

UNIVERSITY OF OXFORD

**FACULTY OF
MEDIEVAL AND MODERN LANGUAGES**

Final Honours School Handbook

RUSSIAN

**For students who start their FHS course
in October 2010
and expect to be taking the**

FHS examination in Trinity Term 2013

THE FINAL HONOUR SCHOOL IN RUSSIAN

THE YEAR ABROAD IN RUSSIA – AB INITIO

Undergraduates who have taken Course B as beginners in Russian are required to spend the second year of their studies on a specially designed eight-month language course in Russia. This course has been arranged for Oxford by a British charitable organization, Russian Language Undergraduate Studies Ltd (www.rlus.co.uk), and is held at the State University in Yaroslavl'. The aim of the course is to consolidate first-year work and develop active competence in both written and especially spoken Russian. During the year in Yaroslavl' undergraduates are required to read in Russian a number of texts, mostly those set for the post-A2 Preliminary Examination, to write two essays on this material over the course of the year, and send them for marking to their College Tutors, who act as liaison officers with RLUS and monitor undergraduates' progress on the year abroad.

The total cost of the eight-month course in Yaroslavl' should not be greater than a year at Oxford, but approximately £2800 (covering tuition, administration, visa, travel and insurance) will have to be paid at least two months in advance of the course, which starts in October. Colleges and the Faculty may be able to help with small grants.

THE YEAR ABROAD IN RUSSIA – POST-A-LEVEL

Almost all undergraduates who take the post-A-Level course in Russian spend the third year of their course abroad. The decision about where and how to spend that year and the consequent practical arrangements are made individually under the guidance of College Tutors, who monitor the benefits of the year abroad.

Oxford undergraduates often choose to spend the whole or part of the year abroad on courses organized by Russian Language Undergraduate Studies Ltd. (www.rlus.co.uk), the national charitable organization which runs a number of courses in Russia for British students. There is, however, a wide choice of possible ways to spend the year productively: teaching English at a Russian school or college; temporary employment with British firms needing translators or interpreters in Russia; studying independently at a Russian university.

The Sub-Faculty warns undergraduates embarking on the year abroad against assuming that exposure to spoken Russian and the acquisition of conversational skills are sufficient to produce the improvement in grammar, syntax and vocabulary that they should be aiming at. This can only be achieved by combining speaking and listening practice with a substantial amount of reading and writing during their time in Russia. Undergraduates should also expect to spend part of their time on completing the academic assignments that they will be asked to undertake by their college tutors.

The Sub-Faculty organizes an annual meeting in the Michaelmas Term at which Second Year undergraduates, who have to plan their year abroad at this point, can hear how those in the Final Year spent their time abroad, learn of options other than the RLUS courses, and receive current information on funding arrangements for the year abroad.

RUSSIAN LANGUAGE

The Honours course in Russian aims to develop a good active and passive command of correct spoken and written Russian for non-technical purposes, with some appreciation of different stylistic registers. This is done by means of regular obligatory classes in translation to and from Russian, instruction in writing essays in Russian, grammar classes as needed, and classes allowing you to work through a range of oral/aural exercises.

In addition, the study of literature in the original is seen as an intrinsic and essential part of the language-learning process, of no less importance than language classes or the year abroad. Accordingly, familiarity with the Russian original will be tested through the medium of textual commentary in some examinations on literature or philology (see Papers IV-V, IX-XI).

Paper I: (1) Translation into Russian

Classes in translation from English into Russian, which undergraduates are required to attend weekly throughout the course, are organized centrally rather than in colleges. Tuition for this subject will help you to handle more complex syntactical structures, acquire a richer active vocabulary and gain a command of abstract written Russian, as well as of narrative prose.

(2) Short Essay in Russian

Instruction is provided in the first year and in the final year of the Honours course by the Lector and the Instructor in Russian in the form of classes, organized in small groups. Tuition in this subject is designed to enable you to address sophisticated political and cultural issues in clear, coherent, and complex Russian modelled on authentic Russian textual material.

Paper II: Translation from Russian

Classes in translation from Russian into English, which undergraduates are required to attend throughout the course, are organized by college Tutors. These classes help you advance your command of textual analysis and stylistics, as well as aiding you in the comprehension of complex literary and analytical prose.

Paper III: Translation from Pre-modern Russian

There are annual courses of classes in translation from pre-modern Russian in the Michaelmas and Hilary Terms for those taking Russian sole.

The Oral Examination

Classes in oral Russian are given on a weekly basis by the Russian Lector throughout the FHS course. In the final year, the Lector and the Instructor provide practice in the aural comprehension exercise for the oral examination in the Final Honour School, and in the composition of 'discourses', as required in Finals.

The Language Centre makes available tapes of the passages used for aural comprehension, together with copies of the questions set on them in past examinations, and offers facilities to watch Russian television. Video tapes of Russian news broadcasts provided by the Language Centre are sometimes used in conversation classes.

PAPERS IV-XII: LITERATURE, PHILOLOGY AND LINGUISTICS

The structure of the Honours courses involving Russian is similar to that for other Modern Languages, as outlined in the General Handbook. Undergraduates who read Russian sole cover a wide historical conspectus of literature, since they must study some medieval literature (Paper IX, optionally Paper VI) and usually opt to do period papers covering the late 17th-20th centuries (Papers VII and VIII). They can also deepen their knowledge of individual authors or of modern Russian literature in general (Papers X, XI and relevant Paper XII options). They have the opportunity to take options which few British universities can now offer, the analytical study of modern Russian, of its historical development or of Church Slavonic and other Slavonic languages (Papers IV, V and relevant Paper XII options), but are free to determine the relative prominence which this type of work has in their course.

(Those reading Russian sole may also take Polish as a subsidiary language, see FHS OPTIONS IN POLISH, below.)

