

Masterpieces, 19th C. Russian Lit W-course Russian 0800

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(Lectures and Readings in English; Please see me, if you wish to do the readings in Russian)
Fall Semester, 2009 [Course meets W-course, CAS Literature, & Foreign Cultures Requirements]

Requirements:

Class participation -20%
2 papers (5-6 pp) --20%
Random Quizzes -10%
Midterm paper (12-15 pp) -- 20%
Hour Exams [4] --30%

Time/place: T/Th 1-2:15 Room 121C/L

Instructor: Prof Jane G. Harris
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Office hours: Wednesday 3-5

NB: This course is a **W-course**. If you **cannot** take it as a W-course, please see me.

Writing requirements include 2 papers (5-6 pp each), 1 midterm paper (12-15 pp), and Revisions.

Attendance/Participation count. Do not miss class when papers are due. You will **not** be excused.

NOTE: Some **readings** are MUCH longer than others. **ADVICE:** Plan ahead!!!

Exams are scheduled for given days. They will not be made up. Quizzes will not be made up.

Required Texts: (1) Pushkin, The Captain's Daughter and other stories; (2) Gogol, Dead Souls [Norton Critical edition]; (3) Tolstoy, War and Peace [Norton Critical ed.]; (4) Dostoevsky, Crime and Punishment [Norton ed] (5) **Gogol stories: "The Overcoat" and "The Nose" –xerox or scanned copies will be provided.**

Recommended: (6) MLA Handbook for Writers of Research Papers. Texts are all available in the Pitt Bookstore; some readings are also available in Hillman

<u>Week Date</u>	<u>Author</u>	<u>Topic</u>	<u>Readings</u>
1830s-1840s	<u>The Short Story and the Historical Novella</u>		

I Tu Sept 1 Introduction, Syllabus, Requirements, and Hour exams [vs midterm/final]
Introductory lecture on Pushkin

Th Sept 3 (1) **PUSHKIN** Background; The Short Story **Tales of Belkin and other stories**
Story cycles, characterization, plot "The Shot," "Queen of Spades"
Fiction and reality; models of social behavior; urban life and the 'society tale'.
Tales of heroes, anti-heroes, and heroism
Plot, belief and disbelief, mystery

II Tu Sept 8 Continue Belkin Tales "Snowstorm," "Mistress into Maid," "The Postmaster"
Love, family, Russian country life, & Fate
Tales of Love, variations on the theme of love; whose perspective?

Th Sept 10 The Historical novella/novel **The Captain's Daughter** pp.1-140
First person narrative/memoir; history and romance
What elements of the short stories are found in this novella? How do they differ?

III. Tu Sept 15 (2) **GOGOL VIDEO** of Gogol's "The Overcoat" [V-1250]
How does the film compare to the short story?
Short stories: Scanned or Xeroxed copies will be provided: "The Overcoat," "The Nose"
Pushkin Paper DUE at the beginning of class. [We'll save the discussion of Gogol's stories for next time.]

Th Sept 17 **GOGOL** **Dead Souls**, Book I, chs 1-4: pp. 1-90
The Comic Epic/ Novel; episodes; description
Critical readings Required: Maguire; Recommended: Belinsky, Bely, Nabokov
Compare Short stories & film version, & beginning of novel: combining the comic and serious.

IV. Tu Sept 22 **Dead Souls**, Book I, chs 5-7: pp. 90-163
Characterization, detail; the writer/author/narrator
Critical readings Required: Fanger; Recommended: Karlinsky, Chizevsky, Bakhtin

Th Sept 24 Complete **Dead Souls** Book I, chs 8-end: pp. 163-270

Good and Evil; values; the comic elements, devices
Critical readings Required: Shklovsky, Gippius; Recommended: Lotman, Bakhtin
NB: You are NOT required to read Pt II, but please feel free to do so! It is incomplete]
& **Gogol Paper DUE** at the beginning of class

V. Tu Sept 29 No class: Finish up your GOGOL paper and study for exam

Th Oct 1 **FIRST HOUR EXAM**, Pushkin and Gogol

1860s The Novels of Realism

VI. Tu Oct 6 (3) **TOLSTOY War and Peace Book 1, pp 3-94.**

Introduction: Historical and Social Background
1805 Petersburg/Moscow
What is meant by the term "Realism"?
How does Tolstoy differ from Pushkin and/or Gogol?

