## Sabancı University

## Spring 2022

## GEN 442 / 542

## Gendered Memories of War and Political Violence

Monday 15.40 – 17.30

*In class & Zoom*

Tuesday 08.40 – 09.30

*Zoom*

#### Ayşe Gül Altınay

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*Office Hour*

Tuesday 14.40 – 15.30

or by appointment

Overview

20th century has been “a century of wars, global and local, hot and cold” (Catherine Lutz). The course explores the different ways in which war and political violence are remembered through a gender lens. Central questions include: What are the gendered effects of war, political violence, and militarization? How have wars, genocide and other forms of political violence been narrated and represented? How do women remember and narrate gendered violence in war? How are post-conflict processes and transitional justice gendered? What is the relationship between testimony, storytelling, and healing? How is the relationship between the “personal” and the “public/national” reconstructed in popular culture, film, literature, and (auto)biographical texts dealing with war, genocide, and other forms of political violence? How are wars memorialized and gendered through monuments, museums, and other memory sites? Besides others, case studies on Turkey, Hungary, Germany, Chile, Peru, and Israel/Palestine will be used to elaborate the key concepts and debates in the emerging literature on gender, memory, and war.

In these extraordinary times of a pandemic challenge and online learning, this class will give us a chance to reflect on gender, violence, war and peace in the context of uncertainty, crisis, and transformation. The pandemic is introducing major changes to almost everything that we have taken for granted as “normal” or as “important.” This is a precious moment to become aware of what we have taken for granted and how it is being or can be transformed for a less violent, more inclusive, more peaceful world. To borrow from feminist scholar Dina Georgis: What is a “better story” of the planet, of politics, and of ourselves at this particular moment in time? Where do we see this “better story” unfolding? What forms is it taking and who are its creative subjects?

In other words, this class will 1) engage in a critical discussion of how wars and political violence have shaped human life, particularly in the past century, and 2) what role gender and memory politics play in challenging the existing narrative of war and militarization, and reimagining alternative possibilities. All the participants in the class will be invited to contribute examples from their everyday lives and fields of interests to help us develop a more inclusive and comprehensive understanding of how ideas about war, violence and gender are both shaping our world and our lives, and are being reimagined in new ways.

The class will be held synchronously on Zoom and will be ***very interactive***. We will be using breakout rooms, the chat, the poll, working together on drive documents and other options that online teaching makes possible. Since much of the learning will be mutual and interactive, everyone will be asked to ***keep their videos on***, be “present” as active listeners and active participants, both in the large room and in the small break-out rooms that will be used regularly and frequently.

You have to attend the synchronous Zoom lectures and real-time online quizzes with your SU email account. The quizzes will be proctored and you will have to keep ***your webcam and microphone on***. Make sure to check that your webcam and microphone function properly before the first quiz.

***Requirements and Grading:***

***Attendance and participation* (20 points)** Since this will be a very interactive class, attendance is strongly encouraged and class participation will play a major role in your learning experience, as well as constituting 20% of your final grade.

***Memory Journal* (15 points)**Keep a memory journal, where you make regular entries (at least weekly, but preferably daily) about your reflections on memory, war, political violence, peace and gender. Questions and guidelines for the journal will be shared during the first week of classes. Each week, you will be asked to upload a section of your journal or a reflection on the experience of keeping a journal on SU Course.

***In-Class Writing Assignment* (15 points)** For a total of 3 weeks, there will be an in-class writing group exercise, where you will be writing a short essay responding to a prompt, which you will share with a small group of students to get feedback. Each student will be asked to give feedback to others’ essays. The prompts will be taken from the readings of the week, on which you will be writing your personal reflections. Specific guidelines will be shared during the first week of classes.

**(Cult 442 only)** ***Midterm Exam* (20 points)** There will be a midterm exam on April 19 during the regular class hour.

**(Cult 442 only)** ***Final Exam* (30 points)** The final exam will take place during the time announced by the university and will cover all the readings and discussions of the semester.

**(Cult 542 only) *Response Paper or Theory Journal:* (20 points)** For a total of 5 weeks, you are asked to submit a three-page (double spaced) response paper or theory journal on SU Course (to be submitted before class, 4 points each). The response paper/theory journal should *discuss* (not summarize) *all the readings* of that week, making connections between them, discussing strengths and weaknesses, asking questions, raising criticisms, and making suggestions for further discussion. Instructions for the theory journal will be shared during the first week of classes.

**(Cult 542 only) *Final Paper: Synopsis presentation* (April 19,10 points) & *Final Paper***

The graduate students will write a final paper, for which the initial synopsis will be presented to the Cult 542 class on April 19 that is based on primary or secondary material

The course material will be shared on SU Course+ and all assignments, quizzes and exams will be submitted through the same platform. Please make sure to review the university policies below and pay utmost attention to proper academic citation and academic integrity! Failing to do so will result in the relevant disciplinary measures outlined in the Academic Integrity policy.

