

The courses below are approved to count towards the English major as literature in translation courses under the new foreign language requirement option. For cross-listed courses, students may register under any available course number.

These courses are offered by departments and programs outside of the English Department. If you have questions about course content, structure, and schedule, **please contact the department offering the course.** The course descriptions below are to the best of our knowledge the most recent available.

Please note:

- Courses used to meet general education requirements in the College cannot also be counted toward a major;
- Courses in a minor cannot be (1) double counted with the student's major(s) or with other minors, or (2) counted toward general education requirements;
- To be eligible to count towards a student's major requirements, all courses must be taken for a quality grade;
- The literature in translation courses below cannot be used to fulfill distribution requirements for the major (Genre Fundamentals, Fiction, Poetry, Drama, Pre-1650, 1650-1830, 1830-1940, Theory);
- The courses listed below have been pre-approved, and therefore do not require a student petition form; the courses below also do not count towards the three possible courses from outside of the Department of English that students may petition to count towards their major as electives;
- Courses taken prior to 2019-20 or otherwise not on this list must be approved by the English DUS (Benjamin Morgan, bjmorgan@uchicago.edu)

CLCV 12900. Civil War Literature. 100 Units.

The Romans did not invent political strife, far from it, but they named the concept. Civil war (*bellum civile*) is technically formal war among citizens. Since antiquity, the Roman civil wars of the first century BCE, which brought the Roman Republic to the point of collapse, have been paradigmatic not only for the modern conceptualization of political discord, but for its narration. As Marx said of various stages of the French Revolution, it was fought in Roman garb, first of the Roman Republic, then of the Roman Empire. Despite the formal definition, ancient and modern tales of civil war typically turn on discord within the family, among the sexes, and in the cosmic order. Civil war comes to stand for pervasive social collapse. Beginning with Thucydides' famous description of stasis on Corcyra, readings will encompass selections from Roman history (Caesar, Sallust, Velleius Paterculus, Tacitus), biography (Plutarch, Suetonius), Latin poetry (Horace, Propertius, Vergil, Seneca, Lucan), modern novels on civil war with Roman resonances (Victor Hugo, Michel Houellebecq), and articles on civil war from political science and conceptual history. Central questions will be repetition in history, whether civil war can ever come to an end, and whether its ghastly horror is constitutive of the political order and, if so, of what kind.

CLCV 15019. Ancient Drama, Modern Theory. 100 Units.

This course will travel through the great dramas of ancient Greece, including works of Aeschylus, Sophocles, Euripides and Aristophanes. Moreover, it will show how the history of contemporary thought has been shaped by reflection on Greek tragedy, starting from the philosophy of Hegel and Nietzsche, the psychoanalysis of Freud and Lacan, the feminist critiques of Luce Irigaray, Julia Kristeva and Judith Butler, works of structuralism and poststructuralism, and finally the recent material and affective turns in scholarship. Along the way, we will draw insights on modern movements of the performance arts from adaptations, including those in dance (Martha Graham), in film (Pier Paolo Pasolini, Lars von Trier), and in drama itself (Anne Carson). As this course will demonstrate, there is hardly an intellectual or artistic movement of recent history that has not taken its cue from Greek drama. All reading will be in translation.

Instructor(s): S. Nooter Terms Offered: Autumn
Equivalent Course(s): TAPS 17019, SIGN 26055

CLCV 23608. Aristophanes's Athens. 100 Units.

The comedies of Aristophanes are as uproarious, biting, and ribald today as they were more than 2,400 years ago. But they also offer a unique window onto the societal norms, expectations, and concerns as well as the more mundane experiences of Athenians in the fifth century BCE. This course will examine closely all eleven of Aristophanes's extant plays (in translation) in order to address topics such as the performative, ritual, and political contexts of Attic comedy, the constituency of audiences, the relationship of comedy to satire, the use of dramatic stereotypes, freedom of speech, and the limits of dissent. Please note that this course is rated Mature for adult themes and language.

Instructor(s): J. Hall Terms Offered: Winter
Equivalent Course(s): LLSO 20803, ANCM 33900, HIST 30803, FNDL 23608, CLAS 33608, HIST 20803

CLCV 27200. Virgil: The Aeneid in Translation. 100 Units.

Description unavailable.

Equivalent Course(s): CMLT 38001, CLAS 37200, CMLT 28001, FNDL 26611

GREK 21300. Greek Tragedy. 100 Units.

This course is an introduction to Aeschylean drama, seen through the special problems posed by one play, Prometheus Bound. Lectures and discussions are concerned with the play, the development and early form of Attic drama, and philosophical material. Modern Aeschylean scholars are also read and discussed.

Instructor(s): M. Payne Terms Offered: Spring
Equivalent Course(s): GREK 31300

EALC 15100. Beginning the Chinese Novel. 100 Units.

This course will look at four of the most famous novels of pre-modern China: Romance of the Three Kingdoms, Water Margin, Journey to the West, and Dream of the Red Chamber. Deeply self-conscious about the process of their own creation and their place within the larger literary canon, these novels deploy multiple frames, philosophical disquisitions, authorial ciphers, invented histories, and false starts before the story can properly begin. By focusing on the first ten chapters of each novel, this course will serve as both an introduction to the masterworks of the Chinese novel and an exploration of the fraught beginnings of a new genre. All readings available in English. Equivalent Course(s): FNDL 20301

Instructor(s): A. Fox Terms Offered: Winter
Note(s): Open to MAPH and MAPSS students
Equivalent Course(s): EALC 35100, FNDL 2030

EALC 22027. The Modern Japanese Novel. 100 Units.

This course introduces students to modern Japanese literature through the form of the novel. We begin in the late-nineteenth century, when a new generation of writers sought to come to terms with this world historical form, and end in the twenty-first, with writers trying to sustain the form through graphic art and digital media. Along the way, we will consider some of the key debates that have structured the novel's evolution: between elite and mass forms, truth and fiction, art and politics, self and other, native and foreign. The course also looks at how the form has evolved in response to shifting modes of cultural production and shifting patterns of literary consumption. Authors covered will include Natsume Soseki, Tanizaki Jun'ichiro, Kawabata Yasunari, Oe Kenzaburo, Tawada Yoko, Murakami Haruki, and Mizumura Minae. All works will be read in English.