Th Oct 8 Book 2, pp 95-173; and begin Book 3 [as much as you can, so you wont have too much for Th]
Tolstoyan techniques: What do you notice? Point of view, characterization; psychology
Critical readings Required: Kathryn Feuer

VII. Tu Oct 13: No class. University Fall Break. Read ahead, catch up

Th Oct 15: Family/society; Social units Books 3-4, pp. 174-255 & 257-301
Wartime and peacetime. Battle of Austerlitz
Family values. Tolstoyan techniques: parallelism, epithets
Critical readings Required: Eikhenbaum (pp 1126-27)

VIII. Tu Oct 20 Psychology and pedagogy Books 5- 6, 303-366, & 367-429
1806-07, 1808-10; youth, love; balls; Duels, Gambling; Freemasons; Gods' folk; Tilsit
Critical readings Required: Pisarev; Ginzburg

Th Oct 22 Andrew; Pierre; Nikolas & the hunt Books 7-8, 431-474, & 475-534
Opera; courtship, seduction & abduction?
Tolstoyan techniques: defamiliarization, recreation of "reality"; diary entries
Critical readings Required: Eikhenbaum (1127-28), Shklovsky, Morson (1160-63)

IX. Tu Oct 27 **SECOND HOUR EXAM**, Tolstoy: Books 1-8, pp 3--534 and Critical Essays read thus far.

Th Oct 29 1811-12; History and Necessity Book 9, pp. 535-606
War as "crime" or "glory" ; war and life; good and evil
Historical portraits: Napoleon vs Kutuzov --"Great man theory" ["history's slaves"]
Critical readings Required: Gustafson [for books 9-10]; Eikhenbaum (1127-28)

X. Tu Nov 3 Borodino as a "moral victory" *Book 10, pp. 607-730
Tolstoyan techniques: Point of view; conversation/dialogue:
Pierre, observer of battle; Pierre and Andrew: characters/roles/heroes
Critical readings Required: Gustafson, Morson

Th Nov 5 War, religion; Moscow Book 11, pp. 731-826
Kutuzov, war council & Bennigsen—Malasha watches [point of view]
Pierre's mission; Marya Dmitrievna and Helene; Helene's values?
Rostovs & Moscow; Rostopchin & Vereshagin
Critical readings Required: Morson (Decisions: 1158-60)

XI. Tu Nov 10 Anna Pavlovna's; social satire; Helene's illness Books 12-13 827-910
Happiness and choice vs necessity, fate; Nickolas and Mary

Pierre, Platon K; prison and freedom; Symbolism and the novel
Critical readings Required: Isaiah Berlin

Th Nov 12 Resolutions and endings Books 14-15: pp.911-996
Death; guerilla warfare; Pierre, Natasha and Mary
Critical readings Required: Morson (1163-65)

XII. Tu Nov 17 Epilogue as a literary device; continuity & conclusion Two Epilogues,
Tolstoy: Novelist, Historian, Philosopher, & ? pp 997-1042; pp1043-1074
Tolstoy's Theory of History
Critical readings Required: Berlin, Morson, Gustafson, Ginzburg
*Handout: Discussion of Handout

Th Nov 19 **THIRD HOUR EXAM**, 2nd half War and Peace Books 9-end, Epilogues,
and Critical Essays.

OUTLINE for TERM PAPER (if you have been reading and taking notes all along, this should not
be a major chore. Indeed, it should help you with studying for the 3rd hour exam!!!
See more comments on the paper topic and outline, below.)