Those who read Russian with another language or subject usually study literature of the 19th and 20th centuries (Papers VIII and optionally the relevant Paper XII) and often take the opportunities offered by Paper X or Paper XI to deepen their knowledge of individual authors from that period, but they may decide to choose the medieval or the 17th- and 18th-century period of literature (Papers VI and VII) if they prefer, or to take philological options (Papers IV, V and the relevant Paper XII options) or medieval texts (Paper IX) rather than Papers X-XII.

If you read Russian with another Modern Language, you are required to take at least one option in either the pre-modern literature or the linguistic study of one of your languages; the Russian options which meet this requirement are Papers IV, V, VI, VII, IX and some Paper XII subjects (marked below with an **asterisk**). The pre-modern and linguistic options in other languages, and the exact requirements of those reading Russian with another language or subject (which vary from course to course), are to be found in the *Examination Decrees and Regulations*.

PAPERS IV AND V

These papers deal with the diachronic and synchronic linguistic study of Russian and of Church Slavonic. They call for a modest basic knowledge of the techniques and terminology of linguistic analysis, but prior study of Linguistics (e.g. for the Preliminary Examination course) is not a prerequisite. You will have the opportunity both in tutorials and in the examination to address either theoretical issues or questions which apply specifically to the language under study.

There are normally introductory courses of lectures on Papers IV and V(i) in the Michaelmas Term, followed by classes on the set texts in the Hilary Term. It is recommended that undergraduates start attending these courses before they begin tutorials (up to eight) on Paper IV or Paper V(i). In Trinity Term there is normally a course of lectures on Paper V(ii), which is intended to serve both as introduction to the subject and as revision for Finalists; other courses of lectures reflecting the research interests of members of the Sub-Faculty are given from time to time. It is recommended that undergraduates leave at least some of their tutorials for Paper V(ii) until the Final Year, so that they can draw on an improved knowledge of modern Russian acquired during the year abroad.

***Paper IV: Linguistic studies I - The History of the Russian Language**

This paper covers the historical development of Russian from the earliest evidence to the modern period. A selection of short texts, ranging from the 11th to the 18th century, is prescribed for study. These reflect the development of Russian in its everyday use and will introduce you to problems in linguistic analysis and interpretation of source material.

There is also a selection of supplementary texts which illustrate more formal linguistic registers. Some of these texts, in addition to their linguistic value, are of historical or literary interest, and the paper provides background information and ancillary skills for Papers VI, VII and IX.

Copies of the sets of prescribed texts are available from the Faculty Office, on payment of a modest fee.

You may study the whole historical period on the basis of the texts listed under (1) (a) and (1) (b). Alternatively you may specialize either in the linguistic history of medieval Novgorod, studying the texts under (1) (a) and (2) (a), or else in linguistic developments in Muscovy and 18th-century Russia, studying the texts under (1) (b) and (2) (b).

(1) for linguistic comment:

(a)

Marginalia to Novgorod service books (V. V. Ivanov *et al.*, *Khrestomatiya po istorii russkogo yazyka*, Moscow, 1990, pp. 26-7).

Novgorod birchbark texts nos. 247, 644, 605, 424, 724, 717, 731, 531, 705, 142, 370, 363, 361, 125, 43, 49, 154 (A. A. Zaliznyak, *Drevnenovgorodskii dialekt*, Moscow, 1995, pp. 223-4, 244-5, 246-8, 295-300, 325-9, 344-7, 349-51, 440-1, 494-5, 508-9, 514, 536, 542-3, 562-4).

Vkladnaya Varlaama (Zaliznyak, pp. 374-7).

Treaty of Alexander Nevsky and Novgorod with the Germans, 1262-3 (S. P. Obnorsky and S. G. Barkhudarov, *Khrestomatiya po istorii russkogo yazyka*, part 1, 2nd ed., Moscow, 1952, pp. 51-2).

Novgorod First Chronicle, s.a. 6738-9 (ed. A. N. Nasonov, *Novgorodskaya Pervaya letopis' starshogo i mladshogo izvoda*, Moscow-Leningrad, 1950, pp. 69-71).

(b)

Afanasy Nikitin, *Khozhenie za tri morya* (Ivanov *et al.*, pp. 322-5).

Dukhovnaya gramota I. Yu. Gryaznogo (Ivanov *et al.*, pp. 279-80).

Letter of T. I. Golitsyna to V. V. Golitsyn (S. I. Kotkov *et al.*, *Moskovskaya delovaya i bytovaya pis'mennost' XVII veka*, Moscow, 1968, p. 20).

Letters of D. V. Mikhalkov to M. I. Mikhalkova and P. D. Mikhalkov (Kotkov *et al.*, pp. 39- 40(17b-v), 41(18b)).

Letters of U. S. Pazukhina to S. I. Pazukhin and E. Klement'ev to F. M. Chelishchev (S. I. Kotkov and N. P. Pankratova, *Istochniki po istorii narodno-razgovornogo yazyka XVII- nachala XVIII veka*, Moscow, 1964, pp.169-70, 233).

Letters of Peter I to Tsaritsa Natal'ya Kirillovna, to F. M. Apraksin, to B. P. Sheremetev (S. P. Obnorsky and S. G. Barkhudarov, *Khrestomatiya po istorii russkogo yazyka*, part 2:1, Moscow, 1949, pp. 83, 92, 96-7, 99-100).

Evidence of A. Turcheninov on fire of 29 May 1737 (A. I. Sumkina and S. I. Kotkov, *Pamyatniki moskovskoi delovoi pis'mennosti XVIII veka*, Moscow, 1981, pp. 159-60).

Letters of V. B. Golitsyn to Vl. B. Golitsyn, M. D. Kurakina to B. I. Kurakin, M. M. Shcherbatov to D. M. Shcherbatov (Sumkina and Kotkov, pp. 24-26, 49-50(50), 73-4).

(2) for translation and linguistic comment:

(a)

Colophon to Ostromir Codex (Ivanov *et al.*, pp. 15-16).

