

**RUS423/L or HU**

Fall 2011

TTh 12-1:15 LL60

#85025

**Dostoevsky**

**Prof. Hilde Hoogenboom**

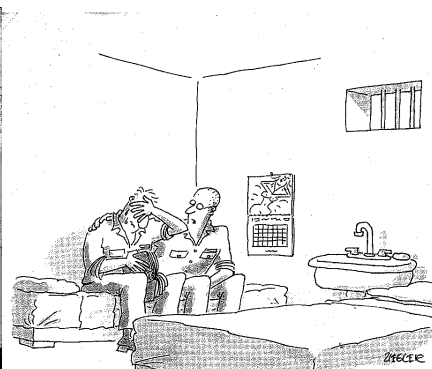
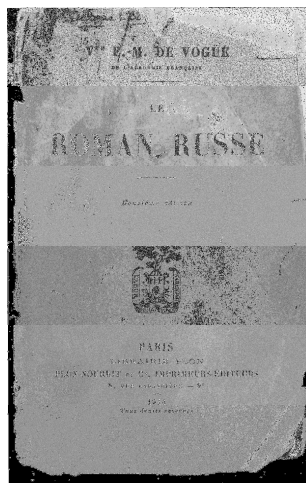
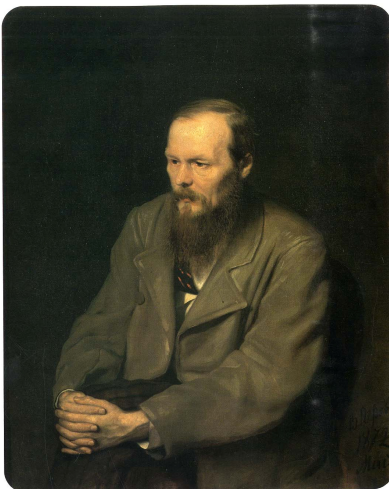
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Office Hours: TTh 2-4 & by appt.

### Course Description

In 1884, the French literary historian Vicomte de Vogüé introduced the unknown Russian writer Fyodor Dostoevsky (1821-81) to France and the world as follows: “Here comes the Scythian, the true Scythian, who is going to revolutionize all our intellectual habits. We accompany him into the very heart of Moscow, into that monstrous cathedral of Saint Basil, shaped and painted like a Chinese pagoda, built by Tatar architects and yet harboring the Christian’s God.” While Turgenev and Tolstoy had long been deemed acceptable to foreign readers and translated into French, Dostoevsky was viewed as too different, too Russian. Moreover, unlike Turgenev and Tolstoy, Dostoevsky became famous in Russia only at the very end of his career, with the publication of *The Brothers Karamazov* and his speech on Alexander Pushkin. Translations began to appear in a steady stream after Vogüé’s *Le roman russe* (1886), and after readers in France, England, and America had gone through their fads for Turgenev, Tolstoy, and Chekhov, Dostoevsky was next, and interest in him worldwide only seems to increase. With the fall of the Soviet Union in 1991, Russians themselves have been able to discover for themselves such new aspects of Dostoevsky as his religious views. Yet, despite his posthumous reputation as the quintessential strange, exotic Russian writer, among his peers, Dostoevsky was the most widely read in European literature, used it extensively in his writings, and after Turgenev, had resided abroad for the greatest length of time. Along with all the great questions that Dostoevsky continues to raise for each new generation of readers, we will explore these and such other contradictions in his life and works as his transformation from Westernizer to Slavophile after his return from exile, in his fictional memoir of life in prison and three of his four great novels: *Crime and Punishment* (1866), *The Idiot* (1868-69), and *The Brothers Karamazov* (1879-80). We will also be watching three of the great Russian films made of these novels and examine ways that films render Dostoevsky’s artistic techniques on the screen.



"Hey, it's 'Crime and Punishment.' You had to know the second half was going to suck."

## Goals

Students should learn the following information and skills:

1. Dostoevsky's life and major works, and some of the scholarship and films about him and his works.
2. An understanding of Dostoevsky's views on important issues and debates in Russian nineteenth-century literary history in the context of Russian history more generally.
3. How to identify and write about key issues in Dostoevsky's works in relation to Russian literature.

## Requirements

This course includes three papers and no final exam. All papers can be revised for a better grade and I will average the grades. Late papers may not be revised. Please number pages and include the word count. Papers must be submitted on SafeAssignment. Papers can be creative or traditional expository prose, but whatever format and voice you choose, there must be an argument.

