

## UC-Berkeley Field Development Project

**Course Syllabus:** *National Identity and National Literature*

**Specialty:** *Comparative Literature: Criteria for National Literature*

**Lecturer:** Rahilya Geybullayeva

### **Course description**

This is an elective course consists of *two modules*: for undergraduate students (one term, fourth year students) about comparison principles in literary studies and *criteria of national literature*, and graduate students (one term) about particular topic such as *epic as starting point of national literature: between chronicle and fictional writing* (or “Doing History”). Among intrinsic, inward literary principles and outward aspects of literary studies, this course supposes to apply multifaceted core of CL which we call *literary contexts such as philosophical, sociological, historical scope, cultural, political boundaries* (outward literary principles).

**First introductory course** entitled as *Comparative Literature: Criteria for National Literature* and starts with interdisciplinary approach to literary studies, based on sociology and historical background from the research question what is *national identity and national culture (literature)*, how parameters of this identity have gone to transformation through history, going back from post-soviet period to medieval history, the period of shaping nations and states, and definition of nationality of literatures, with remarkable parallels from various transitional parallels. This aspect was dictated by socio-political transformations of post-soviet transition, which generated and generates debates about national attribution of literary and cultural works. Course is mainly concentrated on highlighting *these topics through criteria of national literature*.

The course content is divided into *two sections: post-soviet transformations and parallels across periods* (medieval, starting of XIX and XX centuries), and consists of a combination of 20 lectures (1 lecture is equal to 90 minutes) and 10 seminars.

### **Learning Outcomes:**

Students are expected to discuss abovementioned issues through alternative and ambiguous concepts, existing both in CL and related researches, with *own arguments and thoughts, to express own opinion, to participate in open discussions, develop academic and well-reasoned writing*.

### **Course objectives:**

This course intend to develop a critical understanding of how demarcation of some identity components in post-socialist transition period makes important emerged field of Literary Studies regarding “History National Literature” because of flexibility of national identity components and lack of certainty in definition of fragile national borders.

This course is designed to provide with an introduction to the principles of Literary Studies from *ethnic and societal* perspectives and retrospectives, involving *ethical implications*. This course is designed to provide students with basic principles of some of the fundamental building blocks of *national culture*, critical element of any collaboration endeavour, *on an example of literature*, required in any relations, from international politics to business strategy for mutual

understanding with regard of “we and others”. Comparison, as one of the fruitful blocks of any research, helps to establish “self and others” identity through feelings, social goals, attitudes, physical state as race, ethnicity, genetic origin, etc. We will need them to be effective and educated consumer in whatever career (academician or teacher) we choose in multicultural contemporary society.

**Course prerequisites:** Students must have taken one of the courses “History of national literature [Azerbaijani/Russian/French or English]. At least two languages are required (one native +)

### Course content

**Lectures 1-2.** *Literary Studies:* History of National Literature, World Literature (“we” and “others” principle), Literary Criticism, Theory of Literature, Comparative Literature. Starting to compare: “*literature*” and “*edebiyat*” across periods.

**Lecture 3.** *National literature* – what does it mean? Nation as concept. Nation and Literary Studies. History of literature and History of nation. Contemporary debates and historical background.

*Transitional period and Splitting identities*

Transitional periods and division of national and cultural identity as reason for enmity.

Factors, influencing on borders of national literatures. *Influence of social transformations and historical events on literature and culture in the meaning of “nationality” of artifacts.*

**Lecture 4.** *Influence of social transformations and historical events on literature:* literary-cultural types (cultural space of the text – social rules as violence or norm, image types – *lishniye lyudi*; *yurodiviye* in Russian literature, *oblomovshina*, *rakhmetovshina*; plot types in Socialist Realism – building new state, *raskulichavina*; symbol types in Sufism).

**Lectures 5- 6.** *Starting points of literature:* which text? Form of literary texts: religious books, chronicle, epic? Avesta, Exodus – are they starting points of national literatures?

*Is folklore starting point of literature?*

**Lectures 7-8.** *Statehood criterion.* State-ideology principle: what we share with others. Divided nations. Dutch and Germans. Azerbaijanis between Azerbaijan and Iran. Historical background- collapsed empires from Medieval period.