Mstislavova gramota (Ivanov *et al.*, pp. 39-41)

Colophon to Mstislav's Gospel Book (Ivanov *et al.*, pp. 49-50).

Treaty of Novgorod with Grand Prince Yaroslav Yaroslavich, 1264 or 1265 (Obnorsky and Barkhudarov, part 1, pp 52-4).

Russkaya Pravda (Ivanov *et al.*, pp. 67-73).

Novgorod First Chronicle, s.a. 6633-8, 6675-7, 6700, 6712, 6777-80 (Nasonov, pp. 21-2, 32-3, 40, 46-9, 87-90).

(b)

Sudebnik of 1497 (Ivanov *et al.*, pp. 169-172).

Domostroy (Ivanov *et al.*, pp. 255-60).

Ulozhenie Alekseya Mikhailovicha Chapter 10 (Ivanov *et al.*, pp. 380-1).

G. Kotoshikhin, *O Rossii v tsarstvovanie Alekseya Mikhailovicha* Chapter 4, Section 24, Chapter 13, Sections 1-4 (ed. A. E. Pennington, Oxford, 1980, pp. 65-7, 159-63).

Stateynyi spisok P. A. Tolstogo (Obnorsky and Barkhudarov, part 2:1, 1949, pp. 72-5).

There is normally a course of eight lectures on the subject in the Michaelmas Term, followed by a course of eight classes on the set texts in the Hilary Term. It is recommended that students should start attending these courses before they have tutorials on the subject.

The examination consists of two parts: One is an obligatory question on the prescribed texts: two passages for detailed linguistic comment, one from (1) (a), the other from (1) (b), and two passages for translation with linguistic comment on specific words or phrases, one from (2) (a), the other from (2) (b). Candidates are required to attempt two passages, either from (1) (a) and (1) (b), or from (1) (a) and (2) (a), or from (1) (b) and (2) (b). There is also a range of questions to be answered in essay form; candidates must attempt two of these.

****Paper V: Linguistic studies II***

This paper comprises two subjects:

- (1) The development of the Church Slavonic Language
- OR
- (2) Descriptive analysis of modern Russian

You may take one or the other, but *not* both.

(1): The development of the Church Slavonic Language

Church Slavonic was the medieval literary language of the Russians and other Orthodox Slavs and continues to be used as their liturgical language to this day. This paper offers you the opportunity to learn Church Slavonic, to find out about the historical circumstances which gave rise to Old Church Slavonic and to later varieties of the language, and to read and analyse a number of prescribed texts which reflect the historical and local development from Old Church Slavonic to modern Russian Church Slavonic and show how the Old Church Slavonic cultural tradition was passed on and reinterpreted.

Studying Church Slavonic complements Paper IV and provides background information and ancillary skills for Papers VI, VII and IX.

You will be required to show knowledge of the texts listed under both (a) and (b). Copies of both sets of texts are available from the Faculty Office, on payment of a modest fee.

The prescribed texts are:

(a) for linguistic comment:

Kiev Missal and Euchologium Sinaticum (R. Auty, *Handbook of Old Church Slavonic*, London, 1968 and subsequent reprints, Pt. ii, Texts and Glossary, passages IV, pp. 52-7, and VI, pp. 64-9).

Luke x:25-37 (Auty, passage XIV, pp. 97-106; ed. L. P. Zhukovskaya *et al.*, *Aprakos Mstislava Velikogo*, Moscow, 1983, p.131).

Psalm liv (ed. S. Sever'yanov, *Sinayskaya Psaltyr'*, Petrograd, 1922, pp. 67-68; ed. E. V. Cheshko *et al.*, *Norovskaya psaltyr'. Srednebolgarskaya rukopis' XIV veka*, Sofia, 1989, Pt. ii, pp. 387-91; *Psaltir s posljedovanjem Đurđa Crnojevića 1494*, reprinted Cetinje, 1986; the Synodal Bible of 1751 and subsequent editions, e.g. Moscow, 1815, St. Petersburg, 1820).

(b) for translation and linguistic comment:

Vita Constantini, xiv-xv, xvii-xviii, *Vita Methodii*, v-xvii, the Treatise on Letters, the Acrostich Prayer (A. Vaillant, *Textes vieux-slaves*, Paris, 1968, Pt. i, Textes et glossaire, passages I, pp. 30-33, 37-40, II, pp. 46-55, III, pp. 57-61, IV C, pp. 68-70).

Kniga Konstantina filosofo i grammatika o pismenex, sections 4-9 (V. Jagic, *Codex slovenicus rerum grammaticarum*, Berlin, 1896, reprinted Munich, 1968, V, pp. 108-113).

Zhitie sv. Stefana episkopa Permskogo (ed. V. Druzhinin, St. Petersburg, 1897, reprinted The Hague, 1959, pp. 69-74).

V. F. Burtsov's *Bukvar'* (V. V. Ivanov *et al.*, *Khrestomatiya po istorii russkogo yazyka*, Moscow, 1990, pp. 369-74).

In any year when there is a demand for this subject a course of eight lectures is provided, usually in the Michaelmas Term, followed by a course of eight classes on the set texts in the Hilary Term. It is recommended that students should start attending these courses before they have tutorials on the subject.

The examination consists of two parts. One is an obligatory question on the prescribed texts: one passage from group (a) for detailed linguistic comment, and two passages from group (b) for translation with linguistic comment on specific words or phrases. Candidates are required to attempt the passage from group (a) and one of the passages from group (b). There is also a range of questions to be answered in essay form; candidates must attempt two of these.

(2): Descriptive analysis of Russian as spoken and written at the present day

This paper is devoted to the descriptive analysis of the phonetics, phonology, morphology, syntax, vocabulary, semantics and stylistics of modern Russian, with some consideration of recent or current linguistic variation and change.