***Academic Integrity*** *<http://www.sabanciuniv.edu/en/academic-integrity-statement>*

***Academic Freedom*** *<http://www.sabanciuniv.edu/en/statement-of-academic-freedom>*

***Non-Discrimination***[*http://www.sabanciuniv.edu/en/non-discrimination-statement*](http://www.sabanciuniv.edu/en/non-discrimination-statement)

***Sexual Harassment***[*http://www.sabanciuniv.edu/en/sexual-harassment-policy-statement*](http://www.sabanciuniv.edu/en/sexual-harassment-policy-statement)

**Week 1 – February 28/March 1**

**Introduction**

**February 28**

Film screening and discussion

* Anita Toutikian, *Exbroideries* (2014)

**March 1**

* Gabor Mate (2004) “The Bermuda Triangle” and “The Seven A’s of Healing” in *When the Body Says No: The Cost of Hidden Stress.* Vintage Canada.

*Required for graduate students:*

* Kathy Davis (2014) “Making Theories Work” in *Writing Academic Texts Differently: Intersectional Feminist Methodologies and the Playful Art of Writing*, ed. Nina Lykke, New York: Routledge, pp.172-179.

**Week 2 – March 7/8
World War I: Gendering Histories, Memories, Silences**

* Lynne Hanley (1991) “The War Zone: The Great War and Modern Memory” in *Writing War: Fiction, Gender and Memory,* Amherst, MA: The University of Massachusetts Press, pp.18-37.
* Cynthia Enloe (2014) “Gallipoli, the Somme, and the Hague: Feminist Reflections on the Myriad Wars of the First World War” *European Journal of Women’s Studies* 21(3): 299-303.
* Ayşe Gül Altınay (2014) “Centennial Challenges: Denationalizing and Gendering Histories of War and Genocide,” *European Journal of Women’s Studies* 21(3): 307-312.
* Women’s Museum Istanbul (browse for material on WWI) http://www.istanbulkadinmuzesi.org/en

*Required for graduate students:*

* Andrea Petö (2014) “Broken Continuities and Silencing the Feminist Legacy of the First World War” *European Journal of Women’s Studies* 21(3): 304-307.

**Week 3 – March 14/15** *Guest Speaker: Arlene Avakian (March 14 – Zoom)*

**Conceptualizing Collective Memory vis-à-vis Gender**

* Arlene Avakian (2020) “Miras Yaşıyor”(The Legacy Continues) in *Aslan Kadının Mirası: Amerikalı bir Ermeni’nin Feminist Olma Yolculuğu*. İstanbul: Aras, pp. 369-399.
	+ English original uploaded on SU Course.
	+ For Turkish: Click on *[Okuma Parçası](https://www.arasyayincilik.com/urun/aslan-kadinin-mirasi/)* on the Aras website.
* Arlene Avakian (2010) “A Different Future? Armenian Identity Through the Prism of Trauma, Nationalism, and Gender” *New Pespectives on Turkey* 42 (Spring): 203-214.
* Arlene Avakian and Hourig Attarian (2015) “Imagining our Foremothers: Memory and Evidence of Women Victims and Survivors of the Armenian Genocide - A Dialogue” *European Journal of Women’s Studies* 22(4): 476-483.

*Required for graduate students:*

* Marianne Hirsch (2019) “Introduction: Practicing Feminism, Practicing Memory” in *Women Mobilizing Memory,* eds. Ayşe Gül Altınay, Maria Jose Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon. New York: Columbia University Press, pp. 1-23.
* Ayşe Gül Altınay (2013) “Gendered Silences, Gendered Memories: New Memory Work on Islamized Armenians in Turkey” *L’Homme: European Journal of Feminist History* 24(2): 73-89.

*Recommended reading:*

* Janet Jacobs (2010) “Gender and Collective Memory: Women and Representation at Auschwitz” in *Memorializing the Holocaust: Gender, Genocide and Collective Memory,* I.B.Tauris, pp. 27-48 (available online through IC)

**Week 4 – March 21/22
Witnessing, Surviving, Mourning**

* Dori Laub (1992) “An Event Without A Witness: Truth, Testimony and Survival” in *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History,* Shoshana Felman and Dori Laub, New York and London: Routledge, 1992, pp.75-92.
* Dina Georgis (2013) “Introduction: What’s in a Better Story, or Listening Queerly,” *The Better Story: Queer Affects from the Middle East,* Albany: State University of New York Press.

*Required for graduate students:*

* Judith Butler (2004) “Violence, Mourning, Politics” in *Precarious Life: The Powers of Mourning and Violence,* London and New York: Verso, 2004, pp.19-49.

