

University of Pittsburgh
Department of Slavic Languages and Literatures
**RUSS 0811: Madness and Madmen
in Russian Culture**

Fall 2019

Instructor: Ellina Sattarova (els139@pitt.edu)

Class meets: Tuesday, Thursday 11:00AM-12:15PM at 132 Chevron Science Center

Office hours: Tuesday 1:30PM-2:30PM, Wednesday 3:00PM-4:00PM, and by appointment

Office: 1228 Cathedral of Learning



Other Contacts

Neighbor's Name _____ Neighbor's Tel./E-mail _____

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Course Description and Goals

This course introduces students to interpretations and representations of madness in Russian culture from the Middle Ages to the present day. While we will discuss major historical shifts in medical paradigms concerning madness over the course of the semester, we will focus on cultural (both literary and visual) representations of madness. In other words, we will be less interested in the etiology and treatment of madness than the ways in which fluctuating cultural and medical beliefs about those deemed mad are influenced by the politics and cultural values of their time. The course encourages students to reconceive some fundamental assumptions about madness, those deemed mad, and their treatment by analyzing the sociocultural factors shaping historically contingent approaches to madness and to those deemed mad.

Upon successful completion of this course, students should be able to:

- Demonstrate a critical understanding of the major historical shifts in medical and cultural approaches to madness, its causes and its treatments
- Identify and analyze key cultural texts (both literary and visual) in the Russian tradition of madness
- Recognize and characterize key figures of madness in Russian folklore and literature: *inrodivye* (holy fools), *klikushi*, the “little man,” the “mad diarist,” etc.
- Discuss the ways in which “madness” has been used as a political instrument by power institutions as well as a form of political resistance to these institutions by those in opposition to the state
- Discuss the ways in which issues of gender and class have influenced the treatment, diagnosis, as well as cultural representations of madness in Russia and the Soviet Union

Required Texts

- Dostoevsky, Fyodor. *The Double*. Trans. Hugh Aplin. London: Hesperus Classics, 2004.
- Erofeev, Venedikt. *Moscow to the End of the Line*. Trans. H. W. Tjalsma. Evanston: Northwestern UP, 1992.
- Pelevin, Viktor. *Buddha's Little Finger*. Trans. Andrew Bromfield. NY: Penguin Books. 2001.

Other than the required texts, all materials will be available to students on CourseWeb.

Recommended Texts

- Bloch, Sydney, and Peter Reddaway. *Psychiatric Terror: How Soviet Psychiatry Is Used to Suppress Dissent*. NY: Basic Books, Inc. 1977.
- Brintlinger, Angela, and Ilya Vinitzky. *Madness and the Mad in Russian Culture*. Toronto: University of Toronto Press. 2007.
- Calloway, Paul. *Russian/Soviet and Western Psychiatry: A Contemporary Comparative Study*. NY: Wiley. 1993.
- Foucault, Michel. *Madness and Civilization. A History of Insanity in the Age of Reason*. Trans. Richard Howard. New York: Random House. 1988.
- Hunt, Priscilla, and Svetlana Kobets. *Holy Foolishness in Russia. New Perspectives*. Bloomington: Slavica Publishers. 2011.
- Ivanov, Sergey. *Holy Fools in Byzantium and Beyond*. Trans. Simon Franklin. NY: Oxford UP. 2006.
- Porter, Roy. *Madness. A Brief History*. New York: Oxford UP. 2002.
- Shorter, Edward. *A History of Psychiatry. From the Era of the Asylum to the Age of Prozac*. NY: Wiley. 1997.
- Sirotkina, Irina. *Diagnosing Literary Genius. A Cultural History of Psychiatry in Russia, 1880-1930*. Baltimore: Johns Hopkins UP. 2002.
- Szasz, Thomas S. *The Manufacture of Madness*. NY: Harper & Row Publishers. 1970.
- Thiher, Allen. *Revels in Madness. Insanity in Medicine and Literature*. Ann Arbor: The University of Michigan Press. 1999.
- Thompson, Ewa M. *Understanding Russia. The Holy Fool in Russian Culture*. Lanham: UP of America. 1987.
- Worobec, Christine D. *Possessed. Women, Witches, and Demons in Imperial Russia*. DeKalb: Northern Illinois UP. 2001.

