

FEMINISM & RUSSIAN WOMEN'S CULTURE

Russ. 2471 (18990)
W 4:30 - 7:25
CL1221
Fall 2005 (2061)

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4:30-5:30

I. Course description and requirements:

This seminar (1) introduces students to feminist theory and gender studies via representative visual and verbal texts in a historical perspective; (2) examines the principles governing the construction of Russian womanhood during the last thirty-five years; (3) analyzes Russian women's own cultural production (film, literature, art, etc.) during approximately the same period; (4) glances briefly at notions of masculinity and their relevance to recent Russian culture.

Course requirements: regular attendance; reading and viewing of all assigned materials by the specified dates; regular, intelligent participation in discussions (35% of grade); three 15-minute class presentations (15% of grade); weekly one-page commentaries (15% of grade); one 15-20-page paper, to be submitted by date specified (35% of grade). NOTE: no late work accepted. Students will be evaluated on the quality of their work in each of these categories.

Though students in the Slavic Dept. should read as many texts as possible in the original Russian, owing to the enrollment in the seminar of students outside Slavic, in class we shall be discussing texts translated into English.

II. Course Goals and Logistics:

This course is designed (1) to initiate graduate students into the mysteries of gender studies and feminism from both conceptual and historical perspectives; (2) to acquaint them with official and anomalous or subversive concepts of womanhood in Russia during the last thirty-five or so years as inscribed in political programs and pronouncements, diverse verbal and visual forms; and (3) to train them to respond, in scholarly mode, to Russian women's works in various cultural genres during approximately the same period.

Accordingly, the seminar entails (1) introductory readings in feminist and gender theory, as well as theories of masculinity, plus criticism; (2) verbal and visual texts (prose, film, art, ads, pornography) by contemporary Russian authors; and (3) Russian and Western reception of these texts.

III. Reading List:

Readings for the course comprise (1) English-language theoretical and critical studies; (2) xeroxes deposited in the Slavic Dept. (with Christine Metil as the Cerberus of texts) that will be treated as library material: i.e., they may be signed out for several hours (and xeroxed by whoever wishes to have her/his own copy).

Since our group is small, I have not placed any texts on reserve in Hillman Library, assuming that we can negotiate the sharing of volumes and the practical aspects of several people on one

book, @ if necessary, through dialogue and decency.

The required readings are so wide-ranging that purchasing them through the Pitt bookstore would cost several hundred dollars, since many appear either in out-of-print publications or in "Selected/Collected Works." I therefore advise everyone to buy books that we shall be reading in their entirety on half.com or amazon.com. I am sure that all of us shall be willing to lend, pass on, etc. volumes to class members if the need arises. Anyone wishing to order Russian texts will find it most economical and efficient to do so through such Internet sites as www.petropol.com, www.russianbeat.com, www.russianthings.com, etc. We shall iron out questions of texts and their accessibility at the first class meeting.

Theory & criticism:

Moi, Toril. *Sexual/Textual Politics* (1985)
Cixous, Hélène & C. Clément. *The Newly-Born Woman* (1986)
Goscilo, Helena. *Dehexing Sex* (1996)
Sundry critical articles (see below, under **Syllabus**)

BUY THE THREE VOLUMES LISTED ABOVE

Primary texts:

FILM:

Krishtofovich, V. *Rebro Adama* [*Adam=s Rib*] (1991)
Men=shov, V. *Moskva slezam ne verit* [*Moscow Doesn=t Believe in Tears*] (1979)
Muratova, K. *Korotkie vstrechi* [*Brief Encounters*] (1967/87)
Sadilova, L. *S dnem rozhdeniia!* [*Happy Birthday!*] (1998)
_____. *S liubov'iu. Lilia* [*With Love, Lily*] (2003)
Shepit=ko, L. *Kryl=ia* [*Wings*] (1966)
Sokurov, A. *Otets i syn* [*Father and Son*] (2003)

PROSE:

