

# Attention!

This is a representative syllabus. The syllabus for the course you are enrolled in will likely be different.

Please refer to your instructor's syllabus for more information on specific requirements for a given semester.



Oriental Institute (Chicago), no. 17618 (9<sup>th</sup> cent)  
oldest known fragment of *1001 Nights*

## ARABIC 3705

*A Thousand and One Nights*

# ألف ليلة وليلة

Spring 20xx

**Times/location:** ----

**Credit Hours:** 3

**Instructor** TBD

*Office* TBD

*Office Hrs* TBD

*Email* TBD

### Course Description

The *1001 Nights* – popularly known as the *Arabian Nights* – is a corpus of Arabic stories that rose from relative obscurity to global fame. The origins of the *Nights* lie in the Islamic Near East, but the versions we know today are a direct result of a fascinating cross-cultural encounter, beginning with Antoine Galland’s translations of anonymous Arabic manuscripts in late-17<sup>th</sup> century Paris. The vogue for “oriental tales” spread throughout Europe and back to the Islamic world, where subsequently there appeared several greatly expanded Arabic editions of the collection. The *Nights* is a remarkable example of a shared, global literary heritage that at the same time has played a major part, for better or worse, in shaping Western perceptions of the Arabo-Islamic world. In this course, students will read the original stories, which remain delightful to this day, and come to understand the process by the corpus of *Nights* was preserved, expanded, translated, dissemination and even forged. Then we will consider the remarkable diffusion and reception of the tales and their characters, especially in cinema and modern literature. **This course is taught in English and has no prerequisites.**

### Course Goals

- To become acquainted with the stories, themes, and storytelling techniques that constitute the core corpus of the *Nights*, their relationship to the Arabic literary heritage, and their impact on global literature and popular culture
- To use the *Nights* as an arena to learn about and explore the cultural beliefs and historical contexts reflected in the corpus and other modern scholarly approaches popular medieval literature
- To examine the fraught legacy of the Nights in the history of European and American representations of the Arabic culture and the history of the Islamic world
- To discuss and apply theoretical frameworks such as narrative theory, feminist theory, and post-colonial critiques of Orientalism to the *Nights* and its reception history.

## GE Foundation: Race, Ethnicity, and Gender Diversity

### Goals:

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

### Expected Learning Outcomes:

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
- 1.2. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.

2.1. Demonstrate critical self-reflection and critique of their social positions and identities.

2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

In this course, we will meet these goals by:

- becoming acquainted with stories and themes that constitute the core corpus of the *Nights*, their relationship to the Arabic literary heritage, and their impact on global literature and popular culture;
- using the *Nights* as an arena to learn about and explore the cultural beliefs about religious diversity, class, race, and gender reflected in the corpus and its adaptations
- examining the complex history of transmission, translation, reception, and adaptations of the *Nights* in a colonial and post-colonial contexts
- discussing and applying theoretical frameworks such as narrative theory, post-colonial critiques of Orientalism, feminist theory to the *Nights* and its reception history

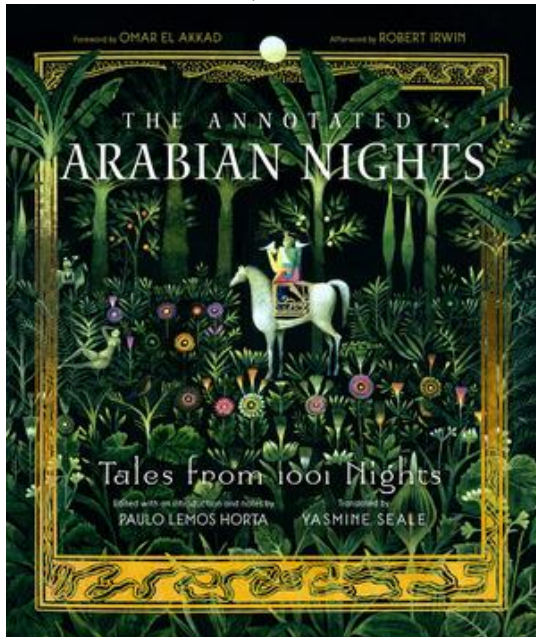
- reflecting on how popular storytelling might reinforce or subvert societal ideas of gender, race, ethnicity, religious difference, and class in the stories of the *Nights* and their adaptations

