The World Responds to the Greeks
Boğaziçi University: CL 490 Special Topics in Comparative Literature
Columbia University: V3920
Spring 2016
Dimitrios Antoniou and Matthew Gumpert

Tuesdays 4-5 (Boğaziçi University: TB 480)
Thursdays 4-6 (Boğaziçi University: GYD 125) / 9-11 (Columbia University: Heyman Center)

Office/Skype Hours for Dimitris Antoniou (da2500@columbia.edu):
Fridays 12-2 Hamilton 617

Office/Skype Hours for Matthew Gumpert (matthew.gumpert@boun.edu.tr): Tuesdays 2-4, Department of Western Languages and Literatures

Office Hours for TA, Sneha A. Desai (sad2159@columbia.edu): Fridays 10-11, TBD

Course Overview: This course examines the way particular spaces serve as sites for the production and reproduction of cultural and political imaginaries. It places particular emphasis on the themes of the polis, the city, and the nation-state as well as on spatial representations of and responses to notions of the Hellenic across time. Students will consider a wide range of texts as spaces - complex sites constituted and complicated by a multiplicity of languages - and ask: To what extent is meaning and cultural identity, site-specific? How central is the classical past in Western imagination? How have great metropolises such as Paris, Istanbul, and New York fashioned themselves in response to the allure of the classical and the advent of modern Greece? How has Greece as a specific site shaped the study of the Cold War, dictatorships, and crisis? The question of space and the site-specific will also be raised by the very logistics of the course, which will link two classrooms, two groups of students, and two professors - one at Columbia University, and the other at Boğaziçi University, by way of long-distance technologies.

Course Objectives: The course aims to familiarize students not only with Greece as a space at the crossroads of East and West but also with the ways in which different disciplines have considered space across geography and time, and understood it, in their own ways, as "Hellenic." It brings together faculty with different disciplinary backgrounds (history, anthropology, and comparative literature) to help students develop their close reading, analytic writing, and critical thinking skills as well as to introduce them to interdisciplinary research. Finally the course connects Columbia students to students from the University of Bosporus to work collaboratively and experiment with digital technologies.

Requirements: Students will be evaluated on the basis of: 1. Class participation and preparation (20%); 2. Short paragraph-long postings (around 200 words) which respond to the week’s readings (30%); 3. A take-home midterm exam (around 1500 words) (20%); 4. A final project that includes an abstract (around 200 words), a 5 minute video presentation, and a 7-10 page double-spaced paper (around 2400-3000 words) (30%).
Policies

Academic Integrity:
Please ensure that you have reviewed either Columbia’s Academic Integrity Policy (http://www.college.columbia.edu/academics/academicintegrity) or Boğaziçi’s statement on Student and Responsibilities (including the "principles of academic honesty" listed there) (http://boun.edu.tr/en_US/Content/About_BU/Governance/Councils_Boards_and_Committees/Ethics_Committees/Student_Rights_and_Responsibilities) and comply with it throughout your coursework. All work is expected to be your own and whenever you draw on the work of others it must be properly cited (both for direct quotations and paraphrases).

Deadlines: Late assignments will not be accepted. Contact us well in advance of a deadline if there are any issues that make the timely submission of an assignment impossible.

For students with disabilities: In order to receive disability-related academic accommodations, Columbia students must first be registered with Disability Services (DS). More information on the DS registration process is available online at www.health.columbia.edu/ods. Students who have, or think they may have, a disability are invited to contact Disability Services for a confidential discussion at (212) 854-2388 (Voice/TTY) or by email at disability@columbia.edu. For all issues regarding disabilities, Boğaziçi students should contact the Students with Disabilities Unit and GETEM at (212) 359 7538 / 7659 (www.getem.boun.edu.tr) or by email at geteminfo@boun.edu.tr. Faculty must be notified of registered students’ accommodations before exam or other accommodations will be provided.

Devices:
Phones may not be used during class and must be put away. Laptop and tablet use is limited to note-taking and viewing course readings.