Baranskaia, N. "Nedelia kak nedelia" [*AA Week Like Any Other@*] (xerox)
Grekova, I. "Vdovii parokhod," [*Ship of Widows*] (Northwestern UP: BUY)
Palei, M. "Svidanie" [*ARendezvous@*] (in *Lives in Transit*, Ardis: BUY)
 "Otdelenie propashchikh" [*AThe Losers= Division@*] (*Lives in Transit*)
 Kabiriia s Obvodnogo kanala [*Cabiria from the Obvodny Canal*] (xerox)
Petrushevskaja, L. "Svoi krug" [*AOur Crowd@*] (xerox)
 Vremia noch= [*The Time: Night*] (xerox available, but worth buying)
Sadur, N. *Pronikshie* [*Touched*] (xerox)
Shcherbakova, G. "Tri >liubvi= Mashi Peredreevoi" [*AThe Three >Loves= of Masha Peredreeva@*]
 (xerox)
Tokareva, V. "Pervaia popytka" [*AFirst Try@ aka AA First Attempt@*] (*Lives in Transit*)

Tolstaia, T. Selected stories (xerox)
 Ulitskaia, L. "Izbrannyi narod" [AChosen People@] (*Lives in Transit*)
 Sonechka (BUY)
 AGulia@ (*Lives in Transit*)
 Vasilenko, S., ed. "Khriusha" [APiggy@] (in *Shamara and Other Stories*, Northwestern UP: BUY)
 "Shamara" (*Shamara and Other Stories*)
 Durochka [*Little Fool*] (*Shamara and Other Stories*)

Translations:

English translations of many relevant Russian texts have appeared in several collections or as individual publications:

Decter, J., ed. *Soviet Women Writing* (Abbeville Press, 1990)
 Gessen, M. *Half a Revolution* (Cleis Press, 1995)
 Goscilo, H., ed. *Balancing Acts* (Indiana UP/Dell, 1989/1991)
 _____. *Lives in Transit* (Ardis, 1995)*
 Goscilo & B. Lindsey, eds. *Glasnost* (Ardis, 1990)
 Kagai, A. & N. Perova. *Present Imperfect* (Westview Press, 1996)
 Kelly, C., ed. *An Anthology of Russian Women=s Writing. 1777-1992* (Oxford UP, 1994)
 Women=s View, No. 3 of *GLAS*; *A Will and a Way*, No. 13 of *GLAS*
 Baranskaya, N. *A Week Like Any Other* (Seal Press, 1989)
 Grekova, I. *The Ship of Widows* (Northwestern UP, 1994)*
 Petrushevskaya, L. *Immortal Love* (Virago, 1995)
 _____. *The Time: Night* (Pantheon, 1994; Northwestern UP 2001)
 Tokareva, V. *The Talisman and Other Tales* (Picador, 1993)
 Tolstaya, T. *On the Golden Porch* (Knopf, 1989); *Sleepwalker in a Fog* (Knopf, 1992)
 Ulitskaya, L. *Sonechka* (Northwestern UP)*
 Vasilenko, S. *Shamara and Other Stories* (Northwestern UP, 2000)*

Among critical works, the following brief list provides a useful start, but merely touches the tip of the iceberg: * Indicates works not focused specifically on things Russian.

Ledkovsky, M. et al. *Dictionary of Russian Women Writers* (Greenwood, 1994)--reference volume
 Aiken, Barker, et al. *Dialogues/Dialogi* (Duke UP, 1994)
 Attwood, Lynne, ed. *The New Soviet Man and Woman* (Indiana UP, 1990)
 _____. *Red Women on the Silver Screen* (Pandora, 1993)
 Baigell, Renee & Matthew Baigell. *Soviet Dissident Artists* (Rutgers UP, 1995)
 _____. *Peeling Potatoes, Painting Pictures: Women Artists in Post-Soviet Russia, Estonia, and Latvia* (Rutgers UP, 2001)
 Buckley, Mary. *Women and Ideology in the Soviet Union* (U of Michigan P, 1989)
 _____, ed. *Perestroika and Soviet Women* (Cambridge UP, 1992)
 Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1990)*
 _____. *Bodies that Matter: On the Discursive Limits of ASex@* (Routledge, 1993)*

