

**Course Descriptions for German, Nordic, and Slavic Courses  
Taught in Literature in Translation  
Spring 2017**

Many courses offered in Literature in Translation are taught by German, Nordic, and Slavic faculty and instructional staff. LITTRANS course usually do not require knowledge of the original language and all texts are read in translation and discussed in English. LITTRANS courses will often meet with courses with the same title in German, Scandinavian Studies, or Slavic. Note that LITTRANS sections may have different requirements and prerequisites and may count differently toward degree requirements than the German, Scandinavian Studies, or Slavic sections. Talk to your advisor if you have questions.

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**LITTRANS 202 Survey of 19th and 20th Century Russian Literature in Translation II, 3 credits**

Irina Shevelenko, MWF 9:55-10:4 AM

Open to Freshman

Dostoevsky to the present, reading and lecture in English.

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**LITTRANS 204 Survey of 19th and 20th Century Russian Literature in Translation II, 4 credits**

Irina Shevelenko

Lecture MWF 9:55-10:45am

Discussion 301R 9:55-10:45am

Discussion 302R 11:00-11:50am

Open to Freshman

Chekhov to the present; reading and lecture in English; 4th hour discussion section for Communication-B credit.

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**LITTRANS 205 Women in Russian Literature in Translation, 3 credits**

Jennifer Tishler, MWF 11:00-11:50am

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## LITTRANS 207 Slavic Science Fiction in Literature and Film, 3 credits

David Danaher, MWF 12:05-12:55

Prerequisites and target audience: none, open to undergraduates

Language of instruction: English

In the United States, Science Fiction (SF) is typically thought of as a quintessentially American (or American-British) genre. This course explores the rich tradition of Slavic contributions to SF. We will survey major writers and their works in the Czech, Polish, and Russian contexts, most of which are little known in the US but are nonetheless, as we will see, fundamental to the genre. We will read these works as both anchored in their particular cultural-historical circumstances and also for their contribution to the development of SF as a world genre. In this regard, SF is perhaps the dominant contemporary genre for sociocultural commentary and critique aimed at reimagining the world in which we live, and Slavic SF texts have played a defining role in establishing SF as such. Since the rise of film coincides with the rise of modern SF and since the intertextual dimension in SF literature is particularly strong, we will also compare and contrast the literary works with, where available, their film adaptations. (Note that films will be digitized for the course and assigned as homework while class-time will be devoted to discussion and analysis.)

### Required texts

E. Zamiatin, *We*

M. Bulgakov, *Heart of a Dog*

K. Capek, *War with the Newts*

B. and B. Strugatsky, *Roadside Picnic*

\* Other texts will be available as pdfs via Learn@UW

### Requirements

Weekly quizzes: 10%

Exam 1: 20%

Exam 2: 20%

Reflection 1 (2-3 pages): 15%

Reflection 2 (2-3 pages): 15%

Final paper (5-7 pages): 20%

Please contact [dsdanaher@wisc.edu](mailto:dsdanaher@wisc.edu) with any questions.

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**LITTRANS 222 Dostoevsky in Translation, 3 credits**

Alexander Dolinin, MWF 12:05-12:55 PM

Prerequisite: none

Dostoevsky's major works, lecture in English.

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**LITTRANS 229 Representation of the Jew in Eastern European Cultures, 3 credits**

Sunny Yudkoff, MW 2:30-3:45 PM

Open to all students.

What does the Jewish body look like? How do representations of the body change over time and across languages? How is the figure gendered, racialized, and medicalized? This course considers these questions by examining a series of literary and visual texts that explore the Jewish body male and female, old and young, healthy and enfeebled, maligned and adored. Readings focus primarily on depictions of the Jewish body in eastern and central European literature from the late-nineteenth century to the present day. Of particular importance will be such figures as the Jewish patient, the Jewish soldier, the Jewish daughter, and the tattooed Jew. Throughout this course, will also interrogate what it means to "write a body, engaging texts where human bodies are written about and written upon. Finally, we will turn toward our attention to recent examples from the visual and performing arts to investigate how literary representations of the past influence contemporary discussions about the Jewish body, race, and national identity.

