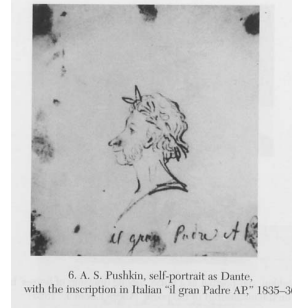
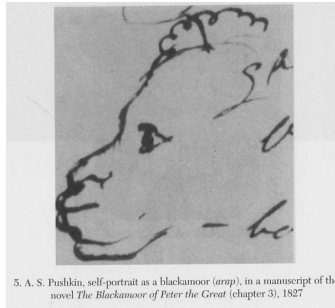


**RUS421 Pushkin**  
Spring 2011  
PEBE117, TR 12:00-1:15  
#18444

**Professor Hilde Hoogenboom**  
LL420B, 480.965.4576  
[hilde.hoogenboom@asu.edu](mailto:hilde.hoogenboom@asu.edu)  
Office Hours: TR2-4 & by appt.

## Pushkin: The Invention of Russian Literature



Alexander Pushkin (1799-1837) was an acknowledged **genius**, the **No. 1 writer** during his lifetime, not because he wrote **best-sellers** (although he did), but because his work, and his personality and life, exemplified qualities that brought him recognition and **fame**. Pushkin traced his lineage to **noble** families and was the great grandson of Peter the Great's Abyssinian general, Abram Petrovich Gannibal, born an **African prince**. Pushkin was the Russian **Byron**, the Russian **Mozart** of poetry.

After graduating from the elite Lycée, at age 21, the publication of his first major poem, *Ruslan and Ludmila* (1820), created a **sensation**, especially when he was **exiled** to the south at the same time for circulating poems about **freedom**. In 1826, back in St. Petersburg, where the Emperor Nicholas I was his personal censor, Pushkin became a professional **man of letters** and established a literary journal. His greatest work, the novel in verse *Eugene Onegin* (1833), was acclaimed as “an **encyclopedia of Russian life**” and was made into a beloved **opera** by Petr Tchaikovsky in 1878. Students copied his **bawdy poetry** in their albums. His reputation with **women** made mothers fear for their daughters. His marriage to the beautiful Natalia Goncharova led to a **duel** over her honor, in which he was **killed**.

Since then, his stature in Russian literature has only increased and he is Russia's **national poet**, a **literary saint** with statues throughout Russia and streets named after him in every town. Pushkin is central to understanding Russian culture over the past 200 years, and is only less well known than Dostoevsky and Tolstoy in the West because of the difficulties of translating poetry.

This course examines a variety of Pushkin's works in poetry and prose, and their translations into opera and song, in strict chronological order with attention to the **development of his career and reputation**. Works include: the mock-epic fairy tale *Ruslan and Ludmila*, the novel in verse *Eugene Onegin*, the historical drama *Boris Godunov*, the romantic tale *The Queen of Spades*, the *Little Tragedies*, *The Tales of Belkin*, and his love and erotic poetry. This course is in English.

### Required Texts

Please buy these translations only. Highlighted abbreviations used in syllabus to indicate which book the selections are in. Call number indicate that the book is on reserve.

1. Alexander Pushkin, *Selected Lyric Poetry*, trans. by James Falen (Evanston, IL: Northwestern UP, 2009). 978-0-8101-2642-8. \$16.95.
2. Alexander Pushkin, *Ruslan and Lyudmila*, trans. by Roger Clarke (London: Oneworld Classics, 2010). 978-1847491305. \$14.95. PG3347.R85 2005
3. Alexander Pushkin, *Eugene Onegin*, trans. by James Falen (New York: Oxford UP, 2009). ISBN 978-0199538645. \$10.95. PG3347.E8 F35 1990
4. **CPT**: Alexander Pushkin, *The Complete Prose Tales of Alexandr Sergeevitch Pushkin*, trans. by Gillon R. Aitken (New York: W. W. Norton & Company, 1996). 978-0393004656. \$17.95. PG3347.A15 A4 1996
5. **BGDW**: Alexander Pushkin, *Boris Godunov and Other Dramatic Works*, trans. by James Falen (New York: Oxford UP, 2009), 978-0199554041. \$13.95. PG3347.A2 2007
6. All other required texts, and optional texts in Russian (for those who know Russian) are on Blackboard (**BB**)