**Lectures 9-10.** *Language criterion.* Plurilinguality of national literatures? Can literature define nationality?

*Literary language:* native language or favored language (A.S. Pushkin, Maria Stuart, Shah Ismail Khatay; --J.Mammadgulizade, wrote with irony, that to write in the national language was to be illiterate). Journals “*Molla Nasreddin*”, “*Fiyuzat*” on language of literature. Indian literature- which language?

Parallels from Medieval period related with *elite languages*.

Role of religion an dominant factor in the Middle Ages in shaping of multicultural communities (on an example of 3 parallel empires: Mugal Dynasty, Sefevids’ Dynasty, Ottoman Emripe in Medieval period)

*National literature: literature of national minority or majority* (Austria, Russia in XIX-XX centuries)

**Lectures 11-12.** *National Identity across ages: parallels with current history* with regard of national identity in Medieval period as an ethnic and socio-cultural notion and concept.

Peculiarity of Medieval period – epoch of formation of many contemporary nations, national languages and their historical motives. Great migration period, migrations throughout history and emerged states.

Wandering cultural layers in literature: archetypical plots, motifs, genetics of the words, crossing genres.

**Lectures 11-12.** *State-ideology principle: what we share with others.* Soviet period (language, common socialist ideology). Parallels with Medieval period (zykr, Sufism, genres, language).

*Ethnic principle and Splitting identities*

Criterion of ethnic belonging or national identification of the author

(Medieval period: Nizami, Fyzuli; Diaspora literature from the beginning of XX century - Banin, Ivan Bunin, Gayto Gazdanov; Ann Raynd, R. Kipling;

XX-XXI century authors - Vladimir Visosky, Rustam Ibrahimbekov).

**Lectures 13-14.** *Religion as criterion: what we share in literature with other nations.* If sacred texts are literature: religious principle in national literature (Bible and Hebrew identity). Generality of religious texts (Gospel and Koran, and accordingly national identity for Christians and Moslims?). Religious books as historical source (comparison with epic and analogous genres as Song, bylina, ballad) and sample of literary style. Territorial- regional principle and sacred book of Zoroastrians Avesta

**Lecture 15.** *Epic as starting point of literature.* “Tutiname”s (Parrot’s Book) double national identity in literary studies Common ethnic origin of nations and common epics-chronicles, and discussions of national cultural heritage. Kitabi Dede Qorqud and Nibelunglieds.

**Lectures 16-17.** *Cultural space of the text:*

*Folklore.* Chronicle and cultural space: heroes and prototypes; social life in the epic - religion, women, family attitudes.

*Classic literature: wine in Islamic poetry* – forbidden drink in religion or glorified drink in medieval Islamic poetry? Background. Parallels of wine in folklore (Epic “Kitabi Dede Qorqud”). Parallels with forbidden rules and comparison with icon in Pravoslaviye (Orthodoxy).

**Lecture 18.** *Material of writing as proof of “ethnicity” of the text*

Material of writing as criterion of national literature (*tombstone, runic, papyrus, paper, woodblocks*)

*Alphabet as criterion* or Literary material – *tombstone as criterion of “nationality”*

**Lecture 19.** Discussions on "nationality" of some cultural heritage. *Hybridization of ethnoses and elements of cultures* on an example of comparative line with other (social) identify factors, other branches of the arts as *cuisine* (potato, tomato, tea); *music* (mugham, jaz, chorus, classic genres). Musical instruments (tar, keman between Iranians, Azerbaijanis, Pakistanis, Armenians and their national definitions at the museums).

*Hybridization of cultures in literary texts and regional-state criterion*

**Lectures 20.** *Post-Soviet political devaluation in literature and culture.* Dichotomies in history and fiction. Balance between truth and depiction in epic and historical novel. Trends in Literary Theory: from Socialist Realism to Deconstructivism. Historical background of literary-cultural transformations on an example of Recycling cultures inherent to different literary trends: from heroic epic “Kitabi Dede Gorgud” to deconstruction of idols of ancient and medieval period. “The Name of Rose” by U. Eko, “The Spanish Ballad” by L. Feuchwanger, “Wild Swans” by J. Chang, “Uncompleted Manuscript” by K. Abdulla as deconstructivity of historical stereotypes. Trends of contemporary post-Soviet Azerbaijani cultural space: de-constructivism (Kamal Abdulla), re-constructivism (Anar), Ala-toran platform and own queer literature (Ali Akper).