You choose a range of topics for study in the light of your interests and of guidance from tutors. If you wish, you may take the opportunity to investigate the application of linguistic theory to the analysis of Russian. Otherwise, you might choose to pursue topics which are of practical use in Russian language work.

At least eight lectures on this subject are provided each year. It is recommended that students should start attending these courses before they have tutorials on the subject, and that they should spread the tutorials over the two years of the Honours course.

The examination consists of a range of questions to be answered in essay form; passages for phonetic transcription or general linguistic commentary are set additionally to the usual number of essay questions. Candidates must attempt three questions.

PAPERS VI, VII AND VIII

Each of these papers covers a period in the literary history of Russia. They provide undergraduates with an opportunity to follow the development of literary genres and movements as well as to study the work of individual authors in their cultural setting.

General historical questions are not set either for tutorials or in examination, but you are encouraged to do some background historical reading by way of preparation. As these papers in their turn provide background for Papers IX, X and XI, undergraduates will usually start tutorials for them at the beginning of the Second Year, though they may reserve some work on period papers for the Final Year in order to accommodate interests which they develop during the course or to take advantage of the opportunities for reading offered by the year abroad. Eight tutorials are normally given on Papers VI and VIII; Paper VII is taught through a combination of classes, seminars and tutorials, available only in Hilary Term.

****Paper VI: Period of literature to 1660***

This paper introduces you not only to individual major works of medieval Russian literature by such writers as Ilarion, Kiril of Turov, Epifany the Wise, but also to the literary genres characteristic of the period, such as homiletic, hagiography, chronicle, polemic, traveller's tale, romance. Thus, through the medium of a literature whose basic premises are rather different from those of the modern world, it offers insights into medieval Russian society and culture.

The examination consists of a range of questions to be answered in essay form; candidates must attempt three questions.

****Paper VII: Period of literature 1660-1830***

Russian literature of the late seventeenth century and eighteenth centuries reflects the momentous changes in cultural and social life brought about by the opening up of Russia to the West. The period that saw the founding of St Petersburg, one of the great neo-classical cities of the world, also witnessed the rapid development of a rich and modern secular literature. The period embraces major cultural movements (e.g., baroque, classicism, the Enlightenment), and gives you an opportunity to study in depth key genres such as satire, comedy, the novel, a large body of first-class poetry, and important writers such as Lomonosov, Derzhavin, and Karamzin. This paper also encompasses the poetry of Zhukovsky, including popular narrative poetry, and the early and mature work of Pushkin. The object in preparing this paper is to study texts not only for their individual interest, but also in relation to each other within the broad conceptual framework of the larger period's cultural developments at a time when Russian thinkers and writers were newly defining the place of their country within the European context. Without these literary and linguistic changes the period of Pushkin and his contemporaries would not have been possible; in this respect the paper provides a vital bridge to Romanticism.

The paper is normally taught by a combination of tutorials, seminars and translation classes in Hilary Term.

The examination consists of a range of questions to be answered in essay form; there is also the choice of a textual passage for literary commentary.

Paper VIII: Period of literature, 1820 to 1953

This paper offers scope to study a wide range of Russian writers of the 19th and early 20th centuries, such as Pushkin, Griboedov, Gogol', Lermontov, Tyutchev, Herzen, Turgenev, Goncharov, Dostoevsky, Tolstoy, Ostrovsky, Leskov, Saltykov-Shchedrin, Chekhov, Blok, Mayakovsky, Akhmatova, Mandelstam, Pasternak, Tsvetaeva, Babel, Bulgakov, Zamyatin, Pilnyak, Platonov, Nabokov. Comparative discussion of writers is actively encouraged, and the questions set in the examination invite candidates to address broad topics (e.g. the relationship between literature and ideology, the effects of censorship, the connections between plays read as drama and performed as theatre, etc.). In addition you may concentrate on particular genres of literature, such as lyric poetry, drama or satire, trace the development of literary movements such as Symbolism, and study the interaction of literature with contemporary political and social life. Undergraduates choose authors and topics for study on the basis of their interests and in consultation with their tutors; they may be taught by different tutors for various parts of the paper. Courses on the historical background to 19th- and early 20th-century Russian literature are given, and a variety of lecture courses on individual authors or literary developments within the period is available on a regular basis.

The examination consists of a range of questions, of which three must be answered, in essay form. There will be NO questions in which authors are named. Instead there will be 15-20 questions on subjects such as the effect of the following on Russian literature or their representation in it:

- literary genres: poetry, the short story, the novel, drama
- literary and historical events: the Napoleonic invasion, the Crimean War, the 1905 and 1917 Revolutions, the Civil War, the Stalinist Terror, the Great Patriotic War
- cultural and social questions: censorship, serfdom, the nobility, rank; St Petersburg, the countryside and the city; religion, philosophy, the individual and the collective
- literary movements and modes: Romanticism, Realism, journalism, Utilitarian critics, fin-de-siècle, Symbolism, Acmeism, Futurism, ornamental prose [Serapion Brothers], Socialist Realism; irony, parody.
- eras: the 1840s, the 1860s, the Silver Age, the 1920s
- identity: gender, childhood, autobiography, emigration; the little man, the positive hero
- literature and other art forms: interaction of literature with the visual arts, music, the theatre, the cinema

A Specimen Paper has been created for students to consult as they prepare for examination on the revised Paper VIII in Russian from 2009.

[http://www.mod-langs.ox.ac.uk/files/docs/exams/russian_specimen_paper_june_2008\(russian_VIII\).pdf](http://www.mod-langs.ox.ac.uk/files/docs/exams/russian_specimen_paper_june_2008(russian_VIII).pdf)

PAPERS IX, X AND XI

These papers allow you to examine specific literary texts in more depth than is expected for Papers VI, VII and VIII, and to practise close stylistic analysis through the commentary exercises which are an obligatory part of the examinations. For each paper you will normally have eight tutorials, and will also have the opportunity to attend classes in commentary on the set texts. You are likely to do the bulk of the work in the Second Year, though options from Papers X and XI which involve particularly long texts are sometimes taken in the Final Year, in order to make use of the opportunities for reading offered by the year abroad.