## REQUIRED COURSE MATERIALS

### *Books and Reading Assignments*

We will read the following book as well as readings that are posted to Canvas. You can purchase the book online or check them out from a library. If ordering online, use the ISBN number to make sure you are purchasing the correct edition:

*The Annotated Arabian Nights: Tales from 1001 Nights*, tr. Yasmine Seale, ed. Paulo Lemos Horta (New York: W.W. Norton & Co., 2021). ISBN: 978-0375712418



All other texts and materials listed in the course schedule will be made available through Canvas.

## COURSE VALUES

### *Support*

Your success and learning are important to me. We all learn differently and may need different kinds of accommodation. Please talk to me as soon as possible if there are aspects of the course that are not conducive to your learning or exclude you. We can develop strategies and adjustments to meet your needs. If you need official accommodations, we will work with [Disability Services](#) to make sure that you have these met. There are many resources on campus that may be useful, including the [Writing Center](#), [Academic Advising](#), and [Academic Coaching](#).

### *Inclusivity*

In this course, we will strive to create an inclusive learning environment. This means that different perspectives and interpretations of texts and ideas can both coexist and be questioned. This also means that we recognize that learning often initiates shifts in perspectives, approaches, and conclusions.

### *Preparation*

Please approach each session as well prepared as possible. This includes doing the assigned readings beforehand and noting aspects of the text that are particularly interesting to you.

### *Instructor feedback*

If you have a question, please contact me first through my Ohio State email address ([anthony.288@osu.edu](mailto:anthony.288@osu.edu)). Under normal circumstance I will reply to emails within 24 hours on days when class is in session at the university.

### *Class announcements*

I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check your notification preferences ([go.osu.edu/canvas-notifications](https://go.osu.edu/canvas-notifications)) to ensure you receive these messages.

## GRADES AND ASSIGNMENTS

The breakdown for your final grade for this course is as follows:

Quizzes (× 5)	10%
Response Essays (× 5)	50%
Reception Seminars (× 6)	30%
Final Exam	10%

### *Quizzes*

You must complete a total of four quizzes online at the course website throughout the semester. Their format is short and simple. Each quiz consists of no more than fifteen questions (fill-in-the-blank or multiple-choice) that cover key terms and concepts from the lectures and reading. They are open-book but must be completed by the deadline indicated on the course website.

### *Response Essays*

These assignments require you to get your hands dirty with literary and cultural analysis and are meant to get you thinking about, and seeing, texts and other media within a critical framework. The format works like this: I provide a prompt online with an article or some other media relevant to some aspect of the *Nights* in which I pose a handful of questions to provoke your thinking. Your role is to share your well-considered thoughts by turning a short, but well-written, responses to the questions posed (usually 4-6 paragraphs and at least 750 words), which you will upload to the course website as either a \*.rtf, \*.doc, or \*.docx file.

### *Reception Seminars*

We have eight Reception Seminars over the course of this semester. These seminars serve as open forums and discussion session where we can delve

more deeply into the *Nights* and some aspect of its modern reception history.

*Prior* to each seminar, everyone must read and prepare the relevant text and/or watch the assigned media.

*After* each seminar, everyone must fill out and complete a seminar questionnaire - available online at the course website. This questionnaire serves as an opportunity for you to further reflect on the seminar and to give input on what aspects gave you insights or caused confusion. You have until midnight to finish the questionnaire. Although I strongly encourage you to attend *all* seminars, this class only requires you to complete a questionnaire for six of the seminars for full credit, in case illness, travel or other types of excused absences prevent you from attending.

### *Final Exam*

During exam week I will upload a final to the course website that will consist of two parts: multiple choice questions and a two short-essay questions. It will be due by the end of exam week.

### *Late Work*

For assignments submitted by the due date, I will try to provide feedback and grades within seven days. Assignments submitted after the due date may have a penalty assessed and reduced feedback, and grades may take longer to be posted.

