Department of Slavic Languages and Literatures

Discussions about the structure of the program are currently in progress.

The Department will not admit graduate students into its program for matriculation in the Autumn quarter of 2016.

Chair

• Robert Bird

Professors

• Bozena Shallcross

Associate Professors

• Robert Bird
• Malynne Sternstein

Assistant Professors

• William Nickell

Senior Lecturers

• Valentina Pichugin

Lecturers

• Mark Baugher
• Erik Houle
• Angelina Ilieva
• Kinga Kosmala
• Nada Petkovic
Emeritus Faculty

- Howard I. Aronson
- Bill Darden
- Samuel Sandler
- Edward Wasiolek

Associate Faculty

- Matthew Jesse Jackson, Art History & Visual Arts
- Boris Maslov, Comparative Literature
- Adam Zagajewski, Social Thought
- Tara Zahra, History

Admissions

The Department is not currently accepting new applications to the graduate program. Students who are interested in pursuing graduate work at the University in the areas of expertise of the faculty in the Department are encouraged to apply to the Humanities Division’s MAPH (Master of Arts in the Humanities) degree program, or to PhD programs where work on Slavic languages and literatures is also welcomed (e.g., Cinema and Media Studies, Comparative Literature, etc.).

Contact Information

For additional information about the Department of Slavic Languages and Literatures, please see http://slavic.uchicago.edu/ or e-mail <slavic-department@uchicago.edu>.

Courses

The actual offerings for the year will be found in the quarterly Time Schedules (http://timeschedules.uchicago.edu/).
Slavic Languages and Literatures - Bosnian/Croatian/Serbian Courses

BCSN 31101. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. Language through Fiction is designed to help students and instructors over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited texts. Literature represents the greatest development of the expressive possibilities of a language and reveals the bounds within which language operates. The texts will immerse motivated language students in a complete language experience, as the passages and related exercises present the language’s structure on every page. Students will learn how to engage the natural, organic language of a literary text across a variety of styles and themes. The course assumes that students are familiar with basic grammar and vocabulary, as well as both the Latin and Cyrillic alphabets. It is particularly appealing to students who are interested in the literature, history, and anthropology of the region.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): REES 31103, BCSN 21101, REES 21100

BCSN 31203. Advanced Bosnian/Croatian/Serbian: Language through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts—historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: Winter
Equivalent Course(s): REES 21200, REES 31203, BCSN 21200
BCSN 31303. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course will use an urban studies lens to explore the complex history, infrastructure, and transformations of these three cities, now the capitals of Serbia, Bosnia and Hercegovina, and Croatia. Drawing on anthropological theory and ethnography of the city, we will consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are held in English. No knowledge of BCS is required. However, this module can fulfill a language requirement or simply further the study of BCS with additional weekly sections, materials, discussions, and presentations in the target language.
Instructor(s): Nada Petkovic
Terms Offered: Spring
Equivalent Course(s): REES 21300, REES 31303, BCSN 21300

BCSN 40100. Advanced Bosnian/Croatian/Serbian I. 100 Units.
Instructor(s): Nada Petkovic
Terms Offered: Autumn

BCSN 40200. Advanced Bosnian/Croatian/Serbian II. 100 Units.
Instructor(s): Nada Petkovic
Terms Offered: Winter

BCSN 40300. Advanced Bosnian/Croatian/Serbian III. 100 Units.
Instructor(s): Nada Petkovic
Terms Offered: Spring

Slavic Languages and Literatures - Czech Courses

CZEC 37700. Kafka in Prague. 100 Units.
The goal of this course is a thorough treatment of Kafka's literary work in its Central European, more specifically Czech, context. In critical scholarship, Kafka and his work are often alienated from his Prague milieu. The course revisits the Prague of Kafka's time, with particular reference to Josefov (the Jewish ghetto), Das Prager Deutsch, and Czech/German/Jewish relations of the prewar and interwar years. We discuss most of Kafka's major prose works within this context and beyond (including The Castle, The Trial, and the stories published during his lifetime), as well as selected critical approaches to his work.
Instructor(s): Malynne Sternstein
Terms Offered: Spring
Equivalent Course(s): FNDL 22207, GRMN 29600, GRMN 39600, CZEC 27700
Slavic Languages and Literatures - East European Courses

