

RUS 423 #85421  
TR 10:30-11:45 LL108

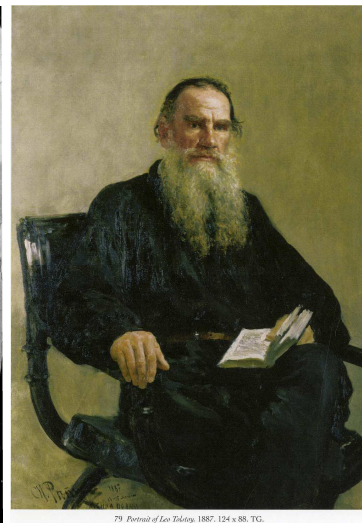
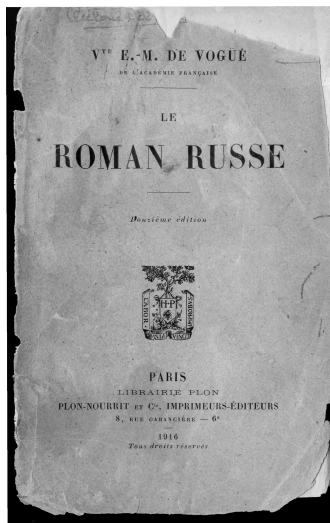
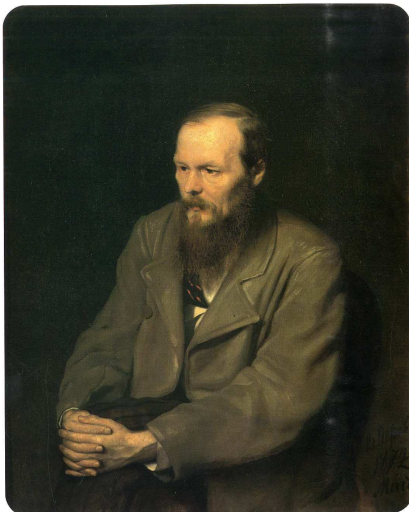
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Office Hours: TR3-5 and by appt.

## Dostoevsky and Tolstoy

### Fall 2014

#### 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 Lev Nikolaevich Tolstoy (1828-1910) had been translated into French, Dostoevsky was viewed as too different, too Russian. Yet, despite his posthumous reputation as the quintessential strange, exotic Russian writer, like Tolstoy, Dostoevsky was widely read in European literature, and lived in Europe extensively. As Russians developed the novel of ideas, Tolstoy and Dostoevsky wrote some of the greatest novels in European literature on the important questions facing nineteenth-century Russia and Europe in a century of revolutions in politics, society, religion, economics, and philosophy. Through Tolstoy’s *Family Happiness* (1859) and *Anna Karenina* (1876) and Dostoevsky’s *Crime and Punishment* (1866) and *The Brothers Karamazov* (1879-80), we focus on how they examine these larger issues through the idea of the family—through relations between generations, and between the sexes—as emblematic of Russia. We will also be watching films made of these novels.



79 Portrait of Leo Tolstoy, 1887, 124 x 88, TG.

#### Course Goals

In addition to learning about the lives and works of Dostoevsky and Tolstoy, and reading three of the great (in size as well as importance) novels of Russian and world literature, students will also learn about the significance of Dostoevsky and Tolstoy in Russian and

world culture. Through class discussion, papers, and creative assignments, students will learn to write and to articulate the complexities presented by this writer and his works.

### Requirements

*While the first assignment must be revised, all work may be revised for a better grade.* Writing means extensive revising and rewriting; editing means minor changes of words and punctuation. I expect revised papers to be substantially, not cosmetically, rewritten. I will provide worksheets on editing.

### Required Texts

1. Fyodor Dostoevsky, *Crime and Punishment* (1866), trans. by Richard Pevear and Larissa Volokhonsky (New York: Vintage, 1993). ISBN 0679734503. 565 pp. \$17.95
2. Leo Tolstoy, *Anna Karenina*, translated by Pevear and Volokhonsky, New York: Penguin, 2000.
3. Fyodor Dostoevsky, *The Brothers Karamazov* (1879-80), trans. by Richard Pevear and Larissa Volokhonsky (New York: Random House, Vintage, 1991). ISBN 0374528373. 796 pp. \$18

Other readings on Blackboard

### On Reserve

Leo Tolstoy, *Anna Karenina*, translated by Pevear and Volokhonsky, PG3366.A6 2000b

### Writing Assignments (% of your final grade)

All papers can be revised for a better grade and I will average the grades. Late papers will not be accepted. Please number pages and include the word count. Papers can be creative or traditional expository prose, but whatever format and voice you choose, there must be an argument. Please submit all papers to me by email, by midnight of the due date.

1. Write a short (1-2 pages, 250-500 words) response to these different views on art, reading, and writing, and articulate your own views on the subject and what you hope or think will be your experience in reading Tolstoy's novels and short stories. (15%)
  - Leo Tolstoy, *What is Art?* 1896, 50-3.
  - Vladimir Nabokov, "L'envoi," *Lectures on Literature* (1950s), 181-2.

Due Tuesday, September 2. Revisions (with original paper) are due Tuesday, September 9.

2. Three short papers (4-5 pages, 1000-1250 words) about each of the three novels, due the Tuesday after we finish reading the novel (25%)
3. Class participation (10%). Please come to class prepared **with your book**, prepared to participate in reading and discussion. Class participation includes listening carefully to your classmates.