Course Methodology

Reading assignments are a principal source of information for this course. In order to derive full benefit from class meetings (and to perform well on quizzes and exams), it is important to complete assignments by the indicated days. In addition to readings, students are also responsible for any material presented in class. Class meetings will involve the introduction of new information, as well as analysis of assigned readings. The format of this course reflects the notion that education should involve “active learning.” You learn most by doing, and what you read and what the instructor tells you are intended to prepare you to do your own thinking. Class discussions should be seen as an opportunity to work originally and critically with course materials. Participating actively in class discussions will improve your grade, and will also help you learn more and find class more interesting and more satisfying.

In order to better facilitate “active learning” the instructor requests that you refrain from using computers, electronic tablets, and cellular telephones during class. If you must use one of these devices to assist your learning, please consult the instructor. **Using an electronic device in class without the instructor's permission will affect your participation grade.**

Course Requirements and Grading

You will be required to:

- Complete the assignments scheduled for each class meeting
- Participate actively and intelligently in class discussions
- Take a midterm examination
- Take five of the six unannounced quizzes administered during the semester
- Submit a mini-research project

Your grade will be determined by the following components:

- Attendance and participation 25%
- Quizzes 15%
- Midterm examination 30%
- Final project 30%

Grading scale

98-100%=A+	88-89%=B+	78-79%=C+	68-69%=D+
93-97%=A	83-87%=B	73-77%=C	63-67%=D
90-92%=A-	80-82%=B-	70-72%=C-	60-62%=D-
			59% and below =F

ATTENDANCE. Students are required to attend all classes. More than one unexcused absence affects the grade; **more than three results in failure**, regardless of prior standing. Absent students must acquire notes and handouts from fellow students.

PARTICIPATION in discussions is an essential component of your performance. You will receive a participation grade once every two weeks. The grades will be assigned using the following criteria:

A: a student attends class, takes notes, participates in group work, and contributes to class discussions **regularly and intelligently**;

B: a student attends class, takes notes, participates in group work, makes **occasional** contributions to class discussions (or contributes regularly but shows **cursory** acquaintance with the material discussed);

C: a student attends class, takes notes, participates in group work but does not contribute to class discussions;

D: a student attends class but is disengaged and/or disruptive;

E: a student does not attend class

QUIZZES will be administered during regular class time and include a combination of multiple-choice and short answer questions. They will be **unannounced** and should take no more than 5 minutes to complete. Their purpose is to check whether and how attentively you have done the reading for the particular day. Of the total of six quizzes, only the strongest five will count toward your final grade. Since **your weakest quiz grade will be dropped, no make-up quizzes will be given.**

MIDTERM EXAM will include a combination of multiple-choice and short answer questions. Please **note the exam date and plan ahead**, so as to be present in class on the particular day. Requests for make-up exams will be accommodated only in extreme circumstances: for instance, death in the immediate family or serious illness on the day of the exam. The proper documentation of these should be submitted **no later than a week after the exam date**. The midterm exam will be administered during regular class time, in the room where we usually meet.

FINAL PROJECT. The final project assignment is designed to give students an opportunity to explore a freely chosen madness-related topic. While you may choose to offer a more in-depth analysis of a film/literary text, or a cultural phenomenon that we discussed in class, you are encouraged to pursue interests beyond the limits set by the course curriculum. A student can choose to submit their project in one of the following formats: 1. Analytical Paper (5-6 pp.); 2. Class Presentation; 3. Video Essay. Specific guidelines and grading criteria will be posted on CourseWeb and discussed in class later in the semester. **You are required to inform me of your choice of topic and format by Thursday, November 12.**

REQUIRED STATEMENTS

Disability Resource Services: 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, 140 William Pitt Union, 412-648-7890, as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course.

Academic Integrity Policy: Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity, noted below, will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the quiz, exam or paper will be imposed. (For the full Academic Integrity policy, go to www.provost.pitt.edu/info/ai1.html.)