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**LITTRANS 234 Soviet Life and Culture Through Literature and Art (from 1917), 3-4 credits**

Galina Lapina, 2:25-3:15 PM MWF and/or 2:25-3:15 PM T

Discussion sections are optional. Lecture only enrollment is available for 3 credits; enroll in a discussion section for 4 credits.

Open to Freshman

Postrevolutionary Russian and Soviet visual arts, architecture, music and cinema; provides an inside view of life under socialism with the help of selected readings in Soviet literature.

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## **LitTrans 236 Migration in Literature, Film, and Music, 3 credits**

B. Venkat Mani, TR, 11:00-12:15

Open to Freshmen. Fulfills Comm B Requirement. Can be applied to German major as a cognate course.

Language of instruction: English (NO GERMAN REQUIRED)

Please contact [bvmani\[at\]wisc.edu](mailto:bvmani[at]wisc.edu) with any questions.

Migration is a highly contested topic in the world today, especially in Europe and North America, where immigration has defined the demographic make up of specific nations for centuries, but especially since the end of the Second World War. 2016 might set a new record in terms of global migration, with the number of international migrants expected to climb above 250 million people. Of these, around 14 million will be registered refugees. According to the US Census Bureau's 2009 American Community Survey, the U.S. immigrant population was 12.5 percent of the total U.S. population. As per statistics of the European Union, a total of 3.8 million people immigrated to one of the EU-28 Member States during 2014, while at least 2.8 million emigrants were reported to have left an EU Member State. Germany reported the largest total number of immigrants (884.9 thousand) in 2014, followed by the United Kingdom (632.0 thousand), France (339.9 thousand), Spain (305.5 thousand) and Italy (277.6 thousand). Still interested? Then this is a course for you.

In this course, we will engage with "migration" as a social, cultural, political, and historical phenomenon. In addition to discussing migration as a journey from the nation of birth to the adopted nation of residence we will discuss migration as a multidirectional, multi-lingual movement of ideas. The focus of our course will be migration into Germany, but we will compare and contrast it with migration into the US, UK, and the Scandinavian countries. What is so special about the German migration history in the 20th century? How has migration changed the social fabric of Germany and other European nations? How has migration enriched literature, culture, music, food, and sports? How do racial, ethnic, religious, and other differences pose challenges to inclusion of German/ European migrant subjects? These and other questions will be central to this course. We will discuss how the understanding of migration in the Euro-American world has changed in the 21st century. We will analyze how migration as an experience is manifested in literature, cinema, music and other art forms, and how issues of identities and difference, tolerance and acceptance, nationalism and cosmopolitanism form and inform the core of German society. Most importantly, we will explore how categories such as home and elsewhere, the self and the other, belonging and cultural citizenship find expression in contemporary Germany. To this end, we will read and discuss writers such as Aras Ören, Emine Sevgi Özdamar, Sathnam Sanghera, Peter Manseau, Jonas Hassan Khemiri. We will watch and discuss films by directors such as Fatih Akin, Xavier Coller, Yasemin Semderli, Kutlug Ataman, and music by Pop Tadka, Isam B., Kool Savas and Eco Fresh. Readings and Discussions will be in English.

The final grade will be based on the following factors:

Attendance and Class Participation [includes two weekly “tweets” on twitter.com]: 20%

One oral presentation: 10%

Two short essays: 10%

Mid-term Project (8 page paper OR multimedia project such as Youtube Film or Prezi) (30%)

Final Project (12 page paper OR multimedia project such as Youtube Film or Prezi) (30%)

Texts: Shorter Texts available on learn@uw [course website]; films screened through password protected streaming; novels ordered through the University Book Store and available in College Reserves.