**EEUR 33400. Introduction to the Musical Folklore of Central Asia. 100 Units.**
This course explores the musical traditions of the peoples of Central Asia, both in terms of historical development and cultural significance. Topics include the music of the epic tradition, the use of music for healing, instrumental genres, and Central Asian folk and classical traditions. Basic field methods for ethnomusicology are also covered. Extensive use is made of recordings of musical performances and of live performances in the area. 
Instructor(s): K. Arik 
Terms Offered: Spring 
Prerequisite(s): Knowledge of Arabic and/or Islamic studies helpful but not required 
Equivalent Course(s): ANTH 25905, EEUR 23400, MUSI 23503, MUSI 33503, NEHC 30765, NEHC 20765

Slavic Languages and Literatures - General Slavic Courses

**SLAV 30600. Contact Linguistics. 100 Units.**
This seminar focuses on current research in contact linguistics in a global perspective, including but not limited to the impact of languages of wider communication (e.g. English, Russian) in contact with other languages. Topics to be covered include the following: language/dialect contact, convergence and language shift resulting in attrition and language endangerment and loss. Other contact-induced linguistic changes and processes to be considered include borrowing, code-switching, code-shifting, diglossia, loss of linguistic restrictions and grammatical permeability, and the impact of language contact in the emergence and/or historical development of languages. 
Instructor(s): Staff 
Terms Offered: Winter 
Prerequisite(s): LING 20001 or consent of instructor 
Equivalent Course(s): LING 26310, SLAV 20600, LING 36310

**SLAV 32000. Old Church Slavonic. 100 Units.**
This course introduces the language of the oldest Slavic texts. It begins with a brief historical overview of the relationship of Old Church Slavonic to Common Slavic and the other Slavic languages. This is followed by a short outline of Old Church Slavonic inflectional morphology. The remainder of the course is spent in the reading and grammatical analysis of original texts. Texts in Cyrillic or Cyrillic transcription of the original Glagolitic. 
Instructor(s): Y. Gorbachov 
Terms Offered: Winter 
Prerequisite(s): Knowledge of another Slavic language or good knowledge of another one or two old Indo-European languages. SLAV 20100 recommended. 
Equivalent Course(s): SLAV 22000
SLAV 33000. Language/Power/Identity in South East Europe. 100 Units.
This course familiarizes students with the linguistic histories and structures that have served as bases for the formation of modern Balkan ethnic identities and that are being manipulated to shape current and future events. The course is informed by the instructor’s thirty years of linguistic research in the Balkans as well as his experience as an adviser for the United Nations Protection Forces in Former Yugoslavia and as a consultant to the Council on Foreign Relations, the International Crisis Group, and other organizations. Course content may vary in response to ongoing current events.
Instructor(s): V. Friedman Terms Offered: Winter
Equivalent Course(s): ANTH 27400, ANTH 37400, HUMA 27400, LING 27200, SLAV 23000, LING 37200

Slavic Languages and Literatures - Polish Courses

POLI 30100-30200-30300. Third-Year Polish I-II-III.
The process of learning in all three quarters of Third Year Polish is framed by three themes, which most succinctly but aptly characterize the Polish life, culture and history: in the Fall Quarter – the noble democracy in the Commonwealth of Both Nations, in the Winter Quarter – the fight for independence, and in the Spring Quarter – the newly independent Poland. During the course of the year, students also improve their knowledge of advanced grammar and stylistics. All work in Polish.

POLI 30100. Third-Year Polish I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): POLI 20300 or equivalent
Equivalent Course(s): POLI 20500

POLI 30200. Third-Year Polish II. 100 Units.
No description available.
Terms Offered: Winter
Equivalent Course(s): POLI 20600

POLI 30300. Third-Year Polish III. 100 Units.
No description available.
Terms Offered: Spring
Equivalent Course(s): POLI 20700

POLI 30103. Third-Year Polish I. 100 Units.
No description available.
Terms Offered: Autumn
Prerequisite(s): POLI 20303 or equivalent
POLI 35303. Kieślowski’s French Cinema. 100 Units.
Krzysztof Kieślowski’s long-lived obsession with parallel histories and repeated chances is best illustrated by his The Double Life of Veronique. The possibility of free choice resulting in being granted a second chance conjoins this film with his French triptych White, Blue, Red, all co-written by Krzysztof Piesiewicz. In this course we discuss why and how in the Kieślowski/Piesiewicz virtual universe the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. We also analyze how these concepts, posited with visually and aurally dazzling artistry, shift the popular image of Kieślowski as auteur to his viewers’ as co-creators. We read selections from current criticism on the “Three Color Trilogy.” All materials in English.
Instructor(s): B. Shallcross Terms Offered: Winter
Equivalent Course(s): FNDL 25312, REES 27025, REES 37025, POLI 25303

POLI 40100-40200-40300. Polish Through Literary Readings I-II-III.
An advanced language course emphasizing spoken and written Polish. Readings include original Polish prose and poetry as well as nonfiction. Intensive grammar review and vocabulary building. For students who have taken Third Year Polish and for native or heritage speakers who want to read Polish literature in the original. Readings and discussions in Polish.