**Special lesson 22-23.** Group presentation

**Course requirements:** On successful completion of this module, the learner will be able to impart skills of discussions, foster ability of arguing, find appropriate materials and present own view in academic paper and Power Point form on the offered topics.

Matters of difficulty during homework are subject of discussion during the lessons.

**Required Materials:**

**Homework** is drawn up from theoretical material, based on the lectures’ topic and appropriate literary works; *course pack* preparation (supplementary materials prepared by students).

Midterm paper

Final paper or exam

**Grading** will be determined by the following:

Homework (course-pack preparation) and participation at the discussion block during lessons (15%)

Paper presentation on any chosen title from offered topics or midterm paper (4-5 pages) (20%)

Group presentation (20%)

Final exam (45%)

**Class Participation** includes variety of activities in the course – lectures, seminars, discussions block, home works, guest speakers, etc. ; class attendance, reading assigned materials for the next class, quality of preparation and participation, quality of comments in class, coming to class ready to *engage* in the hopefully interesting topic of the day.

**Group Presentation**

It is composed of two parts provide an analysis of a “national” contours of any national literature or any author, and the development of the details to support students’ recommendation, reviewing current literary product, or author, product in the broader context, taking into account changing factors of identity. Case analyses should be presented in which student underlines his idea and outline his plan, and try to win “funding” for the project. This project should be challenging allowing students to integrate their knowledge with ideas from other courses on humanities.

*Each group should be comprised of 6-8 students. Most notes will be given in PowerPoint format.*

Final **exam** grades will be assigned on the following point system:

A 92-100 points

A- 90-91

|    |              |
|----|--------------|
| B+ | 87-89        |
| B  | 84-86        |
| B- | 80-83        |
| C+ | 77-79        |
| C  | 70-73        |
| C- | 70-73        |
| D  | 60-69        |
| F  | 59 and below |

|              |              |              |             |
|--------------|--------------|--------------|-------------|
| A = 94-100%  | B+ = 87-89%  | C+ = 77-79%  | D+ = 67-69% |
| A - = 90-93% | B = 83-86%   | C = 73-76%   | D = 60-66%  |
|              | B - = 80-82% | C - = 70-72% | E = 0-59%   |

#### Reading List: Literary works:

1. Ayn Rand. *The Fountainhead* (related with modernism in architecture and classicism)
2. Jung Chang. *Wild Swans* (fiction or documentary).
3. *Kitabi Dede Gorgud* (history or fiction ) and adaptation
4. *The Nibelunglieds* (history or documentary)
5. Umberto Eko. *Imya Rozi*.
6. *Uncompleted Manuscript* by K. Abdulla (epic deconstruction or devaluation of values)
7. *Spanish ballad* by L. Feuchtwanger (reconstruction of values)
8. James Morrier. *Hacibabanın sərgüştələri*
9. Boleslaw Prus. *Pharos*
10. Samples of Medieval Islamic Poetry (Nizami, Hafiz, Firdowsi, Fuzulu – pages regarding wine)
11. R. Ibrahimbekov- *Beloye solnse pustini, Siibirskiy sirynulnik* – movies; literary works by RI (any)

#### Reading List: Theoretical Sources

1. Bünyadov Z. *Dinlər. Təriqətlər. Məzhəblər (Arayış kitabı)* – Bakı: Azərbaycan, 1997.
2. Qocayev M.Q. *Nizamidə insan fəlsəfəsi*. – Bakı: Mütərcim, 1997, 150 s.
3. *Ədəbi-nəzəri məcmuə*. AMEA Ədəbiyyat İnstitutu, II kitab. – Bakı: Nafta-Press, 2004.
4. *Ədəbi-nəzəri məcmuə*. AMEA Ədəbiyyat İnstitutu, III kitab. – Bakı: Nafta-Press, 2005.
5. *Mügayisəli ədəbiyyat – Beynəlxalq elmi konfransın materialları*. – Bakı, Slavyan Universiteti, oktyabr 2004.
6. *Mügayisəli ədəbiyyat – Beynəlxalq elmi konfransın materialları*. – Bakı, Slavyan Universiteti və AzCLA, noyabr 2006.
7. Qeybullayeva R.M. *Ədəbi komparativistika: nəzəriyyəsi və texnikası* (Magistrlər üçün 5 proqram). Bakı: Mütərcim-2008. 52 səh.
8. Брагинский В.И. *Проблемы типологии средневековых литератур Востока [очерки культурологического изучения литературы]*. – М.: Наука, 1991.