Required Texts:

Khemiri, Jonas Hassan. *Invasion*. Translated by Rachel Willson-Broyles. New York: Samuel French, 2013. ISBN 9780573700675

Manseau, Peter. *Songs for the Butcher’s Daughter*. New York: Free Press, 2009. ISBN: 9781416538707

Ören, Aras. *Please, No Police*. Translated by Teoman Sipahigil. Austin, Tex.: Center for Middle Eastern Studies, University of Texas at Austin, 1992. ISBN 9780292760387

Özdamar, Emine Sevgi. *The Bridge of the Golden Horn*. Translated by Martin Chalmers. London: Serpent’s Tail, 2007. ISBN 9781852429324

Sanghera, Sathnam. *Marriage Material*. New York: Europa Editions, 2016. ISBN 9781609453077

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### **Lit-Trans 236—2: Extreme Stories: Tales of Criminality and Disease, 3 credits**

Hannah Eldridge, TR, 1:00PM - 2:15

Prerequisites: Successful completion of or exemption from first communication course. Courses designated as satisfying Part A of the requirement may not be used to satisfy Part B of the requirement.

Open to Freshmen

Language of instruction: English

The extremes of human experience fascinate us: faced with stories of illnesses that seem to move between mind and body, devastating plagues, or gruesome crimes, we look for explanations that make sense of how and why such events take place. But often enough, attempts to rationalize frightening or confusing events reveal how hard it is to draw the boundaries between “extreme” and “normal,” showing just how slippery our categories of sickness and health, guilt and innocence are. This course looks at fictional texts (including films and plays) and legal, psychological, and medical cases to examine critically the different ways we try to make sense of these experiences. In paying special attention to the way writers, scientists, lawyers, psychologists, and filmmakers are challenged, inspired, or confounded by

these extreme stories, we will: look at early case studies published in pedagogical journals and magazines in the eighteenth century, watch as practitioners try to explain mental illness at the birth of psychoanalysis (including Freud's famous case study "The Wolf Man"), debate the use of cases in establishing mental categories (for example in the discovery and history of Dissociative Identity Disorder), and consider criminal cases (e.g. Leopold and Loeb). We will look further at fictionalized 'cases,' such as Nunally Johnson's film *The Three Faces of Eve*, Friedrich Schiller's adaptation of a legal case, "The Criminal of Lost Honour," and Edgar Allen Poe's short story "The Facts in the Case of M. Valdemar" to see what these stories about the extremes of the human condition can tell us about what it means to be human and healthy.

The final grade is determined as follows: participation 20%, online reading response posts 15%, oral exam 10%, written assignments 55% (includes multiple drafts of two papers and one annotated bibliography)

Email [heldridge@wisc.edu](mailto:heldridge@wisc.edu) with any questions

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**Lit Trans 241 Cultures of Dissent in East Central Europe: Censorship and the Politics of Resistance, 3 credits**

Dijana Mitrovic, TR, 2:30-3:45pm

Open to Freshman

In this class we will be learning about cultures of Eastern and Central Europe through works of literature, theatre, and film produced between the end of WWII and the fall of the Berlin Wall (1945–1989). Special focus will be placed on the strategies political regimes were employing to control artistic production during the Cold War era, as well as the subversive techniques of resistance that artists and authors used in return. Apart from learning about the region of the time, the class material will help us recognize/resist various forms of (self)censorship in general, thus making us better scholars, artists, and citizens of the world.

Please contact [dmitrovic@wisc.edu](mailto:dmitrovic@wisc.edu) with any questions.

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**LITTRANS 247 Topics in Slavic Literatures in Translation: Russia and the Jews, 3 credits**

Marina Zilbergerts, T-Th, 11-12:15

Language of instruction: English

This course explores the rich world of Russian Jewish culture from its very beginnings. Reading literary, theological and political works by Jewish and Russian writers, our aim will be to understand the creative and often-troubled relationships among them. The course will take us from the Imperial through the Soviet periods, examining the rise of movements such as Hasidism, Zionism, and Communism, as we analyze each literary work amid the cultural developments of its day. All materials will be provided in English translation and no prior knowledge is required.

Please contact [zilbergerts@wisc.edu](mailto:zilbergerts@wisc.edu) with any questions.