****Paper IX: Early texts prescribed for study as examples of literature***

The purpose of this paper is to introduce undergraduates, by means of the detailed study of a selection of important medieval texts, to questions of language, style and genre, of textual tradition and interdependence, and of the political and cultural context of medieval Russian literature. The paper is obligatory for those reading Russian sole; it ensures that they have some knowledge of medieval Russian language and literature, even if they choose not to take Papers IV or VI.

The texts prescribed for study are:

1. Nestor, *Chtenie Borisa i Gleba*.
2. Ilarion, *Slovo o zakone i blagodati Ilariona*.
3. *Slovo o polku Igoreve*.
4. *Slovo o zhitii i prestavlenii velikogo knyazya Dmitriya Ivanovicha, tsarya rus'skago*.

5. *Perepiska Ivana Groznogo s Andreem Kurbskim*, ed. Ya. S. Lur'e and Rykov, Leningrad, 1979.

6. Ermolai-Erazum, *Povest' o Petre i Fevronii*.

7. *Zhitie protopopa Avvakuma*.

8. The Petrine *Povest'* and Popular Culture: 'Istoriya o rossiiskom dvoryanine Frole Skobeeve', 'Povest' o Savve Grudtsyne', 'Povest' o Bove Koroleviche'.

The paper is taught in a combination of tutorials, seminars and translation classes in Michaelmas Term. The survey course of lectures mentioned under Paper VI is also relevant to this paper.

The examination consists of two parts. One contains four passages from the prescribed texts: two are set for translation and two for detailed literary commentary. The other part consists of questions (one or two on each of the prescribed texts) to be answered in essay form. At least three texts must be considered: one translation, one commentary, and two essay questions on texts on which a commentary question has not been answered.

Papers X and XI: Modern Prescribed Authors

These papers offer the opportunity to make a deeper study of some of the most important writers of the nineteenth and twentieth centuries. In each paper, any two of the prescribed authors are chosen for detailed examination. Undergraduates are encouraged to read as widely as possible in the writings of their chosen author, in order to familiarize themselves with his artistic technique and development and his intellectual background and preoccupations. In addition they study in detail certain prescribed works by each author.

Courses of lectures on the prescribed authors are given regularly, and classes in commentary on the set texts for Finalists are normally available in the Trinity Term.

The examination for these papers consists of two parts. One contains passages from the prescribed texts for detailed literary commentary, one by each of the prescribed authors. The other part contains a range of questions on each of the prescribed authors, for answer in essay form. A commentary passage on each of the two authors chosen, and an essay question on one of the two authors chosen must be attempted (i.e. three questions in all must be answered). This change is being introduced for the FHS in 2011 onwards; past papers up to and including 2010 adopt a different model.

Paper X: Modern Prescribed Authors (i): Pushkin, Gogol, Mandel'shtam, Mayakovsky, Bulgakov

(1) Aleksandr Pushkin (1799-1837)

Pushkin is Russia's supreme national writer, the equivalent of Shakespeare in Britain or Goethe in Germany. His biography, familiar to every literate Russian, has inspired literary works in its own right (for example, Bulgakov's *Poslednie dni*); his poetry,

prose, and dramas had a pioneering role of which Pushkin himself was fully conscious, and have exercised a central influence on the development of Russian literary tradition since the early nineteenth century. Playing a vital part in the transition from classicism to Byronic Romanticism and realism, they are extraordinarily varied – playful, tragic, sonorous, off-hand, witty and deeply moving.

The texts for special study complement the works set for Prelims. They include the taut and dramatic narrative poem *Tsygany* (1824); the sparkling, wayward, and touching verse novel *Evgeny Onegin* (1831); *Povesti Belkina* (1829), Pushkin's first significant prose work, a teasing collection of parodies and literary allusions; and a selection of major lyric poems, from the early works of his brilliant youth to the disillusioned and meditative self-scrutiny of his final years. (This selection may be obtained for a small charge from the Faculty Office, 41 Wellington Square.)

(2) Nikolai Gogol' (1809-1852)

Gogol' is conventionally (if not altogether accurately) considered the polar opposite of Pushkin: an eccentric and dazzling humorist, steeped in the folklore and folk beliefs of his native Ukraine, yet with a penchant also for overt moralising that became increasingly evident in his last years, when his views shifted towards a quasi-Slavophile religious nationalism. One of the supreme masters of Russian prose, his legacy can be traced in almost every important successor, from Leskov and Saltykov through Andrey Bely, Nabokov, Bulgakov, and Zoshchenko. The selected texts introduce you to most of his masterpieces, beginning with the Gothic romance *Vii*, the offbeat stories of Ukrainian provincial life 'Povest' o tom, kak possorilsya Ivan Ivanovich s Ivanom Nikiforovichem' (in which one of the leading characters is a brown pig), and 'Starosvetskie pomeschiki', a bittersweet and ironic reworking of the Philemon and Baucis legend. You will also read his tales of Petersburg life 'Shinel', 'Nos', 'Portret', 'Nevskii prospekt', and 'Zapiski sumasshedshego', the great novel of Russian provincial stagnancy and corruption, *Mertvye dushi*, and the famous comedy of mistaken identity *Revizor*, one of the jewels of the international dramatic repertoire.

(3) Osip Mandel'shtam (1891-1938)

Widely recognised as the preeminent Russian poet of the 20th century, Mandel'shtam defended the inviolability of the individual in intensely lyrical poetry, moving from the perfectly controlled *Kamen'* (1916) of his 'Acmeist' years, through the superb, classically inspired poetry of *Tristia* (1922), permeated by his ambivalent attitude to the Revolution; the despairing elegies for his age during 1920-25; the *Moskovskie tetradi* (1930-34), detailing his isolation from the conformist literary world; to its culmination, after his arrest and exile, in the magnificent *Voronezhskie tetradi* (1935-1937), a passionate and tormented assertion of the sanctity of human life and its highest expression in poetry, music and the visual arts.