Instructor(s): H. Long Terms Offered: Autumn
Note(s): Undergrads only
Equivalent Course(s): EALC 32027

EALC 24305. Autobiog Writ: Gender& Modern Korea. 100 Units.

This course explores the intersections between gender, the genre of autobiography, forms of media (written; oral; visual; audiovisual) and historical, cultural, and political contexts of modern Korea. The students read theoretical writings on autobiography and gender as well as selected Korean autobiographical writings while being introduced to Korean historical contexts especially as they relate to practice of publication in a broader sense. The focus of the course is placed on the female gender-on the relationship between Korean women's life-experience, self-formation, and writing practices in particular while dealing with the gender relationship in general, although some relevant discussions on the male gender proceeds in parallel.

Instructor(s): K. Choi Terms Offered: Spring
Equivalent Course(s): GNSE 25300, CRES 24305, GNSE 35305, EALC 34305

EALC 24950. Fictions of Selfhood in Modern Japanes Literature. 100 Units.

As Japanese leaders in the mid-19th century faced the threat of colonization at the hands of the Western powers, they launched a project to achieve "Civilization and Enlightenment," quickly

transforming Japan into a global power that possessed its own empire. In the process fiction became a site for both political engagement and retreat. A civilized country, it was argued, was supposed to boast "literature" as one of its Fine Arts. This literature was charged with representing the inner life of its characters, doing so in a modern national language that was supposed to be a transparent medium of communication. Between the 1880s and the early 1900s, a new language, new literary techniques, and a new set of ideologies were constructed to produce the "self" in novels and short stories. As soon as these new practices were developed, however, they became the objects of parody and ironic deconstruction. Reading key literary texts from the 1880s through the 1930s, as well as recent scholarship, this course will re-trace this historical and literary unfolding, paying special attention to the relationship between language and subjectivity. All readings will be in English.

Equivalent Course(s): EALC 34950

EALC 25415. Poetry and its Powers in Early China: Explorations in Poetic, Prophetic, and Philosophical Verse. 100 Units.

This course will survey the religious, political, and magical powers of verse during the development of literary and intellectual traditions in early China (~10th to ~1st c. BCE). Much of our time will be devoted to two major compendia of poetry: 1) the Shijing 詩經, (Classic of Odes; Book of Songs), a compilation of ancient song lyrics that was allegedly compiled by Confucius (~500 BCE); and 2) the Chu ci 楚辭 (Elegies of Chu; Songs of the South), an anthology of pre-imperial songs traditionally attributed to Qu Yuan 屈原, a spurned official who served in the southern state of Chu 楚 during the fourth century BCE. Reading ability in Chinese is not a pre-requisite for the course, and we will work from English translations. Many of the texts we will read are archaic and difficult, and since translations are all imperfect, we will sometimes refer to more than one. This will help us to better triangulate the meaning of the text, to discover areas where interpreters diverge in their understanding, and to consider the pros and cons of different strategies of translation.

Instructor(s): D. Lebovitz Terms Offered: Autumn

Equivalent Course(s): EALC 35415

EALC 26206. The Yi Jing. 100 Units.

In this course, we will survey the creation and development of the I Ching or Yi Jing, one of the most unique classics in world literature. Originally used as a divination manual, the Yi Jing came to be viewed as the paramount wisdom text in the Chinese intellectual tradition. We will pay equal attention to how the text was first created and to how it came to be interpreted over the course of Chinese history. All readings will be in English, though students taking the course for graduate credit will be encouraged to extend their readings to Chinese sources.

Instructor(s): E. Shaugnessy Terms Offered: Autumn

Equivalent Course(s): EALC 36206

FNDL 24419. Kafka: Acrobatics of Reading. 100 Units.

In a universe determined by power such as Kafka's - patriarchal, legal, governmental, colonial power, but also physical constraints such as gravity and entropy - everything depends on one's

ability or inability to perform. Against such determination, Kafka's texts work as exercises in self-empowerment, acts that constitute their power to perform through their very performance. Taking Kafka's short prose as a test case, the course investigates the relationship between two things: First, the acrobatics performed in and by the texts that not only feature a cast of tightrope walkers, hunger artists, bucket riders, and other performers, but can more generally be read as a series of kinetic experiments involving plot, description, imagery, sound, or grammar. Second, the acrobatics it takes us, the audience, to engage these texts-demanding a similar artistry of performance that includes casting highly flexible, improbable, and often risky readerly strategies in response. From the short prose, the course broadens its focus to include the longer texts and the diary, as well as excerpts from the fragments *Amerika*, *The Trial*, and *The Castle*. Readings and discussion in English.

Instructor(s): Florian Klinger Terms Offered: Autumn
Equivalent Course(s): GRMN 24419

FNDL 21714. Boccaccio's Decameron. 100 Units.

One of the most important and influential works of the middle ages-and a lot funnier than the "Divine Comedy." Written in the midst of the social disruption caused by the Black Death (1348), the "Decameron" may have held readers attention for centuries because of its bawdiness, but it is also a profound exploration into the basis of faith and the meaning of death, the status of language, the construction of social hierarchy and social order, and the nature of crisis and historical change. Framed by a storytelling contest between seven young ladies and three young men who have left the city to avoid the plague, the one hundred stories of Boccaccio's "Decameron" form a structural masterpiece that anticipates the Renaissance epics, Chaucer's "Canterbury Tales," and the modern short story. Students will be encouraged to further explore in individual projects the many topics raised by the text, including (and in addition to the themes mentioned above) magic, the visual arts, mercantile culture, travel and discovery, and new religious practices.

Instructor(s): H.J. Steinberg Terms Offered: Winter
Equivalent Course(s): ITAL 33502, ITAL 23502

FNDL 21650. Kafka's The Trial. 100 Units.

