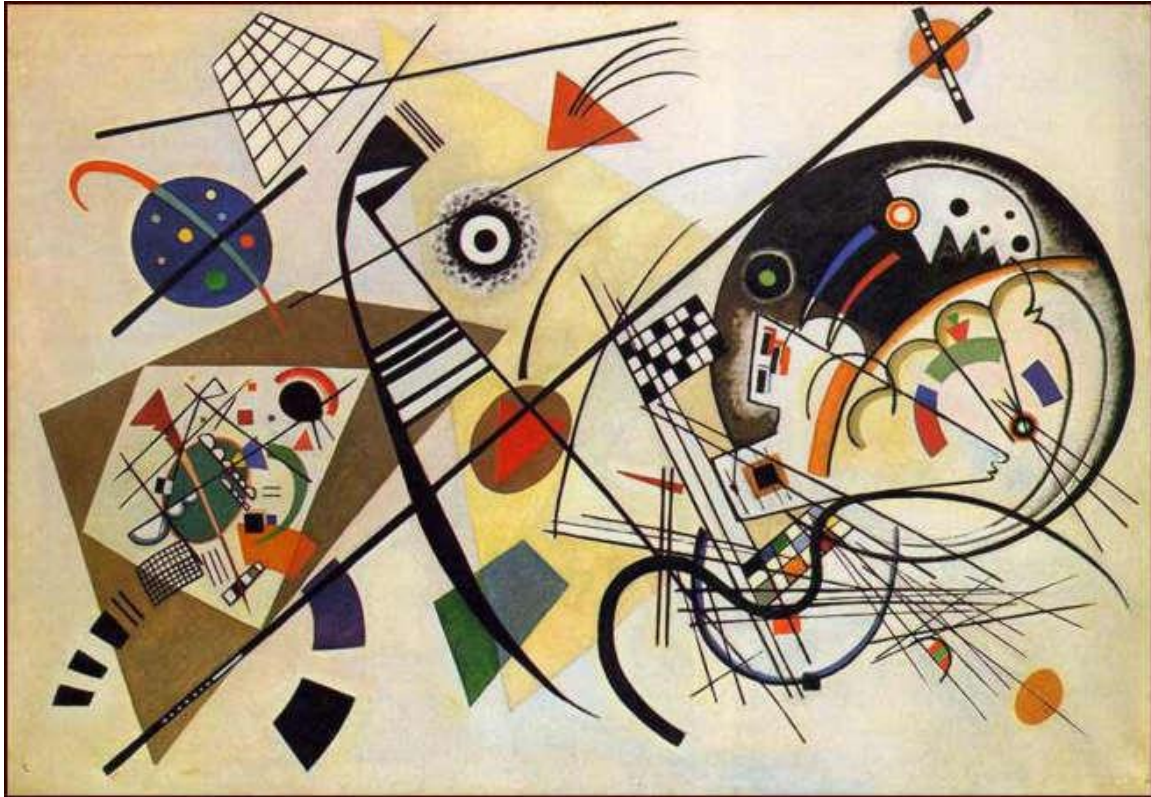
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Office Hours: TR8-10 and by appt.



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

Course Description

Throughout the twentieth century, Russian, Soviet, and now post-Soviet Russian writers have envisioned revolutions in politics and in the arts. Writers find the new, the outrageous, the terrifying, and the extraordinary in the day-to-day as they transform literature and politics through the languages of Symbolism, Acmeism, Futurism, the absurd, and Socialist Realism, to Mauvism (the art of writing badly), magic realism, and science fiction. This course brings together literature, history, and theory on revolution and transformation. In a survey of Russian literature from 1900 to the present, 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. Kollontai, Aleksandra. *Love of Worker Bees*. Tran. Cathy Porter. Chicago: Chicago Academy Pub., 1978. 978-0-89733-001-5. \$15.95 out of print, available used
2. Bely, Andrei. *Petersburg*. Trans. Robert Maguire and John Malmsted. Bloomington: Indiana University Press, 1979. 978-0-253-20219-2. \$24
3. Zamyatin, Evgeny. *We*. Trans. Mirra Ginzburg. New York: Harper Collins, 1999. 9780380633135. \$7.99
4. Babel, Isaac. *Red Cavalry*. Trans. Peter Constantine. New York: Norton, 2002. 9780393324235. \$14.95
5. Platonov, Andrei. *The Foundation Pit*. Trans. Robert and Elizabeth Chandler, and Olga Meerson. New York: NY Review Books, 2009. 9781590173053. \$14.95
6. Pasternak, Boris. *Doctor Zhivago*. Trans. Richard Pevear and Larissa Volokhonsky. New York: Vintage, 2011. 978-0307390950. \$16.95
7. Ulitskaya, Lyudmila. *Sonechka*. Trans. Arch Tait. Chicago: Ivan R. Dee, 1998. 978-1-56663-204-1. \$14.95
8. All other materials are on Blackboard

Requirements

1. Two 1,000 words (four-page) papers, due Monday, Feb. 8 on gender and revolution, and Monday, Feb. 22 or March 14 or 21, on either *Petersburg*, *We*, or *Red Cavalry*. I will provide study/paper questions. You may revise papers and I will average the two grades. I expect revised papers to be substantially rewritten. See handouts on writing and editing. We will discuss the process before you begin writing. Late papers are not accepted. (50%, 25% each)
2. A final 1,500 words (six-page paper), due Monday, Apr. 18 on *Dr. Zhivago*. You may compare the novel and the film. (30%)
3. A paragraph (maximum 250 words) for two of the three theoretical readings (authors in **bold: Barthes, Foucault, and Bakhtin**), in which you summarize key points, note key sentences and words, and analyze the significance of the arguments these theorists make. Due by midnight of the following class after we discuss the readings (so students can ask any additional questions), as an email attachment to me. (10%, 5% each)
4. Class participation includes sharing your ideas and listening carefully to your classmates. (10%)

