**Week 4**
**DAY 1: Mon. Feb. 26:**

**Boris Godunov: the play(s)**

Agenda:

- **Read the play** in two translations (1825 / Wood; 1830 canonical / Falen).
- **Formal details:** blank verse (unrhymed iambic pentameter with a caesura) versus the “prose scenes”
- **First time round on explicit and implicit influences:** the historian Karamzin; “our father Shakespeare”; Russian chronicles; neoclassical and ancient tragedy; the vexed problem of comedy

**READINGS:**

- Pushkin, *Comedy about Tsar Boris and Grishka Otrepiev* [1825; Wood translation]
- Pushkin, *Boris Godunov* [1830; Falen translation]
- Emerson/Oldani, from *Modest Musorgsky and Boris Godunov*, ch. 2:
  “Musorgsky’s Literary Sources, Karamzin and Pushkin” ...... pp. 32-43 R
- Dunning, Ch. 3, “The Tragic Fate of Pushkin’s *Comedy*”
  in *The Uncensored Boris Godunov* ...... pp. 94-135
- O’Neil, from *With Shakespeare’s Eyes: Pushkin’s Creative Appropriation of Shakespeare* [for those who know Shakespeare]
  “Ghostly Fathers and Unthrifty Sons: Shakespeare and *Boris Godunov*”
  ........................................... pp. 45-65 R

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**SLA 537 for Tues. Feb. 27:**
+ Fomichev, CE chapters in *The Uncensored BG*: chs. 4, 5 6
+ Ирена Ронен, *Смысловой строй трагедии Пушкина БГ*, стр. 128 [the Ronen BG triangle]

We will listen to select scenes of the play from a Moscow radio-broadcast performance
DAY 2: Wed. Feb. 28:

Critiques. Continuation of discussion on sources, influences, stimuli, weirdnesses.

- Interpretive chapters from Dunning, The Uncensored Boris Godunov
  
  Sergei Fomichev, “The World of Laughter in Pushkin’s Comedy” ...... pp. 67-74 (R)

  CE, “Tragedy, Comedy, Carnival, and History on Stage” .............. pp. 157-191

  CE, “The Ebb and Flow of Influence: Muffling the Comedic in the Move toward Print”
  .............. pp. 192-236

  The hypotheses put forward here are by no means universally endorsed. Feel free to argue against.

- The Ronen triangle on the structure of the play [only works on the censored version]