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**LIT 5202Y: THE FICTION OF S. Y. AGNON**  
**Thursdays, 10:20-12:10**

The course adopts a chronological approach to Agnon's work by tracing the author's development from his early years in Palestine to his sojourn in Germany and finally to his resettlement in the Land of Israel. We will sample some of the major genres of Agnon's creativity and focus on how Agnon consolidates his autobiographical persona and manipulates it to explore some of the central quandaries of modern Jewish existence.

The stories will be read in Hebrew, although students are free to consult translations as they wish. A number of the texts can be found in translation in Alan Mintz and Anne Golomb Hoffman, *A Book That Was Lost and Other Stories by S. Y. Agnon*. The class will be conducted in Hebrew. We will do our collective best to be patient with the different varieties and levels of Hebrew knowledge represented by the members of the class. Papers can be written in English; there will be two five-page interpretive papers in addition to a short exercise.

As a final assignment, all members of the class are expected to read one of Agnon's major novels on their own over the course of the semester and report on it in writing. Graduate students can choose either *Hakhnasat kalah*, *Oreah natah lalun*, or *Temol shilshom*. Undergraduates can choose one of these or a shorter novel, *Sippur pashut*. It is imperative that you parcel out the reading over time, and you will thus be required to hand in an "interim report" on the first half of the novel in the middle of the semester.

The texts for the course will be posted on Blackboard along with selected secondary materials. Students are encouraged to explore purchasing a complete set of Agnon's writings from Israel or through various internet sites. While this is an expense, it represents a worthwhile long-term investment and an excellent gift idea for friends and family.

Your principle week-to-week responsibility is to read the text carefully and be ready to discuss it in class. The only dictionary that will be suitable for preparation is the Even-Shoshan Hebrew-Hebrew dictionary; because of Agnon's rich use of the tradition, you cannot make due with a dictionary that does not give you sources and identify historical origins.

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Jan. 18	Introduction; The signature story: <i>Agunot</i>
25	<i>Agunot</i> (continued) <b>[Exercise: interpreting the ending of the story]</b>
Feb. 1	The myth of the artist as a young man; the Yaffo years: <i>Giv'at hahol</i>
8	In the workshop of an Agnon scholar; session with Prof. Avraham Holtz with examples from <i>Hakhnasat kalah</i>
15	Triangular liasons in the biblical key: <i>Bedemi yameha</i>
22	<i>Bedemi yameha</i> (continued) <b>[paper]</b>
Mar. 1	The Jewish artist and the Hebrew language: <i>Hush hareah</i> with three interpretations (From A. Mintz, <i>Reading Hebrew Literature</i> )
8	Toward the modernistic parable in <i>Sefer hama'asim</i> 1. <i>Medirah ledirah</i> <b>[interim novel report]</b>
15	2. <i>Pat sheleimah</i> <b>[paper]</b>
22	3. <i>'Im kenisat hayom</i>
29	Reimagining the ancestral world; tales of Buczacz
Apr.12	The grotesque mode: <i>Mazal dagim</i>
19	Catastrophe and sacred poetry: <i>Hasiman</i>
26	Review and summary