

Forbidden Love on Page and Screen (Russ. 1066)

Fall 2009 (CRN 28720)
MW 4:30-6:25
A224 Langley Hall



Professor: Hans Mattingly
Office hours: Tues 3:30-5:30
Tel. 624-3824
Office: G5A #4 CL



Course Description:

This course examines two phenomena: adultery (as theme) and creative adaptation (as genre). It traces the mythology of adultery from the major European myth of *Tristan and Iseult* as retold by Joseph Bédier, through the three most renowned nineteenth-century novels of illicit passion—Gustave Flaubert’s *Madame Bovary* (1857), Leo Tolstoy’s *Anna Karenina* (1877), and Theodor Fontane’s *Effi Briest* (1895)—to the numerous cinematic, comics, and musical adaptations of the literary texts. Issues addressed in the course include the following: differences between mythical and novelistic treatments of adultery; paradigmatic features and stages in the narrative of adultery; competing concepts of adaptation, and particularly the question of fidelity, rooted in the traditional notion of “originals”; and *Anna Karenina*’s status as the most influential narrative of adultery today.

Course Requirements:

Students are required (1) to complete the assignments scheduled for each class meeting; (2) to participate actively, intelligently, and regularly in class discussions; (3) to take the unannounced quizzes administered throughout the semester; and (4) to give at least one short class presentation.

Credits and attendance:

This course carries three credits and satisfies the CAS requirement in foreign (comparative) culture. It meets twice a week throughout the semester and combines lecture and discussion format. Since attendance is critical to course performance, more than **two** unexcused absences will result in a lower grade (each additional absence will reduce the grade by a notch: B to B-, C+ to C, etc.). **Five** absences automatically translate into an F for the course. If serious illness prevents class attendance, documentation of that fact is required in the form of a letter from a doctor.

It is the students' responsibility to find out FROM THEIR CLASSMATES whether important information or materials were disseminated during a session they missed. The professor does not

answer e-mail messages, for the syllabus and class announcements provide complete information about the course and any questions not answered here or in class may be clarified during the professor's office hours, which are intended for precisely that purpose. Students therefore should obtain the telephone number and/or E-mail address of least one of their classmates.

****Neighbor's tel. _____ Neighbor's e-mail _____****

Students experiencing special problems in the course should make an appointment with the professor during his office hours (see p. 1).

Grading:

Grades will be based on the QUALITY of student performance in the following: (1) discussion 40%; (2) unannounced quizzes 40%; (3) class presentations 10%; (4) handouts 10%.

Grading scale:

A 93-100	A- 90-92	B+ 86-89	B 83-85	B- 80-82	C+ 76-79
C 73-75	C- 70-72	D+ 66-69	D 63-65	D- 60-62	F 59-0

NO MAKE-UP QUIZZES WILL BE ADMINISTERED. IF A STUDENT MISSES A QUIZ OR A PRESENTATION OWING TO ABSENCE, S/HE WILL RECEIVE AN 'F' FOR THAT QUIZ OR ASSIGNMENT.

Academic Integrity:

By remaining enrolled in the course, students not only agree to abide by the above stipulations, but also understand that the instructor will follow rigorously the rules regarding cheating, plagiarism, etc. spelled out by the University's Academic Integrity *Policies* (Policy 02-03-03, <http://www.pitt.edu/HOME/PP/policies/02/02-03-03.html>) and *Procedures* (Procedure 02-03-03, <http://www.pitt.edu/HOME/PP/procedures/02/02-03-03.html>). It is the students' responsibility to familiarize themselves with these regulations and to observe them. Any infraction, including fraudulent signing of the attendance sheet on a classmate's behalf, will be penalized according to these rules.

Disability:

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 140 William Pitt Union, 412-648-7890 or 412-383-7355 (TTY) as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

Official University Events:

Athletes and musicians who have out-of-town/state games or performances scheduled by the University should submit a copy of their official schedule of commitments during the first week of class.

Information about Reading and Viewing:

- * Designates reading assignments to be completed outside of class for the day indicated.
 - The four novels listed under “Reading List” are available in the Book Center, though copies of the editions we’ll be using can be obtained at lower cost via Half.com or Amazon.com.
 - The Graphic novel *Gemma Boverly* is on reserve in Hillman Library under the professor’s name and the course number/title.
 - As noted below, throughout the semester readings of various length will be posted on courseweb, so please be sure to check blackboard regularly.
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Reading List:

PURCHASE:

Bédier, Joseph. *The Romance of Tristan and Iseult*. Tr. by Hilaire Belloc. NY: Dover Publications, 2005.
Flaubert, Gustave. *Madame Bovary*. Tr. Gerard Hopkins. Oxford World’s Classics, 2008.
Fontane, Theodor. *Effi Briest*. Penguin Classics, 2001.
Tolstoy, Leo. *Anna Karenina*. Penguin Classics, 2003.

