

FALL 2009 RUSSIAN SEMINAR I: TOLSTOY AND DOSTOEVSKY:

GIANTS OF RUSSIAN LITERATURE

Rus 395 (Goucher College); 377.395 (JHU)

MW 12-1:15

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ф.М. Достоевский

Картина В.Г Перова, 1872



Л.Н. Толстой

Картина И.Н. Крамского, 1873

INTRODUCTION: THE SEMINARS

The Russian Seminar I and II sequence is offered by the Johns Hopkins – Goucher College Russian Program in Language and Literature. Seminar I typically covers a pre-revolutionary topic in Russian literature or culture and is offered in the fall. Seminar II addresses the literature and culture of the 20th century and is offered in the spring. The seminars typically integrate and fully accommodate intermediate, advanced and heritage learners. The courses count toward a Russian major and minor and are considered to be writing intensive. Graduate students and literature buffs are welcome additions to the class. All discussions, readings, and papers are in Russian.

TOLSTOY AND DOSTOEVSKY : GIANTS OF RUSSIAN LITERATURE

It is virtually impossible for literary scholars to speak of Lev Tolstoy and Fyodor Dostoevsky without resorting to the superlative degree. “Even if he had written no fiction at all,” said Robert preeminent Dostoevsky scholar, Robert Belknap, “Dostoevsky’s four journals would have made him one of the great Russian publicists, editors, and men of letters of his time. As a world figure, however, his reputation must rest on four great short stories, four novellas, four full-scale works in memoir form and the four greatest murder novels ever written.” Decades earlier, the eminent critic, Prince D.S. Mirsky described the prodigious merits of Lev Tolstoy in similar terms: “Humanly speaking, it is impossible to deny that he was the biggest man, not the best, nor perhaps even the greatest, but just morally the bulkiest that trod the

Russian soil within the last few lifetimes; the biggest man, if not the greatest artist, in all Russian literary history.” What made Tolstoy and Dostoevsky cast their giant shadows over all other writers? Why do we still read their works to this day? For lovers of literature the answer is simple. Tolstoy and Dostoevsky, each in his own way, wrote about things that really mattered: life, death, religion, love. Each man was a great thinker; each could tell a good story. Both writers showed unmatched genius in creating characters that were so psychologically plausible that they seemed like real people. Who can forget Natasha Rostova’s scintillating exuberance, Raskolnikov’s inner torment, the Underground Man’s maddening logic (or the lack thereof)? And yes, even Napoleon, haughtily surveying the ravages of Borodino. Tolstoy’s and Dostoevsky’s characters embodied the unique philosophies of their creators, but they managed to develop a life of their own against the background of a Russia torn apart by wars, social disparity, and the inexorable forces of progress, best symbolized by the moving train that ultimately takes Anna’s life. This course will take you not only on a journey through the creative process that culminated in the birth of some of the most memorable characters in Russian literature, but will also help you understand the larger social issues that lay at the foundation of the big novels of psychological realism of which Tolstoy and Dostoevsky became masters par excellence. In the course you will read stories, novellas, and novels. Given the constraints of time, you will read some in the abridged form. Taken together, all of the readings will give you an excellent taste of the ideas, social issues, and literary questions that concerned each writer. You will learn to analyze how Tolstoy and Dostoevsky utilize details and monologues and settings to make their characters come alive. You will scrutinize the language used by each author, for few writers are less accomplished in their masterful use of their mother tongue. For students reading Tolstoy and Dostoevsky for the first time – this is your right of passage. It is this moment that makes all your hard work worthwhile. To those of you who find yourselves at this inviolable stage - savor the moment. You have earned the best.

PRIMARY READINGS:

Whenever possible stories will be taught in pairs to facilitate the comparison between the styles, themes, and philosophy of the two authors at each stage. The list below represents the works in the order they will be read in class. Depending on their level students will read the works in their entirety or in abridged form. The assignments for each proficiency level is given in the Расписание. The texts are either available at the bookstores or in xeroxed form from the instructor. They are also easily found on the web at the site for Библиотека Комарова and other sites.

