

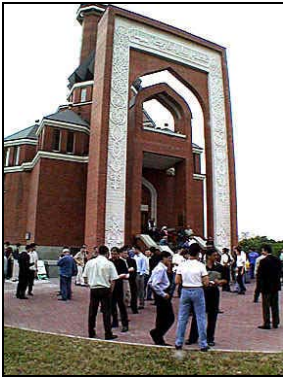
Prof. Gabriella Safran
gsafran@Stanford.Edu

Slavic 194
Fall 2003-2004

Prof. Gregory Freidin
gfreidin@Stanford.Edu

RUSSIA AND *THE OTHER*: A CULTURAL APPROACH

<http://www.stanford.edu/class/slavgen194a>



A capstone seminar recommended for the alumni of Stanford's Moscow Program, Russian majors and minors, CREES MA students, and Russian majors working on an honors thesis.

Russian cultural identity and its emergence in works of literature and art that deal with ethnic, racial, or class distinctions (the Western, Oriental, or internal *Other*).

Close reading of important texts in a variety of genres (history, travelogue, essay, fiction, poetry, film); introduction to literary/rhetorical analysis, cultural theory, elements of film analysis.

SCHEDULE OF READING FILM VIEWING & DISCUSSION

Weeks 1-2	An Introduction into History and Theory
Sept. 26	Introduction. Discussion of Aleksandr Blok, “The Scythians”
Sept. 29	Clifford Geertz, “Thick Description” Edward Said, <i>Orientalism</i> (selections) Victor Shklovsky, "Art as Device" Vs. Ivanov, “The Child”
Oct. 3	Manuel Castells, “Nations and Nationalism in the Age of Globalization.” (pp. 27-41) Benedict Anderson, <i>Imagined Communities</i> (selections)
Oct. 6	Cold War. America looks at Red Russia. John Milius, <i>Red Dawn</i> (1984).
Oct. 10	Martin Malia, <i>Russia Under Western Eyes</i> . “Russia as Oriental Despotism” (chapter 2, 1815-1855) and “Through the Soviet-Russian Looking Glass” (Chapter 5, 1917-1991)
Week 3	The West Looks at Russia
Oct. 13	Marquis de Custine, <i>Russia in 1839</i> (and Kennan’s Introduction) Excerpts from Ernst Lubitsch, <i>Ninotchka</i> (1939)
Oct. 17	Alexander Sokurov, <i>Russian Ark</i> (2003)
Week 4	Challenging the West and the West as Menace
Oct. 20	F. Tiutchev, “Russia Cannot Be Fathomed by Reason” F. Dostoevsky, <i>Winter Notes On Summer Impressions</i> A. Solzhenitsyn, <i>The Harvard Speech</i>
Oct. 24	Oct. 24 Aleksei Balabanov, <i>Brother II</i> (1999).
Week 5	The West Internalized
Oct. 27	A. Pushkin, "Bronze Horseman" A. Mickiewicz, <i>Digression from Forefathers' Eve</i> Nik. Leskov, “The Archbishop and the Englishman” Mikh. Zoshchenko, “The Bath” Vlad. Mayakovsky, “The Brooklyn Bridge”
Oct. 31	Oct. 31 Alexander Rogozhkin, <i>Kukushka</i> (2002)

Week 6**The East as Menace**

- Nov. 3 *Zadonshchina*
 A. Blok, "On Kulikovo Field"
 Vl. Soloviev, "A Short Story of the Anti-Christ" (*Three Conversations*)
- Nov. 7 Vlad. Motyl, *White Sun of the Desert* (1970)

Weeks 7-9**Orientalism**

- Nov. 10 Leo Tolstoy, *Hadji Murad*
- Nov. 14 Alexander Pushkin, "Prisoner of the Caucasus"
 Leo Tolstoy, "Prisoner of the Caucasus"
- Nov. 17 Nik. Leskov, *The Enchanted Wanderer*
- Nov. 21 Sergey Bodrov, *Prisoner of the Caucasus* (1996).
- Nov. 24 Alexei Balabanov, *War* (2002)

Week 10**Summing up**

- Dec. 1 Student presentations
- Dec. 5 Final discussion
- Dec. 12 Final paper due to both professors

Requirements

Attendance at class meetings (Mondays and Fridays 11:00-1:00). Almost every week, one meeting will be a film screening followed by a brief discussion.