POLI 40100. Polish Through Literary Readings I. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Autumn
Equivalent Course(s): POLI 24100

POLI 40200. Polish Through Literary Readings II. 100 Units.
No description available.
Instructor(s): Kinga Kosmala Terms Offered: Winter
Prerequisite(s): POLI 30300 or equivalent.
Equivalent Course(s): POLI 24200

POLI 40300. Polish Through Literary Readings III. 100 Units.
Instructor(s): Kinga Kosmala Terms Offered: Spring
Prerequisite(s): POLI 30300 or equivalent
Equivalent Course(s): POLI 24300

Slavic Languages and Literatures - Russian Courses

RUSS 30102-30202-30302. Advanced Russian through Media I-II-III.
This course, which is designed for fifth-year students of Russian, covers various aspects of Russian stylistics and discourse grammar in context. It emphasizes the four communicative skills (i.e., reading, writing, listening comprehension, speaking) in culturally authentic context. Clips from Russian/Soviet films and television news reports are shown and discussed in class. Classes conducted in Russian.

RUSS 30102. Advanced Russian through Media I. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Autumn
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 21302
RUSS 30202. Advanced Russian through Media II. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Winter
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 21402

RUSS 30302. Advanced Russian through Media III. 100 Units.
No description available.
Instructor(s): Valentina Pichugin Terms Offered: Spring
Prerequisite(s): Four years of Russian, or equivalent, or consent of instructor.
Equivalent Course(s): RUSS 21502

RUSS 39600. Pale Fire. 100 Units.
This course is an intensive reading of Pale Fire by Nabakov.
Instructor(s): Malynne Sternstein Terms Offered: Winter

RUSS 39901. 6th Year Russian. 100 Units.
Instructor(s): Valentina Pichugin Terms Offered: Autumn

RUSS 39902. 6th Year Russian - Part 2. 100 Units.
Instructor(s): Valentina Pichugin Terms Offered: Winter

Slavic Languages and Literatures - South Slavic Courses

Slavic Languages and Literatures – Russian and East European Studies Courses

REES 30001. War and Peace. 100 Units.
Tolstoy’s novel is at once a national epic, a treatise on history, a spiritual meditation, and a masterpiece of realism. This course presents a close reading of one of the world’s great novels, and of the criticism that has been devoted to it, including landmark works by Victor Shklovsky, Boris Eikhenbaum, Isaiah Berlin, and George Steiner. (B, G)
Instructor(s): William Nickell Terms Offered: Autumn
Equivalent Course(s): CMLT 22301,CMLT 32301,FNDL 27103,ENGL 28912,HIST 23704,ENGL 32302,REES 20001

REES 30020. Pale Fire. 100 Units.
This course is an intensive reading of Pale Fire by Nabokov.
Instructor(s): M. Sternstein Terms Offered: Winter
Equivalent Course(s): GNSE 29610,REES 20020,FNDL 25311
REES 30024. Nabokov's Ada, or Ardor. 100 Units.
Described as a "difficult book [...] filled with 'dense of intertextual allusion'," *Ada*, Nabokov's last (completed) novel (1969), is also his longest, most puzzling, and, arguably, most rewarding. As one critic has put it, "Aesthetically, intellectually, and even morally, this is a Difficult Book par excellence. It demands a lover's patience. But sentences like these are our steadfast consolation for submitting to the wiles of Ada." In this course we submit ourselves. (B)
Instructor(s): Malynne Sternstein Terms Offered: Winter
Equivalent Course(s): ENGL 20024,FNDL 20024,REES 20024

