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The uses of affect in literature education: trajectories of nationalism and solidarity in postcolonial Cyprus

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ABSTRACT

This article demonstrates how the use of affect in literature education invokes trajectories of nationalism and/or solidarity using the case of postcolonial Cyprus as example. For this, we analyse secondary school literature curricula and textbooks in both Greek-Cypriot and Turkish-Cypriot educational systems. We do so by making use of affect theory – mainly 'affective nationalism' and 'affective solidarity' – met with Henri Lefebvre's 'rhythms' and 'truth of space,' and Raymond Williams' dominant, emergence, residual positions. Our focus questions are: What social, cultural, political meanings about the ethnic self and 'Other' are produced by literature curricula and textbooks? How can affect be used to regulate students and meanings in literature education, and what kind of 'alternative' affective meanings emerge? Our analysis shows that literature can be used in educational settings to evoke simultaneously conflicting affective ideologies and feelings. Theoretical and policy implications are discussed for literature education in postcolonial settings.

Introduction

Literature education is one of the most powerful vehicles in colonial, postcolonial and partitioned cases, which makes and breaks, defines, divides and unites people and their place. The power of literature education stems from the fact that it is founded on students' affective lived experiences, operating between official dominant and unofficial marginalised spaces, where the former secretes the latter. In this article, we will demonstrate this power of literature education in postcolonial and partitioned territories by drawing on the case of Cyprus as an example, showing how affect can be used to produce specific postcolonial subjectivities and trajectories.[1]

In particular, this article contributes to a broad range of scholarship focused on how education is used as a tool to shape political and national ideologies and identities. This includes studies on comparative education more bradly that focus on curricula and textbooks as a vehicle for shaping national identity (e.g. see Anderson Worden 2016; Bekerman and Zembylas 2012), as well as the rich scholarship on Cyprus' education from across the divide (Bryant 1998; Christodoulou 2018; Latif 2019; Klerides and Zembylas

2017; Papadakis 2008; Zembylas 2008, 2015; Zembylas, Charalambous, and Charalambous 2016). Most of these studies focus on history education in one or both communities (i.e. Greek-Cypriots and Turkish-Cypriots), and so this article will be the first to focus on literature education in both communities, especially from the lens of affect theory. Generally, there are limited studies on literature education and the role of affect in postcolonial contexts, and so the article will draw and expand on the work of postcolonial scholar Bahriye Kemal (2020) who demonstrates ways literature education shapes colonial, anti-colonial, decolonial, postcolonial and partitioned subjectivities. The article will engage with this cross-disciplinary scholarship, bringing together ideas from the fields of comparative education, affect studies, and postcolonialism.

Specifically, the article expands on education and postcolonial scholarship to show the power of literature education to control and 'move' positionalities (identities) towards or away from the emotions of conflict, peace and inclusion. Literature education is able to 'move' students emotionally and cultivate ideas that are evoked by the selection, time-tabling and teaching of specific literary texts (Leander and Boldt 2013; Leander and Ehret 2019). Thus, we argue that curricula and textbooks in literature education can be read as a means that makes use of affect strategically to cultivate specific postcolonial subjectivities such as intense feelings of belonging to a great 'motherland' or feelings of solidarity through common suffering and trauma (Lähdesmäki, Koistinen, and Ylönen 2020; Zembylas 2022). Curricula and textbooks, acting as agents and guardians of particular ideological positions, foster a specific set of values as ideas to be cultivated in education (Matus 2017). It can be argued that these texts   affect in ways that aim to regulate students' affective relations with their own subjectivity as well as with others (McKenzie 2017). To put this differently, affect facilitates the circulation of normative cultural and political logics and ideological structures to shape desirable emotions and feelings (Matus 2017). Affect here is defined through approaches grounded in feminist, critical race, and literary and cultural studies: affect is a relational experience – dynamic, embodied, collective, and deeply interconnected to cultural, social and political practices and values; affect is attached to people, ideas, objects, desires, ideologies, feelings and rhythms.