1. A four-page paper (1,000 words), due Monday, Sept. 12<sup>th</sup>, on fictional techniques in *Memoirs from the House of the Dead* and film techniques in *Crime and Punishment*. Directors from many nations have used Dostoevsky's novels and short stories as the basis for films. Examine how Kulidzhanov uses formal devices to convey Dostoevsky's developing fictional techniques, for which *Memoirs* was a turning point in his career as a writer. How you write is as important as what you write. (20%)
2. A six-page paper (1,500 words), due Monday, Oct. 10<sup>th</sup>, on *Crime and Punishment*. I will provide specific paper topics on such subjects as money; education; and psychology. (30%)
3. An eight-page paper (2,000) on either *The Idiot* (due Monday, Nov. 7) or *The Brothers Karamazov* (due Monday, Dec. 5<sup>th</sup>). I will provide specific paper topics on such subjects as money; religion; and relationships between the genders/generations. (40%)
4. Class participation includes attendance (5%), sharing your ideas, and listening carefully to your classmates. (5%)

## Required Texts

1. Fyodor Dostoevsky, *Memoirs from the House of the Dead* (1861-2), trans. by Jesse Coulson (New York: Oxford UP, 2008). ISBN 0199540519. 400 pp. \$10.95
2. Fyodor Dostoevsky, *Crime and Punishment* (1866), trans. by Richard Pevear and Larissa Volokhonsky (New York: Vintage, 1993). ISBN 0679734503. 565 pp. \$17.95
3. Fyodor Dostoevsky, *The Idiot* (1868-69) trans. by Richard Pevear and Larissa Volokhonsky (New York: Vintage, 2003). ISBN 0375702245. 656 pp. \$16  
<http://site.ebrary.com.ezproxy1.lib.asu.edu/lib/asulib/docDetail.action?docID=10042781>
4. Fyodor Dostoevsky, *The Brothers Karamazov* (1879-80), trans. by Richard Pevear and Larissa Volokhonsky (New York: Farrar, Strauss, & Giroux, 2002). ISBN 0374528373. 796 pp. \$18  
<http://literature.android42.net/Dostoevsky/TheBrothersKaramazov.htm>

### Texts on Reserve

- David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 6<sup>th</sup> ed. (New York: McGraw Hill, 2001). PN1995 .B617 2001
- Fyodor Dostoevsky, *Memoirs from the House of the Dead* (1861-2), trans. by Jesse Coulson (New York: Oxford UP, 1956). PG3326 .Z3 1956
- Fyodor Dostoevsky, *The Idiot* (1868-69) trans. by Richard Pevear and Larissa Volokhonsky (New York: A.A. Knopf, 2002). PG3326 .I3 2002
- Fyodor Dostoevsky, *The Brothers Karamazov* (1879-80), trans. by Richard Pevear and Larissa Volokhonsky (San Francisco: North Point Press, 1990). PG3326 .B7 1990
- Joseph Frank, *Dostoevsky: A Writer in his Time*, ed. Mary Petrusiewicz (Princeton, NJ: Princeton University Press, 2010). PG3328 .F75 2010. An abridged version of his 5-volume *Dostoevsky* (1976-2002).
- William J. Leatherbarrow, ed. *The Cambridge Companion to Dostoevsky* (New York: Cambridge University Press, 2002). PG3328.Z6 C27 2002

### Films

- Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969) with Georgi Taratorkin as Raskolnikov and Innokentii Smoktunovsky as Porfiry Petrovich  
<http://www.youtube.com/watch?v=p6wbnhDgtrU>  
<http://www.youtube.com/watch?v=y5YgZPKEvJU&feature=related>
- Ivan Pyryev, *Idiot* (124 min., 1959) with Yury Yakovlev as Prince Myshkin and Yuliya Borisova as Nastaya Filipovna: for all YouTube links:  
[http://wn.com/Ivan\\_Pyryev](http://wn.com/Ivan_Pyryev)
- Ivan Pyryev, *The Brothers Karamazov* (232 min., 1969), with Mikhail Ulyanov as Dmitry, Kirill Lavrov as Ivan, and his wife Lionella Pyryeva as Grushenka; nominated for an Academy Award for Best Foreign Language Film in 1970; YouTube links on [http://wn.com/Ivan\\_Pyryev](http://wn.com/Ivan_Pyryev)
- Josef von Sternberg, *Crime and Punishment* (88 min., 1935) with Peter Lorre

### Websites

Dostoevsky in Russian, with cursor that translates individual words when you click on them:

[http://www.conradish.net/literatura.dhtml.php?doc=Fedor\\_Mikhailovich\\_Dostoevskii](http://www.conradish.net/literatura.dhtml.php?doc=Fedor_Mikhailovich_Dostoevskii)

Films based on works by Dostoevsky:

<http://www.fandango.com/fyodordostoyevsky/filmography/p309039>

A source for Rogozhin's name (*The Idiot*):