XIII. Tu Nov 24 Catch-up Day.

Th Nov 26 No Class Thanksgiving

XIV. Tu Dec 1 (4) **DOSTOEVSKY** Romanticism/Realism **Crime and Punishment**
Atmosphere and character Part I [80 pp]
Critical readings Required: Karlinsky, Tolstoy;
Recommended: Grossman, Chulkov, Belov, Milosz, Horney

Th Dec 3 Narration; plot structure. The "accursed questions. Parts 2-3 [chs 1-4) pp. 75-209
Critical readings Required: Frank, Bakhtin (643-51)
Recommended : Strakhov, Berdyaev, Ivanov

XV. Tu Dec 8 Theme of crime and punishment
Philosophy; psychology, images Parts 3 (chs 5-6), Parts 4-5 pp 210-369
Critical readings Required: Weisberg, Matlaw, Bakhtin (652-55)

Th Dec 10 Law and religion. Epilogues and Ends. Structure of the Novel Part 6-& Epilogue pp370-465
Critical readings Required: Mochulsky, Rahv, Bakhtin (655-56)
Recommended: Holquist, Gasset, and whatever else you have time for.

TERM PAPER DUE: at beginning of class

[NB: If you can and want to turn it in earlier, please do! NO LATE PAPERS accepted!!!]

XVI. Final Exam Week: **LAST HOUR EXAM/FINAL EXAM**, Dostoevsky, Crime and Punishment
Monday, December 14 2-3:50

N.B. Exams, papers, grades will be available in Slavic Dept Office. Under the Mailboxes, by **Dec 21**.

If you wish grades/papers mailed to you, bring a stamped, self-addressed card or envelope to the last hour exam on Dec 10

TWO SHORT PAPERS:

First Paper Topic (5-6 pages) Due **September 15** ----- **PUSHKIN** ----

Chose one of the following topics. Answer as fully as possible, giving illustrations and examples from the stories of The Belkin Tales and/or The Captain's Daughter.

1. Devise a definition of fate in Pushkin's world. Choose two works to illustrate and support your argument.
2. Compare and contrast the use of first- and third-person narration as it appears in two of the tales we read. Why might Pushkin have chosen to use first or third person when and where he did? For what effects? To what end?
3. Which aspect of the human situation do you think interested Pushkin most [social relations, interior life, forces of nature and environment, economic and material factors, etc]? Discuss and illustrate your discussion citing two or more works, which we read in class. For example, how does Pushkin balance the claims of competing forces in showing the development of his characters? How does the structure of the work reflect his choices?

Second Paper Topic (5-6 pages) **Due: October 1 ---- GOGOL----**

Chose one of the following topics:

1. Name three comic elements in Gogol's work. Explain how these devices are used to achieve comic effects. Illustrate, using at least 2 examples.
2. Discuss the pros and cons of one critical interpretation of Gogol's *Dead Souls*. How does the essay illuminate one or more aspects of Gogol's work? Do you agree/disagree with the critic's approach, ideas, interpretation? Discuss in detail, give illustrations for your arguments from both the critical text and from *Dead Souls*.
3. What role [roles] does the fantastic and/or supernatural play in Gogol's writing? Support your views with at least two illustrations. Focus on *Dead Souls* but, if you wish, you may also refer to another work, i.e. short story, play.

GRADING POLICY: Paper grades and revision grades will be averaged.

NO LATE PAPERS ACCEPTED!!! Please turn all work in on time!!

REVISIONS:

Revisions are required if your grade is C or below. Revisions are recommended if your grade is B or below.

All Revisions are due **2 weeks** after the paper is returned to you.

NB: **When handing in your revised paper, please return the original paper as well.**

Russian 0800 **TERM PAPER [and OUTLINE!!]**

OUTLINE is Due by beginning of class, Nov 19 [same day as Tolstoy exam!]

PAPER is Due by the beginning of class. Thursday, **DEC 10**

NOTE: IF you wish to turn either in earlier, please do so.

What major techniques that Tolstoy uses in his novel War and Peace did you find most interesting, effective, or significant? Discuss how they contribute to developing the novel and to your involvement as a reader in understanding the themes and ideas and characters presented.