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**Scand 374/Lit Trans 274: Masterpieces of Scandinavian Literature: the 20th Century, 3-4 credits**

Susan Brantly, MW, 12:05-12:55

Prerequisites: There are no prerequisites for Lit Trans 274. Students taking the class as Scan 374 must have some knowledge of a Nordic language. Those taking the class for 4 credits should be signed up for a Comm-B section. May be taken for honors credit. Counts toward the literature breadth requirement. Scan 374 counts towards the Scandinavian Certificate or Major.

Language of instruction: English

This course provides information about the major literary movements in 20th-Century Scandinavian literature: The Modern Breakthrough, Modernism, Social Realism, and Postmodernism. Students will become familiar with some of the most important writers of this era: Strindberg, Hamsun, Lagerkvist, Hansen, Dinesen, Jersild, Hoeg and others. Students will learn something about history, another culture, and improve their writing and critical thinking skills.

The final grade is determined as follows: 3 credits: The grade is determined by three essay exams taken every fifth week. (100%) 4 credits: Three essay exams (50%) and Comm-B assignments (50%)

Some texts will be available through the course web site in Learn@UW. The books to be purchased include:

Knut Hamsun, *Hunger*

Pär Lagerkvist, *The Dwarf*

Peter Hoeg, *Smilla's Sense of Snow*

Isak Dinesen, *Seven Gothic Tales*

P.C. Jersild, *A Living Soul*

Hjalmar Söderberg, *Dr. Glas*

Email address of instructor for any questions: [sbrantly@wisc.edu](mailto:sbrantly@wisc.edu)  
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**Lit Trans 275 The Writings of Hans Christian Andersen for Scandinavian Majors, 3-4 credits**

Scott Mellor, TR, 11:00-12:15

Prerequisites: Open to freshman, 4<sup>th</sup> cr for Com-B students only, open to Freshmen

Andersen is a splendid storyteller--he entertains us well--but in order to dispel some common, but sorely mistaken, notions about him, please keep in mind that Andersen is not a sweetly amiable, pleasant, sentimentally naive and childlike storyteller. He can pretend to be all that, but the best of his tales have a sting; they are humorous, but darkly so; and they probe into moral and existential issues that remain with us. Hans Christian Andersen loved to tell stories to children, but he loathed the reputation that he was only a children's author. His stories explore the human soul and deal with its complexity. Do not expect simplicity--expect the opposite! In this class, we will examine a number of Hans Christian Andersen's tales, well-known as well as not well-known, while we also explore Andersen's 19th century context and how he can still speak to us today.

Email address of instructor for any questions: [samellor@wisc.edu](mailto:samellor@wisc.edu)  
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**German 276/ LT 276 Special Topics in German and World Literature/s: Tales of the Brothers Grimm: From the Nation to the World, 3 credits**

B. Venkat Mani, TR, 9:30-10:45

Prerequisites: Open to Freshmen; Counts toward Literature Breadth requirement/Liberal Arts & Science credit in L&S Intermediate. Can be applied to German major as a cognate course.

Language of instruction: English (**No German Required**)

If you are interested in expanding your knowledge of literature through an engagement with fairy tales, this is a course for you. The purpose of this course is to examine fairy tales, as they travel around the world and transform through historical periods and cultural contexts. At the center of the course are the famous fairytales of Jacob and Wilhelm Grimm. The course begins with the collection and publication of fairy tales in German by the Grimms in the early 19th century, a period marked by political nationalism and literary romanticism on the one hand, and Goethe's concept of *Weltliteratur* (world literature) on the other. The tales selected for the course will be framed in the context of German national literature as well as world literature. We will follow multiple retellings of fairy tales through various literary traditions and media adaptations.

Our readings and discussions will focus on social, cultural, political, and gendered aspects of Grimms' tales, as well as those by other German authors such as Bettina von Arnim, Clemens Brentano, J.W. Goethe, E.T.A Hoffman, Herman Hesse, and Ricarda Huch, among others. By



comparing German fairy tales with their counterparts in other European and non-European literatures, we will follow how power, desire, and violence are treated in different cultural and historical contexts. Through an inclusion of translations into English, and Hollywood adaptations, we will explore how Grimms' fairy tales were cleansed of "taboo" themes for the English speaking readers and viewers. We will also consider select feminist retellings by 20th and 21st century authors as examples of the genre's contemporary form.