This very close reading of Kafka's arguably most well known unfinished novel means to move away from megalithic glosses of Kafka as a writer of allegory-of bureaucratic oppression, social alienation, and a world abandoned by God, etc.-instead to look deeply at Kafka's precision, and strategic imprecision, of language, language as trauma, wound, and axe. Knowledge of German is not necessary.

Instructor(s): M. Sternstein Terms Offered: Autumn

FNDL 27202. Dante's Divine Comedy II: Purgatorio. 100 Units.

This course is an intense study of the middle cantica of the "Divine Comedy" and its relationship with Dante's early masterpiece, the "Vita Nuova." The very middle-ness of the Purgatorio provides Dante the opportunity to explore a variety of problems dealing with our life here, now, on earth: contemporary politics, the relationship between body and soul, poetry and the literary canon, art and imagination, the nature of dreams, and, of course, love and desire. The Purgatorio is also

Dante's most original contribution to the imagination of the underworld, equally influenced by new conceptualizations of "merchant time" and by contemporary travel writing and fantastic voyages.

Instructor(s): H.J. Steinberg Terms Offered: Spring
Equivalent Course(s): ITAL 32000, ITAL 22000

GRMN 24819. Maniacs, Specters, Automata:" The Tales of E.T.A. Hoffmann. 100 Units.

In this course we will read stories by one of the most prominent representatives of Romanticism, the German writer, composer, and painter E.T.A. Hoffmann who wrote "The Nutcracker and the Mouse King" on which Tchaikovsky would later base his ballet. His stories of bizarre yet psychologically compelling characters will introduce us to the "dark side" of Romanticism as well as to its fantastical aspects. Students will read Hoffmann's extraordinary stories, develop skills of literary analysis, and engage in historical inquiry by tracing the way in which Hoffmann's texts engage with the context of their time, in particular with the history of medicine (mesmerism, early psychiatry) and law (Hoffmann worked as a legal official). Those with reading knowledge of German can read the texts in the original, otherwise readings and discussions will be in English.

Instructor(s): Margareta Ingrid Christian Terms Offered: Autumn
Equivalent Course(s): GRMN 34819

JWSC 20121. The Bible and Archaeology. 100 Units.

In this course we will look at how interpretation of evidence unearthed by archaeologists contributes to a historical-critical reading of the Bible, and vice versa. We will focus on the cultural background of the biblical narratives, from the stories of Creation and Flood to the destruction of the Jerusalem temple by the Romans in the year 70. No prior coursework in archaeology or biblical studies is required, although it will be helpful for students to have taken JWSC 20120 (Introduction to the Hebrew Bible).

Instructor(s): David Schloen Terms Offered: Winter
Equivalent Course(s): NEHC 30121, RLST 20121, NEHC 20121

JWSC 26210. Oedipus in Zion: The Oedipal Figure in Modern Hebrew Literature. 100 Units.

Historians often refer to the emergence of Zionism as an "Oedipal Revolution. Hence, the secular son's rebellion against his orthodox father is understood as the thrust that triggered the modern Jewish revolution. Alan Mintz aptly described the inter-generational rift between fathers and sons at the turn of the 20th century as a tragic yet inevitable consequence of modernity, underscoring the psychological difficulties and political dilemmas that haunted the sons who were "banished from their father's table. This seminar will focus on the (highly androcentric) oedipal figure in literary theory and explore its prominence in modern Hebrew literature. Freud's preoccupation with the Oedipus complex at the turn of the century coincided with the emergence of a powerful oedipal narrative in modern Hebrew culture. This confluence provides a fascinating backdrop to the "invention" of the Oedipus complex. We will read a variety of literary texts which rework the oedipal figure from the late 19th century to the 1980s and beyond.

Instructor(s): Michael Gluzman

Equivalent Course(s): CMLT 36210, CMLT 26210

JWSC 27650. Yiddish Literature in America. 100 Units.

This course examines a wide range of Yiddish literary production in America. We will read poetry and prose from authors such as Sholem Aleichem, Isaac Bashevis Singer, Yenta Serdatsky, Morris Rosenfeld, I. J. Schwartz, Moyshe Leyb Halpern, Celia Dropkin, Lamed Shapiro, Joseph Opatoshu, Fradl Shtok, Jacob Glatstein, and Blume Lempel. We will explore themes of displacement, intergenerational conflict, race, and gender. Readings are in English translation.

Instructor(s): Jessica Kirzane Terms Offered: Winter

Equivalent Course(s): YDDH 32000, YDDH 22000

JWSC 28110. Queer Jewish Literature. 100 Units.

Spanning medieval Hebrew to contemporary Yiddish, this course will explore the intersections of Jewish literature and queer theory, homophobia and antisemitism. While centered on literary studies, the syllabus will also include film, visual art, and music. Literary authors will include Bashevis Singer, Qalonymus ben Qalonymus, Irena Klepfisz, and others. Theorists will include Eve Sedgwick, Zohar Weiman-Kelman, Sander Gilman, and others. Readings will be in English translation.

Instructor(s): Anna Elena Torres Terms Offered: Winter

Equivalent Course(s): GNSE 28110, CMLT 38110, CMLT 28110, CRES 28110, GNSE 38110

JWSC 29560. Reckoning With the Holocaust. 100 Units.

In the years since the end of WWII, many thinkers have striven to make sense of the horrors of the Holocaust, interrogating not only its causes but also its enduring effects. In this course, we will grapple with questions and concerns that have emerged through these reflections and have helped shape what might be broadly-termed post-Holocaust thought. How might the Holocaust trouble notions of history, testimony and representation? What kinds of ethical, theological, and philosophical traditions might or ought the Holocaust call into question, and what new concerns arise as a result of the Holocaust? In the wake of the Holocaust, what must be re-thought? We will examine testimonial and documentary works that attempt to bear witness to the Holocaust, as well as works that argue for the necessity of such endeavors. We will read philosophical and theological arguments about how to understand the horrors of the Holocaust, and poetry, literature, and art that ask us to consider the challenges - both practical and ethical - in representing the Holocaust. We will consider the historical contexts in which these works were produced, tracking some of the shifts and developments in scholarship about the Holocaust over the last seventy years and asking what is at stake in studying the Holocaust today. Throughout the term, we will pay particular attention to works by Jewish authors, many of whom offer us complex ruminations on their own relationships to the Holocaust.