Through close study of a selection from the collections mentioned above, in conjunction with Mandel'shtam's artistic prose – the semi-autobiographical 'Shum vremeni' (1928), critical articles such as 'Utro akmeizma' (1913), 'O sobesednike' (1913), 'Slovo i kul'tura' (1921), 'O prirode slova' (1922), and the brilliant essay 'Razgovor o Dante' (1933), you will appreciate the relationship between Mandel'shtam's ideas and personality and his ever-widening range of themes, his poetic mastery, and the interplay of historical and cultural influences in his poetry.

Selections of the prescribed poems are available from the Faculty Office, 41 Wellington Square. There is a small charge.

(4) Vladimir Mayakovsky (1893-1930)

The towering genius of Russian Futurism, Mayakovsky produced extreme reactions in his contemporaries, particularly after his decision to throw in his lot with Bolshevism from 1917. Partisan admirers such as Marina Tsvetaeva were countered by vehement enemies, including ideological opponents from among supporters of proletarian literature inside Russia, as well as émigrés who considered that Mayakovsky had betrayed his own talent. The selection of texts for close study includes a number of Mayakovsky's most famous and controversial lyric poems, such as 'Chudovishchnye pokhorony', 'Adishche goroda', 'Vot kak ya sdelalsya sobakoi', 'Sergeyu Eseninu', 'Razgovor s fininspektorom o poezii', and the great unfinished testament 'Vo ves' golos' (copies of these and other prescribed poems are available from the Faculty Office, 41 Wellington Square. There is a small charge.) Other prescribed texts are the scorchingly original narrative poems 'Oblako v shtanakh', 'Lyublyu', 'Pro eto', and the time-travel satire of Soviet life during NEP, 'Klop'. Reading 'Kak delat' stikhi' will give you an insight into Mayakovsky's unorthodox methods of versification and his processes of creation; other works that you are likely to tackle might include 'Chelovek', 'Banya', and the tribute to the Soviet leader, 'Vladimir Il'ich Lenin'.

(5) Mikhail Bulgakov (1891-1940)

Bulgakov is one of the acknowledged masters of early twentieth-century Russian prose, and also an outstandingly gifted dramatist. Humorous and whimsical, his writings are also informed by sophisticated philosophical and theological concerns. A convinced individualist and humanist, he offered a daring challenge to the integrationist and materialist drive of Soviet culture. The selection of prescribed texts includes the brilliant early novel *Belaya gvardiya* (written 1922-1928), a searing and poignant portrait of a family's experiences in a Kiev torn apart by the Civil War; the short novel *Sobach'e serdtse* (written in 1925), a savage satire on the Utopian science of the early Soviet era and on the 'dictatorship of the proletariat', considered so dangerous by the authorities that it was not published until 1987; the play *Beg* (1926-7), Bulgakov's dramatic masterpiece, a fantastical and grotesque evocation of the fate of White refugees outside Russia; and the world-famous novel juxtaposing Moscow in the early Stalin era and Jerusalem in the time of Christ, *Master i Margarita*. (Different editions of *Beg* show significant variations, and you are advised, for purposes of textual commentary, to use the Bristol Classical Editions text.)

Paper XI: Modern Prescribed Authors (ii): Dostoevsky, Tolstoy, Chekhov, Solzhenitsyn, Nabokov

(1) Fedor Dostoevsky (1821-1881)

Even by the standards of the other great Russian writers, Dostoevsky's works have exceptional power. His writing deals with the violent extremities of the human condition: murder, hatred, madness, and obsessive love. His contradictory and vehement narrative manner has been aptly described by one critic as 'driving the

reader crazy'. The selection of texts for special study gives a very full sense of the dangerous, threatening, yet redemptive ambitions of the mature Dostoevsky. *Zapiski iz podpol'ya* (1864) is an infuriating and almost incoherent monologue by a nameless and embittered hero that had a direct influence on the development of the Existentialist movement in France. *Prestuplenie i nakazanie* (1866), the unforgettable and gripping tale of a murder by a penniless student in St Petersburg, works like an inverted detective story of huge philosophical import. *Brat'ya Karamazovy* (1880), Dostoevsky's last novel, is his most explicit fictional evocation of his religious worldview, and at the same time a shattering portrayal of hatred and conflict within the family. You are likely also to read a selection of Dostoevsky's early works, including perhaps his 'Gogolian' epistolary story *Bednye lyudi*, and at least one of the other major novels, *Idiot* (1868) and *Besy* (1872).

(2) Lev Tolstoy (1828-1910)

During his lifetime, Tolstoy attained a level of fame unmatched by any Russian writer before or since. He was known throughout the world, both as a proponent of 'Tolstoyism' (vegetarianism, sexual continence, abstinence from intoxicating substances, pacifism and 'non-resistance to evil'), and as a writer of genius. The extraordinary rhetorical power of his writing draws the reader in, even when the ideas propounded seem alien or even antipathetic. And Tolstoy was also unrivalled as a creator of utterly believable, multi-dimensional characters, who have seemed as real to his readers as members of their own family or their friends. The texts for study in depth are Tolstoy's two great novels, *Voyna i mir* (1864-9), unrivalled in its historical sweep and its psychological and philosophical profundity; and *Anna Karenina* (1874-7), a tragic and haunting picture of the elusiveness of happiness, as well as an extraordinarily detailed, intricately encyclopedic study of post-Emancipation Russian society. Those studying Tolstoy are likely also to read some of his energetic and captivating early works, such as *Detstvo* (1852), and a selection of his dark and challenging late fiction, for example the dissection of human failure and physical disintegration, *Smert' Ivana Il'icha* (1886), or the scathing denunciation of married life, *Kreitszerova sonata* (1889).