Films

Vsevolod Pudovkin, *Mother* (1926), 87 min. PN1997 .M678 1998 DVD West Media. Based on novel *Mother* (1906) by Maksim Gorky, starring Nikolai Batalov as the son <http://www.youtube.com/watch?v=aZy3qO3bdy8> in 11 10-minute parts

Abram Room, *Bed and Sofa* (Третья Мешанская) (1927), 87 min. Script by Viktor Shklovsky. Starring Nikolai Batalov as Kolia, the husband. PN1997.B3623 2004 DVD <http://www.youtube.com/watch?v=mrG3FA2lmiI>

David Lean, *Doctor Zhivago*, with Omar Sharif and Julie Christie (200 min., 1965) PN1997 .D6384 2001 DVD Hayden

Sergei Vasiliev, *Chapaev* (1934), 92 min.

Sergei Eisenstein, *Battleship Potemkin* (1926), 119 min. PN1997 .B773 1998 DVD Hayden

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 additional absence. You can keep track of how many classes you have missed on Blackboard in your grade center.

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

1T 1/12 Introductions: Russian literature and history; What is literature? Russian literature? Revolution?

Leon Trotsky (1879-1940), *Literature and Revolution* (1924)

http://home.igc.org/~itobr/education/literature_&_revolution.pdf

R 1/14 **Ivan Alekseevich Bunin** (1870-1953)

- “Antonov Apples” (1900), trans. by Olga Shartse (PDF)
- “Gentleman from San Francisco” (1915) (PDF)
- “Light Breathing,” (1916), *The Portable Twentieth-Century Russian Reader*, ed. by Clarence Brown, rev. ed. (New York: Penguin, 1985), 58-65. (PDF)
- 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>

2T 1/19 **Alexandra Mikhailovna Kollontai** (1872-1952), *Love of Worker Bees* (1923) (PDF), “Vasilisa Malygina,” ch. 1-6, pp. 21-110

R 1/21 *Mother* (dir. Vsevolod Pudovkin, 87 min., 1926) PN1997 .M678 1998 DVD (West Campus), based on Maksim Gorky (Aleksei Maksimovich Peshkov, 1868-1936), *Mother* (1907) <http://www.youtube.com/watch?v=aZy3qO3bdy8>

3T 1/26 *Bed and Sofa (Third Meshchanskaia [Petty Bourgeoisie] Street)* (Abram Room, 95 min., 1927) <http://www.youtube.com/watch?v=mrG3FA2lmiI>

R 1/28 *Love of Worker Bees*, ch. 7-16, pp. 110-81

4T 2/2 *Love of Worker Bees*, “Three Generations,” pp. 182-211, “Sisters,” 212-22

R 2/4 **Andrei Bely** [pseudonym **Boris Nikolaevich Bugaev**] (1880-1934), *Petersburg* (1922), ch. 1-2, pp. 1-69

- Monday, February 8: First paper due

5T 2/9 *Petersburg* (1922), ch. 3-4, pp. 70-140

R 2/11 *Petersburg* (1922), ch. 5-6, pp. 141-216

6T 2/16 *Petersburg* (1922), ch. 7-8, epilogue, pp. 217-93

R 2/18 **Evgeny Ivanovich Zamyatin** (1884-1937), *We* (1924), pp. 1-78

- Monday, February 22: Second paper due (*Petersburg*)

7T 2/23 *We* (1924), pp. 79-159

R 2/25 *We* (1924), pp. 160-232

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

8T 3/1 **Isaak Emmanuilovich Babel** (1894-1940), *Red Cavalry* (1926), pp. 33-101

- Theory analysis due

R 3/3 *Red Cavalry*, pp. 102-69

Michel Foucault, "What is an Author?" (1967), *Foucault Reader* (1984), 101-20. (PDF)

3/6-13 Spring Break

- Monday, March 14: Second paper due (*We*)

9T 3/15 *Red Cavalry*, 1920 Diary, 198-294

- Theory analysis due

R 3/17 **Boris Pasternak** (1890-1960), *Dr. Zhivago* (1957), Book 1, parts 1-3, pp. 3-105

- Monday, March 21: Second paper due (*Red Cavalry*)

10T 3/22 *Dr. Zhivago*, Book 1, parts 4-5, pp. 106-193

R 3/24 *Dr. Zhivago*, Book 1, parts 6-7, pp. 194-300

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. (PDF)

- 11T 3/29 *Dr. Zhivago*, Book 2, parts 8-10, pp. 303-89
- Theory analysis due
- R 3/31 *Dr. Zhivago*, Book 2, parts 11-13, pp. 390-495
- 12T 4/5 *Dr. Zhivago*, Book 2, parts 14-15, pp. 496-595
- R 4/7 Film: *Dr. Zhivago*, Book 2, parts 16-17, pp. 596-653
- 13T 4/12 *Dr. Zhivago*, film and poems
- R 4/14 **Andrei Platonovich Platonov** [Klimentov] (1899-1951), *The Foundation Pit* (1930), 3-55.
- Monday, April 18: Third paper due (*Dr. Zhivago*)
- 14T 4/19 *The Foundation Pit*, 55-103.
- R 4/21 *The Foundation Pit*, 103-41
- 15T 4/26 Lyudmila Ulitskaya (1943-), *Sonechka* (1992), pp. 8-45
- R 4/28 *Sonechka*, pp. 46-96

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. 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.