COURSEWEB:

Allen, Woody. “The Kugelmass Episode.”
McCloud, Scott. *Understanding Comics: The Invisible Art*, 1993/4.
Metelitsa, Katia. *Anna Karenina by Leo Tolstoy*, 2000.
Rougemont, Denis de. *Love in the Western World*. Princeton: Princeton UP, 1983.
Stam, Robert. *Literature through Film: Realism, Magic, and the Art of Adaptation*. Maiden, MA: Blackwell, 2005.
Stam, Robert & Alessandra Raengo. *Literature and Film. A Guide to the Theory and Practice of Film Adaptation*. Maiden, MA: Blackwell, 2005.

ON RESERVE:

Simmonds, Posy. *Gemma Boverly*, 1999.

In-Class Viewing List:

Anna Karenina (1935), Clarence Brown
Anna Karenina (1967), Aleksandr Zarkhi
Effi Briest (1974), Rainer Werner Fassbinder
Madame Bovary (1991), Claude Chabrol
Madame Bovary (1999), Tim Fywell (BBC mini-series)
Tristan and Isolde (1999), Brian Large
Save and Protect (1989), dir. Aleksandr Sokurov [clip in class]
Tolstoy’s Anna Karenina (1997), dir. Bernard Rose
(The) Unfaithful Wife [La femme infidèle] (1969), Claude Charbol [clip in class]

Schedule (Monday, August 31-Wednesday, December 9):

- Aug 31 Introduction, distribution of syllabi, practical matters,
Myths of adultery, Key features and stages in the narrative of adultery
- Sept 2 *J. Bédier, *The Romance of Tristan and Iseult, Part the First and Part the Second*
9 *J. Bédier, *The Romance of Tristan and Iseult, Part the Third*
*Denis de Rougemont, *Love in the Western World* 15-76 [courseweb]
14 Richard Wagner's *Tristan and Isolde* [German opera; extract in class] (241 Min.)
16 *Gustave Flaubert, *Madame Bovary* (1857), Part One
*Robert Stam, *Literature and Film* 1-52 [courseweb]
Richard Wagner's *Tristan and Isolde* [German opera; extract in class] (241 Min.)
21 *Flaubert: Part II, Chapters 1-8
Richard Wagner's *Tristan and Isolde* [German opera; extract in class] (241 Min.)
23 *Flaubert: Part II, Chapters 9-15
*Robert Stam, *Literature through Film* 144-62 [courseweb]
Richard Wagner's *Tristan and Isolde* [German opera; extract in class] (241 Min.)
28 *Flaubert: Part III, Chapters 1-5
*Stam, *Literature through Film* 162-75 [courseweb]
30 *Flaubert: Part III, Chapters 6-11
*Stam, *Literature through Film* 175-82 [courseweb]
*Woody Allen, "The Kugelmass Episode" [courseweb]
- Oct 5 *Leo Tolstoy, *Anna Karenina* (1877): Part I, Chapters 1-16
Claude Chabrol, *Madame Bovary* (1991) (143 Min.)
7 *Tolstoy: Part I, Chapters 17-34
Claude Chabrol, *Madame Bovary* (1991) (143 Min.)
- *** T 13 *Tolstoy: Part II, Chapters 1-20
Tim Fywell, *Madame Bovary* (1999) (159 Min.)
14 *Tolstoy: Part II, Chapters 21-35
Tim Fywell, *Madame Bovary* (1999) (159 Min.)
19 *Tolstoy: Part III, Chapters 1-18
Claude Chabrol, *The Unfaithful Wife* (1969) (94 Min.)

- 21 *Tolstoy: Part III, Chapters 19-32
 *Scott McCloud, *Understanding Comics* [courseweb]
 *Posy Simmonds, *Gemma Boverly* (1999) [on reserve at Hillman Library]
- 26 *Tolstoy: Part IV
 Aleksandr Sokurov, *Save and Protect* (1989) (165 Min.)
- 28 *Tolstoy: Part V, Chapters 1-16
 Aleksandr Sokurov, *Save and Protect* (1989) (165 Min.)
- Nov 2 *Tolstoy: Part V, Chapters 17-33
 Clarence Brown, *Anna Karenina* (1935) (93 Min.)
- 4 *Tolstoy: Part VI, Chapters 1-16
- 9 *Tolstoy: Part VI, Chapters 17-32
 Bernard Rose, *Anna Karenina* (1997)
- 11 *Tolstoy: Part VII, Chapters 1-16
- 16 *Tolstoy: Part VII, Chapters 17-31
 Aleksandr Zarkhi, *Anna Karenina* (1967) (145 Min.)
- 18 *Tolstoy: Part VIII
 Aleksandr Zarkhi, *Anna Karenina* (1967) (145 Min.)
- 23 *Theodor Fontane, *Effi Briest* (1895), Chapters 1-10
- 30 *Fontane: Chapters 11-23
 *Katia Metelitsa, *Anna Karenina by Leo Tolstoy* (2000) [courseweb]
 *Irina Makoveeva, "Revisualizing *Anna Karenina*," *Tolstoy Studies Journal*
 Vol. XVI (2004): 42-51 [courseweb]
- Dec 7 *Fontane: Chapters 24-36
 Rainer Werner Fassbinder, *Effi Briest* (1974) (140 Min.)
- 9 Rainer Werner Fassbinder, *Effi Briest* (1974)
 Summary, general discussion