### *Grading Scale*

93-100%: A  
90-92.9: A-  
87-89.9: B+  
83-86.9: B

80–82.9: B-  
77–79.9: C+  
73–76.9: C  
70–72.9: C-  
67–69.9: D+  
60–66.9: D  
Below 60: E

## Other Course Policies

### Academic Integrity

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

### Attendance Policy

Students in the College of Social Work are expected to attend all classes during their social work studies. Attendance in your courses is an essential part of your social work education and professional development. Any absence deprives you of the opportunity to interact with your instructor and fellow students and interferes with your ability to fully acquire the knowledge and skills required for successful social work practice. Although students may occasionally need to miss class due to illness or other important matters, missing more than 25% of the class contact hours in a semester significantly detracts from your ability to master the course content. Instructors often deduct points for absences and if you must miss more than 25% of the class time during a semester you may be required to withdraw from the course and return to your studies when you are able to fully participate in your coursework. Please note that instructors may have additional or more stringent attendance requirements depending on the nature of the course. More information about the attendance policies, conditions for seeking an Incomplete (I) in a course, and options for withdrawing from courses can be found at: <http://csw.osu.edu/degrees-programs/important-deadlines/>.

### Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: <https://contactbuckeyelink.osu.edu/>

Advising resources for students are available here: <https://advising.osu.edu>

### **Copyright and Instructional Materials**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### **Statement on Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

### **Commitment to a Diverse and Inclusive Learning Environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual

based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

### **Your Mental Health**

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at [go.osu.edu/ccsondemand](https://go.osu.edu/ccsondemand). You can reach an on-call counselor when CCS is closed

at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp).

- Collaborative course tools

## ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### *Requesting accommodations*

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Accessibility of course technology**

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility ([go.osu.edu/canvas-accessibility](http://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))



## COURSE SCHEDULE

### MODULE 1: Introduction and Foundations

#### Week 1

Tue (Jan. 10) Introduction to the Course, Its Aims, and the World of *1001 Nights*

Thu (Jan. 12) Setting the Scene: King Shāhriyār and Shahrazād's Gambit

#### READ:

- “The Story of Shahriyar and His Vizier's Daughter, Shahrazad,” in Seale, *Arabian Nights*, 3-20.
- [optional] P. Lemos Horta, “Introduction,” in Seale, *Arabian Nights*, xix-xlvii.

#### Week 2

Tue (Jan. 17) Reception Seminar [1]: Shahrazād: Feminist Icon? (Essay #1 Due over Weekend)

#### READ:

- Fadwa Malti Douglas, “Shahrazād, Feminist,” in *The Arabian Nights Reader*, ed. Ulrich Marzolph (Detroit: Wayne State University Press, 2006), 40-55.

#### SAMPLE ESSAY PROMPT: Is Shahrazad a Feminist?

The *Nights* is without a doubt replete with misogynistic and negative portrayals of women and warnings against their (alleged) duplicitous nature. Yet, at the same time, the *Nights* is not without its female heroines either, most prominently the main protagonist of the book: Shahrazād, the skilled and clever narrator of the *Nights*' endless stream of tales saves the lives of women of her land from the murderous king, Shahriyar. What are we, its contemporary readers, to make of this?

For this assignment, you are being asked to consider and ponder the figure of Shahrazād as a heroine of the *Nights*. Your response should draw upon our class discussion from Session 3 on the **normative** and **prescriptive** aspects of feminist theory; the article by Fadwa Malti-Douglas (2006) that you read beforehand; and the lecture by Yasmine Seale linked below.

Your essay should be at least 500 words and contain: 1) your thoughts on discussion of Malti-Douglas and Seal and our in-class discussion on Shahrazād as a (proto)feminist; and 2) your own view as to how the characterization of Shahrazād in the introduction to the *Nights* may, or may not, provide a rich resource for modern re-imaginings of Shahrazād has an advocate for women.

### MODULE 2: Core Tales of the *Nights*

Thu (Jan. 19) The Story of the Merchant and the Jinni

#### READ:

- “The Story of the Merchant and the Jinni,” in Seale, tr., *Arabian Nights*, 21-36.
- Excerpt from Mia Irene Gerhardt, *The Art of Story-Telling: A Literary Study of the Thousand and One Nights* (Leiden, 1963).