Детство (Childhood), 1852
«Мужик Марей» (Peasant Marej), 1876
«Мальчик у Христа на Елке» (Boy at Christ’s Fete), 1876
Кавказский Пленник (Captive of the Caucasus), 1872
Записки из Подполья (Notes from the Underground), 1864
«После Бала» (After the Ball), 1903
Белые Ночи (White Nights), 1848
Война и Мир (War and Peace), 1869
Идиот (Idiot), 1869
Преступление и наказание (Crime and Punishment), 1866
Братья Карамазовы (Brothers Karamazov), 1879
Хозяин и Работник (Master and Man), 1895
Три Смерти (Three Deaths), 1859
Смерть Ивана Ильича (Death of Ivan Ilyich), 1886
Азбука (Primer), 1875
«Пушкинская Речь» (Pushkin’s Speech), 1880

TOLSTOY CRITICISM

Bayley, J., Tolstoy and the Novel, 1966.
Berlin, I., The Hedgehog and the Fox, (Concerns War and Peace), 1953.
Christian, R.F., Tolstoy, A Critical Introduction, 1969.

Эйхенбаум, Б.М., Молодой Толстой, М. 1922.
Гудзий, Н.К., Л. Толстой, М. 1960.
Гусев, Н.Н., Летопись жизни и творчества Л.Н. Толстого, М. 1958-60.
Леонтьев, К., Анализ, Стиль и Веяние, О Романах Г. Льва Толстого, 1911.
Шкловский, Б.П. Лев Толстой, М. 1967.

Критические статьи на русском языке.

DOSTOEVSKY CRITICISM

Бахтин, М.М., Проблемы творчества Достоевского, 1929.
Бердяев, Н., Мирозерцание Достоевского, Прага, 1923.
Мочульский, К.Д., Достоевский, Жизнь и Творчество, Париж, 1927.
Wasiolok, Edward, Dostoevsky, the Major Fiction, Cambridge, Mass., 1964.
Wellek, Rene, ed., Dostoevsky, A Collection of Critical Essays, Englewood Cliffs, N.J., 1962.

Критические статьи на русском языке.

FILMS

Anna Karenina, A. Zarkhi, 1967.
Captive of the Caucasus, Sergei Bodrov, 1996.
Documentaries on Tolstoy and Dostoevsky (Great Russian Writers, Kultur)
Idiot, Vladimir Bortko, 2003.
Le Notti Bianche, Luchino Visconte, 1957.
War and Peace, Sergei Bondarchuk, 1968.

CLASS FORMAT

The class meets on Monday and Wednesday for approximately one and one-half hour. In addition to the regular Monday and Wednesday classes, which meet at Homewood, an extra section may be formed to help slower-paced intermediate learners. This section will meet Thursday morning TBA at Goucher.

The Reading assignments are 10-20 pages for the Wednesday class and 20 pages or so for Monday's class. Each student will be assigned readings appropriate to his level. The various levels are indicated throughout the syllabus. Students must come to class, prepared to answer questions and discuss the day's assignments.

At the beginning of each class students break into pre-assigned pairings of traditional and heritage learners to prepare a short list of questions on that day's readings or on a short critical article they haven't seen before. Each group has 20 minutes to prepare a response in grammatical Russian. The traditional learner is selected to summarize the team's conclusion. The team presentations become a spring board for a more probing discussion of the day's readings and for the introduction of critical material. The final half hour may be devoted to an oral report by a student or to viewing and discussing films or documentaries. Each student regardless of level must respond a minimum of five times during each class in full grammatically correct Russian sentences.

COURSE OBJECTIVES

At the end of this course students are expected

- ❖ To demonstrate a fundamental knowledge of the works, writing style, and world view of Tolstoy and Dostoevsky.

