RULE205 The 19th-Century Russian Novel
The 19th-century novel is widely regarded as the supreme achievement of Russian literature. This course will trace its development from Pushkin's elegant, witty novel in verse, EUGENE ONEGIN, through the grotesque comedies of Gogol, to the realist masterpieces of Dostoevsky and Tolstoy, with their complex depiction of human psychology and the philosophical struggles of late 19th-century society. We will consider the historical background in which the novels were produced and the tools developed by Russian critical theory, especially the Russian formalists and Mikhail Bakhtin, for understanding 19th-century Russian prose.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS, HA-RUSS, HA-RUSS
Identical With: RUSS205, RUSS205, RUSS205, RUSS205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205, RUSS205, REES205
Prereq: None

RULE206 A Matter of Life and Death: Fiction in the Soviet Era
In this course we will study the greatest Russian prose works of the 20th century, including the modernist masterpiece PETERSBURG by Andrei Bely, a phantasmagorical depiction of Russia's most legendary city during the 1905 Revolution; Isaac Babel's terse and devastating stories of the Civil War; Bulgakov's MASTER AND MARGARITA, in which the Devil visits Moscow in the 1930s, when mass arrests are making people "disappear"; and Solzhenitsyn's pioneering report from the Gulag, ONE DAY IN THE LIFE OF IVAN DENISOVICH, which he dared to submit for publication during Khruzhchev's Thaw. The course will also consider the lingering impact of Russian imperialism on Soviet and post-Soviet life, as the Soviet state tries to extend its "civilizing" influence to central Asian (Platonov, SOUL; Trubetskoi, Letters from Uzbekistan) and as the postimperial Russian state wages war to hold onto its territories in the Caucasus (the 1996 film PRISONER OF THE CAUCASUS; reportage by Anna Politkovskaia).
The course ends with Ulitskaya's 21st-century novel MEDEA AND HER CHILDREN, a kind of summing-up of the Russian 20th-century experience. Students who wish to read excerpts from the course offerings in the original Russian should see the instructor to enroll in a half-credit tutorial.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS, HA-RUSS, HA-RUSS
Prereq: None

RULE220 Speak, Memory: Autobiography and Memoir in Russian Literature
Memoirs and autobiographical prose have been a major genre of Russian literature, particularly for women, since the 18th century. They offer a chance for the individual to make sense of his or her relationship to larger historical forces and allow writers of fiction and poetry to reflect on the tensions between biography and the creative process. We will read major works from the 18th century to the present, including Nadezhda Durova's account of her life on the front lines in the Napoleonic Wars; Dostoevsky's prison memoirs; the poet Mandelstam's reminiscences of a prerevolutionary childhood and his wife's account of Stalin's terror; and intense memories of childhood by Marina Tsvetaeva and Vladimir Nabokov. Attention will be paid throughout the course to related theoretical problems (narratology, feminism, and historiography, etc.). All works will be read in English translation.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS, HA-RUSS, HA-RUSS
Prereq: None

RULE222 Doubles in Literature
We will trace the evolution of the idea of the literary double from its origins in German romanticism, observing the degradation of the opposition between ideal and real into the struggle of good versus evil. The entire process is parodied in Nabokov's LOLITA.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS, HA-RUSS
Identical With: RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222, RUSS222
Prereq: None

RULE232 The Real McCoy: Constructing Identity
We are what we read: The critical reader has the ability to form his/her identity consciously, while literary characters are destroyed by failing to recognize the forces and assumptions shaping them. Active interpretation of texts allows the reader to become an author instead of a character. We will practice our own authorship in three peer-edited papers.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS
Identical With: RUSS232, RUSS232, RUSS232, RUSS232, RUSS232
Prereq: None