Importantly, this article offers an intervention through an enriching meeting between a Turkish-Cypriot postcolonialist and a Greek-Cypriot education scholar, who negotiate with their own positioning and the aforementioned disciplines so as to deconstruct and decolonise the literature education of their island – all towards blurring the dominant binary legacy. This speaks not only to the timely topic of decolonialism but also shows ways the case of Cyprus offers a cross-disciplinary international perspective with a fruitful model that can be used to understand other postcolonial and partitioned cases. The case of Cyprus is an important example here, contributing new ways of understanding the paradoxes in the development of literature education shaped through a range of contests, including between the coloniser and colonised, between Greco and Turkish relations, as well as contest between multi-ethnic/religious/sectarian postcolonial communities. This means speaking to and with other postcolonial and/or partitions nations subjected to postcolonial failures, like India, Palestine, Ireland, Zimbabwe, Australia and beyond.

Together we study the selection of literary texts, timetabling and the general content of secondary school literature in the postcolonial and partitioned case of Cyprus by making specific use of affect theory – mainly the concepts of 'affective nationalism' (Antonsich

et al. 2020; Merriman and Jones 2017; Militz and Schurr 2016) and 'affective solidarity' (Hemmings 2012; Lakämper 2019; Markham 2019) – met with Marxist theorist Henri Lefebvre's 'rhythms' and 'truth of space' (Lefebvre 1991, 2004) and Raymond Williams' notions of dominant, emergence and residual positions (1977, 196). Whilst affect theory enables us to understand education by focusing on what affect   as related to the forces and circulation of affective experience; Lefebvre and Williams help us see   affect does what it does, how it actively moves the students within a political, cultural and national framework. In particular, we will analyse the relevant documents and practices – secondary school curricula, textbooks and timetabling of literature education for Greek-Cypriot and Turkish-Cypriot students (lower school, gymnasium/orta okul 1–3, and upper school lyceum/lise 1–3,) – to provide illustrations of how affect is used to produce and reinforce particular meanings about the self, the nation, and the ethnic 'Other' that still keeps our island partitioned, and how these values are projected as morally and politically 'good.' It is important to note here that given the limits of space, the examples we provide are by no means a comprehensive analysis, but are simply illustrative of our extensive data so as to show our argument. Our focus questions about these documents and practices are as follows: What social, cultural, political meanings about the ethnic self and 'Other' are produced by these texts? How can affect be used to regulate students and meanings in literature education, and what kind of 'alternative' affective meanings emerge?

Theoretical framework

There are many theories of affect (Seigworth and Gregg 2010). This article draws predominantly from an approach that is grounded in the intersection of feminist, critical race theory, and literary and cultural studies (Ahern 2019; Ahmed 2004; Berlant 2011; Cvetkovich 2012). This type of approach allows for an understanding of affect as dynamic, embodied, collective and deeply interconnected to cultural, social and political practices. In particular, we draw on Ahmed (2004), who analyses the 'stickiness' – relationships, attachments, connections – of affective encounters between subjects and objects/ideas/value creating attachments that are social, cultural and political. Affects, therefore, are attached to people, ideas, objects, relations, habits, desires, ideologies, feelings, rhythms and many other things (Kosofsky-Sedgwick 2003).

What interests us, in particular, is to explore how affect makes cultural, social and political regularities and ideologies 'common sense' in the curricula and textbooks of literature education. As Matus writes, it is crucial 'to demonstrate how the re-inscription of common sense through affect allows a spontaneous reproduction of culturally dominant discourses that normalises bodies, relations and practices of recognition' (Matus 2017, 240). At the same time, we are interested in showing ways that using affect within the curricula and textbook exposes the dominant ideologies so as to uncover the 'secreted' emergent position operating through impulsive feelings, disordered bodies, uncertain relations – between officials and the people, or coloniser and colonised for example – and experiences of common ground between people, like the Cypriots or people from other former colonies, subject to postcolonial failures and conflict. It is important, then, to clarify that our focus is on the ways that affects are used in curricula

and textbooks of literature education to orient students' desires towards particular ends, and how affect (dis)orients students to new and different ends (beginnings) that were not intended.

In this article, we find the concepts of 'affective nationalism' and 'affective solidarity' particularly useful in our efforts to explore how affects 'stick' to certain ideologies, whilst also 'displacing/revealing' certain feelings through curricula and textbooks. These affective experiences can be considered two separate strands with one side being nationalism and the other solidarity, both important concepts for postcolonial studies and education studies in considerations of inclusion and exclusion of the 'Other'.