*Recommended reading:*

* Marc Nichanian (2003) “Catastrophic Mourning” in *Loss,*eds. David L. Eng and David Kazanjian, Berkeley: University of California Press, 2003, pp.99-124.

**\*\*\* March 23 – 7pm – SU Gender Roundtable on “Feminist+ Solidarity” (Zoom) \*\*\***

Roundtable with Arlene Avakian, Cynthia Enloe, Deniz Kandiyoti, Shaharzad Akbar

**Week 5 – March 28/29** *Guest Speaker: Banu Karaca (March 28)* **Aesthetic Interventions**

* Diana Taylor (2003) “Staging Traumatic Memory: Yuyachkani” in *The Archive and the Repertoire: Performing Cultural Memory in the Americas,* Durham and London: Duke University Press, pp.190-211.
* Banu Karaca (2019) “‘When Everything Has Been Said Before…’: Art, Dispossession, and the Economies of Forgetting in Turkey” in *Women Mobilizing Memory,* eds. Ayşe Gül Altınay, Maria Jose Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon. New York: Columbia University Press, pp. 285-302.
* In-Class Writing Group (March 29)

*Required for graduate students:*

* Dina Georgis (2020) “Play and the Affective Space of Hope in Hani Abu-Assad’s *The Idol*” *Emotion, Space and Society* 37: 100738.
* Podcast, “[Telling Stories About the Past in Poland](https://www.google.com/search?client=safari&rls=en&q=%E2%80%A2+https%3A%2F%2Fpodcasts.ceu.edu%2Fcontent%2Ftelling-stories-about-past-poland&ie=UTF-8&oe=UTF-8)” (Andrea Petö & Patrycja Dołowy)

**Week 6 – April 4/5**

**Gendering Holocaust Studies**

* Andrea Pető, Louise Hecht, and Karoline Krasuska (2015) “Introduction” in *Women and Holocaust: New Perspectives and Challenges*, eds. Andrea Pető, Louise Hecht, Karoline Krasuska. Warsawa: IBL, pp.9-27.
* Marianne Hirsch, “Nazi Photographs in Post-Holocaust Art: Gender as an Idiom of Memorialization” in *Crimes of War: Guilt and Denial in the Twentieth Century,* eds. Omer Bartov, Atina Grossmann, and Mary Nolan, New York: The New Press, 2002, pp.100-120.

*Required for graduate students:*

* Ayşe Gül Altınay and Andrea Pető (2016) “Introduction - Uncomfortable Connections: Gender, Memory, War” in *Gendered Wars, Gendered Memories: Feminist Conversations on War, Genocide and Political Violence,* eds. A. Altınay and A. Pető, London: Routledge, pp. 1-20.

*Recommended:*

* Andrea Pető (2003) “Memory and the Narrative of Rape in Budapest and Vienna” in *Life after Death. Approaches to a Cultural and Social History of Europe.* ed. Dirk Schumann, Richard Bessel. Cambridge University Press, pp.129-149.
* Joan Ringelheim (1998) “The Split between Gender and the Holocaust” in *Women in the Holocaust,* eds. Dalia Ofer and Lenore J. Weitzman, New Haven and London: Yale University Press, pp.340-350.
* Joyce Marie Mushaben (2004) “Memory and the Holocaust: Processing the Past through a Gendered Lens” *History of the Human Sciences*. 17(2-3): 147-185.

**Week 7 – April 11/12**

**Postmemory and Generational Transmission I**

* Marianne Hirsch (2012) *Generation of Postmemory: Writing and Visual Culture after the Holocaust.* New York: Columbia University Press. (Introduction pp. 1-25, Chapter1 pp. 29-52, Chapter 3 pp. 79-99, Chapter 9 pp. 227-249)

*Required for graduate students:*

* *Generation of Postmemory*, Chapter 4 pp.103-124.

**Week 8 – April 18** *Midterm Exam for GEN 442 (no class on April 19)*

* Presentations for GEN 542 - Synopsis for Final Paper
* Gabriela Schwab (2004) “Haunting Legacies: Trauma in Children of Perpetrators,” *Postcolonial Studies* 7(2): 177-195.

**Week 9 – April 25/26** *Guest Lecturer: Dilara Çalışkan* (April 25)

**Postmemory and Generational Transmission II**

* Dilara Çalışkan (2019) “Queer Postmemory?” *European Journal of Women’s Studies* 26(3): 261-273.
* Aslı Iğsız (2021) “Theorizing Palimpsests: Unfolding Pasts into the Present” *History of the Present: A Journal of Critical History* 11(2) 193:208.
* In-Class Writing Group (April 26)

*Required for graduate students:*

* Golan Moskowitz (2021) “Like Daughter, Like Grandson: Queering Post-Traumatic Memory” *Memory Studies,* 1-25.