- ❖ To demonstrate an understanding of the impact of the two writers on Russian literature and culture.
- ❖ To explain the uniqueness of the two Russian authors in a global context
- ❖ To demonstrate individual progress in speaking, writing, pronunciation, aural comprehension, and critical thinking.

In addition to the aforementioned common goals, traditional learners are expected

- ❖ to demonstrate individual progress in speaking, writing, pronunciation, aural comprehension and critical thinking.

Heritage learners are expected

- ❖ to gain a deeper understanding of their native culture
- ❖ to be able to gain critical insight into the influence of Tolstoy and Dostoevsky on contemporary Russian culture
- ❖ to demonstrate an empathy for the difficulties non-native students face in learning the target language.
- ❖ Errors on graded assignments must be corrected again within a week of the assignment's initial return in order for a student to receive rewrite credit.

SUBMISSION OF HOMEWORK

- ❖ All homework must be neatly written or taped and stapled or it will be returned uncorrected.
- ❖ Work bearing smudges and cross-outs will be returned for resubmission.
- ❖ Assignments written on frayed-edged paper torn out of loose-leaf notebooks will be returned for resubmission.
- ❖ Assignments late by one week will be marked as late.

GRADING

The final grade for all types of student is based on individual progress made throughout the semester. The progress of intermediate learners in all four skills will be monitored individually. Peer mentoring and improvements in writing and critical thinking constitutes an important aspect of the heritage and advanced learners's grade.

- ❖ Participation (25%)
 - Five responses (all students)
 - Peer mentoring (heritage learners)
 - Preparedness
- ❖ Written Assignments (25%)
 - Questions
 - Short compositions (1-2 hand-written pages)
 - Web assignments
- ❖ Paper # 1 due 11/2 (25%)
 - Students compare aspects of the writer's style (monologues, characterization, themes) in the works they've read up to that point.
 - 2 typed pages for students at the intermediate level/ three typed pages for advanced

- students/ four typed pages for heritage learners.
- One rough draft required.
- ❖ Oral Report/Paper # 2 (25%)
 - Students select a work not covered in class from a list distributed at the beginning of the semester. (Heritage learners select a novel, advanced students pick a novella, intermediate learners choose a story). During the last week of class students “teach” their paper to the class, then re-write it as a paper.
 - Secondary sources (critical bibliography) permitted for heritage learners, only.
 - No outside help permitted for anyone.
 - Clean copy due 12/7
- ❖ Extra Credit
 - Presentations on music or art related to course material are encouraged.

OFFICE HOURS

Students are encouraged to come to my office in Krieger 21 (MWF, 8 – 9:45) and Tu 8 – 10:45. I also have office hours at Goucher Thursday morning either in Van Meter 156 or at TBA location. Students may also call me at 410 339-6893.

ATTENDANCE/TARDINESS

Appropriate notes and advance notification must accompany illness, sports event or other legitimate absences. All written work is due the next class meeting following an absence. Three unexcused missed classes will lower your grade by a plus or minus. Four- five missed classes will lower your grade by one entire grade. Seven or more missed classes will result in failure. Chronic tardiness may result in point deductions.

PLAGIARISM

Please consult your institution’s policies regarding plagiarism, including expulsion. First time offenders will be given the opportunity to rewrite their papers, but will forfeit their opportunity to get an A in the course. Repeat offenders will be reported to the Dean’s office. Please do not ask relatives or friends to write your papers for you. If you consult a friend on a particular word or idea, please cite your source appropriately.

GENERAL AND WEEKLY SYLLABI: РАСПИСАНИЯ

The Расписание given below is the basic reading list and assignment schedules for students who attend the Monday and Wednesday classes. All additions and subtractions to Расписание will appear in the Еженедельное Расписание. Should there be a need for a Thursday section at Goucher, the assignments for the additional hour will become a part of the Еженедельное Расписание.