There are no exams in this course.

### Attendance

Attendance is mandatory and worth half your participation grade (5%). Let me know ahead of time if you cannot come to class for health reasons. After 3 unexcused absences, your grade for the course will drop a half grade, and a half grade for each additional absence. If you miss 8 classes (one month), you will have missed 25% of the course and I can no longer give you a

grade, which means you will need to drop the course or I will need to fail you. You can keep track of how many classes you have missed on Blackboard in your grade center.

**Readings BB (on Blackboard)**

1R 8/21 Introduction: On Reading Dostoevsky and Tolstoy

- Leo Tolstoy, *What is Art?* (1896), trans. by Aylmer Maude (New York: Macmillan, 1987), 50-53. BB
- Vladimir Nabokov, "L'envoi" (1950s), *Lectures on Literature* (New York: Harcourt Brace Jovanovich, 1980), 181-2. BB

2T 8/26 *Family Happiness* (1859) BB

Wednesday, 8/27 Drop/Add ends

R 8/28 *Crime and Punishment* (1866), Part 1 (3-86)

Due: Response paper

3T 9/2 *Crime and Punishment* (1866), Part 2 (89-193)

- Discussion of papers: bring copies of Leo Tolstoy, *What is Art?* 1896, 50-3 and Vladimir Nabokov, "L'envoi," *Lectures on Literature* (1950s), 181-2.

R 9/4 *Crime and Punishment* (1866), Part 3 (197-278)

- Robert L. Belknap, "Dostoevskii and Psychology," *The Cambridge Companion* (131-47) BB

4T 9/9 *Crime and Punishment* (1866), Part 4 (281-358)

Due: Revised response paper

R 9/11 *Crime and Punishment* (1866), Part 5 (361-436)

5T 9/16 Lev Kulidzhanov, *Crime and Punishment* (221 min., 1969), finish watching on your own

R 9/18 *Crime and Punishment* (1866), Part 6 (439-531)

6T 9/23 *Crime and Punishment* (1866), Epilogue (535-51)

R 9/25 *Anna Karenina*, Part 1, 1-115

Barbara Lönnqvist, "Anna Karenina", *The Cambridge Companion to Tolstoy*, 80-95.

7T 9/30 *Anna Karenina*, Part 2, 117-236

Due: Paper on *Crime and Punishment*

R 10/2 *Anna Karenina*, Part 3, 237-352

- 8T 10/7 *Anna Karenina*, Part 4, 353-435
- R 10/9 Joe Wright, *Anna Karenina* (130 min., 2012), Keira Knightley and Jude Law
- 9T 10/14 No class – Fall Break: Finish watching *Anna Karenina*
- R 10/16 *Anna Karenina*, Part 5, 437-549
- 10T 10/21 *Anna Karenina*, Part 6, 551-669
- R 10/23 *Anna Karenina*, Part 7, 671-768
- 11T 10/28 *Anna Karenina*, Part 8, 769-817
- R 10/30 *The Brothers Karamazov* (1879-80), Part 1, Books 1-2 (3-91)  
Ivan Pyr'ev, *The Brothers Karamazov* (232 min., 1969)
- Susanne Fusso, "Dostoevskii and the Family," *The Cambridge Companion* (175-90)  
BB
- 12T 11/4 *The Brothers Karamazov* (1879-80), Part 1, Book 3 (92-161)  
Due: Paper on *Anna Karenina*
- Wednesday, 11/5 Course Withdrawal deadline
- R 11/6 *The Brothers Karamazov* (1879-80), Part 2, Books 4-5 (163-245)
- 13T 11/11 No class – Veteran's Day
- R 11/13 *The Brothers Karamazov* (1879-80), Part 2, Books 5-6 (246-325)
- Malcolm V. Jones, "Dostoevskii and Religion," *The Cambridge Companion* (148-74)  
BB
- 14T 11/18 *The Brothers Karamazov* (1879-80), Part 3, Book 7-8 (327-415)
- R 11/20 *The Brothers Karamazov* (1879-80), Part 3, Books 8-9 (416-513)
- Mikhail Bakhtin (1895-1975), *Problems of Dostoevsky's Poetics* (1929), trans. by Caryl Emerson (Minneapolis: Minnesota UP, 1984), 247-56. BB
- 15T 11/25 *The Brothers Karamazov* (1879-80), Part 4, Books 10-11 (515-602)
- R 11/27 No class - Thanksgiving (finish *The Brothers Karamazov*)
- 16T 12/2 *The Brothers Karamazov* (1879-80), Part 4, Books 11-12 (603-755), Epilogue (757-775)

R 12/4 Tolstoy's death in 1910: *The Last Station* (112 min.), directed by Michael Hoffman, based on the novel by Jay Parini, starring Christopher Plummer and Helen Mirren

Due Tuesday, December 9: final paper on *The Brothers Karamazov*

**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: [https://provost.asu.edu/index.php?q=academicintegrity/students#avoid\\_plagiarism](https://provost.asu.edu/index.php?q=academicintegrity/students#avoid_plagiarism) 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.* Your name should appear only on the back of the last page. Feel free to write in the first person. Support claims with evidence and conclusions with argument. Avoid wordiness and hyperbolic words like *extremely*.

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 "NC" 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.