Materials and Resources: All readings (articles and book excerpts) will be available at a designated Dropbox (and also, at Columbia, posted on Courseworks), while films will be on reserve in the library (and, in Istanbul, screened at the Columbia Global Center). The material for each seminar meeting includes required reading and an “Album” of suggested additional resources.

Schedule
Week 1 / Columbia University (01/21): Prolegomenon: The Polis

*Cavafy, "The City" (50-51); "The Gods Abandon Anthony" (60-61); "Waiting for the Barbarians" (30-33)
*Leontis, *Topographies of Hellenism*, "Mapping the Territory" (1-14)

*Album*: Castoriadis, "The Greek Polis and the Creation of Democracy"; Delacroix, *Greece on the Ruins of Missolonghi; Liberty Leading the People; Vryzakis, The sortie of Messolonghi; The Reception of Lord Byron at Missolonghi"

How does Cavafy represent the space of the city in his poetry? What happens to the space of the city when it is represented pictorially, for example in the work of Delacroix? How, according to Leontis, does the creation of a homeland depend on the process of mapping? What happens to the space of the city when it is represented pictorially, for example in the work of Delacroix and Vryzakis? What, according to Castoriadis, is distinct about the classical Greek polis: what kind of new space does it institute?

Week 2 / Columbia University (01/28): Mapping Greece: Rhigas

*Byron, "On This Day I Complete My Thirty-Sixth Year" (780-81); *Childe Harold's Pilgrimage*, canto 2, sections 73, 83, 88, 89, 93 (120-27)
*Leontis, Topographies of Hellenism*, ch. 1, "The Topological Approach" (17-22)

*Album*: Herzfeld, *Ours Once More: Folklore, Ideology, and the Making of Modern Greece* (ch.1); Stouraiti and Kazamias, "The Imaginary Topographies of the Megali Idea: National Territory as Utopia"; in *Spatial Conceptions of the Nation: Modernizing Geographies in Greece and Turkey*, ed. Diamandouros, Dragonas and Keyder

What is the nation-state as a physical and imaginary space? Is Rhigas' map, according to Calotychos, a representation of Greece or its utopian plan? Where does Modern Greece begin – temporally, geographically? How is the modern effaced in the name of the ancient? What does Rhigas’ map tell us about alternative modernities and the multiethnic origins of the Greek nation? How does Byron's representation of contemporary Greece depend on the return to certain privileged spaces or forms? How is Byron's Hellas a landscape based as much in absence as presence? What is the difference, in Herzfeld's ethnographic narrative, between the Romaios and the Hellene? How do political scientists explain the distinct kinds of spaces that are the modern Greek and Turkish nations?


*The class will be held at the Metropolitan Museum*


*Seferis, *On the Greek Style: Selected Essays in Poetry and Hellenism* (ch. 3, "Makriyannis"; ch. 9, "Letter to a Foreign Friend")


How, according to Anderson, does the modern nation depend on new modes of time and space? How is it connected to new narrative forms, and the rise, specifically, of the novel? How does Seferis turn Makriyannis into the founder of a modern Greek literature? What role, according to Gourgouris, does the prose of Makriyannis, and its reception, play in the construction of idea of the Hellenic?

**Week 5 / Boğaziçi University & Columbia University (2/16 - 2/18): Dream Nations and Imagined Communities II: Poetry**

*Seferis, selected poetry: Mythistorema* (3-28) "The King of Asini" (134-36); "In the Manner of G. S." (52-55); "Last Stop" (154-57); "Helen" (177-81); "Stratis Thalassinos among the Agapanthi" (144-45); "The Last Day" (120-21); "The Return of the Exile" (113-14); "Memory I" (180-81); "Memory II" (188-89); "Mycenae" (33-34); "Reflections of a Foreign Line of Verse" (42-43); "Stratis Thalassinos on the Dead Sea" (148-50); *Thrush* (161-70); "'On Aspalathoi . . .'") (223)


*Album:* Gourgouris, *Dream Nation* (ch. 6, "The Phantasms of Writing, II," 201-26)

How does Seferis' poetry function as another space for fashioning a Greek identity? What are the borders, and the contents, of this identity? How is the nation invented and reinvented in the work of Seferis? How is Seferis' reading of Cavafy and T. S. Eliot crucial for his narrative of Hellenism? How does Seferis read Cavafy strategically, both
in order to include him in and cast him out from a space deemed Hellenic? What role, according to Gourgouris, do nostalgic and utopian impulses play in the construction of the real and imaginary spaces of the modern nation?