Choose one or two techniques as the basis of your analysis-- (eg, point(s) of view, characterization, plot development, irony, use of conversations, "defamiliarization," interior monologues, use of description, parallelism, use of documents, use of social gatherings, use of military history, use of battle scenes, use of particular kinds of interior or exterior spaces, etc).

Analyze its/their presence in the development of the novel. Discuss how it/they are used, manipulated and developed; why Tolstoy might have selected such a method or technique over another to achieve a certain effect, to introduce a particular theme, or to reinforce a certain idea.

You may also want to evaluate how the technique succeeds or fails in different parts of the novel, or assess where the technique works best or how it works less well in different situations.

Critical Readings: Please consult the critical texts in our book, or others, when necessary. However, you are not expected to do a research paper. This should be an analytical paper, which may or may not include research. Refer to the Critical readings when applicable, but do try to incorporate them [one or more] in your analysis.

Expectations:

While this essay question is relatively open--to give you a chance to discuss aspects of the novel, which most interest you--I will expect a **carefully written, logical, and clearly argued paper**. Select your topic carefully, think it through, define your terms, find the most relevant passages and quotes to back up your discussion, and organize your paper so that it forms a convincing discussion or argument. Make sure you introduce your topic clearly, develop your ideas thoroughly, and then draw relevant conclusions.

Consultations: [see office hours, above]

Make sure you see me to let me know **what topic** you will be choosing, how you will handle that topic, and/or to ask advice or discuss problems, etc. You are **required to hand in an OUTLINE or PARAGRAPH** describing your intentions NO LATER than NOV 19.

Formal Requirements:

The final paper should be about 12-15 pages in length, double-spaced, with one-inch margins. You have two weeks to complete this assignment, but are advised to begin thinking about it earlier. In fact, **you should begin to collect quotes that might be of use as soon as you begin reading War and Peace**. You may even want to keep **a critical diary as you are reading.....**

DO NOT leave this until the night before, or you will face serious problems. Begin to think about this as you do your reading from week to week, and begin to jot down thoughts and notes along the way.

Advice:

Plan ahead. Think about your topic. Collect some pertinent quotes as you read your weekly assignments. Think about how you can use those quotes. Analyze a few paragraphs to see what meaning you can draw out of them. Outline your ideas. Do some preliminary writing. Then write your first draft. Put it away for a few days. Then edit and re-write your final draft. Make use of the various suggestions for editing and revising provided for you in the syllabus, below

If you have any questions, **please do not hesitate to see me beforehand!!!**

SELF-EDITING. Before you hand in your papers, take note of the following and revise as necessary:

A. Read the title and first paragraph of the paper and then stop to answer the following:

1. Does the first sentence get right into the subject of this paper?

Make suggestions....

2. Does the first paragraph capture your interest?
Comment... how, why?

B. Read the rest of the paper and then think about the following:

1. What is the piece about? Sum up in one sentence.
2. What are you trying to communicate?
3. Do you seem interested in your subject?
4. What do you like about this paper?
5. Are there sections/segments that do not fit, that stray from the topic? Where? How?
6. Are there areas that need more elaboration? Where? Comment/suggest.
7. Do you include enough specific evidence from the work you are examining to be convincing? Do you need to be more specific?
8. Is the essay convincing?
9. Does the essay cause you to think? What about?
10. Is the paper well organized? Comment.
11. Does each sentence carry the ideas forward?
12. Does each paragraph carry a fully-developed burden of meaning?
13. Do the transitions between sentences and between paragraphs make smooth connections between one idea and the next?
14. Is the conclusion prepared for? Is it convincing?
15. What questions do you have? regarding style, subject matter, organization?
16. Is the title suitable to the topic and its treatment?
17. Suggestions for your consideration may be found in the Pointers on Writing, below...

POINTERS on WRITING and REVISING

Editing and Revising Sentences:

Vary sentence length

Vary sentence movement

- Check positions of modifiers--adjectives and adverbs
- Use parallelism
- Use occasional inversions

Economize in sentences

- Use series of things on one sentence instead of several sentences to say the same thing
- Use compound predicates to convey more information
- Use more appropriate modifiers
- Remove deadwood
- Avoid redundancy, eg, green (color); architecture (of the houses)
- Avoid circumlocution, eg, destroyed by fire = burned; in this day and age = today
- Avoid trouble words and phrases: eg, in *** cases; of the fact that; along this line; of this nature; of the *** variety; it happened that; etc. These are all empty and convey nothing.