E-mail Communication Policy: Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address. To forward e-mail sent to your University account, go to <http://accounts.pitt.edu>, log into your account, click on **Edit Forwarding Addresses**, and follow the instructions on the page. Be sure to log out of your account when you have finished. (For the full E-mail Communication Policy, go to www.bc.pitt.edu/policies/policy/09/09-10-01.html.)

Classroom Recording: To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance may be used solely for the student's own private use.

General-Education Requirement Statements: If you matriculated at the University in Fall 2018 or after, then this course satisfies the following general-education requirements for you: Literature and Specific Geographic Region. If you matriculated at the University prior to Fall 2018, then this course satisfies the following general-education requirements for you: Literature, Non-Western Culture, and Foreign Culture / International (regional). For any questions about these requirements and how the course fulfills them, please consult your academic advisor.

Schedule of Classes and Assignments

* The instructor reserves rights to make changes in course schedule throughout the term.

<p>WEEK 1 Tuesday, August 27</p>	<p>SYLLABUS. DEFINITIONS AND ISSUES</p>
<p>WEEK 1 Thursday, August 29</p>	<p>APPROACHES TO MADNESS: PSYCHIATRY AND ANTI-PSYCHIATRY</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Szasz, “The Myth of Mental Illness” • CW: Chapter 11, “Mental Disorders” from <i>The Britannica Guide to the Brain</i>
<p>WEEK 2 Tuesday, September 3</p>	<p>SUPERNATURAL ETIOLOGY OF MADNESS: GODS AND DEMONS. PART I—<i>KLIKUSHI</i></p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Chapter 2, “Gods and Demons” from Porter’s <i>Madness: A Brief History</i> • CW: Excerpts from Worobec’s <i>Possessed: Women, Witches, and Demons in Imperial Russia</i>
<p>WEEK 2 Thursday, September 5</p>	<p>SUPERNATURAL ETIOLOGY OF MADNESS: GODS AND DEMONS. PART II—THE SIMPLETON</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: “Ivan the Fool” from Sinyavsky’s <i>Folktale</i> • CW: “Emelya the Simpleton” (pp 46–48); “Ivanushko the Little Fool” (pp 62–65); and “Know Not” (pp 97–109), from Afanas'ev’s collection <i>Russian Fairy Tales</i>
<p>WEEK 3 Tuesday, September 10</p>	<p>HOLY FOOLS—<i>IURODIVYE</i></p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: excerpts from Thompson’s <i>Understanding Russia. Holy Fools in Russian Culture</i>
<p>WEEK 3 Thursday, September 12</p>	<p>MADNESS AND GENDER</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Kobets, “From the Tabennisi nunnery to Pussy Riot: female holy fools in Byzantium and Russia”
<p>WEEK 4 Tuesday, September 17</p>	<p>AGE OF REASON. THE GREAT CONFINEMENT</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: “The Great Confinement” from Foucault’s <i>Madness and Civilization</i>

<p>WEEK 4 Thursday, September 19</p>	<p style="text-align: center;">ROMANTICISM VS. ENLIGHTENMENT. MELANCHOLY</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Chapter 3, “Madness Rationalized” from Porter’s <i>Madness: A Brief History</i> • CW: Vinitsky, “A Cheerful Empress and Her Gloomy Critics: Catherine the Great and the Eighteenth-Century Melancholy Controversy,” from Brintlinger, Vinitsky, eds., <i>Madness and the Mad in Russian Culture</i>
<p>WEEK 5 Tuesday, September 24</p>	<p style="text-align: center;">PUSHKIN’S TRAGIC LOSERS</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Pushkin, “God Grant That I Not Lose My Mind” • CW: Pushkin, “Queen of Spades”
<p>WEEK 5 Thursday, September 26</p>	<p style="text-align: center;">GOGOL’S LITTLE MAN</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Gogol, “Overcoat”
<p>WEEK 6 Tuesday, October 1</p>	<p style="text-align: center;">GOGOL’S MAD DIARIST</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Gogol, “Diary of a Madman”
<p>WEEK 6 Thursday, October 3</p>	<p style="text-align: center;">DOSTOEVSKY’S LITTLE MAN. PART I</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Dostoevsky, <i>The Double</i>
<p>WEEK 7 Tuesday October 8</p>	<p style="text-align: center;">DOSTOEVSKY’S LITTLE MAN. PART II</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Dostoevsky, <i>The Double</i>, contd.
<p>WEEK 7 Thursday, October 10</p>	<p style="text-align: center;">MENTAL ILLNESS AND CREATIVE GENIUS</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Garshin, “The Red Flower” • CW: Wessling, “Vsevolod Garshin, the Russian Intelligentsia, and Fan Hysteria”
<p>WEEK 8 Tuesday, October 15</p>	<p style="text-align: center;">THE THIN BORDER: MADNESS/REASON; DOCTOR/PATIENT</p> <hr/> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Chekhov, “Ward No. 6”