The notion of 'affective nationalism' (Antonsich et al. 2020; Merriman and Jones 2017; Militz and Schurr 2016) highlights the affective dimensions of nationalism. It is an experience of national belonging, which takes place across three important levels:

> First, national sentiments arise through a specific assortment of elements that stimulate the emergence of certain feelings and practices. Second, through this assortment of elements, different bodily histories become relevant in moments of affection and enable feelings of proximity and distance. Lastly, this embodied becoming of national meaning connects different bodies with multiple capacities to affect and be affected through sentiments of belonging and alienation. (Militz and Schurr 2016, 55-56)

In this article, we demonstrate how the texts that are chosen in literature curricula and textbooks invoke particular sentiments about national belonging and enable proximity and distance.

Affective solidarity is, according to Hemmings (2012), based on the point of departure via a broad range of affects such as the desire for connection; these affects are necessary for a politics of transformation 'that does not root [. . .] in identity or other group characteristics' (ibid., 148). In other words, these affects become a productive basis for solidarity, 'not based in a shared identity or on a presumption about how the "Other" feels, but on also feeling the desire for transformation out of the experience of discomfort, and against the odds' (ibid., 158). For example, the basis of recognition of each other is not the affective attachment to the idea of the nation or national belonging that often divides communities, but the common, yet differential, experience emerging from trauma and suffering and the common vision for better living in the world. In the context of this paper, our analysis then considers how literary texts may also use affects to invoke affective solidarity.

Whilst affect theory enables us to understand education by focusing on what affect as related to the forces and circulation of affective experience, Lefebvre and Williams help us see   affect does what it does, how it actively moves the students within a political, cultural and national framework. In particular, Lefebvre gives us a model to acknowledge the power relations within the production of space – space here could mean and will hereby be defined as the education 'sector' (Lefebvre 1991). The model is based on an operation between experiencing 'mental space' – abstraction, like the ministry of education – that is 'conceived' in the mind by officials/authorities; 'physical space' – classroom – 'perceived' in the body and senses by students and teachers; and 'social space' – homework and in playground – that is lived by students, teachers and other people (Lefebvre 1991, 38). Lefebvre states that the official minds – minister of education, curricula designers – have the power to produce and control the education sector because

they have knowledge of the power of and how to 'use' the spatial model; yet, the people – students, teachers, academics, general public – can take back control, have agency and make use of the model, because they are the real 'users' of education. Lefebvre calls this exposure the 'truth of space' (Lefebvre 1991, 132, 236, 300, 397–400) that enables a 'differential space' (Lefebvre 1991, 52, 60, 302–400): here the 'users' of education expose the contradiction and problems in the dominant mental spaces that are conceived by officials. Lefebvre defines those 'users' – teachers and students – who take control to produce a differential education, the 'rhythmanalysts' who analyse, experience and grasp rhythms – rhythms are formed by movement, interaction and repetition between a place/space, time, and an expenditure of energy (Lefebvre 2004). Lefebvre associates the practices of the rhythmanalyst to a 'pedagogy of body and appropriation' (Lefebvre 1991, 205, 384, 191, 197–200; 36–42; Middleton 2017), which is about 're-educating the body and mind' (Lefebvre 2014, 34 – 35; Middleton 2017). Thus, the production of the education sector, and particularly the formation of 'rhythms' that move the students towards or away from certain trajectories, are related to the body and the circulation of 'affects'.

Finally, Williams (1977) provides a model that can be used to analyse ways curricula generate feelings and ideologies that capture the complex process and dynamic way national and cultural identification operates. This model is based on the 'dominant', 'residual' and 'emergent', which operate between ideology and structure of feeling as related to affect. The 'dominant' is followed by the majority, which is a dominant pole of address operating via an affective ideology linked to fixed meaning, like ethnic-nationalism, for example. In this process, the different perspectives – an older residual and a newer emergent – interrupt the fixity of the dominant perspective by competing for national and cultural meaning. The residual perspective is active in the national and cultural process through its links to the past that affectively perform in the present so as to challenge the dominant perspective. The emergent perspective is also active in the cultural process through its links to the margins as a result of changes, interactions and moves continually creating 'new meanings and values, new practices, new relationship and kinds of relationships' (Williams 1977, 122–23) that again perform with the dominant perspective. All in all, Williams' ideas enable us to recognise how various affective ideologies and feelings may co-exist and compete with each other in the production of (literature) education.