*Cavafy, selected poetry: "Walls"; "An Old Man"; "The Windows"; "Ionic"; "Ithaka"; "Alexandrian Kings"; "Tomb of the Grammarian Lysias"; "Tomb of Evrion"; "One Night"; "In the Street"; "Tomb of Iasis"; "Outside the House"; "In the Month of Athyr"; "Kaisarion"; "Tomb of Lanis; Young Men of Sidon (A.D. 400); "Thepose Who Fought for the Achaian League"; "In Alexandria, 31 B.C."; "In a Township of Asia Minor"; "In the Tavernas"; "Two Young Men, 23 to 24 Years Old"; "Myris: Alexandria, A.D. 340"; "Alexander Jannaios and Alexandria"; "In the Same Space"; "Following the Recipe of Ancient Greco-Syrian Magicians"; "In the Year 200 B.C.; "Poseidonians"; "And I Lounged and Lay on their Beds"


*Gumpert, "Freedom within the Margin: The Cafe in the Poetry of Cavafy"

*Album: Lambropoulos, “The Violent Power of Knowledge: The Struggle of Discourses for Power over C.P. Cavafy's ‘Young Men of Sidon, A.D. 400’”

How do Cavafy's poems rely on a blend of eastern and western traditions and how does this mixture make Cavafy a useful case for thinking about the nature of cultural identity? How does it make use of historical references, and prior texts (and which references and texts)? Does it offer an alternative vision of Greek identity than what we found in Seferis? How does Cavafy's poetry return, obsessively, to certain privileged or problematic spaces? In Alexandria, how does Forster tie Cavafy's poetics to a specific urban topography?

Week 7/ Boğaziçi University & Columbia University (3/1 - 3/3): Heterotopia: Pilgrimages to the Parthenon

*Renan, “Prayer on the Acropolis”
*Freud, “A Disturbance of Memory on the Acropolis”
*Foucault, "Of Other Spaces"
*Le Corbusier, Journey to the East (209-39)
*Acropolis; Dir. Eva Stefani (2001)

*Album: Andersen, A Poet's Bazaar (ch. 5): Tziovas, “Beyond the Acropolis: Rethinking Neohellenism”; Leontis, Topographies of Hellenism (ch. 2, "Heterotopia: Visitors to the
Culture of Ruins," 40-66); Gourgouris, Dream Nation (ch. 4, "The Punishment of Philhellenism," 122-40)

How has the Parthenon been turned into a sacred space, a ground zero for the classical, a destination at once utopian, and nostalgic? Is the Acropolis a heterotopic space in the way Foucault uses the term? How does the Acropolis become an emblem of the sublime? What kind of narrative does Stefani imply through the juxtaposition of images of the Acropolis and the naked female body?

Public Event (3/3, Columbia University): Kurdish Guerilla Workshop, with Nazan Ustundağ, Boğaziçi University, Bülent Küçük, Boğaziçi University, and Michael Taussig, Columbia University

**Mid-term essay due 3/3 (Columbia)**

Week 8 / Boğaziçi University & Columbia University (3/8 - 3/10): Another City: Thessaloniki

*Sciaky, Farewell to Salonica (Prologue, 3-7; ch. 1, 9-20; ch. 3, 40-52; ch. 5, 69-82; ch. 7, 98-104; ch. 9, 137-41)

Album: Gounaris, “Salonica"

How is Salonica a city of border crossings – ethnic, religious, linguistic? Why write a book about Salonica, not Athens or Istanbul? What does Greek history look like from the perspective of the second city, rather than the first? What does Salonica allow historians to say about religious, ethnic, class heterogeneity? How does Sciaky's memoir return obsessively to certain privileged and problematic spaces?