Make your sentences emphatic, dynamic

- Use intensives, but do not overuse the common words "very, such, too, highly, certainly, extremely"
- Use active verbs; avoid "to be" and "to have" whenever possible
- Avoid passive constructions, which weaken emphasis
- Use repetition to emphasize, but sparingly

Revising words and phrases:

Check pronouns

- Avoid ambiguity with pronouns and their antecedents
- Check for agreement in number

Revise modifiers

- Use correct forms, especially of comparative and superlative adjectives, ie good, better, best

Expression

- Check use of idiomatic prepositions, ie, Agree on a plan; agree with a person; agree in principle
- Check for incorrect words, ie "comprehensibility" when you mean "comprehension," etc.
- Avoid trite, vague, euphemistic, "big" words and consider synonyms for exact shades of meaning

Paragraphs

A **paragraph** is a group of related statements that a writer presents as a unit in the development of his subject. It is a **physical unit** because it is set off from other units in the paper. However, more fundamentally, it is a **conceptual unit** because it contains and presents related statements.

1. Opening paragraphs get the paper under way and interest the reader enough to keep him reading
2. Concluding paragraphs round out the subject and give final emphasis to the topic
 - a. Avoid minor details or references to materials that could be but are not discussed
3. Transitions to establish continuity
 - a. Traditional connectives: "and, but, although, moreover, however, finally, because, for example, on the other hand," etc.
 - b. Avoid mechanical or flabby transitions: "Then too, it is interesting to note...."
 - c. Use pointer sentences: "Let us look at another aspect of this problem" or "There is a third reason for the popularity of this opinion."
4. The transitional paragraph. Usually short, this paragraph serves as a bridge from one part of the paper to another rather than from one paragraph to another.

Paragraph development

- A. To develop a paragraph is to expand and clarify its core of meaning.
- B. Details and generalizations as components of the paragraph:
 1. Generalizations reflect ideas about the subject, usually summing up the point the details refer to
 2. Details give particulars about the basic concept included in the generalization
 3. Details must be relevant to the generalization
 4. Should be an interplay of generalizations and details. Generalizations bring out the significance of the details, and details provide the concrete particulars without which the generalizations might be unclear or unconvincing.
- C. Topic sentences summarize what the paragraph says and so come close to representing its central thought
 1. A type of topic sentence is the **pointer sentence**, announcing how the paragraph is to develop.
 2. Compare with a regular topic sentence which **summarizes**.
 3. Examples: The reason is very simple. There are several ways to accomplish this. I can best explain the difference by a comparison.
- D. Methods of paragraph development.
 1. The following types of methods are most successful when they expand a topic sentence which either states in a way what the paragraph says or forecasts what it is to do.
 - a. Comparison
 - b. Restatement
 - c. Anecdote or quotation
 - d. Qualification
 - e. Allusion
 - f. Definition
 - g. Reasons and causes
 - h. Analysis or enumeration of parts
 - i. Analogy
 2. Adequate development depends on supporting your generalizations with enough particulars to make them clear and convincing.
 3. Strive for unity and keep your style consistent eg, do not jump from very colloquial English to "purple prose."
 4. The length of the paragraph is determined by the subject. If you have many very short paragraphs, you may not be developing your material sufficiently.
- E. Paragraph movement.
Movement of facts and ideas require:
 1. Support
 2. Climax --development of ideas to a climax, and then set up your conclusion
 3. Pro and con -- make sure you develop an argument
- F. Continuity in paragraphs.
 1. Connections which exist in your ideas must be clear in the writing
 2. Ways to indicate the natural and logical connections between statements:
 - a. Continue the same subjects from one sentence to the next by using the same words, synonyms, pronouns, etc.
 - b. Use a conjunction or adverb to show thought relations: however, but, because, therefore....
 - c. Repeat key words from sentence to sentence
 - d. Make sentences parallel in structure.