**Week 10 – May 2/3** No Class *(Bayram & Spring Break)*

**Week 11- May 9/10** *Guest Lecturer: Deniz Gündoğan İbrişim (May 9, In Class)*

* Craps, Stef & Crownshaw, Richard & Wenzel, Jennifer & Kennedy, Rosanne & Colebrook, Claire & Nardizzi, Vin. (2017). *Memory Studies and the Anthropocene: A Roundtable. Memory Studies*. 11. 10.1177/1750698017731068.
* Craps, Stef. “Climate Trauma.” *The Routledge Companion to Literature and Trauma* Ed. Colin Davis and Hanna Meretoja. Abingdon: Routledge, 2020. 275-84.
* Gundogan Ibrisim, Deniz. “Trauma, critical posthumanism, and new materialism.” *The Routledge Companion to Literature and Trauma*, Ed. Colin Davis and Hanna Meretoja. Abingdon: Routledge, 2020. 230-41.

*Required for graduate students:*

* Garde-Hansen, Joanne, et al. "Sustainable flood memory: Remembering as resilience." Memory Studies 10.4 (2017): 384-405.

*Suggested readings:*

* Crownshaw, Rick. “Climate Change Fiction and the Future of Memory: Speculating on Nathaniel Rich’s Odds against Tomorrow.” *Resilience: A Journal of the Environmental Humanities*, vol. 4, no. 2–3 (2017):  127–46. <https://doi.org/10.5250/resilience.4.2-3.0127>.
* Bond, Lucy &  De Bruyn Ben, & Rapson, Jessica. (2017) “Planetary

memory in contemporary American fiction.” *Textual Practice*, 31:5, 853-866, DOI:

10.1080/0950236X.2017.1323458

* Craps, Stef. “Climate Change and the Art of Anticipatory Memory.” *Parallax*23:4 (2017): 479-492.
* Cunsolo, Ashlee & Karen Landman, eds. *Mourning Nature: Hope at the Heart of Ecological Loss and Grief*. Montreal: McGill-Queen’s University Press, 2017. Introduction.
* Crutzen, Paul, and Eugene Stoermer. 2000. “The Anthropocene.” *Global Change Newsletter* 41(1): 17–18.

**Week 12 – May 16/17**

**Witnessing Through Photography**

* Filipa Lowndes Vicente (2020) “Ariella Aïsha Azoulay – Unlearning: An Interview with Ariella Aïsha Azoula” *Análise Social*, LV (235): 417-436.
* Hatice Bozkurt and Özlem Kaya (2015) *“Holding Up the Photograph”: Experiences of the Women Whose Husbands Were Forcibly Disappeared*, trans. Irazca Geray and Liz Amado, Istanbul: Hakikat Adalet Hafıza Merkezi (Truth Justice Memory Center).

*Required for graduate students:*

* Nicole Gervasio (2019) “Siting Absence: Feminist Photography, State Violence, and the Limits of Representation” in *Women Mobilizing Memory,* eds. Ayşe Gül Altınay, Maria Jose Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon. New York: Columbia University Press, pp. 258-276.

*Recommended reading:*

* Judith Butler (2009) “Torture and the Ethics of Photography: Thinking with Sontag” in *Frames of War: When Is Life Grievable?,* London and New York: Verso, pp.63-100.

**Week 13 – May 23/24** *Guest Lecturer: TBA*  **Sites of Memory**

* Andreas Huyssen (2019) “The Metamorphosis of the Museal: From Exhibitionary to Experiential Complex and Beyond” in *Women Mobilizing Memory,* eds. Ayşe Gül Altınay, Maria Jose Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon. New York: Columbia University Press, pp. 47-64.
* Katherine Hite and Marita Sturken (2019) “Stadium Memories: The Estadio Nacional de Chile and the Reshaping of Space through Women’s Memory” in *Women Mobilizing Memory,* eds. Ayşe Gül Altınay, Maria Jose Contreras, Marianne Hirsch, Jean Howard, Banu Karaca, and Alisa Solomon. New York: Columbia University Press, pp. 27-46.
* In-Class Writing Group (May 24)

*Required for graduate students:*

* James Young (1992) “The Counter Monument: Memory Against Itself in Germany Today” *Critical Inquiry*, 18(2): 267-296.

**Week 14 – May 30/31**

* Where do we go from here? – Class Exercise and Discussion

**Week 15 – June 15** *Guest Lecturer: Esin Düzel*

**Gendered Agency in Times of War and Resistance**

* Esin Düzel (2020) “Beauty for Harmony: Moral Negotiations and Autonomous Acts in Diyarbakır, Turkey.” *Comparative Studies of South Asia, Africa and the Middle East*; 40 (1): 180–192.
* Esin Duzel (2018) “Fragile goddesses: moral subjectivity and militarized agencies in female guerrilla diaries and memoirs” *International Feminist Journal of Politics*, 20:2.