<p>WEEK 8 Thursday, October 17</p>	<p style="text-align: center;">INTRODUCTION TO PSYCHOANALYSIS</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Chapter 8, “The Century of Psychoanalysis” from Porter’s <i>Madness: A Brief History</i> • CW: excerpts from Nabokov’s <i>Lolita</i>
<p>WEEK 9 Tuesday, October 22</p>	<p style="text-align: center;">MIDTERM EXAM</p>
<p>WEEK 9 Thursday, October 24</p>	<p style="text-align: center;">SHELL-SHOCK TRAUMA</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Andreev, “Red Laugh”
<p>WEEK 10 Tuesday, October 29</p>	<p style="text-align: center;">THE CONCEPT OF REVOLUTIONARY INSANITY</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Miller, “The Concept of Revolutionary Insanity in Russian History” from Brintlinger, Vinitsky, eds., <i>Madness and the Mad in Russian Culture</i>
<p>WEEK 10 Thursday, October 31</p>	<p style="text-align: center;">PSYCHIATRY IN THE SOVIET UNION</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Nabokov, “Tyrants Destroyed”
<p>WEEK 11 Tuesday, November 5</p>	<p style="text-align: center;">ALCOHOLIC DELIRIUM. PART I</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Erofeev, “Moscow to the End of the Line”
<p>WEEK 11 Thursday, November 7</p>	<p style="text-align: center;">ALCOHOLIC DELIRIUM. PART II</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Erofeev, “Moscow to the End of the Line”
<p>WEEK 12 Tuesday, November 12</p>	<p style="text-align: center;">MADNESS AS A FORM OF RESISTANCE. NECROREALISM</p> <p>Assignment due</p> <ul style="list-style-type: none"> • <i>Final Project Proposals due</i> • CW: excerpts from Bakhtin’s <i>Rabelais and His World</i>
<p>WEEK 12 Thursday, November 14</p>	<p style="text-align: center;">PELEVIN’S “EMPTY” POST-SOVIET HERO</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Pelevin, <i>Buddha’s Little Finger</i>

<p>WEEK 13 Tuesday, November 19</p>	<p>PELEVIN'S "EMPTY" POST-SOVIET HERO</p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Pelevin, <i>Buddha's Little Finger</i>
<p>WEEK 13 Thursday, November 21</p>	<p>POST-TRAUMATIC STRESS DISORDER. PART I SCREENING OF TODOROVSKY'S <i>MY STEPBROTHER FRANKENSTEIN</i></p> <p>Assignment due</p> <ul style="list-style-type: none"> • CW: Lipovetsky, "War as The Family Value: Failing Brothers and Monstrous Sons in <i>My Stepbrother Frankenstein</i>" from Helena Goscilo, Yana Hashamova, eds., <i>Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film</i>
<p>WEEK 14 Tuesday, November 26</p>	<p>THANKSGIVING BREAK. NO CLASS</p>
<p>WEEK 14 Thursday, November 28</p>	<p>THANKSGIVING BREAK. NO CLASS</p>
<p>WEEK 15 Tuesday, December 3</p>	<p>POST-TRAUMATIC STRESS DISORDER. PART II SCREENING OF TODOROVSKII'S <i>MY STEPBROTHER FRANKENSTEIN</i></p>
<p>WEEK 15 Thursday, December 5</p>	<p>REVIEW. FINAL PROJECT PRESENTATIONS</p> <p>Assignment due</p> <ul style="list-style-type: none"> • <u><i>Final Project Papers/Presentations/Video Essays</i></u>