*Byron, "On This Day I Complete My Thirty-Sixth Year" (780-81); Childe Harold's Pilgrimage, canto 2, sections 73, 83, 88, 89, 93 (120-27)
*Leontis, Topographies of Hellenism, ch. 1, "The Topological Approach" (17-22)

Album: Herzfeld, Ours Once More: Folklore, Ideology, and the Making of Modern Greece (ch.1); Stouraiti and Kazamias, "The Imaginary Topographies of the Megali Idea: National Territory as Utopia"; in Spatial Conceptions of the Nation: Modernizing Geographies in Greece and Turkey, ed. Diamandouros, Dragonas and Keyder
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*Frampton, “For Dimitris Pikionis,” in Dimitris Pikionis, Architect 1887-1968: A Sentimental Topography
*Tzonis and Lefaivre, “The Grid and the Pathway”

Album: Jameson, The Seeds of Time (excerpts)

What does the architecture of Athens, with its ancient ruins and modern apartment buildings, tell us about Greece’s relation to its past, to its neighbors – in the Mediterranean, in the Balkans, in Europe? How is Frampton's argument about critical regionalism based on the concept of the vernacular? What does the Greek case help architecture do?


*Smyrna: The Destruction of a Cosmopolitan City (1900-1922); Dir. Maria Iliou (2013)
*Vryonis, "The Mechanism of Catastrophe: The Turkish Pogrom of September 6-7, 1955, and the Destruction of the Greek Community of Istanbul" (1-24, 99-136)
*Pamuk, Istanbul: "Conquest or Decline: The Turkification of Constantinople"

Album: Shaw, History of the Ottoman Empire and Modern Turkey (excerpts);
Kalogeras, “Hellenic Diaspora, Greek Immigrants, Americans of Hellenic Descent: Understanding Turn of the 20th Century Greek Immigration to the USA”
How does the population exchange of 1923 represent a struggle over space, and its meanings? How does it construct new spaces, and identities? How might we reconsider nationalism and hybrid identity through the prism of Greco-Ottomanism?

**Guest-Lecturer (3/31, Columbia University):** Kostas Kostis, University of Athens; speaking on *The Spoiled Children of History*

**Mid-term essay due 3/31 (Boğaziçi)**

**Week 12 / Boğaziçi University & Columbia University (4/5 - 4/7): The Other Side of Victimhood: The Greek Crypto-Colony and the Cold War**

*L*ost Monument; Dir. Stefanos Tsivopoulos  
*Iatrides,* “Greece and the Origins of the Cold War”  
*“Recommendation for Assistance to Greece and Turkey. Address of the President of the United States,” March 12, 1947 (The Truman Doctrine)*

*Herzfeld,* “The Absent Presence: Discourses of Crypto-Colonialism”

What kind of narrative does Tsivopoulos insinuate about the way that American policies have shaped recent Greek history? In what ways did the Greek Civil War reflect the antagonisms of the Cold War?

**Final projects must be discussed with instructors by this week (Columbia)**


**Week 13 Boğaziçi University & Columbia University (4/12 - 4/14): Liminality: Greek Spaces/Turkish Spaces/Cypriot Spaces**

*Seferis, *Details on Cyprus*”; "Helen" (177-79); "In the Goddess' Name I Summon You" (176); "Agianapa II" (267)  
*Yaşın, Don't Go Back to Kyrenia,* selected poems: "Don't Go to Kyrenia"; "A Ghost"; "Old Songs in Neapolis"; "Flying Away to the Other Side"; "Wartime"; Aunt-ology"; "Our Cat's Tale"; "A Tale of Our Street"; "Dead House"  
*Yaşın,* "Writing from a Mediterranean Island: In-Between Languages and Literary Spaces”
Cyprus offers us a compelling and tragic example of a place that has been violently divided into distinct spaces. How do these spaces function to project and reinforce certain cultural identities, while erasing or suppressing others? What role do language, literature, and monuments play in fashioning and policing these spaces, or in resisting their homogeneity? How does the poetry of Seferis and Yaşın construct or contest an essentially Cypriot space?