### Reference Works on reserve

- T. J. Binyon, *Pushkin: A Biography* (New York: Knopf, 2003). PG3350.B55 2003eb Online [Electronic Resource]
- Boris Gasparov, *Five Operas and a Symphony: Word and Music in Russian Culture* (New Haven, CT: Yale UP, 2005). ML300 .G38 2005eb Online
- Andrew Kahn, *The Cambridge Companion To Pushkin* (New York: Cambridge UP, 2006). PG3356 .C36 2006
- Alexander Pushkin, *Eugene Onegin*, trans. by A.D.P. Briggs (New York: Cambridge University Press, 1992). PG3343.E83 B75 1992
- Alexander Pushkin, *Eugene Onegin*, trans. by Dorothea Prall Radin and George Z. Patrick (Berkeley, CA: University of California Press, 1937). PG3347.E8 R3 1937
- Alexander Pushkin, *Eugene Onegin*, trans. by Charles Johnston. (New York: Viking Press, 1978). G3347.E8 J6 1978
- Alexander Pushkin, *Eugene Onegin*, a novel in verse, trans. by Vladimir Nabokov (Princeton, NJ: Princeton University Press, 1975). PG3347 .E8 N3 1975 v.1-4
- **CNLP**: Alexander Pushkin, *Collected Narrative and Lyrical Poetry*, trans. in the prosodic forms of the original by Walter Arndt. (Ann Arbor, MI: Ardis, 1984). PG3347.A17 1984b
- **PT**: Alexander Pushkin, *Pushkin Threefold: Narrative, Lyric, Polemic, and Ribald Verse*, the originals with linear and metric translations by Walter Arndt. (New York: Dutton, 1972). PG3341.A7 1972
- **CPF**: Alexander Pushkin, *Complete Prose Fiction*, trans, with an introduction and notes, by Paul Debreczeny (Stanford, CA: Stanford University Press, 1983). PG3340 .A15 D4x
- *Onegin*, directed by Martha Fiennes, starring Ralph Fiennes (Onegin) and Liv Tyler (Tatyana), 2007, 106 min. PN1997 .O5593 2000 DVD

### Web Resources

Russkaia virtual'naia biblioteka: Pushkin's *Sobranie sochinenii v 10 t.* (Collected Works in 10 Volumes) (Moscow: Khudozhestvennaia literature, 1959)

<http://www.rvb.ru/pushkin/toc.htm>

Literatura

<http://www.litera.ru/stixiya/authors/pushkin.html>

Friends and Partners: Poetry, some in Russian and English, most in Russian, by year

<http://www.friends-partners.org/friends/literature/19century/pushkin.html%28opt,mozilla,pc,english,,new%29>

Publichnaia elektronaia biblioteka

<http://public-library.narod.ru/Pushkin.Alexander/>

### 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. Please number pages and include the word count.

1. A four-page paper (1,000 words), due on February 1 in class in which you analyze one of the primary differences between Pushkin's poem *Ruslan and Ludmila* and Glinka's opera: the full characterization of the hero and heroine in the opera. How and why does Glinka do this? Why is Pushkin's poem successful without fully developed characters? (20%)
2. An eight-page paper (2,000 words), due on March 22 in class in which you analyze some aspect of *Eugene Onegin*. You may include a comparison with the opera. (40%)
3. A six-page paper (1,500) due on April 12 in class in which you analyze the poem "The Bronze Horseman" and Pushkin's views on Russian history, especially Peter the Great. You should draw on other works in the class. (30%)
4. Class participation includes attendance, sharing your ideas, and listening carefully to your classmates. (10%)

### Goals

Students should learn the following information and skills:

1. Major works by Alexander Pushkin in poetry and prose, his biography, and his afterlife in Russian literature and culture, especially in music
2. How to identify, articulate, and write about key aspects of Pushkin's works and life in Russian culture.
3. An appreciation of the challenges and choices involved in the adaptation of Pushkin's works into songs and operas.
4. An understanding of the issues involved in the translation of Russian poetry and prose.
5. The ability to scan poetry and integrate the formal aspects of poetry with the content (as much as this is possible in translation).

## Attendance

Attendance is mandatory. I 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.