SAMPLE PARAGRAPHS

1. The first of Gogol's categories of repetition is that of personal detail. 2. The constant reappearance throughout the story of certain personal traits of both the major and minor characters serves as a leitmotif to define them. 3. Such a device limits the reader to thinking of these characters only in terms of limited details, which Gogol provides.

4. The result of this type of repetition is specific. 5. It serves to produce a caricature of the character to whom the details refer. 6. By constantly reiterating these carefully chosen details, Gogol does not permit the reader to expand his mental image of the character who then appears to be static.

7. Such is the device which Gogol uses to portray the judge in "Two Ivans." 8. This character never appears without a corresponding mention of his lips, which "were located directly under his nose, so that he could sniff his upper lip to his heart's content. This served him in lieu of a snuffbox." (p.59)

9. As a result, the judge is somewhat dehumanized; the reader's image of him is limited to the specific personal detail which Gogol stresses repeatedly throughout the tale. 10. Even if the nose and the snuff-covered upper lip should appear in the story alone, the reader would still realize immediately that the reference is to the judge.

ASPECTS OF NARRATIVE

1. PLOT-- Time-sequence of Events, plus Causality -- versus STORY [time-sequence]

A. E.M. Forster in his book *Aspects of the Novel* (New York, 1927), pp. 130-131 wrote:

We have defined a **story as a narrative of events arranged in their time-sequence.**

A **plot is also a narrative of events, the emphasis falling on causality.** "The king died, and then the queen died of grief" is a plot. The time-sequence is preserved, but the sense of causality overshadows it. Or again, "The queen died, no one knew why, until it was discovered that it was through grief at the death of the king." This is a plot with mystery in it, a form capable of high development. It suspends the time-sequence, it moves as far away from the story as its limitations will allow. Consider the death of the queen. If it is in a story we say: "And then?" If it is in a plot we ask: "Why?" That is the fundamental difference between these two aspects of the novel. A plot cannot be told to a gaping audience of cavemen or to a tyrannical sultan or to their modern descendant the movie-public. They can only be kept awake by "And then--and then--" they can only supply curiosity.

But a **plot demands intelligence and memory also.**

B. Aspects of PLOT:

Exposition: introduction of the elements of plot

Conflict--around which the plot turns. Is the conflict external, internal, or both?

Episodes of the plot-- What are the chief episodes that make up the plot? Is its development chronological only, or is the chronology rearranged somehow?

Climax--highest point of tension

Resolution: What is different between the plot's beginning and end? What changes have taken place?

2. CHARACTER

What is a literary character? how does he/she differ from a historical figure?

a. Who is the main protagonist or hero/heroine of the work? Who or what is the antagonist?

Who are the minor characters? What are their major characteristics, qualities, functions?

b. Are the characters "flat" or "round"? Are they "dynamic" or "static"?

d. How does the author reveal character traits? Do the methods tell/describe or show/reveal?

3. SETTING

a. What is the work's setting in time and space? How does it look? What is the context?

b. How does the author establish setting? What details are revealed/described?

c. How does the setting function in the work? Is it used to motivate/influence or reinforce plot, character, or theme?

4. THEME

a. Does the work have an obvious theme? Is it explicit or implicit?

b. What statements or generalizations about human experience or human nature are expressed?

c. Who expresses them? The narrator? The main character?

d. Which elements of the work contribute most to formulating the theme?

5. POINT of VIEW What determines the point of view? Language, tone? Is it didactic? ironic?

a. What is the point of view in the work? Is it consistent or does it shift in some way?

b. Where does the narrator stand in relation to the work? Where does the reader stand?

c. What sources of information are available to the reader? What sources are concealed?

d. If the work is narrated by a character, is that narrator reliable? Does his/her personality,

character or intellect affect the ability to interpret events or other characters correctly?

6. STYLE, TONE, and SYMBOLISM

Is the author's diction concrete or abstract? Does he use irony? What symbols are used?