**Guest-Lecturer (4/14, Boğaziçi University):** Yael Navaro-Yashin, Department of Social Anthropology, Cambridge University; speaking on chapter 7 of her *The Make-Believe Space: Affective Geography in a Postwar Polity*

**Week 14 / Boğaziçi University: Spring Break / Columbia University (4/19 - 4/21): Responding to the Colonels: Film, Human Rights, Social Theory**

*Korovessis, The Method: A Personal Account of the Tortures in Greece* (excerpts)  
*Amnesty International (country reports)*  
*Z, Dir. Costas-Gavras (1969)*  

**Album:** Roufos, [the Athenian, pseud.], *The Truth about Greece*; Poulantzas, *The Crisis of the Dictatorships: Portugal, Greece, Spain*

Discuss Korovesis’s autobiographical account in light of Scarry’s argument on the inexpressibility of pain. Is “silence” a legitimate form of resistance to a dictatorial regime on the part of intellectuals? How does Z challenge the colonels’ dictatorship? Can there be a dictatorship without torture?


**Final projects must be discussed with instructors by this week (Boğaziçi)**


Part I/Athens
Part II/Istanbul

*Bozdoğan, Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic (ch. 6, "Nationalizing the Modern," 240-93)  
*Gumpert, "Notes toward a Canon of the Statue in Turkey"  
*Pamuk, “Memories of a Public Square”

Album: Arendt, The Life of the Mind (excerpts on the agora); Taussig, “News from Gezi Park, Istanbul; Don’t Forget the Penguins as the Ice Floes Melt”; "The Plan to Change Taksim Square," New York Times, 7 June 2013  
(http://www.nytimes.com/interactive/2013/06/07/world/europe/The-Plan-to-Change-Taksim-Square.html?_r=0); "Historical Atlas of Gezi Park"  
(https://postvirtual.wordpress.com/2013/06/27/historical-atlas-of-gezi-park/)

How do urban squares function both physically and symbolically to project certain ideas or narratives of the nation? How do they serve as cosmopolitan centers for constructing a more global identity? What happens when those squares are contested, and become sites of violence? How do parks serve as spaces for reproducing a certain kind of Greek imaginary? To what extent is that imaginary rooted in the classical past? How does the park actually function in the daily life of the city, and how does that diverge from the park as a utopian project?

Guest-Lecturer (4/28, Boğaziçi University): Sibel Bozdoğan, Architecture and Urban Planning and Design, Graduate School of Design, Harvard University; Department of Architecture, Kadir Has University; speaking on chapter 6 of her Modernism and Nation-Building: Turkish Architectural Culture in the Early Republic

Week 16 / Boğaziçi University (5/3 - 5/5): Ethnographies of the Built Environment

*Antoniou, “The Mosque that Wasn’t There: Ethnographic Elaborations on Orthodox Conceptions of Sacrifice”  
*Antoniou, “Unthinkable Histories: The Nation’s Vow and the Making of the Past in Greece”  
What does the failure to construct certain monuments (mosques, churches, etc.) reveal about the way cultural imaginaries depend on architecture and built forms? How might unrealized architectural projects serve as vantage points to consider the making of public history?

**Final Project due 5/6 (Columbia)**


Week 17 / Boğaziçi University (5/10 - 5/12): Epilogue: The Polis

*Cavafy, "The City" (50-51); "The Gods Abandon Anthony" (60-61); "Waiting for the Barbarians" (30-33)

*Leontis, Topographies of Hellenism, "Mapping the Territory" (1-14)

Album: Castoriadis, "The Greek Polis and the Creation of Democracy"; Delacroix, Greece on the Ruins of Missolonghi; Liberty Leading the People; Vryzakis, The sortie of Messolonghi; The Reception of Lord Byron at Messlonghi

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**Final Project due 5/16 (Boğaziçi)**