## Syllabus

- 1T Jan 18 Which Pushkin? Pushkin in Russian literature and culture; transitions from Classicism to Sentimentalism, Romanticism, and Realism; the development of a literary marketplace, patronage and professional writers; Russian poetry and versification
- R Jan 20 *Lyrics, 1813-1819 (5-35); "Liberty" (1817) PT/BB (3-5)*
- "Appendix on Verse-Forms," in *The Cambridge Companion to Pushkin*, ed. by Andrew Kahn (New York: Cambridge UP, 2006), 221-23. BB
  - Richard C. Borden, "Making a True Image: Blackness and Pushkin Portraits," in *Under the sky of my Africa: Alexander Pushkin and Blackness*, ed. by Catharine Theimer Nepomnyashchy, Nicole Svobodny, and Ludmilla A. Trigos; foreword by Henry Louis Gates Jr. (Evanston, IL: Northwestern University Press, 2006), 172-95. BB
  - D. S. Mirsky, "Chapter 4: The Golden Age of Poetry," in *A History of Russian Literature, from its Beginnings to 1900* (1926, repr. Evanston, IL: Northwestern UP, 1999), 73-126. BB
- 2T Jan 25 *Ruslan and Lyudmila* (finished Mar. 1820; fragments Mar. 1820, and summer 1820; pub. Aug. 1820, epilogue 1820, 2<sup>nd</sup> ed. Mar. 1828; 1835)
- Boris Gasparov, "Pushkin in Music," in *The Cambridge Companion to Pushkin*, ed. by Andrew Kahn (New York: Cambridge UP, 2006), 159-73. BB
- R Jan 27 **Opera:** *Ruslan and Lyudmila*, (1842) by Mikhail Glinka (1804-57)
1. Mikhail Kit and Anna Netrebko, Valery Gergiev conducting the Kirov, 1995, 210 min. On-line access through library catalog (in Russian, no sub-titles) and on reserve M1500.G55 R47 2003 DVD
    - Boris Gasparov, Ch. 2 "Farewell to the Enchanted Garden: Pushkin, Glinka's *Ruslan and Ludmila*, and Nicholas's Russia," (23-57)
- 3T Feb 1 The Southern Poems: Pushkin in Exile from Moscow and St. Petersburg (May 6, 1820 to Sept. 8, 1826)
1. *Prisoner of the Caucasus* (Feb. 1821; Sept. 1822, May 1828, 1835), trans. as "Caucasian Captive," in *Six poems from the Russian; being faithful and unabridged translations of Ruslan and Ludmilla, Poltava, and Caucasian Captive from the works of Alexander Sergivich Pushkin; and Izmael bey, Lithuanian maid, and The daemon from the works of Mikhail Yuryevich Lermontov*, tr. by Jacob Krup (New York: The Galleon Press, 1936), (159-82). BB
    - Opera: César Cui (1835-1918), *Prisoner of the Caucasus* (1883)
  2. *Gabriliad* (Apr. 1821; June-Oct 1828 questioned by police and Nicholas I; London, 1861; Berlin, 1861; 1<sup>st</sup> pub. in Russia, censored, 1908) CNLP/BB (223-39)