- Case, Sue-Ellen, ed. *Performing Feminisms: Feminist Critical Theory and Theatre* (Johns Hopkins UP, 1990)
- Clyman, T. & D. Greene, eds. *Women Writers in Russian Literature* (Greenwood, 1994)
- Connell, R.W. *Masculinities* (Berkeley/Los Angeles: U of California P, 1995)*
- Costlow, J. et al. *Sexuality and the Body in Russian Culture* (Stanford UP, 1993)
- de Plessix Gray, F. *Soviet Women Walking the Tightrope* (Doubleday, 1990)
- Easthope, Antony. *What a Man=s Gotta Do* (New York/London: Routledge, 1990/1992)*
- Draine, Betsy. ARefusing the Wisdom of Solomon: Some Recent Feminist Literary Theory,@ *Signs* 15.1 (Autumn 1989):144-70*
- Fuss, D., ed. *Inside/Out: Lesbian Theories, Gay Theories* (New York/London: Routledge, 1991)*
- Goscilo, Helena, ed. *Fruits of Her Plume* (M.E. Sharpe, 1993)
- _____. *Skirted Issues: The Discreteness and Indiscretions of Russian Women=s Prose* (Spring 1992)
- Goscilo, Helena & Beth Holmgren, eds. *Russia*Women*Culture* (Indiana UP, 1996)
- Goscilo, Helena. *TNT: The Explosive World of Tatyana N. Tolstaya=s Fiction* (M.E. Sharpe, 1996)
- Heldt, B. *Terrible Perfection* (Indiana UP, 1987)
- _____. "Feminism and the Slavic Field" (*Harriman Review* 7.10-12, Nov. 1994)
- Hoisington, Sonja. *A Plot of Her Own: The Female Protagonist in Russian Literature* (Northwestern UP, 1995)
- Holland, Barbara, ed. *Soviet Sisterhood* (Indiana UP, 1985)
- Horton, Andrew & Michael Brashinsky. *The Zero Hour: Glasnost and Soviet Cinema in Transition* (Princeton UP, 1992)
- Hubbs, Joanna. *Mother Russia* (Indiana UP, 1988)
- Irigaray, Luce. *This Sex Which Is Not One* (Cornell UP, 1985)*
- Isaak, Jo Anna. AReflections of Resistance: Women Artists on the Other Side of the *Mir*.@ In Jo Anna Isaak, *Feminism and Contemporary Art* (Routledge, 1996)
- Iskusstvo kino* 5 (1997)Bissue devoted to gender
- Kelly, C. *A History of Russian Women=s Writing. 1820-1992* (Oxford UP, 1994)
- Lawton, Anna, ed. *The Red Screen: Politics, Society, Art in Soviet Cinema* (Routledge, 1992)
- Liljeström, M. et al. *Gender Restructuring in Russian Studies* (Tampere, 1993)
- Marsh, R., ed. *Women in Russia and Ukraine* (Cambridge UP,1996)
- Nochlin, Linda. *Representing Women* (London: Thames & Hudson, 1999)*
- Penley, Constance, ed. *Feminism and Film Theory* (Routledge/BFI Pub., 1988)*
- Perry, Gill. *Gender and Art* (Yale UP, 1999)*
- Posadskaya, A. ed. *Women in Russia* (Verso, 1994)
- Rai, Shirin, Hilary Pilkington, Annie Phizacklea, eds. *Women in the Face of Change* (Routledge, 1992)
- Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution* (W.W. Norton & Co., 1986/1995)*
- _____. ACompulsory Heterosexuality and Lesbian Existence.@ In *Blood, Bread, and Poetry: Selected Prose 1979-1985* (W.W. Norton & Co.,1986): 23-75*
- _____. AThe Antifeminist Woman,@ AMotherhood in Bondage,@ AMotherhood: The Contemporary Emergency and the Quantum Leap.@ In *On Lies, Secrets, and Silence: Selected Prose 1966-*