(3) Anton Chekhov (1860-1904)

Whether as dramatist or as prose writer, Chekhov is deservedly world famous. The selection of texts for the paper allows you to read all the writer's full-length masterpieces for the Russian stage, and also covers many of Chekhov's major stories, from the poignant and morally steadfast study of adulterous love, 'Dama s sobachkoi' (1899), to the terrifying portrait of naked self-interest and greed in 'V ovrage' (1900). It includes an important example of the writer's almost plotless 'impressionist' manner ('Arkhieri', 1902, 'Nevesta', 1902-1903) alongside humour ('Dushechka', 1899), and social criticism ('Poprygun'ya', 1891, 'Muzhiki', 1897, and the fierce indictments of inertia masquerading as Tolstoyan philosophy, 'Moya zhizn' and 'Palata No. 6'). The selection raises many interesting questions about the writer's prejudices and assumptions, from his attitudes to gender and sexual identity to his vision of the future of Russia. It is strongly recommended that you should read as widely as possible beyond the set syllabus, taking in both early works such as *Ivanov* and the one-act farces *Medved'* and *Svad'ba*, and a selection of the early humorous stories, and mature works such as 'Step', 'Skuchnaya istoriya', 'Student', 'Bab'e tsarstvo', 'Imeniny', and 'Ionych'.

(4) Aleksandr Solzhenitsyn (b. 1918)

Both as thinker and as writer, Solzhenitsyn is a towering figure of twentieth-century Russian culture. His moral steadfastness and implacable opposition to state tyranny are accompanied by a profound ability to represent human psychology in extremis and by a stunning and idiosyncratic command of Russian literary style (his use of lexis has been the subject of extended investigation in its own right). He may bewilder or even annoy readers who are used to a lighter and less obvious politically and morally engaged literary tradition, but he leaves no-one unmoved. The selection of texts includes *Odin den' Ivana Denisovicha* (1959), whose publication was a milestone of the post-Stalin literary thaw, and which remains a uniquely vivid representation of the Russian prison camp experience; the vast and intricate novel *V krughe pervom* (1955-68), which you will read in the fuller, 96-chapter edition preferred by Solzhenitsyn, first published in 1978 and not available in English translation; and *Rakovyi korpus* (1963-67), an extraordinary study of physical decay and its impact on human perceptions, as well as a vivid study of Russia at the beginning of the post-Stalin era.

(5) Vladimir Nabokov (1899-1977)

The most celebrated Russian-American author of the twentieth century, Nabokov burst onto the American literary scene with the publication of the controversial *Lolita* (1955). The publicity surrounding its plot, which tells the story of a highly sophisticated middle-aged European male's destructive obsession for a pre-teen bobby-soxer in 1950's America (his 'nymphet'), created a sensation out of a novel that many readers took to be 'pornographic', when in fact it was an elaborate meta-literary send-up of the prurient tastes being ascribed to it. Nabokov then finished his career with a string of best-sellers, including *Invitation of a Small Creature* (1957), *Pale Fire* (1962), and *Invitation of a Small Creature* (1969), that established his reputation as the greatest living English-language stylist. Little did Nabokov's American audience know – until he began to translate himself in the 1960s – that he had already completed a career as a Russian-language author, writing nine novels in the 1920s and 1930s under the penname 'V. Sirin'. These novels, all written in emigration, make clear Nabokov's view of himself as 'heir apparent' in the Russian literary tradition. The set texts, *Invitation of a Small Creature* (1934), *Priglasenie na kazn'* (1936), and *Dar* (1938), show how the plots, characters, and literary devices of the later American novels are fully anticipated in the Russian ones, only where the American works intentionally engage world literature in a spirit of pure intertextual play, the Russian works focus more on Russian letters and how best to sustain the latter in a state of exile. These three novels also encapsulate Nabokov's development as a Russian writer, foregrounding his different authorial masks and narrative strategies, his use of (auto)biography, and the astonishing breadth of his stylistic palette. Additional background can be gleaned by exploring other works of Nabokov's émigré period, including *Mashen'ka* (1926), *Zashchita Luzhina* (1930), and the sparkling stories in *Vozvrashchenie Chorba* (1930).

PAPER XII SPECIAL SUBJECTS

Undergraduates may choose to offer one of the following Special Subjects in place of one Paper from Papers IX, X or XI:

***1. Old Church Slavonic in Relation to Common Slavonic and Russian**

As the earliest written Slavonic language, Old Church Slavonic provides important evidence for the reconstruction of Common Slavonic, the prehistoric ancestor of the modern Slavonic languages. This paper offers the opportunity to study Old Church Slavonic in greater depth and detail than for Paper V, and to explore the ways in which it is related to Common Slavonic and early Russian. Method of Assessment A.

***2. Comparative Slavonic Philology.**

This paper introduces students to the comparative methods used to reconstruct Common Slavonic, the prehistoric ancestor of the modern Slavonic languages. Students who take this course will find it helpful to have some knowledge of more than one Slavonic language. Method of Assessment A.

***3. The structure and history of one of the following languages: Bulgarian/Macedonian, Croatian/Serbian, Czech, Polish, Slovak, Slovene, Sorbian, Ukrainian.**

This paper gives students the opportunity to explore the linguistic development of an individual Slavonic language and its modern sound system, grammar, vocabulary and usage. Students should start their study of the language in the first year of the Honours course and attend a language course in the relevant country before embarking on tutorials, which are normally held in the final year. Method of Assessment A.

[4. The Russian literary language 1648-1917:

This paper is currently under review. For more information, please consult Dr MacRobert or Dr Kahn. Method of Assessment A.]