The final grade will be based on the following factors:

- Attendance and Class Participation [includes two tweets per week on twitter.com]: 25%
- Four short exams (25%)
- Mid-Term Exam (25%)
- Final Exam (25%)

Texts: Shorter Texts available on learn@uw [course website]; films screened through password protected streaming; novels ordered through the University Book Store and available in College Reserves.

Required Texts:

- Garner, James Finn. *Politically Correct Bedtime Stories*. New York : Macmillan Pub. Co., 1994. ISBN 9780025427303
- Rushdie, Salman. *Haroun and the Sea of Stories*. ISBN 9780140157376
- Tatar, Maria. *The Classic Fairy Tales*. ISBN 9780393972771
- Tully, Carol. *Romantic Fairy Tales*. ISBN 9780140447323
- Yen Mah, Adeline. *Chinese Cinderella*. ISBN 9780385740074

Please contact [bvmani@wisc.edu](mailto:bvmani@wisc.edu) with any questions.

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### **LITTRANS 279 Yiddish Literature and Culture in America**

Philip Hollander, TR 1:00-2:15

Open to freshmen

Exploration of American Yiddish poetry, fiction, theater, and cinema created by European Jews in the United States.

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### **LITTRANS 324 Criminal Utopias, 3 credits**

Nete Schmidt, TR 11:00-12:15

Prerequisites: None, open to interested students

Language of instruction: English

Science fiction portrays imaginary realms which illustrate the highest potential for the achievements of the human race, both spiritually in conjunction with ideologies, philosophies, and religions, and technologically in conjunction with technical advances, technological inventions, and practical innovations in our contemporary lives. At the same time, science fiction depicts the lowest common denominator of the potential of humanity in its inherent criticism of existing social human interactions, conditions, and societies. Similarly, crime fiction shows the dualistic nature of the human race in its portrayal of the basest acts of humanity and the most exemplary human reaction to such acts. Hence, both genres are related in their exploration of the nature of good and evil and, consequently, eminently capable of spurring existential discussions about the role of humankind and our power to influence our surroundings. They both question the essence of the status quo and yield different answers to such essential questions as the nature of personal identities, values, beliefs, and worldviews. Obviously, since they both allow a critique of contemporary society, it is, then, very relevant to ask why one genre is more popular than the other in Scandinavia. This course will attempt to answer that question. It will, furthermore, include an examination of the origins of science fiction and the crime literature genre in a broader historical perspective, drawing on British and American texts and theories. Through the reading of a variety of novels and short stories, as well as viewing of films, the course aims to heighten the ability of the students to engage in analytical and critical thinking, voice coherent argumentation, explore, examine, reason, and write academic essays. The investigation of human issues is relevant to all literature courses; science fiction and crime literature is particularly relevant in its enquiry into human nature for better and worse, and this course will focus on the particular Scandinavian response to the above-mentioned questions as portrayed in two popular culture genres. For more information, please visit: [http://www.scandinavian.wisc.edu/schmidt/danish/Criminal%20Utopias/index\\_2017.htm](http://www.scandinavian.wisc.edu/schmidt/danish/Criminal%20Utopias/index_2017.htm)

Email address of instructor for any questions: [aschmidt2@wisc.edu](mailto:aschmidt2@wisc.edu)

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### **LITTRANS 343 The Woman in Scandinavian Literature, 3-4 credits**

Nete Schmidt, MWF 11:00-11:50

Prerequisites: Junior standing

Language of instruction: English

In this class, we will read and discuss a selection of writings by and about Scandinavian Women from the 19<sup>th</sup> century and till now. We will include short stories, poetry, essays, and some literary criticism. Active participation is encouraged as the class consists of a mixture of lectures and discussions. Through presentations, students will enhance their understanding of and engagement in the materials. The goal is to create a comprehension of the works based on culture, history, and literature. A further important element is drawing

comparisons between the Scandinavian Countries and the USA regarding events, cultural backgrounds, and literary expressions of and about women.