REES 31002. Kiełkowski's French Cinema. 100 Units.
Krzysztof Kiełkowski’s *The Decalogue* and *The Double Life of Veronique* catapulted the Polish director to the international scene. His subsequent French triptych *Blue, White, Red* turned out to be his last works that altered his image and legacy to affirm his status as an auteur and a representative of the transnational cinema. We discuss how in his virtual universe of parallel histories and repeated chances, captured with visually and aurally dazzling artistry, the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. By focusing on the filmmaker’s dissolution of the thing-world, often portrayed on the verge of vague abstraction of (inaudibility or (un)transparency, this course bridges his cinema with the larger concepts of postmodern subjectivity and possibility of metaphysics. The course concludes with the filmmaker’s contribution to world cinema. All along, we read selections from Kiełkowski’s and Piesiewicz’s screen scripts, Kiełkowski’s own writings and interviews, as well as from the abundant criticism of his French movies. All materials are in English.
Instructor(s): Bożena Shallcross Terms Offered: Winter
Equivalent Course(s): CMST 24405,CMST 34405,REES 21002

REES 31006. Joseph Conrad's The Secret Agent: A Simple Tale. 100 Units.
Course centers on Joseph Conrad's *The Secret Agent: A Simple Tale*. Contemporary critics often consider this novel the archetypal fictional work about terrorism, as it is based on the bomb attack that occurred in Greenwich in 1888. *The Secret Agent* demonstrates, however, much more than its prophetic significance rediscovered after 9/11. Therefore, the course seeks how the novel’s relevance stems in equal measure from Conrad’s interest in a wider political process and his distrust of state power; in particular, the course explores how these forces determine the individual caught in a confining situation. We read *The Secret Agent* as a political novel, that struggle for solutions defies chaos as well as an imposition of a single ideology or one authorial point of view. Its ambiguities and political antinomies allow for interdisciplinary readings that also present an opportunity to critically overview the established approaches to main Conradian themes. In analyzing the formation of the narrative’s ideology we discuss Conrad’s historical pessimism that demonstrates with sustained irony how capitalism breeds social injustice that, in turn, breeds anarchism. The class also focuses on how the novel exposes duplicity in staging surveillance, terrorism, as well as adjacent forms of violence or sacrifice. Critical texts include several older but still influential readings (Jameson, Eagleton) and the most recent.
Instructor(s): Bożena Shallcross Terms Offered: Spring
Note(s): English majors: this course fulfills the Fiction (B) distribution requirement.
Equivalent Course(s): FNDL 21006,ENGL 21006,ENGL 31006,REES 21006
REES 31103. Advanced Bosnian/Croatian/Serbian: Language through Fiction. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. Language through Fiction is designed to help students and instructors over one of the most difficult hurdles in language training—the transition from working through lessons in a textbook to reading unedited texts. Literature represents the greatest development of the expressive possibilities of a language and reveals the bounds within which language operates. The texts will immerse motivated language students in a complete language experience, as the passages and related exercises present the language’s structure on every page. Students will learn how to engage the natural, organic language of a literary text across a variety of styles and themes. The course assumes that students are familiar with basic grammar and vocabulary, as well as both the Latin and Cyrillic alphabets. It is particularly appealing to students who are interested in the literature, history, and anthropology of the region.
Instructor(s): Nada Petkovic Terms Offered: Autumn
Equivalent Course(s): BCSN 21101, BCSN 31101, REES 21100

REES 31203. Advanced Bosnian/Croatian/Serbian: Language through Film. 100 Units.
Advanced BCS courses encompass both the 3rd and 4th years of language study, with the focus changed from language structure and grammar to issues in interdisciplinary content. The courses are not in sequence. This course addresses the theme of Yugoslav and Post-Yugoslav identity through discussion and interpretation based on selected films, documentaries, images, and related texts—historical and literary, popular press, advertisements, screenplays, and literature on film. Emphasis is on interpersonal communication as well as the interpretation and production of language in written and oral forms. The course engages in systematic grammar review, along with introduction of some new linguistic topics, with constant practice in writing and vocabulary enrichment. The syllabus includes the screening of six films, each from a different director, region, and period, starting with Cinema Komunisto (2012), a documentary by Mila Turajlic. This film will be crucial for understanding how Yugoslav cinema was born and how, in its origins, it belongs to what a later cinephile, Fredric Jameson, has called a “geopolitical aesthetic.” We shall investigate the complex relationship between aesthetics and ideology in the Yugoslav and Post-Yugoslav cinema, and pay close attention to aesthetic conceptions and concrete formal properties, and more importantly, to language, narrative logic, and style.
Instructor(s): Nada Petkovic Terms Offered: Winter
Equivalent Course(s): BCSN 31203, REES 21200, BCSN 21200
REES 31303. (Re)Branding the Balkan City: Contemp. Belgrade/Sarajevo/Zagreb. 100 Units.
The course will use an urban studies lens to explore the complex history, infrastructure, and transformations of these three cities, now the capitals of Serbia, Bosnia and Hercegovina, and Croatia. Drawing on anthropological theory and ethnography of the city, we will consider processes of urban destruction and renewal, practices of branding spaces and identities, urban life as praxis, art and design movements, architectural histories and styles, metropolitan citizenship, and the broader politics of space. The course is complemented by cultural and historical media, guest speakers, and virtual tours. Classes are held in English. No knowledge of BCS is required. However, this module can fulfill a language requirement or simply further the study of BCS with additional weekly sections, materials, discussions, and presentations in the target language.
Instructor(s): Nada Petkovic
Terms Offered: Spring
Equivalent Course(s): BCSN 31303, REES 21300, BCSN 21300