The following is a list of abbreviations that appear in the assignment:

- П - продвинутые студенты
- Н - носители русского языка
- С - студенты среднего уровня

ВК - в классе на сегодня
ДЧ - домашнее чтение на следующий раз
ПЗ - письменное задание, вопросы или сочинения
УД - устный доклад

среда 9/2

ВК - Вступительная лекция о Толстом/ Фильм: Great Russian Writers
Leo Tolstoy, 30 min.
ДЧ - П: Отрывки из *Детства*, 1852 (главы I, XXVI, XXVII)
С: Глава I
Н: Все произведение (см. Библиотеку Комарова по интернету)

понедельник 9/7 - День Труда (Занятий нет)

среда 9/9

ВК - Анализ *Детства*
ДЧ - П&Н: *Мужик Марей, Мальчик у Христа на Елке*
С: *Мальчик у Христа на Елке*

понедельник 9/14

ВК - Лекция о жизни и творчестве Достоевского/ фильм: Great Russian Writers: Fyodor Dostoevsky, 30 min./ Анализ *Мужика Марей*, 1876 и *Мальчика у Христа на Елке*, 1876.
С - С: *Кавказский Пленник*, 1872 (Библиотека Златоуста)
П&Н: Несокращенная версия повести (ксерокс)

среда 9/16

ВК - Анализ *Кавказского Пленника* (библиотека Златоуста)/ фильм: *Кавказский Пленник* Сергея Бодрова, 1996.
ДЧ - П: *Записки из Подполья*, 1864 (все отрывки)
С: “Хрустальный дворец”
Н: Всю повесть (Библиотека Комарова)

понедельник 9/21

ВК - Анализ *Записок из Подполья*/ продолжение фильма *Кавказский Пленник* Сергея Бодрова, 1996.
ДЧ - П&С&Н - *После Бала*, рассказ, 1903 (ксерокс)

среда 9/23

ВК - Анализ *После Бала* / продолжение фильма: *Кавказский Пленник* (Сергей Бодров) 1996.
ДЧ - С: *Белые ночи*, повесть, 1848 (I & II)
П: всю повесть
Н: версию из Библиотеки Комарова

понедельник 9/28

ВК - Анализ *Белых ночей* (I & II)/ отрывки из фильма: *Le Notti Bianche*, Luchino Visconti, 1957.
ДЧ - С&П: *Белые ночи* (III & IV, Утро)

среда 9/30

- ВК - Анализ *Белых ночей* (III & IV, *Утро*) / отрывки из фильма: *Le Notti Bianche*, 1957
- ДЧ - П&Н: Краткое содержание романа *Война и Мир*, 1869, на русском языке
- С: Содержание романа на английском языке
- П&С: *Андрей Болконский* (в пакете с ксероксами глав из романа)
- Н: Найдите другие главы в романе где появляется Андрей. Прочитайте и перескажите классу содержание.

понедельник 10/5

- ВК - Лекция о романе *Война и Мир* / анализ *Андрея Боконского*
- ДЧ - П&С&Н: *Наташа Ростова* (ксерокс отрывок из романа)
- Н: Найдите другие главы в романе где появляется Наташа. Прочитайте и перескажите классу содержание.

среда 10/7

- ВК - Анализ *Наташи Ростовой* (отрывки из романа) / отрывки из фильма: *Война и Мир* Сергея Бондарчука, 1968
- ДЧ - П&Н: Бородино и последствия, Пьер и Платон Каратаев (в пакете: *Пьер Безухов*)
- Н: Найдите другие главы в романе где появляется Пьер. Прочитайте и перескажите классу содержание.
- УД - Стихотворение Лермонтова *Бородино*

понедельник 10/12

- ВК - Бородино и последствия (в пакете: Пьер Безухов) / УД - Стихотворение Лермонтова *Бородино* / отрывки из фильма *Война и Мир* Сергея Бондарчука, 1968
- ДЧ - С&П&Н: *Идиот*, роман, 1869 (Златоуст, 1- 43)
- Н: прочитайте одну из глав в тексте без пропусков из Библиотеки Комарова.