Weekly one-paragraph essays on the readings, due to Professor Safran's and Professor Freidin's E-mail by 9:00 a.m. on the day of class. Take care with these essays; you may be called upon to read them aloud in class. You may miss one week and there is no essay due the first or the final week; thus we expect each student to submit seven paragraphs.

20-minute presentation in class on December 1 based on your final paper.

Final paper of 10-12 pages, due December 12 to both professors.

The Course Reader:**Theory**

1. Clifford Geertz, "Thick Description" (his *Interpretation of Cultures*)

2. _____, "Art as a Cultural System" (his *Local Knowledge*)
3. Manuel Castells, "Nations and Nationalism in the Age of Globalization." In: *Network Society*. Vol.II: The Power of Identity. Blackwell, 1997. Pp. 27-41.
4. Edward Said, *Orientalism* (selections)
5. Roland Barthes, *Mythologies* (Selections)
6. Victor Shklovsky, On *estrangement (ostranenie)* ("Art as Device")

Prose and Fiction

7. *Zadonshchina*
8. Custine, Astolphe, Marquis de, *Empire of the Tsar: A Journey Through Eternal Russia* (orig. *Russie en 1839*). Intro. By George Kennan (Doubleday, 1989). Selections.
9. Leo Tolstoy, "Prisoner of the Caucasus"
10. Nik Leskov, *The Enchanted Wanderer*.
11. Nik. Leskov, "Archbishop and the Englishman"
12. Vl. Soloviev, "A Short Story of the Anti-Christ." From: Vl. Solovyev, *War, Progress, and the End of History: Three Conversations*. NY, 1990.
13. Vsevolod Ivanov, "The Child" (*Dityo*)
14. Mikh. Zoshchenko, "The Bath House" (Zochchenko, *Nervous People*. Trans. Hugh McLean. NY, 1963)
15. Alexander Solzhenitsyn, Harvard University Commencement Address (in Ronald Berman, ed., *Solzhenitsyn at Harvard: the address, twelve early responses, and six later reflections* [Wash., 1980)

Poetry

16. Adam Mickiewicz, "Digression" from *Forefathers' Eve*. In Waclaw Lednicki, *Pushkin's Bronze horseman; the story of a masterpiece*. Berkeley, 1955.
17. Alexander Pushkin, *Bronze Horseman*. Ibid.
18. Fyodor Tyutchev, "Umom Rossiui ne poniat"
19. A. Blok, "Na Pole Kulikovom," "Skify"
20. Vlad. Mayakovsky, "The Brooklyn Bridge" (Bruklinskii most")

Books on Order and on Reserve at Green:

Required:

1. Martin Malia, *Russia Under Western Eyes : From the Bronze Horseman to the Lenin Mausoleum*. Harvard UP, 1999.
2. Leo Tolstoy, Hadji Murad. Aylmer Maude, tr.Orchises Press, 1996

3. Fyodor Dostoevsky, *Winter Notes on Summer Impressions*. David Patterson, tr. North Western UP, 1997.
4. Benedict Anderson, *Imagined Communities*. NY, 1991

Recommended:

1. Nicholas Riasanovsky, *History of Russia*. Oxford UP, 1999.
2. Gregory L. Freeze, ed., *Russia: A History*. Oxford UP, 2000
3. Anthony Easthorpe, *Contemporary Film Theory*. Longman, 1993

Contact Information

Gregory Freidin

725-0006

gfreidin@stanford.edu

Gabriella Safran

723-4414

gsafran@stanford.edu