

WOPA

8 Dec 87

WOPA

WOMEN IN THE SOVIET UNION A16
871208 WOMEN OFFICERS' PROF. AS
A:WPS10 WOPA SPEECH/WOMEN IN

SOME COMMENTARY ON WOMEN IN SOVIET AND RUSSIAN SOCIETY

I. ONE OF THE MOST INTERESTING PHENOMENA OF SOVIET SOCIETY IS THE BABUSHKA.

A. BABUSHKA IS THE CENTRAL FIGURE.

1. STABILITY AND STRENGTH IN THE FAMILY.

2. THE KEEPER OF THE MORES; IN CHARGE OF STANDARDS; PRESIDES OVER THE SOCIALIZATION OF CHILDREN.

3. TRACE THE BABUSHKA BACK TO THE YOUNGER WOMAN.

A. THE WIFE WORKS, HAS THE CHILD AND KEEPS THE HOME.

B. MUCH COMPLAINT IN PRESS.

C. RAMPANT DIVORCE; THE WOMEN THROW OUT THE MEN.

D. THE ALCOHOL LAW. THE WOMEN FOR IT.

B. THE PRESERVATION OF THE SPIRITUAL QUALITY OF LIFE AND THE VALUES OF THE FAMILY.

1. THE SCENE IN ST. NICHOLAS OF THE SEA.

2. THE PICTURE IN LENINGRAD.

C. *The concept of Lishniye Lyudi is creeping back into Soviet literature and journalism.*

II. THE GREAT CENTURY OR GOLDEN AGE OF RUSSIAN LITERATURE BEGINS WITH

ALEXANDER PUSHKIN, BORN 1799. HE DIED IN A DUEL IN JANUARY, 1837.

*History of men: ineffectual, shallow and fickle
Women: people of integrity, aspiration and commitment.*

A. HE WROTE EUGENE ONEGIN IN 1823-31, AND IT IS RECOGNIZED AS ONE OF THE GREATEST WORKS OF RUSSIAN LITERATURE.

B. TCHAIKOVSKY COMMITTED THE STORY TO MUSIC IN THE GREAT OPERA FIRST PRODUCED IN 1879.

C. THE STORY. *The heroic figure who is less heroic than the woman who loves him.*

1. THE HERO ONEGIN WHO AT FIRST LOOKS BYRONIC. HE IS GLAMOROUS BUT SHALLOW.

2. HE GOES TO THE PROVINCES WITH HIS BUDDY LENSKY TO SEE OLGA.

3. TATIANA FALLS IN LOVE WITH ONEGIN. HE REJECTS HER. KILLS LENSKY OVER OLGA. FINDS TATIANA WHO IS NOW MARRIED, LOVES ONEGIN BUT REMAINS FAITHFUL. HER TURN TO REJECT ONEGIN.

4. ONEGIN IS THE FIRST EXAMPLE OF LISHNIYE LYUDI.

III. GONCHAROV AND OBLMOV (1859).

- A. THE STORY; OBLOMOV AND OLGA *The completely indolent man whom a ~~talented~~ woman cannot save*
1. OBLOMOV IS A LOVEABLE GENT BUT HE IS NEVER ABLE TO ESCAPE FROM HIS OWN INERTIA. *1/5 of the novel dedicated to getting Oblomov out of bed.*
 2. OLGA GIVES MEANING TO HIS LIFE, BUT CANNOT CHANGE HIM: "OBLOMOVISM". *She is candid, energetic and easy*
 3. HE BECOMES THE SYMBOL OF THE EXTRANEIOUS MAN.

IV. TURGENEV AND RUDIN (1856) *Defining commitment for an effete intellectual*

- A. THE PICTURE OF FEMALE STRENGTH AND MALE WEAKNESS IS, FOR ME, MOST CLEARLY DRAWN HERE.
- B. RUDIN AND NATALYA.
1. MEETING THE HOSTESS OF A WELL KNOWN INTELLECTUAL SALON, DARYA MIKHAILOVNA, DEMITRI RUDIN BECOMES A REGULAR AT HER SUMMER HOME IN THE COUNTRY.
 2. RUDIN IS A FASCINATING CONVERSATIONALIST: TALKS MUCH BUT CAN DO NOTHING. "OBLOMOV" AS AN ATTRACTIVE YOUNG MAN.
 3. NATALYA, DARYA'S DAUGHTER, FALLS IN LOVE WITH RUDIN. (SHE IS A PRECURSOR FOR ANNA KARRENINA) NATALYA IS ATTRACTIVE, STRONG OF CHARACTER AND DECISIVE. SHE TELLS RUDIN SHE IS

READY TO ABANDON EVERYTHING IN ORDER TO JOIN HER FATHER WITH HIS (MOTHER'S OPPOSITION).

4. NATALYA: "I AM TALKING ABOUT LOVE." RUDIN AFRAID TO LOSE HIS PARASITICAL LIFE, RUNS SCARED AND FOLDS.

V. TOLSTOY AND ANNA KARENINA (1875) *The classic case of the double standard. Tolstoy's moralism as the responsibility of women.*

VI. MAYBE SOME PICTURE IN THE MUSEUM.