среда 10/14

- ВК - Лекция о романах Достоевского / Анализ глав из *Идиота* (1- 43)
- ДЧ - *Идиот* (43-72)

понедельник 10/19

- ВК - Анализ *Идиота* (43- 72) / отрывки и фильма: *Идиот*, Владимира Бортко, 2003
- ДЧ - С&П&Н: *АИдиот* (73-149)
- Н: прочитайте одну из глав в тексте без пропусков (Библиотека Комарова)

среда 10/21

- ВК - Анализ *Идиота* (73-149) / отрывки из фильма Владимира Бортко, 2003
- ДЧ - П&Н: *Преступление и Наказание*, роман, 1866 (ксерокс: 31-108)
- С: *Преступление и Наказание* (отрывок разговора между Соней и Расколниковым)

понедельник 10/26

- ВК - Лекция о *Преступлении и Наказании* / анализ стр. 31-108 / Отрывки из фильма: *Преступление и наказание*, Лев Кулиджанов, 1969

- ДЧ - Работа над черновиком первого сочинения
- среда 10/28
- ВК - Анализ сцены: Расколников у Сони/ Отрывки из фильма: *Преступление и наказание*, Лев Кулиджанов, 1969
- ДЧ - Работа над первым сочинением/ Краткое содержание роман *Братья Карамазовы*
- понедельник 11/2
- ВК - **Студенты сдают первое сочинение** /Лекция о романе Достоевского *Братья Карамазовы*, 1879/ обсуждаем содержание романа
- ДЧ - П&Н&С: *Легенда Великого Инквизитора*
- среда 11/4
- ВК - Обсуждаем *Великого Инквизитора*
- ДЧ - П&С: Религия социализма. Великий Инквизитор (Бердяев, 14 часть, 10-11)
Н: *Легенда Великого Инквизитора* / Религия социализма. Великий Инквизитор (Бердяев, 14 часть, 10-11), Великий Инквизитор (Бердяев, 20-21 части, 14-22)
- УД - П&С&Н: комментарии Бердяева о Великом Инквизиторе (то что прочитали)
- понедельник 11/9
- ВК - УД по статьм Бердяева /Лекция: Анна Каренина и Повести Толстого 80-90 годов
- ДЧ - Н&П: *Хозяин и работник*, повесть, 1895
С: I-III по-русски, остальное можно в переводе.
- среда 11/11
- ВК - Анализ *Хозяина и работника*,
- ДЧ - Н&П&С: *Три Смерти*, повесть, 1859
- понедельник 11/16
- ВК - Кончаем *Хозяина и Работника* /Анализ рассказа: *Три Смерти*
- ДЧ - Н&П: *Смерть Ивана Ильича*, повесть, 1886, I-IV, стр. 1-16.
С: II, стр. 5-9 (остальное можно в переводе)
- среда 11/18
- ВК - Анализ повести: *Смерть Ивана Ильича* (I-IV)
- ДЧ - Н&П: *Смерть Ивана Ильича* до конца.
С: VI, X-XII по русски (остальное можно по- английски)
- понедельник 11/23
- ВК - Заканчиваем обсуждать *Ивана Ильича*/ Лекция о философии Толстого
- ДЧ - Н&П&С: *Азбука*, /работа над черновиком второго доклада
- УД - П&Н: Пушкинская речь Достоевского
С: Расскажите об одной сказке.
- среда 11/25 – 11.29 День Благодарения (Нет занятий)
- понедельник 11/30

ВК - УД по *Азбука* 1875 / УД – *Пушкинская Речь*, 1880/
Последние доклады

среда 12/2

ВК - Доклады

понедельник 12/7 Последний день занятий

ВК - Устный Доклады/ отзывы

Пятница 12/7 **сдача законченной работы (второе сочинение)**