

Course Approval Request

Time: Fall 2003, Tuesday 16.00 –17.50

Cultural History of Modern Hebrew Poetry Hannan Hever

Course Rationale

The aim of this course is to think about Hebrew poetry as an active, influential participant in the Jewish national cultural arena. As such, poetry is also a major factor in the construction of the modern Israeli Jewish national subjectivity. This course will analyze the poetical and ideological processes of the creation and development of national subjectivity in Modern Hebrew Poetry.

Full Description

Zionist modern nationality relied on both traditional but also, and mostly, newly invented culture to assert its subjectivity. The course readings will include studies in the poetics of the era, especially the poetics of Romanticism, Modernism, and the Avant-Garde. This will enable the students to follow the developments in form and theme of Modern Hebrew Poetry. The course, then, will propose and analyze a broad approach to Modern Hebrew Poetry. Along these lines, the course will propose that the national subject is not a pre-cultural given who then creates national culture, but rather that the national subject is constructed through the culture even as it creates it. In order to present the theory upon which this argument is based, we will study closely theories of nationality, which enable the readings of poetry as a component in the construction of nationality. The course will then follow the processes of change in the poetics of this poetry from the poetry of H. N. Bialik and the beginning of Modernism, through the emergence of Eretz Israel Avant Garde, until the post-modernist moment of Hebrew poetry in the State of Israel during the 80th and the 90th. The development of Hebrew poetry will be studied as it plays the role of an active agent in the cultural and social conflicts of the 20th c.

During the course we will read poems in translation by Bialik, Avraham Ben-Ytzhak, Fogel, Shlonski, Lamdan U. Z. Greenberg, Rachel, Raab, Alterman, Guri, Hillel, Gilboa, Zach, Amichai, Avidan, Rabikovitch, Zelda, Wiseltier, Wollach, Hurvitz, Bezerano, Sharon, Laor, Mishol and others.

The readings of poetry will be accompanied by theoretical texts (of poetics, poetry, poetry and ideology, and nationality and subjectivity) and interpretations, mainly texts by Hannah Kronfeld, Barbara Man, Judith Barel, Michael Gluzman and Dan Miron and others. Also, we will read theoretical texts dealing with cultural history, particularly cultural history of poetry, especially essays and chapters written by Edward Said, Catherine Belsey, and John Brenkman.

Weekly Syllabus

1. The National Poetry: ideology and poetics in the rise of national poetry; the national poet; the basics of national ideology. Poetry: H. N. Bialik, S. Tchernihovski (18 pages).

Essays: B. Anderson, A. Dykman, A. Band, R. Alter, J. Bar-El (61 pages).

2. Early Modernism at the beginning of the 20th century in Europe and Palestine, especially during the Second Aliya.

Poetry: A. Ben-Yitzhak, D. Fogel, M. Temkin

(20 pages).

Essays: J. Brenkman, J. Bar-El (20 pages).

3. The Poetry of the Avant-Guard and the 1920's: the poetics and the institutional status of the poets of the 1920's, and tracing the rise of political poetry in the late 1920's.

Poetry: A. Shlonski, Y. Lamdan, U. Z. Greenberg, E. Raab.

Rachel (22 pages).

Essays: C. Belsey, D. Miron (51 pages).

4. The Symbolist Phase and the 1940's: the poetics of the Shlonski school of poetry; the poetry of Shlonski's followers, and its representation of the Holocaust and of the struggle for national independence.

Poetry: A. Shlonski, S. Shalom, N. Alterman, A. Pen, L.

Goldberg, A. Gilboa, H. Guri, U. Z. Greenberg (42 pages).

Essays: C. Belsey, M. Gluzman (35 pages).

5. The 'State Generation': the poetry of the 1950's and the 1960's in Israel. Tracing the poetical revolution of the 'state generation' and its ideological implications.

Poetry: N. Zach, Y. Amichai, D. Avidan, D. Pagis, D.

Rabikovitch, S. Zamir (26 pages).

Essays: E. Said, H. Kronfeld (60 pages).

6. The poetry of the 1970's-1990's: the poetics of Israeli poetry between the wars: 1967-1973-1982, and the wars' impact on writing poetry during war times.

Poetry: M. Wiseltier, Y. Hurvitz, D. Rabikovitz, Y. Wollach, A.

Shabtai, Zeldi, H. Leskly, M. Bezerano, Y. Laor, Y. Sharon.

A. Mishol (32).

Essays: B. Mann, N. S. Gold, C. Kronfeld (32 pages).

Bibliography

Barel, Judith, "The National Poet: The Emergence of a Concept in Hebrew Literary Criticism", *Prooftexts*, 6, (1986), pp. 205-220.

---, "And I am missing: The Basic Semantic Structure of David Vogel's Poems,"

Modern Hebrew Literature, 12 (1986), pp. 9-16.

Belsey, Catherine, *Critical Practice*, Routledge, London and New York, 2002.

Brenkman, John, *Culture and Domination*, Cornell University Press, Ithaca and London, 1987.

Kronfeld, Chana, *On the Margin of Modernism*, University of California Press, Berkeley, 1996.

Gluzman, Michael, *The Politics of Canonicity*, Stanford University Press, Stanford California, 2003.

Mintz, Alan, (ed.) *Reading Hebrew Literature* (A. Dykman, A. Band, R. Alter, N. Berg, G. Morag, H. Naveh, B. Mann, N. Gold, C. Kronfeld) Brandeis University Press, 2003.