Week 3

Tue (Jan. 24)

The Art of Storytelling: Understanding the Frame Tale in Arabic Literature

READ:

- Ibn al-Muqaffaʿ, *Kalilab and Dimnah: Fables of Vice and Virtue*, ed./tr. M. Fishbein (New York, 2021), “Introduction,” xiii-xxxi and “The Crows and the Owls,” 214-255.

Thu (Jan. 26)

The Story of the Fisherman and the Jinni ([Frame Tale Quiz #1](#))

READ:

- “The Story of the Fisherman and the Jinni,” in Seale, tr., *Arabian Nights*, 37-76.

Week 4

Tue (Jan. 31)

Reception Seminar [2]: Genies in the *Nights* and Beyond ([Genie Quiz #2](#))

READ:

- M. Warner, *Stranger Magic: Charmed States and the Arabian Nights* (Cambridge, Mass., 2012), 33-53.
- “The Story of Khurāfah,” tr. S. Anthony
- “The Construction of the Temple in Jerusalem,” from Maʿmar ibn Rāshid (d. 770), *The Expeditions*, ed./tr. S. Anthony (New York, 2014), 173-75.

Thu (Feb. 2)

The Story of the Porter and the Three Women of Baghdad

READ:

- “The Story of the Porter and the Three Women of Baghdad,” in Seale, tr., *Arabian Nights*, 77-158.

Week 5

Tue (Feb. 7)

Discussion Seminar [3]: Gender, Morals and Vice in the Medieval Islamic City

READ:

- Carl F. Petry, *The Criminal Underworld in a Medieval Islamic Society: Narratives from Cairo and Damascus under the Mamluks* (Chicago, 2016), 123-164.

Thu (Feb. 9)

The Story of the Three Apples

READ:

- “The Story of the Three Apples,” in Seale, tr., *Arabian Nights*, 159-168.

- F. Malti-Douglas, "[The Classical Arabic Detective](#)," *Arabica* 35 (1988): 69-91.<sup>1</sup>

Week 6

Tue (Feb. 14)

The Tale of the Hunchback (**Harun Cycle Quiz #3/Response Essay #2 assigned**)

READ:

- "The Hunchback's Tale," from from Malcolm C. Lyons, trans., *The Arabian Nights: Tales of 1001 Nights* (London: Penguin, 2010), 1: 173-243.
- Fakhr al-Dīn al-Rāzī on *al-Firāsab* (*Physiognomancy*), tr. Tarif Khalidi

**MODULE 3: Orientalism, Race and Empire**

Thu (Feb. 16)

Translators of the *Nights* and European Orientalism

READ:

- Jorge Luis Borges, "The Translators of The Thousand and One Nights," (1936)
- [optional] P. Lemos Horta, *Marvelous Thieves: Secret Authors of the Arabian Nights* (Cambridge, Mass., 2017), 132-174, 255-298.

Week 7

Tue (Feb. 21)

Reception Seminar [5]: Orientalism and the *Nights*

READ:

- Edward Said, *Orientalism* (New York, 1978), 1-30.

WATCH [*in class*]:

- "Edward Said: on Orientalism," *Media Education Foundation* (1998)

Thu (Feb. 23)

Revisiting Shahrazad: Galland/Grub Street, Lane, and Burton

READ AND COMPARE:\*

- *Arabian Nights' Entertainments*, ed. Robert L. Mack (Oxford, 1995), xxv-xxvi, 1-11 [this is the bootleg English translation of Galland's French (1704-1717) published by an anonymous 'Grub Street' translator from 1706-1721]
- Edward William Lane, tr., [The Thousand and One Nights: Commonly called, in England, The Arabian Nights' Entertainments, 3 vols. \(London, 1848\), 1: 1-12.](#)
- *A Plain and Literal Translation of the Arabian Nights Entertainments, Now Entitled the Book of the Thousand Nights and a Night with Introduction Explanatory Notes on the Manners and Customs of Moslem Men and a Terminal Essay upon the History of THE NIGHTS*, 10 vols., tr. Richard Francis Burton (The Burton Club, 1885-1888), 1: 1-16 [[click here](#)] [[full edition](#)]

\*read at least two, but preferably three, versions

Week 8

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<sup>1</sup> [https://www.jstor.org/stable/j.ctvc7704h?turn\\_away=true](https://www.jstor.org/stable/j.ctvc7704h?turn_away=true)

Tue (Feb. 28)

The Story of the City of Brass

READ:

- Edward William Lane, tr., [\*The Thousand and One Nights: Commonly called, in England, The Arabian Nights' Entertainments\*](#), 3 vols. (London, 1865), 3: 108-140.