Instructor(s): Bevin Blaber Terms Offered: Spring

Equivalent Course(s): HIST 23416

LACS 24110. Ecocritical Perspectives in Latin American Literature and Film. 100 Units.

This course provides a survey of of ecocritical studies in Latin America. Through novels, poems, and films, we will examine a range of trends and problems posed by Latin American artists concerning environmental issues, from mid-nineteenth century to contemporary literature and film. Readings also include works of ecocritical criticism and theory that have been shaping the field in the past decades.

Instructor(s): V. Saramago Terms Offered: Autumn

Equivalent Course(s): SPAN 24110, SPAN 34110, PORT 24110, LACS 34110, PORT 34110

NEHC 20504. Introduction to the Hebrew Bible. 100 Units.

The Hebrew Bible (Old Testament) is a complex anthology of disparate texts and reflects a diversity of religious, political, and historical perspectives from ancient Israel, Judah, and Yehud. Because this collection of texts continues to play an important role in modern religions, new meanings are often imposed upon it. In this course, we will attempt to read biblical texts apart from modern preconceptions about them. We will also contextualize their ideas and goals through comparison with texts from ancient Mesopotamia, Syro-Palestine, and Egypt. Such comparisons will demonstrate that the Hebrew Bible is fully part of the cultural milieu of the Ancient Near East. To accomplish these goals, we will read a significant portion of the Hebrew Bible in English, along with representative selections from secondary literature. We will also spend some time thinking about the nature of biblical interpretation.

Instructor(s): J. Stackert Terms Offered: Autumn

Equivalent Course(s): JWSC 20120, BIBL 31000, RLST 11004, NEHC 30504

NEHC 20568. Balkan Folklore. 100 Units.

Vampires, fire-breathing dragons, vengeful mountain nymphs. 7/8 and other uneven dance beats, heart-rending laments, and a living epic tradition. This course is an overview of Balkan folklore from historical, political, and anthropological perspectives. We seek to understand folk tradition as a dynamic process and consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition firsthand through visits of a Chicago-based folk dance ensemble, "Balkan Dance."

Instructor(s): A. Ilieva Terms Offered: Winter

Equivalent Course(s): REES 29009, ANTH 35908, CMLT 23301, NEHC 30568, ANTH 25908, REES 39009, CMLT 33301

EHC 20745. A Social History of the Poet in the Arab and Islamic World. 100 Units.

What constitutes a poet? What role does a poet play in society? Can we think of poets as agents of change? If so, in what capacity? This course asks the student to consider the role of the poet in the shaping of Islamic history. The course traces the changing role of the poet and of poetry in Islamic history with a focus on Arabic poetry (in translation) in the early modern and modern Middle East and North Africa. From early modern mystical poets, to modern Arab nationalist poets, to the street poets of the Arab Spring, the course investigates the role and function of the poet as an agent of change and of poetry as a catalyst for the formation of collective identity. To do this the course also

explores the variety of mediums through which poetry was transmitted and remembered. We will thus consider the role of orality, aurality, and memory in the creation, preservation, and transmission of poetry in the early modern and modern Arabic-speaking world.

Equivalent Course(s): HIST 22609, CMLT 22609

NEHC 20766. Shamans and Oral Poets of Central Asia. 100 Units.

This course explores the rituals, oral literature, and music associated with the nomadic cultures of Central Eurasia.

Instructor(s): K. Arik Terms Offered: Spring

Equivalent Course(s): NEHC 30766, ANTH 25906

NEHC 20884. The Brighter Side of the Balkans: Humor & Satire in Lit & Film. 100 Units.

In this course, we examine the poetics of laughter in the Balkans. In order to do so, we introduce humor as both cultural and transnational. We unpack the multiple layers of cultural meaning in the logic of "Balkan humor." We also examine the functions and mechanisms of laughter, both in terms of cultural specificity and general practice and theories of humor. Thus, the study of Balkan humor will help us elucidate the "Balkan" and the "World," and will provide insight not only into cultural mores and social relations, but into the very notion of "funny." Our own laughter in class will be the best measure of our success - both cultural and intellectual.

Instructor(s): Angelina Ilieva Terms Offered: Spring

Prerequisite(s): Readings in English. Background in the Balkans will make the course easier, but is not required.

Equivalent Course(s): NEHC 30884, CMLT 26610, REES 29007

NEHC 20885. Returning the Gaze: The Balkans and Western Europe. 100 Units.

This course investigates the complex relationship between South East European self-representations and the imagined Western "gaze" for whose benefit the nations stage their quest for identity and their aspirations for recognition. We also think about differing models of masculinity, the figure of the gypsy as a metaphor for the national self in relation to the West, and the myths Balkans tell about themselves. We conclude by considering the role that the imperative to belong to Western Europe played in the Yugoslav wars of succession. Some possible texts/films are Ivo Andric, *Bosnian Chronicle*; Aleko Konstantinov, *Baj Ganyo*; Emir Kusturica, *Underground*; and Milcho Manchevski, *Before the Rain*.

Instructor(s): A. Ilieva Terms Offered: Winter

Equivalent Course(s): CMLT 23201, REES 39012, REES 29012, NEHC 30885, CMLT 33201

NEHC 20901. Orality, Literature and Popular Culture of Afghanistan and Pakistan. 100 Units.

Course description unavailable.

Instructor(s): C. R. Perkins Terms Offered: Winter 2013

Equivalent Course(s): HIST 36905, HIST 26905, CMLT 36901, CMLT 26901, NEHC 30901, SALC 26901

NEHC 20911. Prophets in Jewish and Islamic Traditions. 100 Units.