Course Approval Request

Time: Fall 2003, Wednesday 16.00-17.50

Course Name: New Perspectives on Israeli Culture

Instructor: Hannan Hever

Type of Course: Seminar (Undergraduate)

Requirments: (1) Class participation. (2) A final paper: 10-15 pages

Course Rationale

This course will look at the relations between identity politics and culture as a major component in the construction of national identity. Israeli culture, a modern, new invention, both constructs and reflects Israeli identity politics, which functions in the newly invented nationality as a net of roles assigned to groups thus forming the borders of nationality and especially both its others and its inner fragmentation. The creation of these nets of "others," both from the outside and from within, helps veil the inner contradictions in the invented/imagined community, and the otherness created alongside the fragmentation become the characteristics of the national identity. All this is achieved through the boundaries within which literary, visual, popular and canonical texts are conceived and perceived, creating a cultural arena mapped, finally, by its national identity politics. Thus, the course will be organized around major junctures in the development of Israeli culture, starting in 1948. The national culture, alongside its counter-cultures, will be studied as both a mirror and an influential, active agent of the construction of social status, relationships and hierarchies.

Description

Bulletin Description

The course will look at major junctures in the development of Israeli culture, starting in 1948. The course will focus on the construction of identity politics, which mapped the Israeli cultural arena. In the course the texts studied will be from literature, art, popular culture, etc. The national culture, alongside its counter-cultures, will be studied as both a mirror and an influential, active agent in the construction of social status, relationships and hierarchies.

Full Description

The course will look at major junctures in the development of Israeli culture, starting in 1948. The course will focus on the construction of identity politics, which mapped the Israeli cultural arena. The national culture, alongside its counter-cultures, will be studied as both a mirror and an influential, active agent of the construction of social status, relationships and hierarchies. Israeli society, acting from its very beginning as a net of different, separated and even fractured groups organized in the communal imagination according to place of origin (especially the Occident versus the Orient), place of residence (Kibbutz, city) and military experience, has created a culture which reflects not only these groups and the attempts to unify them but also a culture which

exposes, willingly and overtly or unwillingly and attempting to overcome, the fractures and inner contradictions it has to contain. Using literary, cinematic, artistic, musical and popular texts (Joseph Zarizki, Rafi Lavi, Nathan Zach, A.B. Yehoshua, Amalya Cahana Carmon, S. Yzhar, Amos Oz, Dalya Rabikovitz, Efraim Kishon [the film "Sallah Shabati"], Hanoch Levin and others), the course will expose the main ethnic, national, gendered and class-bound inner contradictions and fractures embedded in Israeli culture. The readings will include also major texts in theory of culture and of cultural studies.

The readings list will include theoretical essays and chapters by Fredric Jameson, Stuart Hall, Homi Bhabha, Gayatri Spivak, Edward Said and others. In the study of Israeli cultures the reading list will include Ella Shohat, Ariel Hirshfeld, Dan Miron, Elly Yassif, Gershon Shafir and Yoav Pelled.

Weekly Syllabus

1. Establishing a State: Critical reading of the "Declaration of Independence"; portrayal of the basics of Israeli history and ideology. A short survey of the literature that was written during the establishing of the state.

Literature: H. Guri, E. Hillel, N. Alterman, S. Yzhar, N. Shaham,

(51 pages) The Declaration of Independence (2 pages).

Essays: A. Hirshfeld, B. Anderson (86 pages).

2. Intellectuals and Intelligentsia: Readings in main texts by Israeli intellectuals; a study of the history of this institution in Israeli culture.

Y. Leibovitch (22 pages), A. Oz (10 pages)

A. Gramsci (15 pages), Y. Peled & G. Shafir (34 pages).

3. Israeli Literature of the 1950's-1960's: Readings in the poetry that created the revolution of the 'State Generation' in poetry and fiction; locating them in the literary field of the period.

Literature: N. Zach, D. Pagis, A. Gilboa, Y. Amichai, A. B.

Yehoshua, A. Oz, A. Cahana-Carmon, S. Ballas (62 pages).

Essays: N. Berg, G. Morhag, H. Naveh, D. Miron, E. Said (73 pages).

4. Israeli Painting: Study of a selection of paintings in Israeli art; tracing the main waves in Israeli art, locating them in their ideological and political contexts.

Y. Zaritzki, Y. Shemi, A. Steimatski, Y. Shtreichman, R. Lavie,

M. Ne'eman.

Essays: H. Bhabha, S. Shapira (123 pages),

5. Israeli Cinema and Popular Culture: Readings in some examples of popular Israeli culture while tracing the political implications of the use of popular culture.

"Salach Shabati" (film).

Essays: Ella Shoat, G. Spivak, E. Yasif (95 pages)

6. Israeli Literature of the 1970's-1980's: Reading the modes of representation of Israeli reality in literary texts and understanding the struggles over the creation of Israeli canon during the 1970's and the 1980's. Studying the role of Arabic literature in the attempt to establish a Hebrew canon.

Literature: Y. Shabtai, E. Habibi, Y.

Wollach, H. Levin, M. Wiseltier, R. Matalon (87 pages).

Essays: F. Jameson (25pages).

Bibliography

Anderson, Benedict, *Imagined Communities*, Verso, London, New-York, 1991.

Biale, David (ed.), *Culture of the Jews, A New History* (Hirshfeld, Yasif), Schocken Books, New York, 2002.

Forgacs, David (ed.), *A Gramsci Reader*, Lawrence and Wishart, London, 1988

Hardt, Michael and Weeks Kathi (eds.), *The Jameson Reader*, Blackwell, 2000.

Said, Edward, W. *Orientalism*, Routledge, London and Henley, 1978.

Shapira, Sarit, Raffi Lavie, *Works from 1950-2003*, The Israel Museum, Jerusalem, 2003.

Shafir, Gershon and Peled, Yoav, *Being Israeli*, Cambridge University Press, 2002.

Shohat, Ella, *Israeli Cinema*, University of Texas Press, Austin, 1989.