Paper #1 due

- R Feb 3 The Southern Poems  
 3. *The Fountain of Bakhchisaray* (Fall 1823; Mar. 1824, 1827, 1830, 1835) CNLP/BB (247-67)  
 4. *The Gypsies* (Oct. 20, 1824; fragment 1825 and 1826, as song 1825, 1827, 1835, 1853) PT/BB (59-80)  
 Opera: Sergei Rachmaninov (1873-1943), *Aleko* (1892)  
 5. *Count Nulin* (Dec. 14, 1825; Dec. 1828) PT/BB (88-99)
- 4T Feb 8 *Lyrics 1820-1829* (1820-24: 39-77)
- R Feb 10 *Lyrics 1820-1829* (1825-26: 78-111), "Prose and Poetry" (1825) CNLP/BB (71)
- 5T Feb 15 *Lyrics 1820-1829* (1826-29: 102-52); "The Talisman" (1827) PT/BB (30-31)
- R Feb 17 Pushkin in Mikhailovskoe (Aug. 9, 1824-Sept. 8, 1826)  
*Eugene Onegin* (around Mar. 23, 1833)  
 Ch. 1 (Oct. 22, 1823; Feb. 1825, Mar. 1829) (1-31)  
 Ch. 2 (Dec. 8, 1823; Oct. 1826, May 1830) (33-54)  
 Ch. 3 (Oct. 2, 1824; Oct. 1827) (55-81)  
 "Conversation of Bookseller with Poet" (1824), trans. by Vladimir Nabokov, *Eugene Onegin* Vol. 2 (New York: Bolingen, 1964), 13-19. BB  
 Opera: Petr Tchaikovsky (1840-93), *Eugene Onegin* (1878)
- 6T Feb 22 *Boris Godunov* (Nov. 7, 1825; 1831; first performed 1870)
- R Feb 24 **Opera:** Modest Mussorgsky (1839-81), *Boris Godunov* (1869)  
 1. Robert Lloyd (Boris), Valery Gergiev conducting the Kirov, production by Andrei Tarkovsky, super-saturated conflation of libretti of original 1869 and revised 1872 versions (1983) (1990, 221 min.) M1500.M888 B872 2002 DVD (on Music reserve overnight)  
 2. Evgeny Nesterenko (Boris), Alexander Lazarev conducting the Bolshoi (1978), with Rimsky-Korsakov orchestration of revised 1872 version (1987, 165 min.) M1500.M888 B872 2005 DVD, and (1987, 176 min.) M1500.M888 B872x 1987 VIDEO  
 3. Alexander Vedernikov (Boris), Yuri Simonov conducting the Bolshoi (1970, 176 min., with Japanese subtitles) M1500.M888 B872 2000 DVD
- 7T Mar 1 *Eugene Onegin* (around Mar. 23, 1833)  
 Ch. 4 (Jan. 3, 1826; Jan. 31, 1828 (together with Ch. 5) (83-106)  
 Ch. 5 (Nov. 26, 1826; Jan. 31, 1828) (107-29)  
 Ch. 6 (Aug. 1826; Mar. 1828, "End of Part I) (131-54)

R Mar 3 *The Moor of Peter the Great* (1827-28; fragments 1829, 1830, 1834; all 6 chapters, unfinished, posthumously in 1837) CPT (3-42)  
*Poltava* (Oct. 1828; Mar. 1829) CNLP/BB (311-69)  
 Opera: Petr Tchaikovsky (1840-93), *Mazeppa* (1884)  
*A Novel in Letters* (1829; 1857) CPT (45-59)

8T Mar 8 Pushkin, Journalist (*Literary Gazette*, Jan. 1, 1830-June, 1831; 1840-49)  
*Eugene Onegin* (around Mar. 23, 1833)  
 Ch. 7 (Nov. 4, 1828; Mar. 1830) (155-82)  
 Ch. 8 (Sept. 1830, originally Ch. 9; Jan. 1832) (183-212)  
 Appendix (Sept. 18, 1830, originally Ch. 8; first pub?) (215-27)  
 Ch. 10 (burned Oct. 19, 1830)

R Mar 10 **Opera:** Petr Tchaikovsky (1840-93), *Eugene Onegin* (1878)  
 1. Renée Fleming and Dmitry Khorostovsky, Valery Gergiev, Metropolitan Opera, 2007, 156 min. M1500.T39 E8 2007 DVD  
 2. Mirella Freni (Tatiana), Bruno Bartoletti conducting the Lyric Opera of Chicago, 1985, 159 min.) M1500.T29 E8x 1985 VIDEO  
 3. Bernd Weigl and Tera Kubiak, Georg Solti conducting the Royal Opera House London, directed by Peter Weigl, 1988, 117 min. On order.  
 • Boris Gasparov, Ch. 3, "Eugene Onegin in the Age of Realism," (58-94)

### Spring Break

9T Mar 22 Pushkin in Boldino (Sept. 3 to Dec. 5, 1830)  
*The Tales of the Late Ivan Petrovich Belkin* (anonymously, 1831) CPT (61-140)  
 1. From the Editor (Sept. 14, 1830)  
 2. The Shot (Oct. 14, 1830)  
 3. The Blizzard (Oct. 20, 1830)  
 4. The Undertaker (Sept. 9, 1830)  
 5. The Postmaster (Sept. 14, 1830)  
 6. The Squire's Daughter (Sept. 20, 1830)  
*The Little House in Kolomna* (Oct. 10, 1830; Feb. 19, 1833) CNLP/BB (399-410)  
 Opera: Igor Stravinsky (1882-1971), *Mavra* (1921-22; 1947)  
*The History of the Village of Gorukhino* (Nov. 1, 1830; posthumously 1837) CPT (141-61)