In this course, we will study the tales of the prophets as found in the Bible, the Qur'an, and Jewish and Islamic interpretive traditions. By examining and enjoying the narratives of individual prophets, we will develop an understanding of prophecy as a broad religious phenomenon. The course offers opportunities for comparative enquiry into two sacred scriptures-the Bible and the Qur'an-and the rich interpretive literature that Jewish and Islamic communities created in order to understand them. All readings will be in English translation. Assignments include three short essays, an oral presentation, and a final exam.

Instructor(s): J. Andruss Terms Offered: Winter
Equivalent Course(s): JWSC 20910, RLST 20910

NEHC 29023. Returning the Gaze: The West and the Rest. 100 Units.

Aware of being observed. And judged. Inferior... Abject... Angry... Proud... This course provides insight into identity dynamics between the "West," as the center of economic power and self-proclaimed normative humanity, and the "Rest," as the poor, backward, volatile periphery. We investigate the relationship between South East European self-representations and the imagined Western gaze. Inherent in the act of looking at oneself through the eyes of another is the privileging of that other's standard. We will contemplate the responses to this existential position of identifying symbolically with a normative site outside of oneself-self-consciousness, defiance, arrogance, self-exoticization-and consider how these responses have been incorporated in the texture of the national, gender, and social identities in the region. Orhan Pamuk, Ivo Andrić, Nikos Kazantzakis, Aleko Konstantinov, Emir Kusturica, Milcho Manchevski.

Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 29023, REES 29023, CMLT 39023, NEHC 39023, HIST 23609, REES 39023, HIST 33609

RLST 11030. Introduction to the Qur'an. 100 Units.

This course introduces the historical context, thematic and literary features, major biblical figures, and exegetical literature on the Qur'an, with a focus on the early (8th-10th century CE) and medieval periods (11th - 15th century CE). We will read select English translations from the Qur'an and its commentators, accompanied by academic secondary literature that emphasize the Qur'an's literary structure, theological underpinnings, historical, geographical, social, political and cultural contexts in early and medieval Islamic civilization, and the role of the Qur'an as both a fixed and a living and dynamic text in Muslim devotional life.

Instructor(s): Yousef Casewit Terms Offered: Autumn
Prerequisite(s): Knowledge of Arabic is not a prerequisite, but general knowledge about Islam or an "Introduction to Islam" course is highly recommended.
Equivalent Course(s): MDVL 10030, NEHC 30030, ISLM 30030

RLST 12000. Introduction to the New Testament: Texts and Contexts. 100 Units.

An immersion in the texts of the New Testament with the following goals: 1. through careful reading to come to know well some representative pieces of this literature; 2. to gain useful

knowledge of the historical, geographical, social, religious, cultural and political contexts of these texts and the events they relate; 3. to learn the major literary genres represented in the canon ("gospels," "acts," "letters," and "apocalypses") and strategies for reading them; 4. to comprehend the various theological visions and cultural worldviews to which these texts give expression; 5. to situate oneself and one's prevailing questions about this material in the history of research, and to reflect on the goals and methods of interpretation; 6. to raise questions for further study.

Instructor(s): M. Mitchell Terms Offered: Winter

Prerequisite(s): Interest in this literature, and willingness to enter into conversation with like- and non-like-minded others on the texts and the issues involved in their interpretation.

Equivalent Course(s): FNDL 28202, BIBL 32500, MDVL 12500

RLST 24251. The Bhagavad Gita: Some of the Countless Readings of a World Classic. 100 Units.

Few religious classics have been as variously interpreted as the Bhagavad Gītā, which is surely among the most often-translated works in the world. A text of long-standing importance in Hindu traditions, the Bhagavad Gītā has had an especially interesting career in modernity, having been of great significance not only for M. K. Gandhi, but also for the likes of Thoreau and Eliot, not to mention the many less widely appreciated interpreters for whom the text's martial setting has been of central significance. After taking some steps to situate this great Sanskrit text in the context of its early Indian history, this course will explore a representative range of its available interpretations. Along the way, it is hoped that we will learn something not only about the Bhagavad Gītā, but also about the very ideas of interpretation and understanding.

Instructor(s): Dan Arnold Terms Offered: Spring

RLST 25105. Readings in Ibn Tufayl's Hayy b. Yaqzan. 100 Units.

A study of Ibn Tufayl's twelfth-century philosophical/mystical romance about a boy spontaneously generated on a desert island who achieves knowledge of God through empirical study of nature. The many themes in Hayy ibn Yaqzan will be studied in relation to the philosophical literature that formed it and in light of recent modern scholarship about it.

Instructor(s): James T. Robinson Terms Offered: Winter

Equivalent Course(s): NEHC 35004, ISLM 35004, HIJD 35004, FNDL 25105, MDVL 15004

RLST 26670. Religious Autobiography. 100 Units.

The decision of a person to present what they take to be their selfhood has proven to be an enduring form of human articulation, and of crucial significance to modern religious expression. This course explores the phenomena of autobiography by tracing its roots in early Christianity (Paul and Augustine), followed by readings in a range of modern authors who take the classic form of the "confession" and adapt it to their particular contexts (Rousseau, Tolstoy, Douglass, Gandhi, Nelson). We'll conclude by studying the adoption of the confessional mode in the graphic novel, which introduces not only visual representations of selfhood but a pluralism of voices (Spiegelman, Satrapi).

Instructor(s): Richard Rosengarten Terms Offered: Autumn
Equivalent Course(s): RLVC 40020

RLST 27250. Religious Trials. 100 Units.

The rhetoric and practice of "trial" -- as testing and as adjudication -- is central to religious thought and religious practice. This course will examine the idea and the act of "trial" comparatively, via the classics of the religious literatures of Judaism and of Christianity (Genesis 22, Job, the Gospel of Mark, "The Pilgrim's Progress," Kafka), and also cinema (Dreyer's "Joan of Arc," R. & S. Elkabetz's "Gett").