REES 35600. Realism in Russia. 100 Units.
From the 1830s to the 1890s, most Russian prose writers and playwrights were either engaged in the European-wide cultural movement known as "realistic school" which set for itself the task of engaging with social processes from the standpoint of political ideologies. The ultimate goal of this course is to distill more precise meanings of "realism," "critical realism," and "naturalism" in nineteenth-century Russian through analysis of works by Gogol, Turgenev, Tolstoy, Dostoevsky, Aleksandr Ostrovsky, Goncharov, Saltykov-Shchedrin, and Kuprin. Texts in English and the original. Optional Russian-intensive section offered.
Terms Offered: Winter
Equivalent Course(s): REES 25600

REES 36800. 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
Equivalent Course(s): ANTH 25908, ANTH 35908, CMLT 23301, CMLT 33301, NEHC 20568, NEHC 30568, REES 26800
REES 37003. Narratives of Assimilation. 100 Units.
Engaging the concept of liminality—of a community at the threshold of radical transformation—the course analyzes how East Central European Jewry, facing economic uncertainties and dangers of modern anti-Semitism, seeks another diasporic space in North America. Projected against the historical backdrop of the end of the nineteenth century and the twentieth century, the immigration narratives are viewed through the lens of assimilation, its trials and failures; in particular, we investigate why efforts of social, cultural and economic inclusion cannot be mistaken with imposing on a given minority the values of majority. One of the main points of interests is the creative self’s reaction to the challenges of radical otherness, such as the new environment, its cultural codes and language barriers. We discuss the manifold strategies of artistic (self)-representations of the Jewish writers, many of whom came from East Central European shtetls to be confronted again with economic hardship and assimilation to the American metropolitan space and life style. During this course, we inquire how the condition called assimilation and its attendants—integration, secularization, acculturation, cosmopolitanism, etc.—are adapted or resisted according to the generational differences, a given historical moment or inherited strategies of survival and adaptation. The course draws on the writings of Polish-Jewish, Russian-Jewish, and American-Jewish authors in English translation.
Instructor(s): Bożena Shallcross Terms Offered: Winter
Note(s): This course may be used to fulfill the general education requirement in civilization studies.
Equivalent Course(s): REES 27003, RLST 26623, NEHC 20223, NEHC 30223, JWSC 20223

REES 37025. Kieslowski’s French Cinema. 100 Units.
Krzysztof Kieślowski’s long-lived obsession with parallel histories and repeated chances is best illustrated by his The Double Life of Veronique. The possibility of free choice resulting in being granted a second chance conjoins this film with his French triptych White, Blue, Red, all co-written by Krzysztof Piesiewicz. In this course we discuss why and how in the Kieślowski/Piesiewicz virtual universe the possibility of reconstituting one’s identity, triggered by tragic loss and betrayal, reveals an ever-ambiguous reality. We also analyze how these concepts, posited with visually and aurally dazzling artistry, shift the popular image of Kieślowski as auteur to his viewers’ as co-creators. We read selections from current criticism on the “Three Color Trilogy.” All materials in English.
Instructor(s): B. Shallcross Terms Offered: Winter
Equivalent Course(s): FNDL 25312, POLI 35303, REES 27025, POLI 25303

REES 39009. 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): ANTH 25908, ANTH 35908, CMLT 23301, CMLT 33301, NEHC 20568, NEHC 30568, REES 29009
REES 39010. Strangers to Ourselves: Émigré Lit 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.
Instructor(s): Angelina Ilieva Terms Offered: Autumn
Equivalent Course(s): CMLT 26902,CMLT 36902,REES 29010

