Course description:

This seminar entails a close reading of Lev Tolstoi’s *Anna Karenina*, with two goals in mind: (1) to ensure students’ intimate (and critically nuanced) familiarity with formal aspects of the novel; and (2) to address a series of issues arising from an attentive reading of it: e.g., evolution of genre, novel theory, narratology, intertextuality, etc.

Primary texts include a society tale (“svetskaia povest’”)—the genre on which *Anna Karenina* expands—Tolstoi’s *Semeinoi schast’e* (1859), and *Anna Karenina*. A knowledge of *Evgenii Onegin*, the conclusion of which serves as the polemical starting point for Tolstoi’s novel, is assumed.

Secondary texts encompass the whole gamut of scholarship on *Anna Karenina*: modified Formalism (Eikhenbaum, Schultze), Freudian and Lacanian analyses (Wasiolek, Armstrong), feminism (Evans, Mandelker), and a moral-philosophical (what skeptics and deconstructionists might call “ideological”) approach that draws, above all, on extensions of Bakhtin (Morson).

Course requirements:

(1) reading and regular in-class discussion of the assigned texts; (2) regular class presentations; (3) one long paper of approx. 20 pages.

Required Reading:

If possible, we should all use the same edition of *Anna Karenina* (Kharkov/Moscow: FOLIO, 1998). The only other book you need to purchase is *Approaches to Teaching Tolstoy’s Anna Karenina*, ed. Liza Knapp & Amy Mandelker ((New York: MLA: 2003)—referenced in the syllabus as *MLAAK*. To the extent that my schedule permits, I shall try to send you PDF versions of articles listed on the syllabus. For all other required readings you will need to check items out of Hillman Library.

SYLLABUS:

* = mandatory reading

*MLAAK* 2-7; 47-50

Jan 3  Criticism. Sources for themes, structure, and genre of *AK*:

*MLAAK* 2-7; 47-50
Evgenii Onegin
*Vladimir Odoevskii, “Kniahzna Mimi”
*Lev Tolstoi, Semeinoe schast’e (1859)

Jan. 10 Background and sources (cont.):
*Boris Eikhenbaum, Tolstoi v semidesiatye gody—on Tolstoi and the women’s issue during the 1870s

Epigraph:
*Dragan Kujundzić, « Pardoning Woman in Anna Karenina, » TSJ VI: 65-86

Opening section of novel and omniscient point of view:
*Kate Holland, “The Opening of Anna Karenina,” MLAAK 144-49
*Ian Saylor, “Anna Karenina and Don Giovanni,” TSJ VIII: 112-17

*Anna Karenina [5-118 in the 1998 edition]: Chast’ pervaia

Jan. 17 Point of view, moral hierarchies, and revision of cultural typologies:
*David Herman, “Allowable Passions in Anna Karenina,” TSJ VIII: 5-32
*Helena Goscilo-Kostin, “Tolstoyan Fare: Credo à la Carte,” SEER 62 4 (October 1984) » 481-95

*Anna Karenina [119-238]: Chast’ vtorai

Jan. 24 Prosaics versus Predestination:
*Gary Saul Morson, “Prosaics in Anna Karenina,” TSJ I: 1-12
*Caryl Emerson, “Prosaics in Anna Karenina: Pro and Contra,” TSJ VIII: 150-76
*Morson, “Poetic Justice, False Listening…,” TSJ VIII: 177-97
*Anna Karenina [239-353]: Chast’ tret’ia

Jan. 31  Women’s issues: sexuality, marriage, maternity, divorce, etc.

*Amy Mandelker, “Feminist criticism and Anna Karenina,” TSJ III, 82-103
_____. Framing Anna Karenina” (Columbus: Ohio State UP, 1993)
Ruth Crego Benson, Women in Tolstoy: The Ideal and the Erotic (Urbana: U
of Illinois P, 1973)
Mary Evans, Reflecting on Anna Karenina (London/New York: Routledge, 1989)
*Helena Goscilo, “Motif-Mesh as Matrix…,” MLAAK 83-89
*Harriet Murav, “Law as Limit…,” MLAAK 74-82
*C.J.G. Turner, “Divorce and Anna Karenina,” Forum for Modern Language

*Anna Karenina [354-435]: Chast’ chetvertaia

Feb. 7  Representation, art, aesthetics in AK:

*Svetlana Evdokimova, “The Drawing and the Grease Spot…,” TSJ VIII, 33-45
*Amy Mandelker, “Illustrate and Condemn…,” TSJ VIII, 46-60
*Gina Kovarsky, “Mimesis and Moral Education in Anna Karenina,” TSJ VIII:
61-80
Donna Orwin, Tolstoy’s Art and Thought, 1847-1880 (Princeton: Princeton UP,
1993)
[Holistic readings for continuity vs reading for “historical development,” rupture,
or “crisis” (Richard Gustafson, Donna Orwin, et al.)]

*Anna Karenina [436-545]: Chast’ pitaia

Feb. 14  Psychology and dreams in AK:

*Thomas Barran, “Anna’s Dreams,” MLAAK 161-65
*Edward Wasiolok, Tolstoy’s Major Fiction (Chicago: Chicago UP, 1978):
129-64
*C.J.G. Turner, “Psychology, Rhetoric and Morality in Anna Karenina,”

*Anna Karenina [546-658]: Chast’ shestaia

Feb. 21  Time, communication, and discourse in AK:

*Vladimir E. Alexandrov, “Relative Time in Anna Karenina,” Russian Review 41
February 28

Structure:

*Sydney Schultze, The Structure of Anna Karenina (Ann Arbor: Ardis, 1982)

*Anna Karenina [659-753]: Chast’ sed’maia

March 4-11 SPRING RECESS

March 14 Conclusion; return to the epigraph and its implications in retrospect

*Zinaida Vanganova, “Pushkin, Tolstoy, and the Potlatch…,” TSJ VIII: 16-31
*Curt Whitcomb, “Resisting the Effortless in Anna Karenina,” TSJ VII: 32-43

March 21-April 19: Anna Karenina on Screen, Stage, and Other Pages

March 21 *Andrea Lanoux, Anna Karenina through Film, MLAAK: 180-86
*Irina Makoveeva, “Cinema Adaptations of Anna Karenina,” SISC II:111-34
*Greta Garbo’s Annas: Edmund Golding, Love (1927)—silent
  Clarence Brown, AK (1945)

March 28 *Julien Duvivier, AK (1948)
*Aleksandr Zarkhi, AK (1967)

April 4 *Simon Langton, AK (1985)—made for television
*Bernard Rose, AK (1997)

April 11 *David Blair, AK (2000)—television miniseries in four parts

April 18 *Margarita Pilikhina, AK (1974)—ballet
*AK as comics (Mir Novykh Russkikh)
*Irina Makoveeva, “Revisualizing Anna Karenina,” TSJ XVI: 2004

April 25 Summary, general discussion, etc.