<http://www.openmoscow.ru/kladbrogozh.php>

### 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 a half grade.

### Syllabus

2,400 pages/(32-4=28 classes) = 85 pages/class

- 1R Aug 18 Dostoevsky's life and early career (1844-49), imprisonment and exile (1849-59); film and Dostoevsky  
Lev Kulidzhanov, *Crime and Punishment* (221 min., 1970)  
<http://www.youtube.com/watch?v=p6wbnhDgtrU>
- 2T Aug 23 *Memoirs from the House of the Dead* (1861-2), Part 1, Ch. 1-5 (6-96)  
  - Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969)
  - Bordwell and Thompson, *Film Art*, glossary, terminology, 429-34. BB
  - Bordwell and Thompson, *Film Art*, "Soviet Montage," 412-15. BB
- R Aug 25 *Memoirs from the House of the Dead* (1861-2), Part 1, Ch. 6-11 (97-198)  
Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969)
- 3T Aug 30 Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969)
- R Sept 1 Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969), finish watching on your own
- 4T Sept 6 *Memoirs from the House of the Dead* (1861-2), Part 2, Ch. 1-5 (199-287)
- R Sept 8 *Memoirs from the House of the Dead* (1861-2), Part 2, Ch. 6-10 (287-361)
- M Sept. 12 First paper due
- 5T Sept 13 *Crime and Punishment* (1866), Part 1 (3-86)  
  - Robert L. Belknap, "Dostoevskii and Psychology," *The Cambridge Companion* (131-47) BB
- R Sept 15 *Crime and Punishment* (1866), Part 2 (89-193)
- 6T Sept 20 *Crime and Punishment* (1866), Part 3 (197-278)  
  - Boris Christa, "Dostoevskii and Money," *The Cambridge Companion* (93-110) BB
- R Sept 22 *Crime and Punishment* (1866), Part 4 (281-358)
- 7T Sept 27 *Crime and Punishment* (1866), Part 5 (361-436)
- R Sept 29 *Crime and Punishment* (1866), Part 6 (439-531)
- 8T Oct 4 *Crime and Punishment* (1866), Epilogue (535-51)

*The Idiot* (1868-69), Part 1, ch. 1-6 (5-76)

- R Oct 6 *The Idiot* (1868-69), Part 1, ch. 7-16 (76-175)
- Ivan Pyryev, *Idiot* (124 min., 1959) [http://wn.com/Ivan\\_Pyryev](http://wn.com/Ivan_Pyryev)
- M Oct 10 Second paper due (*Crime and Punishment*)
- 9T Oct 11 *The Idiot* (1868-69), Part 2, ch. 1-6 (179-250)
- Malcolm V. Jones, "Dostoevskii and Religion," *The Cambridge Companion* (148-74) BB
- R Oct 13 *The Idiot* (1868-69), Part 2, ch. 7-12 (250-321)
- 10T Oct 18 *The Idiot* (1868-69), Part 3, ch. 1-5 (325-95)
- R Oct 20 *The Idiot* (1868-69), Part 3, ch. 6-10 (395-457)
- 11T Oct 25 *The Idiot* (1868-69), Part 4, ch. 1-6 (461-538)
- R Oct 27 *The Idiot* (1868-69), Part 4, ch. 7-12 (539-615)
- 12T Nov 1 *The Brothers Karamazov* (1879-80), Part 1, Books 1-2 (3-91)
- Ivan Pyryev, *The Brothers Karamazov* (232 min., 1969), YouTube links on [http://wn.com/Ivan\\_Pyryev](http://wn.com/Ivan_Pyryev)
- R Nov 3 *The Brothers Karamazov* (1879-80), Part 1, Book 3 (92-161)
- M Nov 7 Third paper due (*The Idiot*)
- 13T Nov 8 *The Brothers Karamazov* (1879-80), Part 2, Books 4-5 (163-245)
- Mikhail Bakhtin (1895-1975), *Problems of Dostoevsky's Poetics* (1929), trans. by Caryl Emerson (Minneapolis: Minnesota UP, 1984), 247-56. BB
- R Nov 10 *The Brothers Karamazov* (1879-80), Part 2, Books 5-6 (246-325)
- 14T Nov 15 *The Brothers Karamazov* (1879-80), Part 3, Book 7-8 (327-415)
- Susanne Fusso, "Dostoevskii and the Family," *The Cambridge Companion* (175-90) BB
- R Nov 17 Ivan Pyryev, *The Brothers Karamazov* (232 min., 1969)
- 15T Nov 22 *The Brothers Karamazov* (1879-80), Part 3, Books 8-9 (416-513)
- R Nov 24 Thanksgiving holiday (finish *The Brothers Karamazov*)

16T Nov 29 *The Brothers Karamazov* (1879-80), Part 4, Books 10-11 (515-602)

R Dec 1 *The Brothers Karamazov* (1879-80), Part 4, Books 11-12 (603-755), Epilogue (757-775)

M Dec 5 Third paper due (*The Brothers Karamazov*)

17T Dec 6 Pushkin (A Sketch), Delivered on June 8 at the Meeting of the Society of Lovers of Russian Literature," August 1880, in *A Writer's Diary*, by Fyodor Dostoevsky, trans. and annotated by Kenneth Lantz (Evanston, IL: Northwestern UP, 1994), 1281-95. BB

- Ivan Pyryev, *The Brothers Karamazov* (232 min., 1969), YouTube links on [http://wn.com/Ivan\\_Pyryev](http://wn.com/Ivan_Pyryev)

**Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment.

### 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://provost.asu.edu/academicintegrity>.

<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 whenever possible.* 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 on BB.**

### 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 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 detail in reading or writing. Thesis statement and topic sentences are weak, and documentation is erratic.

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 “F” 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.