Thu (Mar. 2)

Burton, the *Nights* and the Origins of Pornography (Response Essay #3 Assigned)

READ:

- Excerpt from Richard F. Burton, "[Terminal Essay](#)," 10: 192-209
- Colette Colligan, "['Esoteric Pornography': Sir Richard Burton's Arabian Nights and the Origins of Pornography](#)," *Victorian Review* 28 (2002): 31-64.

**SAMPLE ESSAY PROMPT:** The *Nights* and the Uses of Orientalism Together we have explored two major ways of thinking about the phenomenon of Orientalism. The first regards Orientalism as a branch of philology interested in the comparative study of literatures, languages, and cultures of the so-called "Orient". The other is Orientalism as famously redefined by Edward Said as, "a Western style for dominating, restructuring, and having authority over the Other" – i.e., a technique of colonial domination that goes far beyond philology. However, in Richard Burton's translation of the *Nights* we also encountered another aspect of Orientalism. This aspect may be observed in how Burton aims to use the study of the Orient as a vehicle for enlightenment and reform of Western, and in particular Victorian, culture.

Based on your readings of the excerpts from Burton's notorious "Terminal Essay," as well as the essays of Dane Kennedy (2000) and Colette Colligan (2002), summarize which Victorian attitudes towards sex (especially female sexuality and homosexuality) that Burton aimed to reform via the *Nights* and the Orientalism of his era.

Your essay must be at least 500 words in length, but should not exceed 1,000 words

Week 9

Tue (Mar. 7)

Arabic Popular Epics (1): The Lady-Warrior Dhāt al-Himmah ...

READ:

- Melanie Magidow, trans., *The Tale of Princess Fatima, Warrior Woman: The Arabic Epic of Dhat al-Himma* (New York, 2021), 25-74.
- [optional] Remke Kruk, "Sirat Dhāt al-Himma 1: Princess Dhāt al-Himma and Her Many Battles," in *The Warrior Women of Islam: Female Empowerment in Arabic Literature* (London, 2014), 37-62.

Thu. (Mar. 9)

Arabic Popular Epics (2): ... and Her Son 'Abd al-Wahhāb (Response Essay #5 Assigned)

READ:

- Magidow, trans., *Tale of Princess Fatima*, 75-128.

- [optional] R. Kruk, “Sīrat Dhāt al-Himma 2: Prince ‘Abd al-Wahhāb and His Warrior Wives,” 63-92.

**SAMPLE ESSAY PROMPT: Intersections of Race and Gender in Arabic Epics**

Among the most popular epics of medieval Arabic literature, *Sīrat Dhāt al-Himmah* recounts the adventures and trial of the warriors of the Byzantine-Arab frontier, a liminal space of the medieval Arabic imaginary comparable to Sherwood Forest or the Wild West. Because the events of the epic take place at the margins of society and even civilized life, its characters often subvert playfully and for reason pietistic instruction social norms surrounding gender and race: women like the *amīrah* Fāṭimah can be indomitable warriors, and children of black complexion can be born to parent with white complexion, like Fāṭimah’s son ‘Abd al-Wahhāb.

For this essay, I want to first read Rachel Shine’s (2017) essay on birth of the black Arab hero of *Sīrat Dhāt al-Himmah*, ‘Abd al-Wahhāb. How does unexpected blackness of ‘Abd al-Wahhāb and his racialization in the story impact the dispute over his paternity and, especially, what Schine calls, “the racially inflected anxieties about control of feminine sexuality” (in this Fāṭimah’s sexuality)? Discuss at least two prominent figures who advocate both on Fāṭimah and ‘Abd al-Wahhāb’s behalf. What is their social status, and what does their station within the society depicted in the story tell us about the epic’s didactic approach to gender and racial norms in an Islamic context?