Syllabus:

- Aug.31 Introduction. Practical matters. Terminology. Selective examples of immemorial gender construction/misogyny.
HISTORY AND THEORY
T. Moi, *Sexual/Textual Politics*
Judith Butler (xerox)
- Sept. 7 Critical tendencies: Archeological documentation vs feminist theory
Moi (cont.)
Betsy Draine, *The Wisdom of Solomon* (xerox)
H. Cixous, *Sorties*, *The Newly Born Woman*: 63-134
- Sept. 14 Agency; Private vs public/Double burden
Video: Samuel Rachlin, *Women in Russia* (1986) (60 mins.)
N. Baranskaia, *A Week Like Any Other* (1969) (xerox)
Thomas Lahusen, *Leaving Paradise= and Perestroika*, *Fruits of Her Plume*: 205-224
Larisa Shepitko, *Wings* (1966)
Maya Turovskaya, *A Woman and the Woman Question= in the USSR, etc.*, in L. Attwood, *Red Women on the Silver Screen*: 133-48 (xerox)
Dodona Kiziria, *Death of the Heroine*, in *Indiana Slavic Studies* 5 (1990): 131-43 (xerox)
- Sept. 21 Kira Muratova, *Brief Encounters* (1968/1988)—video in Hillman
A. Horton & M. Brashinsky, *The Zero Hour: Glasnost and Soviet Cinema in Transition*: 99-124 (xerox)
Françoise Navailh, *The Image of Women in Contemporary Soviet Cinema*, in Lawton, *The Red Screen*: 211-30 (xerox)
- Sept. 28 Maternity (Nationhood, Nurture, and Madness):
I. Grekova, *The Ship of Widows* (1981)
Goscilo, Introduction to English translation: *The Ship of Widows* (Northwestern UP, 1994)
Goscilo, *Dehexing Sex*: 31-55
- Oct. 5 Maternity (cont.):
L. Petrushevskaya, *Our Crowd* (1979/1988), *The Time: Night* (1992) (xeroxes)
Goscilo, *Mother as Mothra: Totalizing Narrative and Nurture in Petrushevskaya*, in Hoisington, *A Plot of Her Own*: 102-113, 157-61 (xerox)

- D. Rubina, *The Blackthorn*, @ *Lives in Transit*
 L. Ulitskaia, *Bukhara's Daughter*, @ *Sonechka*
- Oct. 12 Maternity (cont.):
 V. Krishtofovich, *Adam's Rib* (1991)
 Rigmila Salys, *Three-Rib Circus: Women and Historical Discourse in Rebro Adama*, @ *The Russian Review* 60 (October 2001): 614-30
 S. Vasilenko, *Piggy* (xerox)
 A. Rich, *Motherhood and Daughterhood*, @ in Rich, *Of Woman Born*: 218-55 (xerox)
- Oct. 19 The Body: Sexuality, Pregnancy, Abortion, Sickness, Prostitution
 Ted Koppel, *Sex in the Soviet Union* (1988; documentary video)
 L. Ulitskaia, *Gulia*, @ *Lives in Transit*
 S. Vasilenko, *Shamara*, @ *Shamara and Other Stories*
 M. Palei, *The Losers= Division*, @ *Lives in Transit*
 V. Tokareva, *First Try*, @ *Lives in Transit*
 Goscilo, Introduction to Svetlana Vasilenko, *Shamara and Other Stories*:
 xi-xxii; *Dehexing Sex*: 87-116; *Skirted Issues*
- Oct. 26 The Body (cont.)
 P. Todorovskii, *Interdevochka* (1989)
Prostitutki (documentary video)
 G. Shcherbakova, *The Three >Loves= of Masha Peredreeva* (xerox)
 M. Palei, *Cabiria from the Obvodny canal* (1991) (xerox)
 L. Ulitskaia, *The Chosen People*, @ *Lives in Transit*
 Gayle Rubin, *The Traffic in Women*, @ *Toward an Anthropology of Women*, ed.
 Rayna Reiter (NY: Monthly Review Press, 1975): 157-210 (xerox)
 Goscilo, *Dehexing Sex*: 117-34
- Nov. 2 RESCHEDULE: AAASS in Salt Lake City
 Woman and Hysteria/Insight/Prophecy/Madness:
 C. Clément, "The Guilty One", @ *The Newly Born Woman*: 1-62
 S. Vasilenko, *Little Fool* (1998)
 L. Sadilova, *Happy Birthday!* (1998)
- Nov. 9 Woman as Witch, Seductress, Muse, Visual Pleasure
 N. Sadur, Selections from *Touched* (xerox)
 T. Tolstaia, *Fire and Dust*, @ *Sonia*, @ *The Okkerville River* (xerox)
 L. Ulitskaia, *Sonechka*
 M. Palei, *Rendezvous*, @ *Lives in Transit*
 John Berger, Chapter 3 of *Ways of Seeing* (xerox)
 L. Mulvey, *Visual Pleasure and Narrative Cinema* (1975) (xerox)
 _____. *Afterthoughts on >Visual Pleasure and Narrative Cinema= inspired*
 by *Duel in the Sun* (1981) (xerox)