9. Веселовский А.Н. *Историческая поэтика*. - М.:ВШ, 1989.
10. Гейбуллаева Р.М. *Сравнительная типология прозы и литературные типы*. - Баку: ЭЛМ, 2000, 296 с.
11. Лотман Ю.Н. *Несколько мыслей о типологии культур*. - Язык культуры и проблема непереводимости. - М.: Наука, 1987.
12. Bertens Hans. *Literary Theory*.- London and New York, Routledge, 2001, 256 p.
13. Wellek Rene, Austin Warren. *Theory of Literature*. A seminal study of the nature and function of literature in all its contexts. Penguin Books, reprinted 1985, 386 p.
14. Widdowson Peter. *Literature*. - London and New York, Routledge, 1999, 229 p.
15. David Damrosch, "Rebirth of a Discipline: The Global Origins of Comparative Studies," *Comparative Critical Studies* 3.1-2006
16. The American Heritage Dictionary of the English Language, Fourth Edition. (2003). August 7, 2009. <http://www.thefreedictionary.com/Zeitgeist>.
17. Dawkins, Richard (2006). *The God Delusion*. Boston: Houghton Mifflin. p. 406. ISBN 0-618-68000-4.;
18. Yuri Slezkine. *The Jewish Century*. Princeton University Press, 2004
19. *Identities in Transition: Eastern Europe and Russia after the Collapse of Communism* (Berkeley: Center for Slavic and East European Studies, 1996), 92-102
20. John Edwards. *Multilingualism*. London and New York: Routledge, 2005
21. Fishman, Joshua (Ed.) . *Handbook of Language and Ethnic Identity*. Oxford University Press, 1999.
22. *Sociology: a guide to problems and literature* Bottomore, T. B. London : Allen and Unwin, 1971.
23. Appiah, K.A. *The Ethics of Identity*. Princeton , 2005
24. *Multiculturalism without Culture*. Anne Phillips
25. *Documents of life : an introduction to the problems and literature of a humanistic method* Plummer, Kenneth. London : Allen & Unwin, 1983
26. S. Bassnett, *Comparative literature: a critical introduction* (Oxford, 1993)
27. C. Guillén, *The challenge of comparative literature* (Cambridge Mass, 1993)
28. A. Jefferson & D. Robey, eds., *Modern Literary Theory: a comparative introduction* (London, 1986)
29. *Comparative literature in an age of globalization* . Baltimore, MD : Johns Hopkins University Press, 2006.
30. Totosty de Zepetnek, Steven. *Comparative Literature: Theory, Method, Application*. Amsterdam: Rodopi, 1998.
31. Lisa Zunshine, ed. *Introduction to Cognitive Cultural Studies*. Baltimore: The Johns Hopkins University Press, 2010
32. *Comparative literature and classical Persian poetics : seven essays* Davidson, Olga M. Costa Mesa, CA : Mazda Publishers, 1999.
33. *What is comparative literature? : an inaugural lecture delivered before the University of Oxford on 1 Steiner, George, 1929-* Oxford : Clarendon Press; Oxford ; New York : Oxford University Press, 1995
34. *Reading the West/writing the East : studies in comparative literature and culture* San Juan, E. (*Epifanio*), 1938- New York : P. Lang, 1992.

35. Kafka. *Toward a minor literature*.
36. Does the idea of national literature still have meaning?
37. *National literature, collective identity and political power*. Author(s):Fredrik Engelstad Volume:21 **Editor(s)**: Fredrik Engelstad **ISBN**: 0-7623-0885-0 Citation:Fredrik Engelstad (2003), ***Comparative Studies of Culture and Power (Comparative Social Research, Volume 21)***, Emerald Group Publishing Limited, pp.111-145
38. *The translation zone : a new comparative literature* Apter, Emily S. Princeton, N.J., Woodstock : Princeton University Press , 2006.
39. *The Cambridge companion to the epic* / edited by Catherine Bates. Cambridge, UK ; New York : Cambridge University Press, 2010.
40. Cemal  
Kafadar(1995), "in Between Two Worlds: Construction of the Ottoman states", University of California Press, 1995(on EPIC KDG)
41. Michael E.  
Meeker, "The Dede Korkut Ethic", International Journal of Middle East Studies, Vol. 24, No. 3 (Aug., 1992), 395-417.