RULE234 Woody Allen and the Russian Novel
In addition to parodies of other films, Woody Allen's films are full of literary references. We will read the great Russian novels that inspired some of them and analyze the way Allen transposes the Russian material. Will our analysis make the films even funnier? There will be seven evening screenings.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-RUSS
Identical With: RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234, RUSS234
Prereq: None
RULE258 Russia's Storyteller Playwrights
This course explores Russian literature during the Yeltsin decade, 1991-2000, and the Putin/ Medvedev decade that has followed. The 1990s were difficult years for Russians. The dismantling of the Soviet Union's planned economy led to economic collapse, with massive unemployment, underemployment, inflation, deferred wages, and unfunded social services. The nightly news was dominated by images of wars in Chechnya and Serbia or squabbling among political factions in Parliament. When Putin was elected president in 2000, world prices for oil and gas increased threefold; by 2008 real wages were twice as high as they had been in 2000; the war in Chechnya ended; the independent news channel that had shown a world in disorder was shut down; and young Russians became optimistic about prospects for a better life. Yet, even as the economy has improved, Russians confront a host of social and cultural problems that make their daily lives difficult. Much of the best writing in Russia during the past two decades has combined social satire with stories of individuals who, in spite of surrounding disorder, achieve harmony in their personal lives. The family biographies of Grishkovets and Ulitskaya view family as a source of order. Pelevin mixes fantasy and realism both to satirize certain norms of Russian public life and to express Buddhist principles for freeing the self from social norms. In contemporary detective novels, Russia's favorite literary genre, the detectives' orderly pursuit of the criminal is juxtaposed to the disorder of the surrounding society.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Identical With: RUSS257, REES257, COL287, RUSS257, REES257, COL287
Prereq: None

RULE255 The Central and East European Novel
This course presents a survey of 20th-century prose fiction of Eastern and Central Europe, with an emphasis on the Czech novel. Some of the questions we will explore are the impact of World War II and its displacement and devastation on Eastern and Central European literature; the relationship of Eastern and Central European writers to Communism and Soviet domination; the idea of Central Europe as a shaping force in literary identity; and the relationship of Eastern and Central European literature to the Western and Russian literary traditions, especially the avant-garde.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES
Prereq: None

RULE252 Tolstoy
During the 19th century when Tolstoy wrote his novels and stories, literature was viewed in Russia as the intelligentsia's primary medium for debating its big questions (such as how to resolve the inequalities that had been institutionalized under serfdom, or how to choose between new and old values as Russia experienced modernization). Writers like Tolstoy and Dostoevsky willingly assumed the responsibility to address a broad range of political, historical, and philosophical-religious questions in their fiction, and they wrote novels with radical formulations as well as solutions to these questions. However, they also viewed literature, particularly the novel, as a medium with rich potential for innovative formal experimentation, and so they resisted the call for conventional ideological novels. Each of Tolstoy's best works is an innovative formal experiment that creates an unprecedented, new type of novel. This course will study how Tolstoy's writings both responded to and transcended their times by creating new novelistic forms and new truths within those forms.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS252, REES252, COL262
Prereq: None

RULE240 Reading Stories: Great Short Works from Tolstoy to Petrushevskaya
This course is designed to help students improve their writing through the close reading and analysis of short stories and novellas by Russian masters of the form. In each class we will discuss one literary work. Students will be asked to bring to each class their ideas on how to construct an argument that could be developed into a written interpretation of the work. These discussions, along with work on English grammar and style as elucidated by Strunk & White and R. L. Trask, will inform students’ own writing (four 5-page papers) on stories not discussed in class. We will read works in the realist tradition from the mid-19th century to the late 20th century that include Tolstoy’s novellas of Cossacks and adulterous members of the nobility, Chekhov’s subtle psychological tales, Bunin’s reflections from exile on a lost Russia, Babel’s stories of the Civil War and of Jewish Odessa, Bulgakov’s sketches of life as a country doctor, and Petrushevskaya’s modern stories of the tortured lives of women in the late Soviet period.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES
Identical With: RUSS240, REES240, RUSS240, REES240, RUSS240, REES240, RUSS240, REES240, RUSS240, REES240, RUSS240, REES240
Prereq: None