Instructor(s): R. Rosengarten Terms Offered: Winter
Equivalent Course(s): LLSO 27250

RLST 28206. Dostoevsky's Brothers Karamazov. 100 Units.

We will read and interpret The Brothers Karamazov by Dostoevsky. Among major themes are the relation to God and religion to the larger society and state; the problem of evil; and the nature of sin and how it enters into religious beliefs; human "freedom," and what the word might have meant to Dostoevsky; and love.

Instructor(s): S. Meredith Terms Offered: Autumn
Prerequisite(s): Required of new Fundamentals majors; open to others with consent of instructor.
Note(s): Fundamentals majors get first priority
Equivalent Course(s): REES 20200, FNDL 20200

NORW 24919. Nordic noir. 100 Units.

Described as a dark subset of the popular crime fiction genre, Scandinavian Crime or Nordic noir has come to command particular attention, not least because of its strong focus on setting, the Nordic landscape and nature. Beyond the exotic setting, Scandinavian crime fiction provides a window into the welfare state, offering an unsparing critique of the current social and political model. In addition, this genre often features female protagonists, who occupy positions of power. Still, while these elements explain the attraction to this fiction, there is something else. How do we explain the strange dissonance between the brutality of this crime fiction and the mild-mannered countries from which it derives? In this course, we will examine a selection of Scandinavian crime fiction including novels from Larsson, Nesbø, Holt, Horst, Mankell and Sjöwall/Wahlöö, as well as secondary readings.

Instructor(s): Kimberly Kenny Terms Offered: Winter
Equivalent Course(s): GRMN 24919

NORW 27000. Contemporary Norwegian Novel. 100 Units.

In this course, we will undertake the reading of nine contemporary Norwegian novels, dating from 1972 to the present. Obviously, this was a period of enormous social change, not only in Norway, but around the world, and these works take us from the beginning of the Women's Movement to the turn of the century. Particularly important for Norway were the lingering effects of the war and

occupation, as well as the enormous changes wrought by the discovery of oil and the resulting prosperity.

Instructor(s): Kimberly Kenny Terms Offered: Winter
Equivalent Course(s): GRMN 27000

NORW 28100. Radical Truth of Henrik Ibsen. 100 Units.

In this course we will focus on what one modern Ibsen scholar has called the "radical truth" at the center of Ibsen's dramas, examining nine of Ibsen's prose plays in our own modern context. Do Ibsen's works continue to resonate with new generations of readers and viewers? Do we still see the "radical truth" of his plays?

Instructor(s): K. Kenny Terms Offered: Winter
Equivalent Course(s): GRMN 28100

NORW 28500. Comparative Fairy Tales. 100 Units.

How do we account for the allure of fairy tales? For some, fairy tales count as sacred tales meant to enchant rather than edify. For others, they are cautionary tales, replete with obvious moral lessons. For the purposes of the course, we will assume that these critics are correct in their contention that fairy tales contain essential underlying meanings. We will conduct our own readings of fairy tales from the German Brothers Grimm, the Norwegians, Asbjørnsen and Moe and the Dane, Hans Christian Andersen, relying on our own critical skills as well as selected secondary readings.

Instructor(s): Kimberly Kenny Terms Offered: Winter
Equivalent Course(s): HUMA 28400, GRMN 28500, CMLT 21600

CATA 21400. Languages in the Iberian Peninsula: Multilingualism and Language Ideologies. 100 Units.

The course will lead students to explore the situation of the main languages in the Iberian Peninsula from a sociolinguistic perspective (in the wide sense of the word). It will present language diversity in the Iberian Peninsula and lead students to discuss and read about language contact, language planning (including both status and corpus planning), language policy, ideologies and linguistic representations regarding Spanish, Portuguese, Galician, Catalan, Occitan, Basque, Aragonese and Asturian.

Terms Offered: Autumn
Note(s): Taught in English.
Equivalent Course(s): SPAN 21401

FREN 26019. 19th Century French Poetry in Translation: Tradition and Revolution. 100 Units.

A study of modern French lyric poetry: Tradition and Revolution, Poetry and Politics, the seedbed of Modernism. Desbordes-Valmore, Baudelaire, Mallarmé, Verlaine, Rimbaud, Apollinaire. Texts will be read in English with reference to the French originals. Close reading, references to poetry in English, and focus on problems in translation. Students with French should read the poems in the

original. Class discussion to be conducted in English; critical essays to be written in English. An extra weekly session will be scheduled for discussion in French, for French-speakers.

Instructor(s): Rosanna Warren Terms Offered: Autumn. Course to be taught autumn 2019

Prerequisite(s): For advanced undergrads seeking French credit: French 20500 or 20503 and at least one literature course taught in French.

Note(s): For graduate students and advanced undergraduates.

Equivalent Course(s): FREN 36019, SCTH 36012, CMLT 36012, SCTH 26012

ITAL 28702. Italian Comic Theater. 100 Units.

A survey of the history of Italian theater from the Erudite Renaissance Comedy to Goldoni's reform. We will pay particular attention to the tradition of commedia dell'arte (scenarios, stock characters, and plot formation), ancient and medieval influences, evolution and emancipation of female characters, and the question of language. Readings include works by Plautus, Ariosto, Machiavelli, Angelo Beolco (Ruzante), Flaminio Scala, and Goldoni. Toward the end of the course we will consider the legacy of Italian Comedy in relation to the birth of grotesque and realist drama in Pirandello.

Instructor(s): R. Rubini Terms Offered: Winter

Note(s): Taught in English.

Equivalent Course(s): TAPS 28702, ITAL 38702, TAPS 38702

PORT 25000. The Amazon: Literature, Culture, Environment. 100 Units.