### Paper #2 due

R Mar 24 *The Little Tragedies* (1832-39) BGODW (99-175)  
 1. *The Miserly Knight* (Oct. 23, 1830; Apr. 11, 1836, inaugural volume of *The Contemporary*)  
 Opera: Sergei Rachmaninov (1873-1943), *The Miserly Knight* (1906)  
 2. *Mozart and Salieri* (October 26, 1830; 1832)

Opera: Opera: Nikolai Rimsky-Korsakov 1844-1908), *Mozart and Salieri* (1898)  
3. *The Stone Guest* (Nov. 4, 1830; 1839)

Opera: Alexander Dargomyzhsky (1813-69), *The Stone Guest* (Kamennyi gost') (1872); finished by Cui and Rimsky-Korsakov)

4. *A Feast in the Time of Plague* (Nov. 6, 1830; Dec. 1, 1831)

Opera: César Cui (1835-1918), *A Feast in the Time of Plague* (1901)

10T Mar 29 **Opera:** Alexander Dargomyzhsky (1813-69), *The Stone Guest* (Kamennyi gost') (1872); finished by Cui and Rimsky-Korsakov)

1. Vladimir Atlanov as Don Juan, B. Khaikin conducting the Bolshoi, 2000, 83 min.) M1500.D24 K36 2000 DVD (Music Library) in Russian with French subtitles

R Mar 31 *Lyrics 1830-1837* (155-203); "Autumn" (1833) CNLP/BB (109-12)

Gavrila Derzhavin (1743-1816), "The Monument" (1795) in *The Literature of Eighteenth-Century Russia*, ed. by Harold B. Segel, vol. 2 (New York: E. P. Dutton, 1967), 308-310. BB

11T Apr 5 *Roslavlev* (fall 1831; posthumously 1837) CPF (135-44) BB  
*Rusalka* (1832; posthumously 1837) BGODW (177-201)

Opera: Alexander Dargomyzhsky (1813-69), *Rusalka* (1856)  
*Dubrovsky* (Feb. 6, 1833; 1841) CPT (181-271)

Opera: Eduard Napravnik (1839-1916), *Dubrovsky* (1895)  
"On the Insignificance of Russian Literature" (1834), trans. by Carl R. Proffer, in *The Critical Prose of Alexander Pushkin, with critical essays by four Russian romantic poets* (Bloomington: Indiana University Press, 1969), 162-69. BB

R Apr 7 *The Bronze Horseman* (Oct. 31, 1833; fragment Dec. 1834, in full, but censored, posthumously 1837) PT/BB (128-44)

12T Apr 12 Pushkin in Boldino (Oct. 1 to mid-Nov. 1833)  
*The History of Pugachev* (Nov. 2, 1833; Dec. 1834) CPF/BB (361-438)

Paper #3 due

R Apr 14 *The Queen of Spades* (Nov. 1833; Mar. 1834) CPT (273-305)

13T Apr 19 **Opera:** Petr Tchaikovsky (1840-93), *The Queen of Spades* (1890)

1. *Pique Dame*, with Yuri Marusin as Herman, Andrew Davis conducting the London Philharmonic, 1992, 169 min.) on-line access through library catalog
  - Boris Gasparov, Ch. 5 "Lost in a Symbolist City: Multiple Chronotopes in Chaikovsky's *The Queen of Spades*," (132-60).

R Apr 21 *Kirdjali* (fall 1834; Dec. 1834) CPT (309-15)  
*Egyptian Nights* (fall 1835; posthumously 1837) CPT (319-34)

*The Tale of Tsar Saltan* (1831) PT/BB (100-27)

Opera: Nikolai Rimsky-Korsakov (1844-1908), *The Tale of Tsar Saltan* (1900)  
*The Tale of the Golden Cockerel* (Sept. 20, 1834, at Boldino; Apr. 1, 1835) CNLP/BB  
 (411-22)

Opera: Nikolai Rimsky-Korsakov (1844-1908), *The Tale of the Golden Cockerel*  
 (1907)

14T Apr 26 Pushkin, Journalist (*The Contemporary*, Apr. 11, 1836-66)  
*The Captain's Daughter* (Oct. 19, 1836; Dec. 1836), Ch. 1-7, CPT (335-402)

R Apr 28 *The Captain's Daughter*, Ch. 8-14, CPT (402-75)

15T May 3 Afterlife Begins: Pushkin wounded in a duel (Jan. 27, 1837) and  
 dies (2:45 am, Jan 31, 1837)

- Fyodor Dostoevsky (1821-81), 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
- Pushkin Prize established (1881)

### 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.