Grading Scale: Participation 15% / Presentation 20% / Formal  
Essay 15% / Responses, 2 10% / Exams, 2 40%

Email address of instructor for any questions: [aschmidt2@wisc.edu](mailto:aschmidt2@wisc.edu)  
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### **LITTRANS 345 The Scandinavian Tale and Ballad, 3-4 credits**

Scott Mellor, TR, 2:30-3:45

The genres of ballad and tale, which originate in the distant past, have sometimes been scorned by the literary establishment, but the fact that they survived through centuries of oral transmission until they were finally recorded in the fairly recent past testifies to their lasting existential appeal. The stories these texts tell are dashing and often deeply disturbing: they may offer a profoundly fatalistic view of existence, but they may also voice an angry and, at the same time, humorous protest against oppression. When this narrative type was discovered by scholars and the societal elite during the 19th century, it inspired many first-rank Nordic authors, e.g., Hans Christian Andersen, Henrik Ibsen, Selma Lagerlöf; and in the 20th century it has cast its spell over Isak Dinesen, Villy Sørensen, and Pär Lagerkvist and its influence has moved from literary to other media today. The course examines both the original literature and its modern "imitations" as well as gives an introduction to the critical methodologies that have recently been developed to deal with this seemingly simple, but in reality highly sophisticated, narrative.

Email address of instructor for any questions: [samellor@wisc.edu](mailto:samellor@wisc.edu)  
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### **LITTRANS 346 The Icelandic Sagas, 4 credits**

Todd Michelson-Ambelang, MWF, 11:00-11:50

Prerequisites: None. This course is open to all students and knowledge of a Scandinavian language is not necessary.

Language of Instruction: English

The sagas of the Icelanders are a unique set of texts describing the settlement of Iceland in the 9th century. Although virtually no texts exist that chronicle how society actually functioned during this time, the Sagas of the Icelanders provide literary descriptions of settlers, their families, and the creation of the Icelandic state during the Commonwealth Period (930-1220) and up to the point when Iceland swore allegiance to Norway (after 1220). The Sagas of the Icelanders, although works of fiction, provide great insight into life in the Middle Ages. These texts were transmitted for generations orally, before being written down several centuries

later. In this course we will read and discuss the Sagas of the Icelanders and engage with them using interdisciplinary frameworks, in order to glean and understand medieval Icelandic society and its values and beliefs. Some of the following frameworks will be utilized in the course: disability studies, women and gender studies, religious studies, legal studies, and comparative literature.

The final grade is determined as follows: classroom participation (20%); 3 exams over the readings and analyses (40%); A paper analyzing one of the sagas, in three drafts (40%). The textbook for this course is *The Sagas of Icelanders: A Selection*. New York: Penguin Books, 2000 or 2001. Print or Kindle. ISBN for Print: 9780141000039

For any questions, please contact Dr. Todd Michelson-Ambelang, [todd.ambelang@wisc.edu](mailto:todd.ambelang@wisc.edu)

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### **Scand 428 / Lit Trans 428 Literature and Memory, 3 credits**

Dean Krouk, TR 1:00-2:15

Prerequisites: Sophomore standing. Honors optional. For undergraduate majors and non-majors, also open to graduate students

Language of instruction: English

This course investigates the relations between theories of memory, both individual and collective, and modern literary representations of remembering. We survey seminal conceptions of memory in the interdisciplinary field of memory studies, investigating topics such as nostalgia, trauma, personal and cultural identity, war and Holocaust, sites of memory, and autobiographical narrative. Through the avenues opened up by these theoretical frameworks, we consider the narrative forms as well as the ethical and political dimensions of remembering in major novels by Marcel Proust, W. G. Sebald, Merethe Lindstrøm, and Karl Ove Knausgård. Assignments include papers, collaborative bibliography, and presentations.

Texts to be used:

Marcel Proust, *Swann's Way*

W. G. Sebald, *Austerlitz*

Merethe Lindstrøm, *Days in the History of Silence*

Karl Ove Knausgård, *My Struggle*

Course reader containing additional readings

Email address of instructor for any questions: [krouk@wisc.edu](mailto:krouk@wisc.edu)

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