REES 39012. Returning the Gaze: The Balkans and Western Europe. 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 23201,CMLT 33201,NEHC 20885,NEHC 30885,REES 29012
REES 39013. The Burden of History: The Nation and Its Lost Paradise. 100 Units.
How and why do national identities provoke the deep emotional attachments that they do?
In this course we try to understand these emotional attachments by examining the narrative
of loss and redemption through which most nations in the Balkans retell their Ottoman past.
We begin by considering the mythic temporality of the Romantic national narrative while
focusing on specific national literary texts where the national past is retold through the
formula of original wholeness, foreign invasion, Passion, and Salvation. We then proceed
to unpack the structural role of the different elements of that narrative. With the help of
Žižek’s theory of the subject as constituted by trauma, we think about the national fixation
on the trauma of loss, and the role of trauma in the formation of national consciousness.
Specific theme inquiries involve the figure of the Janissary as self and other, brotherhood
and fratricide, and the writing of the national trauma on the individual physical body.
Special attention is given to the general aesthetic of victimhood, the casting of the victimized
national self as the object of the “other’s perverse desire.” With the help of Freud, Žižek,
and Kant we consider the transformation of national victimhood into the sublimity of the
national self. The main primary texts include Petar Njegoš’ Mountain Wreath (Serbia and
Montenegro), Ismail Kadare’s The Castle (Albania), Anton Donchev’s Time of Parting
(Bulgaria).
Instructor(s): Angelina Ilieva Terms Offered: Winter, Spring
Equivalent Course(s): REES 29013

REES 39018. Imaginary Worlds: The Fantastic and Magic Realism in Russia and
Southeastern Europe. 100 Units.
In this course, we will ask what constitutes the fantastic and magic realism as literary
genres while reading some of the most interesting writings to have come out of Russia
and Southeastern Europe. While considering the stylistic and narrative specificities of this
narrative mode, we also think about its political functions—from subversive to escapist, to
supportive of a nationalist imaginary—in different contexts and at different historic moments
in the two regions.
Instructor(s): Angelina Ilieva Terms Offered: Spring
Prerequisite(s): Readings in English. Background in Russia and the Balkans will make the
course easier, but is not required.
Equivalent Course(s): REES 29018

REES 39020. The Shadows of Living Things: the Writings of Mikhail Bulgakov. 100
Units.
Open these books and step into a world of fanciful possibilities, magic, and creatures
produced by scientific experiments. Contemplate the nature of evil and human responsibility
in the face of dehumanizing fear, while at the same time rolling with laughter at Bulgakov’s
irresistible seduction into the comedic. Laughter, as shadow and light, as subversive weapon
but also as power’s whip, the capacity to be comedic, grounds human relation to both
good and evil. The Master and Margarita, Diaboliada, Fatal Eggs, Heart of A Dog, Ivan
Vasilievich.
Instructor(s): Angelina Ilieva Terms Offered: Winter
Equivalent Course(s): REES 29020
REES 43901. Colloquium: The Russian Revolution. 100 Units.

One hundred years ago in Saint Petersburg's industrial Vyborg district crowds of women came onto the streets chanting "bread." Joined by metal workers from a nearby factory and drawing in more hungry and angry people along the way, they marched to the city center and defined, to a significant degree, the twentieth century. In this class, we will examine the origins, course, consequences, and legacies of the Russian Revolution in comparative perspective. Topics include the socialist idea across Europe in the nineteenth century; the birth of Russian Social Democracy from the spirit of the intelligentsia; the formation of the revolutionary underground as a way of life; the autocracy in World War I; the cultural and national revolutions within the Russian Revolution; the Bolshevik party in war and in power; experiments in art, living, and loving; revolutionary violence from terrorism to the Great Terror; the disenfranchised and the exiles; the revolution's impact on statehood, environment, human nature, media, and memory. We will also consider the reverberations of the Russian Revolution from East Asia to Latin America. At the conclusion, we will reflect on the demise of revolutionism at the end of the twentieth century. Course materials include scholarly interpretations, fiction, and film.

Instructor(s): E. Gilburd Terms Offered: Spring
Prerequisite(s): Advanced undergraduates with consent of instructor and prior coursework in Russian or Soviet history.
Equivalent Course(s): HIST 43901
Font Notice

This document should contain certain fonts with restrictive licenses. For this draft, substitutions were made using less legally restrictive fonts. Specifically:

Times was used instead of Trajan.

Times was used instead of Palatino.

The editor may contact Leepfrog for a draft with the correct fonts in place.