This course proposes a cultural history of the Amazonian region. Through films, novels, visual arts, essays, manifestos, and works on cultural and environmental history, we will explore the history of Amazon from a range of perspectives. We will examine indigenous cultures and epistemologies, extractivist activities, environmental policies, contemporary literature and film, and a global imagination of the Amazon. Authors and projects may include Claudia Andujar, Gaspar de Carvajal, Bernardo Carvalho, Euclides da Cunha, Heitor Dhalia, Ciro Guerra, Milton Hatoum, Susanna Hecht, Alexander von Humboldt, Davi Kopenawa, Ailton Krenak, Chico Mendes, Daniel Munduruku, Lúcia Sá, Silvino Santos, Candance Slater, Mario Vargas Llosa, Eduardo Viveiros de Castro, Video in the Villages, among others.

Instructor(s): V. Saramago Terms Offered: Spring

Note(s): Taught in English. Materials available in English, Portuguese and Spanish.

Equivalent Course(s): SIGN 26059, LACS 35005, ENST 25000, LACS 25005, PORT 35000

PORT 26304. Literature and Society in Brazil. 100 Units.

This course surveys the relations between literature and society in Brazil, with an emphasis on the institution of the novel in the nineteenth and early twentieth centuries. The nineteenth-century Brazilian novel, like the Russian novel, was an arena in which intellectuals debated, publicized, and perhaps even discovered social questions. We will examine ways in which fiction has been used and misused as a historical document of slavery and the rise of capitalism, of race relations, of patronage and autonomy, and of marriage, sex, and love. We will read works in translation by Manuel Antonio de Almeida, José de Alencar, Machado de Assis, Aluísio de Azevedo, and others.

Instructor(s): D. Borges Terms Offered: Autumn

Equivalent Course(s): HIST 36304, LACS 36304, PORT 36304, HIST 26304, LACS 26304

SPAN 21910. Contemporary Catalan Literature. 100 Units.

This course provides a survey of major authors, works, and trends in Catalan literature from the beginning of the twentieth century to the present. We study works representing various literary genres (novel, poetry, short story) and analyze the most important cultural debates of the period.

Terms Offered: Winter

Note(s): Taught in English.

Equivalent Course(s): SPAN 31910, CATA 21900, CATA 31900

RUSS 26900. Strangers to Ourselves: Twentieth Century Émigré Literature from Russia and SE Europe. 100 Units.

Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking," writes Julia Kristeva in *Strangers to Ourselves*, the book from which this course takes its title. The authors whose works we are going to examine often alternate between nostalgia and the exhilaration of being set free into the breathless possibilities of new lives. Leaving home does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit a warped, fragmentary, disjointed time. Immigrant writers struggle for breath - speech, language, voice, the very stuff of their craft resounds somewhere else. Join us as we explore the pain, the struggle, the failure and the triumph of emigration and exile. Vladimir Nabokov, Joseph Brodsky, Marina Tsvetaeva, Nina Berberova, Julia Kristeva, Alexander Hemon, Dubravka Ugrešić, Norman Manea, Miroslav Penkov, Ilija Trojanow, Tea Obreht.

Equivalent Course(s): SOSL 26900, SOSL 36900, RUSS 36900, CMLT 36902, CMLT 26902

REES 20011. Gogol. 100 Units.

One of the most enigmatic authors in Russian literature, Nikolai Gogol (1809-1852) was hailed in his own lifetime as the leading prose writer of his generation, a brilliant comic writer, and the innovator of the new school of Russian Naturalism/Realism. Since his death, Gogol has been the subject of ever-greater critical controversy. Reading representative works from each period of Gogol's career, including his *Petersburg Tales* and *Dead Souls*, we will trace the author's creative development and consider it in relation to his biography and early 19th-century Russian literary and social history. We will work together to identify the characteristic features of Gogol's narrative technique as well as the challenges to interpretation his texts pose. No knowledge of Russian required.

Equivalent Course(s): REES 30011

REES 20013. Dostoevsky. 100 Units.

Dostoevsky was an inveterate risk-taker, not only at the baccarat tables of the Grand Casino in Baden-Baden, but in his personal life, his political activities, and his artistic endeavors. This course is intended to investigate his two greatest wagers: on the presence of the divine in the world and on the power of artistic form to convey and articulate this presence. Dostoevsky's wager on form is

evident even in his early, relatively conventional texts, like *The Double*. It intensifies after his decade-long sojourn in Siberia, exploding in works like *The Notes from Underground*, which one-and-a-half centuries later remains an aesthetic and philosophical provocation of immense power. The majority of the course will focus on Dostoevsky's later novels. In *Crime and Punishment* Dostoevsky adapts suspense strategies to create a metaphysical thriller, while in *The Demons* he pairs a study of nihilism with the deformation of the novel as a genre. Through close readings of these works we will trace how Dostoevsky's formal experimentation created new ways of exploring realms of existence that traditionally belonged to philosophy and theology. The results were never comfortable or comforting; we will focus on interpreting Dostoevsky's metaphysical provocations.

Equivalent Course(s): HUMA 24800, FNDL 24612, REES 30013, RLIT 39501, RLST 28204

REES 22007. Milan Kundera. 100 Units.

In this course on selected works by Franco-Czech writer Milan Kundera we explore questions of art and kitsch, citizenship pre- and post-communism, and the values of modernity. Texts read include the Czech novels *The Joke*, the film *The Joke* (1969), *Unbearable Lightness of Being*, *The Book of Laughter and Forgetting*, *Farewell Waltz*, and the French novels, *Ignorance* and *Festival of Insignificance*, and selected essays from essay collections, *The Art of the Novel*, *Testaments Betrayed*, and *The Curtain*. All texts will be read in their authorized English translations.

Equivalent Course(s): REES 32007, FNDL 22007

REES 24416. Russian Literature in the Composer's Ear. 100 Units.

The dialogue between author and composer in Russia is probably without parallel in other national traditions. This course will examine the musical transposition of literary works in Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Stravinsky, Shostakovich, Prokofiev and Shchedrin. While Stravinsky makes use of oral tradition and folk culture, our other examples will be drawn from classic literary works, primarily from the 19th century. We will integrate close textual readings with focused analyses of the musical pieces, while devoting considerable attention to contexts of composition and reception. Throughout, we will be concerned with cultural and socio-political events from the mid-19th century to the fall of Soviet Union—events that colored the performance and interpretation of these works and often set the tone for their composition as well.