RULE251 Dostoevsky
Dostoevsky is widely recognized as one of the world’s greatest novelists. His career begins at the end of Russian Romanticism, is interrupted by nine years of prison and exile in Siberia, and resumes at the beginning of the age of the great realist novel. Dostoevsky’s major works grapple with the themes of sin and crime, the disintegration of the family, and the difficulty of believing in God in a world full of evil.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS251, REES251
Prereq: None
RULE263 Nabokov and Cultural Synthesis
This course will trace the development of Nabokov's art from its origins in Russian literature by close readings of the motifs that spiral outward through his (principalley English-language) novels.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS263, COL265, REES263
Prereq: None

RULE265 Kino: Russia at the Movies
Soon after the cinemas first opened in Russia in 1910, moviegoing became the primary entertainment for people of all social classes. In the 1920s avant-garde writers, theater directors, and musicians fell in love with the movies, encouraging the brilliant formalist experiments of directors like Eisenstein. By the end of the 1920s, Soviet leaders had realized the power of movies to communicate their beliefs to the citizens of the Soviet Union. They had already nationalized studios and theaters, so it was easy for them to impose tight control over the political-ideological content of movies. Nevertheless, throughout the Soviet period, Russian movies created a vision of continuity and change that was broader and richer than the ideological formulas of Communist politics. They also provided a venue for cultural media such as popular songs that, in other countries, might lead a more independent existence outside the movies. This course will look at the culture-building role of Russian movies from its beginnings in tsarist times through the Soviet period and into the post-Soviet present.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES
Identical With: RUSS265, FILM365, RUSS265
Prereq: None

RULE270 The Russian and English Novel
Like authors today, the great writers of 19th- and early 20th-century England and Russia drew inspiration from books written far away. This team-taught course examines the many modes of interaction that connect English and Russian novels, from direct inspiration to resonances of theme and form. We begin with NORTHANGER ABBEY and EUGENE ONEGIN, two novels about the nature of literature, the interplay of art and reality, and the significance of genre. We then turn to two monumental treatments of the "woman question" and the new identities made possible by modern life, MIDDLEMARCH and ANNA KARENINA. The final section of the course considers the beginnings of modernism and the interplay of consciousness, memory, and artistic creation in MRS. DALLOWAY and THE REAL LIFE OF SEBASTIAN KNIGHT. Through close readings of each text, we will travel from English villages to Russian country estates, from St. Petersburg to London, tracing how an international and comparative conversation shaped the ever-changing conception of the novel as a genre and of the stories it might tell.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL
Identical With: ENGL266, RUSS270, REES270, ENGL266, RUSS270, REES270
Prereq: None

RULE277 Gogol and His Legacy: Witches, Con Men, and Runaway Noses
This course will include close reading and analysis of the works of Nikolai Gogol (1809-1852), who created a phantasmagorical world of devils and witches coexisting with the gritty details of life in St. Petersburg and the Russian provinces. We will also read works by later writers who either explicitly or implicitly placed themselves in the Gogolian tradition: Fyodor Dostoevsky, Fyodor Sologub, Andrei Bely, Mikhail Bulgakov, and Vladimir Nabokov. Gogol's satirical observations delighted socially-conscious contemporary critics, while his linguistic experimentation and subversion of the rules of logic inspired modernist writers of the 20th century. We will consider Gogol's response to Romantic aesthetics, his interest in the demonic, the influence of his formal and linguistic experimentation on later writers, and the history of his reception by Russian and Western writers and critics.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REES, HA-ENGL
RULE279 Theater of Anton Chekhov: Research, Analysis, and Performance

The course will take a journey into the theatrical world of one of the most famous playwrights of all times, Anton Chekhov. Students will read, research, analyze, and perform scenes from all Chekhov’s plays including dramas, comedies, and vaudevilles. Videos of world’s best performances and movies adapted from his dramas will illustrate different artistic approaches to well-known texts. The course will also examine in detail the historical and cultural context of Chekhov’s writing, as well as issues of translation and adaptation of his plays for the contemporary theater.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA

RULE340 Reading Theories

In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, knowledge, and cultural institutions—and on key figures such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL, HA-ENGL

RULE401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

RULE402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT