

University of Pittsburgh  
Department of Slavic Languages and Literatures

**Russian 1066: Forbidden Love on Page and Screen (and Stage)**

Fall 2011 (2121)

Instructor: Kathleen Manukyan

Course Number: 18019

Meeting Times: T 6:00pm-8:30pm

Location: Cathedral of Learning 235

Office Hours: M 4:30-6, Th 2:30-3:30 or  
**by appointment!**

Office: CL 1417 (Slavic dept.)

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Welcome to Russian 1066: Forbidden Love on Page and Screen (and Stage). 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 two of the most renowned nineteenth-century novels of illicit passion—Gustave Flaubert's *Madame Bovary* (1857) and Leo Tolstoy's *Anna Karenina* (1877). The final portion of the course considers two other major Russian stories of adultery, Nikolai Leskov's *Lady Macbeth of Mtsensk* (1865) and Anton Chekhov's "Lady with a Little Dog" (1899) based on this background. In addition to analysis of the primary texts, the course examines adaptations of the works to film, opera, and ballet in various cultural contexts. 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 and Grading

**Attendance and participation (20%)**

Students are expected to actively participate in the classroom discussion by sharing thought and opinions in order to receive credit for participation. An absence with a valid excuse (illness, etc.) may be made up (in a timely fashion, no more than two weeks after the day of absence) by writing a reaction paper of 4-5 pages about the material covered on the day missed. In this case, contact the instructor for a topic to write on.

**Presentation (20%)**

Each student will summarize and evaluate one of the secondary reading assignments for the course in the form of a presentation, then facilitate a class discussion of the reading (altogether about 15 minutes). Articles from which to choose will be presented for selection during the second week of class, with presentations beginning during the third week. Additionally, students have the option of supplying a relevant secondary reading of their own choosing to present. Students who would like to take this option should email the instructor by **Friday, Sept 2** to receive approval of their selections. This option is highly recommended for students who have taken classes or written papers on subjects related to this course and who would, therefore, be able to bring especially interesting or unique insights to the class. For logistical reasons, scheduling of presentations in the calendar cannot take student preferences into consideration.

**Midterm paper proposal (5%)**

To encourage timely work on the midterm paper, a half-page (double spaced, 12 pt Times New Roman) paper proposal including a bibliography of at least three scholarly sources is required two weeks ahead of the paper due date. **Late paper proposals will not be accepted under any circumstances.** They may, however, be turned in early and will be accepted by email.

**Midterm paper (20%)**

A midterm research paper of 6-8 pages will be due in the middle of the semester. The topic should be related to the subject of the course and draw on one of the primary texts or films from class, but students are free to also include primary works from outside the course syllabus. Since this is a research paper, students are required to consult at least three scholarly sources in their work. These may include, but should not be limited to, works read for class.

**Final paper proposal (5%)**

To encourage timely work on the final paper, a one-page (double spaced, 12 pt Times New Roman) paper proposal including a bibliography of at least three scholarly sources is required two weeks ahead of the paper due date. **Late paper proposals will not be accepted under any circumstances.** They may, however, be turned in early and will be accepted by email.

**Final paper (30%)**

A final research paper of 10-14 pages will be due in on the first day of finals week. The topic should be related to the subject of the course and draw on one or more of the primary texts or films from class, but students are free to also include primary works from outside the course syllabus. Since this is a research paper, students are required to consult at least three scholarly sources in their work. These may include, but should not be limited to, works read for class. The final paper may be a revision and expansion of the midterm paper or it may be an entirely new work.

Primary Readings (Texts available in the Book Center)

Bédier, Joseph. *The Romance of Tristan and Iseult*. Trans. Hilaire Belloc. Dover, 2005.

Flaubert, Gustave. *Madame Bovary*. Trans. Lydia Davis. Viking, 2010.

Tolstoi, Lev. *Anna Karenina*. Trans. Richard Pevear and Larissa Volokhonsky. Penguin, 2004.

Leskov, Nikolai. *Lady Macbeth of Mtsensk*. Hesperus, 2003.

Chekhov, Anton. *Lady with the Little Dog and Other Stories*. Trans. Ronald Wilks. Penguin, 2002.