- Mary Ann Doane, A Film and the Masquerade: Theorising the Female Spectator, @
Screen 23, 3. & 4. (1982) 74-87 (xerox)
- Nov. 16 Masculinities
 Selections from A. Easthope, R.W. Connell (xerox)
 A. Sokurov, *Father and Son* (2003)
 Susan Larsen, A Melodramatic Masculinity, National Identity, and the Stalinist Past
 in Postsoviet Cinema, @ *Studies in 20th Century Literature* 24.1 (Winter 2000):
 85-120 (xerox)
 T. Tolstaia, APeters@ (xerox)
- Nov. 23 RESCHEDULE? THANKSGIVING BREAK
 The Cinderella model: romance, fairy tale
 A. Men=shov, *Moscow Doesn't Believe in Tears* (1979)
 L. Sadilova, *With Love, Lily* (2003)
 T. Tolstaya, AHunting the Woolly Mammoth, @ APoet and the Muse, @ AFakir, @
 ARendezvous/Date with a Bird@ (xerox)
 Elena Stishova, APrikliucheniia Zolushki v strane bol=shevikov, @ *Iskusstvo kino* 5
 (1997): 99-107
- Nov. 30 Women=s art
IdiomA/Heresies
 Alison Hilton, AFeminism and Gender Values in Soviet Art, @ *Gender Restructuring
 in Russian Studies* 99-116 (xerox)
 Jo Anna Isaak, AReflections of Resistance@: 77-138 (xerox)
 R. & M. Baigell, *Peeling Potatoes, Painting Pictures* (passim)
 Helena Goscilo, ACanvassing Gender@ (xerox)
- Dec. 7 Women=s magazines: *Krest=ianka, Rabotnitsa*, post-Soviet glossies
 Maggie McAndrew, ASoviet Women=s Magazines, @ in Barbara Holland, ed. *Soviet
 Sisterhood*: 78-115 (xerox)
 Helena Goscilo, AStyle and S(t)imulation: Popular Magazines, or the Aestheticization
 of Postsoviet Russia, @ *Studies in 20th Century Literature* 24.1 (Winter 2000):
 15-50 (xerox)
- Women in advertising:
 Judith Williamson, A Woman Is An Island: Femininity and Colonialization, @ *Studies
 in Entertainment*, ed. Tania Modleski (Indiana UP, 1986): 99-118 (xerox)
 American and Russian ads
- Pornography
 Russian & Anglophone samples
 Helena Goscilo, *Dehexing Sex*: 135-70

Dec. 14 Queerness (texts to be decided, probably from Butler, Fuss, Tuller, plus a film)

Dec. 16 LONG PAPER DUE