5. Russian drama of the nineteenth and twentieth centuries.

This course introduces you to the texts of plays spanning two centuries in the Russian theatre, by authors including Griboedov, Pushkin, Lermontov, Gogol', Turgenev, Sukhovo-Kobylin, Ostrovsky, Tolstoy, Chekhov, Mayakovsky, Erdman, Bulgakov, Pogodin, Shvarts, Shatrov, and Petrushevskaya. The course will also provide an introduction to some distinctive features of theatre practice in Russia such as the contributions of brilliant directors such as Stanislavsky and Meyerkhof'd. .

The Paper is divided into two parts. Question 1 is compulsory, and requires a comparative commentary on two extracts from Russian plays (out of a choice of six). Candidates will then be expected to write two essays on subjects chosen from no fewer than six further questions. Method of Assessment A.

6. Russian women's writing.

This topic offers the chance to read Russian women writers, including not only Akhmatova and Tsvetaeva, but some of their less famous predecessors and contemporaries, in the context of gender issues and of women's history. Authors might include, besides Akhmatova and Tsvetaeva, some of the following: Karolina Pavlova, Zinaida Gippius, Nadezhda Teffi, Anna Prismanova. This topic is examined by assessed essay, rather than formal written examination, so that there is no formal syllabus; students have the opportunity to concentrate on their particular interests and to follow up their own enthusiasms, though bibliographies and other guidance are of course provided to aid selection. Method of Assessment B(1).

7. Russian literature from 1953 to the present day.

After the death of Stalin, the Thaw years ushered in an era of alternating periods of freeze and thaw until the final loosening of constraints with the accession of Gorbachev in 1985, leading to the abolition of censorship in 1990 and the dissolution of the Soviet Union in 1991. Through a combination of the detailed study of set texts (examined in one commentary question) with more general reading (examined in two essay questions), the progress of disparate trends and individual paths in literature will be traced. In the set texts these might include subjects such as the depiction in literature of the Stalinist labour camps in the works of Alexandr Solzhenitsyn and Varlam Shalamov; the individual's response to problems of contemporary Soviet life in Lyudmila Petrushevskaya, Yury Trifonov and Venedikt Erofeev; fantasy, sometimes as political allegory, in Vladimir Makanin, Viktor Pelevin and Nina Sadur; and aspects of the poetry of Iosif Brodsky and Elena Shvarts.

Candidates will be required to answer three questions, the first a commentary on set texts, the second and third essay questions. The commentary will be from a choice of four passages. The set texts may form the basis of answers to the essay questions, but it is expected that familiarity with a good range of literature from the period will also be demonstrated. Method of Assessment A.

The set texts are:

Aleksandr Solzhenitsyn: *Odin den' Ivana Denisovicha*

Varlam Shalamov: Selection from *Kolymskie rasskazy* (list available from the Faculty Office)

Valentin Rasputin: 'Proshchanie s Materoi'

Yury Trifonov: *Obmen*

Venedikt Erofeev: *Moskva-Petushki*

Lyudmila Petrushevskaya: *Vremya: noch'*

Vladimir Makanin: 'Laz', 'Kavkazskii plennyi'

Viktor Pelevin: 'Sinii fonar'; *Omon Ra*

Nina Sadur: 'Ved'miny slezki'

Iosif Brodsky: Selection of poetry (list available from the Faculty Office)

Elena Shvarts: Selection of poetry in *Paradise*, ed. Michael Molnar

8. Postwar Polish Literature

This paper offers those with sufficient knowledge of Polish the chance to study a wide range of Polish writing after 1945, including world-famous authors such as Czesław Miłosz, Zbigniew Herbert, Tadeusz Różewicz and Stanisław Lem. It is possible to concentrate on chosen topics such as the 'Poetry of the Thaw' (i.e., after 1956),

‘Émigré Literature’, ‘Surrealism and Science Fiction’ or ‘Drama of the Absurd’.
The examination consists of a choice of essay questions. Method of Assessment A.

PAPER XIV EXTENDED ESSAY

In addition to your other papers, you may choose to write an essay of 6,000-8,000 words on a subject of your choice, approved in advance by the Faculty Board. In Finals the Extended Essay mark is not simply averaged in with marks from other papers but may be used to replace that of the weakest content paper with a mark of over 50.

For many undergraduates this project is an opportunity to carry out independent research as a way of broadening their existing interests, or to pursue an interdisciplinary approach to a new topic. If you are interested in graduate study after you complete your degree, it will be very valuable in giving you a feel for what research is like. Moreover, most of those who undertake the extended essay much enjoy their work on it and find it one of the most stimulating parts of their degree; the work produced is often remarkably innovative and interesting. Recent extended essays have looked in detail at questions such as children’s literature; émigré literature; the intersection between music and the novel; drama and theatre history; acronyms in the Soviet period. If you are interested in doing an extended essay, you should be sure to inform your tutor well in advance of your final year: you will find that your time in Russia is an invaluable opportunity to do in-depth research, and it would also be sensible to put together a first draft of the essay before you enter your final year, so that you are not burdened with too many demands when you are working for Finals.

FHS COURSE IN POLISH

Polish is available from the second year only.
For further details of the Polish papers please consult this web page:
http://www.mod-langs.ox.ac.uk/pros_polish

FHS COURSE IN CZECH (WITH SLOVAK)

For details of the FHS course in Czech (with Slovak) at Oxford please consult the separate handbook, which should be available at:

http://www.mod-langs.ox.ac.uk/czech/current_undergrad.html

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors’ and Assessor’s Memorandum*, available from the University Offices or your college, for information about such matters
(<http://www.admin.ox.ac.uk/epsc/guidance/index.shtml>).

The University's Complaints and Appeals template may be downloaded in
Word or **pdf** versions for inclusion in student handbooks

WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE, BUT REMEMBER THAT IT IS ONLY AN INFORMAL GUIDE.

THE REVISED EDITION OF THE UNIVERSITY'S EXAMINATION DECREES AND REGULATIONS WILL BE THE OFFICIAL AUTHORITATIVE SOURCE OF INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION.

COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE.

IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.

Last revised: TT10\JFellerer\CHMKelly
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