Equivalent Course(s): MUSI 24317, MUSI 34317, REES 34416

REES 24420. Russian Short Fiction: Experiments in Form. 100 Units.

Russian literature is known for the sweeping epics that Henry James once dubbed the "loose baggy monsters." However, in addition to the famed 'doorstop novels,' the Russian literary canon also has a long tradition of innovative short fiction—of short stories and novellas that experiment with forms of storytelling and narration. This course focuses on such works, as well as the narrative strategies and formal devices that allow these short stories and novellas to be both effective and economical. Throughout the quarter, we will read short fiction from a variety of Russian authors and examine the texts that establish the tradition of Russian short fiction as well as those that push its boundaries. We will attend to the formal characteristics of these texts, analyze their approach to storytelling, and ultimately question what these texts reveal about our appetite for narrative.

Authors sampled include: Pushkin, Gogol, Turgenev, Tolstoy, Dostoevsky, Chekhov, Platonov, Nabokov, Tolstaya, and many others! No prior knowledge of Russian language or literature is required.

Instructor(s): Kaitlyn Tucker Sorenson Terms Offered: Autumn

REES 29021. The Shadows of Living Things: The Writings of Mikhail Bulgakov. 100 Units.

What would your good do if evil did not exist, and what would the earth look like if all the shadows disappeared? After all, shadows are cast by things and people.... Do you want to strip the earth of all the trees and living things just because of your fantasy of enjoying naked light?" asks the Devil. Mikhail Bulgakov worked on his novel *The Master and Margarita* throughout most of his writing career, in Stalin's Moscow. Bulgakov destroyed his manuscript, re-created it from memory, and reworked it feverishly even as his body was failing him in his battle with death. The result is an intense contemplation on the nature of good and evil, on the role of art and the ethical duty of the artist, but also a dazzling world of magic, witches, and romantic love, and an irresistible seduction into the comedic. Laughter, as shadow and light, as the subversive weapon but also as power's whip, grounds human relation to both good and evil. Brief excursions to other texts that help us better understand *Master and Margarita*.

Equivalent Course(s): REES 39021, FNDL 29020

SALC 26901. Orality, Literature and Popular Culture of Afghanistan and Pakistan. 100 Units.

Course description unavailable.

Instructor(s): C. R. Perkins Terms Offered: Winter 2013

Equivalent Course(s): HIST 36905, NEHC 20901, HIST 26905, CMLT 36901, CMLT 26901, NEHC 30901

SALC 26903. History and Literature of Pakistan: Postcolonial Representations. 100 Units.

No description available.

Instructor(s): C.R. Perkins Terms Offered: Autumn

Equivalent Course(s): HIST 26608, SALC 46903, NEHC 26903

SALC 27904. Wives, Widows, and Prostitutes: Hindi Literature and the "Women's Question" 100 Units.

From the early 19th century onward, the debate on the status of Indian women was an integral part of the discourse on the state of civilization, Hindu tradition, and social reform in colonial India. This course will explore how Indian authors of the late 19th and early 20th centuries engaged with the so-called "women's question." Caught between middle-class conservatism and the urge for social reform, Hindi and Urdu writers addressed controversial issues such as female education, child marriage, widow remarriage, and prostitution in their fictional and discursive writings. We will explore the tensions of a literary and social agenda that advocated the 'uplift' of women as a necessary precondition for the progress of the nation, while also expressing patriarchal fears about women's rights and freedom. The course is open to both undergraduate and graduate students. Basic knowledge of Hindi and/or Urdu is preferable, but not required. We will read works by Nazir

Ahmad, Premchand, Jainendra Kumar, Mirza Hadi Ruswa, and Mahadevi Varma in English translation, and also look at texts used in Indian female education at the time.

Instructor(s): U. Stark Terms Offered: Spring

Prerequisite(s): Consent of instructor based on demonstrated knowledge of Hindi

Equivalent Course(s): GNSE 47900, GNSE 27902, SALC 43800

SALC 29002. Tibet: Culture, Art, and History. 100 Units.

This class will introduce students to Tibetan civilization from pre-modernity to the present with an emphasis on literature, society, visual arts, and history. Attention will be paid to Tibet's relations with neighboring polities in South, East, and Central Asia, as well as distinctive indigenous practices. The course will cover a range of Tibetan cultural forms, highlighting pre-modern sciences of medicine, logic, and meditation, as well as contemporary developments in Tibetan modernity and the diaspora communities. Course materials will include primary sources in translation (e.g. Dunhuang manuscripts and other literature), contemporary scholarship, as well audio-visual materials. In addition to informed participation in course meetings/discussions, including regular, timely completion of reading assignments, students are expected to write two short (5-7pp) papers on topics assigned by the instructors. *All course readings will be available on electronic reserve via Canvas (<http://canvas.uchicago.edu/>)*

Instructor(s): Karma Ngodup and Christian K. Wedemeyer Terms Offered: Autumn

Equivalent Course(s): SALC 39002

TAPS 28479. Theater and Performance in Latin America. 100 Units.

What is performance? How has it been used in Latin America and the Caribbean? This course is an introduction to theatre and performance in Latin America and the Caribbean that will examine the intersection of performance and social life. While we will place particular emphasis on performance art, we will examine some theatrical works. We ask: how have embodied practice, theatre and visual art been used to negotiate ideologies of race, gender and sexuality? What is the role of performance in relation to systems of power? How has it negotiated dictatorship, military rule, and social memory? Ultimately, the aim of this course is to give students an overview of Latin American performance including blackface performance, indigenous performance, as well as performance and activism.

Instructor(s): D. Roper Terms Offered: Winter

Prerequisite(s): Undergraduates must be in their third or fourth year

Note(s): Taught in English.

Equivalent Course(s): GNSE 39117, LACS 39117, LACS 29117, CRES 29117, SPAN 29117, GNSE 29117, TAPS 38479, SPAN 39117, CRES 39117