### Screenings (film, opera, ballet)

*Anna Karenina* (1935), Clarence Brown [95 min.]  
*Anna Karenina* (1967), Aleksandr Zarkhi (145 min.)  
*Anna Karenina*, ballet by Shchedrin (1968, 2004), dir. Margarita Pilikhina [80 min.]  
*Dark Eyes* (1987), Nikita Mikhalkov [117 min.]  
*Lady Macbeth of Mtsensk District*, opera by Shostakovich (1934, 1992), dir. Petr Weigl [100 min.]  
*Madame Bovary* (1991), Claude Chabrol [143 min.]  
*Save and Protect* (1989), Aleksandr Sokurov [167 min.]  
*Siberian Lady Macbeth* (1962), Andrzej Wajda [93 min.]  
*Tristan and Isolde*, opera by Wagner, (1865, 2007), dir. Lehnhoff [240 min.]  
*Tolstoy's Anna Karenina* (1997), Bernard Rose [106 min.]

### Secondary Readings (Texts will be made available through Blackboard, PittCAT and/or library reserve)

Students will complete about two secondary readings for each class meeting. Because the secondary readings will also be the subject of student presentations, the schedule of reading will be finalized and posted shortly after the second class meeting. The secondary reading for week two is:

Excerpts from Denis de Rougemont. *Love in the Western World*. New York : Schocken Books, 1990.

The text will be posted on Blackboard the day after the first class meeting.

### Calendar of Primary Reading Assignments

\*\*\*Readings will be discussed during class of the week indicated, so look one week ahead to learn your reading assignment for that week.\*\*\*

#### **Week 1 – Aug 30**

Introductions, Syllabus, Formalities

#### **Week 2 – Sept 6**

*Tristan and Iseult*

Rougement excerpts (subsequent secondary readings will be scheduled shortly after the class meeting for week 2)

Screening: *Tristan and Isolde*, Act 1

\*\*\*\*Extra Homework due week 3: Watch *Tristan and Isolde*, Act 2 (available for free streaming through PittCat link)

#### **Week 3 – Sept 13**

*Madame Bovary*, Part I

Screening: *Tristan and Isolde*, Act 3

#### **Week 4 – Sept 20**

*MB*, Part 2

Screening: *Save and Protect* (partial)

**Week 5 – Sept 27**

*MB*, Part 3

Screening: *Save and Protect* (remainder)

**Week 6 – Oct 4**

*Anna Karenina*, Part 1

Screening: Chabrol *Madame Bovary*

**\*\*\*Midterm paper proposal due\*\*\***

**Week 7 – Oct 11**

NO CLASS – MONDAY CLASSES MEET

**Week 8 – Oct 18**

*AK*, Part 2 and 3

Screening: Zarkhi *Anna Karenina* (partial)

**\*\*\*Midterm paper due\*\*\***

**Week 9 – Oct 25**

*AK*, Part 4 and 5 (chapters 1-16)

Screening: Shchedrin *Anna Karenina*

**Week 10 – Nov 1**

*AK*, Part 5 (chapters 17-33) and 6

Screening: Brown *Anna Karenina*

**Week 11 – Nov 8**

*AK*, Part 7

Screening: Rose *Anna Karenina*

**Week 12 – Nov 15**

*AK*, Part 8

Screening: *Siberian Lady Macbeth*

**Week 13 – Nov 22**

*Lady MacBeth of Mtsensk*

Screening: Shostakovich *Lady Macbeth of Mtsensk*

**Week 14 – Nov 29**

“Lady with the Little Dog”

Screening: *Dark Eyes*

**\*\*\*Final paper proposal due\*\*\***

**Week 15 – Dec 6**

Course wrap-up. No primary reading assignment.

**\*\*\*Final paper due Monday, Dec. 12\*\*\***

Disability Statement

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 216 William Pitt Union, 412-648-7890/412-383-7355 (TTY), as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

Academic Integrity

Cheating/Plagiarism is not tolerated by University of Pittsburgh. Occurrences warrant a minimum sanction of a mark of zero for the given assignment. More details about university policies and procedures may be found at:

<http://www.as.pitt.edu/faculty/policy/integrity.html>

Sometimes plagiarism is committed unknowingly. Ignorance is not an excuse for plagiarism. If you are unsure about what constitutes plagiarism, contact your instructor or see the following site:

[http://www.englishlit.pitt.edu/lit\\_plagiarism.html](http://www.englishlit.pitt.edu/lit_plagiarism.html)