Your essay should be at least 750 words.

*Week 10*

Tue., Mar. 14

NO CLASS – SPRING BREAK

Thu., Mar. 16

NO CLASS – SPRING BREAK

**MODULE 4: The Orphan Tales and the *Nights* in the Modern Imaginary**

*Week 11*

Tue., Mar. 22

The Voyages of Sinbad

READ:

- “The Story of Sinbad the Sailor,” in Seale, tr., *Arabian Nights*, 201-264.

WATCH [*in class*]:

[Episodes from \*Arabian Nights: Sinbad's Adventures\*](#) (1975-76; original title: アラビアンナイト シンドバットの冒険, *Arabian Naito: Shindobatto no Bōken*)

Thu., Mar. 24

Visit to the Billy Ireland Cartoon Museum

[*This visit introduces students to a unique resource at OSU and prompts them explore the collection and to consider how the Middle East and its inhabitants*

are portrayed in comics and other like media produced both outside and within the region itself – whether inspired by the imagery of the Nights or not.]

Week 12

Tue., Mar. 29

Aladdin and His Marvelous Lamp

READ:

- “Aladdin and the Wonderful Lamp,” in Seale, *Arabian Nights*, 417-489.

Thu., Mar. 31

Reception Seminar [6]: Aladdin, Inc. (Response Essay #5 assigned)

READ:

- U. Marzolph, “Aladdin Almighty: Middle Eastern Magic in the Service of Western Consumer Culture,” *Journal of American Culture* 132 (2019): 275-290.
- Jack G. Shaheen, “Reel Bad Arabs: How Hollywood Vilifies a People,” *Annals of the American Academy of Political and Social Science* 588 (2003): 171-193.

Week 13

Tue., Apr. 5

Reception Seminar [7]: Ali Baba and the Forty Thieves between Galland and Diyāb

READ:

- “The Story of Ali Baba and the Forty Thieves,” Seale, tr., *Arabian Nights*, 265-288.
- “Marjana’s Pespicity, or The Forty Robbers Extinguished through the Skillfulness of a Slave,” in Seale, tr., *Arabian Nights*, 533-38

Thu., Apr. 7

Prince Ahmad and the Fairy Peri Banu (and the Invention of the Flying Carpet) (Orphan Tales Quiz #4)

READ:

- “Prince Ahmad and the Fairy Bari Banu,” in Seale, tr., *Arabian Nights*, 339-86.
- M. Warner, *Stranger Magic: Charmed States and the Arabian Nights* (Cambridge, Mass., 2012), 71-83.

**MODULE 5: Retellings of the Nights in Modern Literature and Print**

Week 14

Tue., Apr. 12

The *Nights* in the modern Arabic novel

READ:

- Excerpt from Naguib Mahfouz, *Arabian Nights and Days*, tr. D. Johnson-Davies (New York, 1995)
- [optional] M. Jarrar, “The *Arabian Nights* and the Contemporary Arabic Novel,” in *The Arabian Nights in Historical Context*, ed. S. Makdisi and F. Nussbaum (Oxford, 2008), 297-315.

Thu., Apr. 14

The Nights in American Gothic Horror

READ:

- Edgar Allen Poe, “The Thousand-and-Second Tale of Scheherazade” (1845)
- H.P. Lovecraft, “The Nameless City” (1921)

Week 15

Tue., Apr. 19

Reception Seminar [9]: Fantasy and Science Fiction

READ:

- Neil Gaiman, “Ramadan,” from *Sandman: Fables & Reflections* (1991)
- Ted Chiang, “The Merchant and the Alchemists Gate” (2007)

Thu., Apr. 21

Capstone: The *Nights* as *Arab* Literature or *Arabic* Literature?

READ:

A. Kilito, “Is *A Thousand and one Nights* a Boring Book?,” *Arabs and the Art of Storytelling: A Strange Familiarity*, tr. M. Sryfi and E. Sellin (Syracuse, 2014), 116-125.

**FINAL EXAM DUE IN EXAM WEEK**