Literature education in Cyprus

To help the reader situate their understanding of the historical, national, social and political context of our analysis, we provide a brief overview of education and, more specifically, literature education in Cyprus (for an extended review, see Kemal 2020). In general, literature education in Cyprus has always been used as a political tool for control and domination of Cypriot youth's subjectivities, yet it has taken different trajectories in light of key moments, from colonial encounters in nineteenth century, the decolonial struggles in 1930s–1950s, through to the nationalising moment and partition in 1950s–1970s – all resulting in deep contest between the colonisers and the colonised, and subsequently between Cypriot officials within each ethnic community. This mutability of literature education was a means to maintain control for colonisers or Cypriot officials,

whilst responding and manipulating the social needs of the conflict and post-conflict communities in Cyprus. This was made possible through offering texts about experiences of displacement, suffering and longing, which operated through identifying with ethnically or Cypriot-specific oriented – Greek, Turkish, Greek Cypriot, Turkish Cypriot, Cypriot – narratives. Although this identification has enabled the Turkish-speaking and Greek-Cypriot communities to feel a sense of belonging to a nation rooted and fixed with traditions, it has also created deadlock, nationalism and deep division between the communities unable to see the common struggles and definitions beyond division.

For example, during the Ottoman rule (1571–1878) education was used to generate religious identities and loyalty that was divided, whereby religious foundations – Church and Vakf – regulated education so as to make 'good' Orthodox or Muslim subjects (Persianis 1978; Gazioglu 1990). By the last decades of Ottoman rule and throughout British rule (1878–1960), education was used to make the transition from ethno-religious subjects to ethno-national subjects. In this process, a competing ideology was born through a need to maintain control of national formation met with competing fears between the communities subjected to de-ethnicisation, and the Empire's fear of losing their strategically located colony: whilst Cypriots aimed to make 'good Greek' or 'good Turkish' citizens through appropriating Greece's or Turkey's education, the British imperialists aimed to make loyal Cypriot subjects through prioritising a Cypriot position emptied of ethnicity in education (Kemal 2020; Zembylas 2008, 2015).

Literature education has been central to these historical, national, political and social processes that shape the students into ethno-religious or ethno-national groupings. From the moment the British imperialists arrived in Cyprus, they debated over what to do with the literature because it was a tool for them to create loyal subjects (Kemal 2020). The Empire chose not to touch the education until a failed attempt in response to the Greek-Cypriot anticolonial aspiration in 1931, and this failed attempt continued throughout the decolonial moment (1931–1960) (Persianis 1996; Heraclidou 2017). During British colonial rule, Greece or Ottoman-Turkey authored Cyprus' literary education with texts that narrated Greek and Turkish struggles for ethno-national belonging, as a means to compete against the British mission to coerce through Cypriotising the curricula. By the postcolonial and partition moments in 1960s–1970s, an emergent Cyprus and Cypriot literary positionality interrupted Greece's and Turkey's educational dominance, with texts on Cypriot specific pain, trauma and loss towards national recovery. During the outset of Cyprus' independence in 1960, both Cypriot communities imitated the literature education of Greece and Turkey because of colonial fear of de-ethnicisation; however, after partition failures, an intra-ethnic contest over the ethnic or Cypriot position took form in 1967 for Greek-Cypriots, and after 1990 for Turkish-Cypriots, which gave way to instances of inter-ethnic solidarity among Cypriots towards an alternative trajectory in education (Kemal 2020). Throughout this postcolonial and partitioned period, Cypriot officials debated over the literature education, making radical changes to the curriculum for national, political, social and economic reasons.[2]

After the partition of 1974, Greek-Cypriot literature education underwent even more drastic changes. These changes include a major deviation from Greece's Modern Greek curriculum through the inclusion and introduction of literature by Greek-Cypriot authors. Thus, this Modern Greek curriculum included an emergent Cypriot voice and consciousness distinct to Cyprus, while imitating Greece's dominant position, and this

curriculum is used in the Republic of Cyprus, providing an ethnically exclusive Greek-Cypriotist identification for Cyprus that affectively shapes and moves the students in a very distinct way (Kemal 2020). These changes were for social, economic and political reasons, aiming to promote Cyprus as an independent inclusive entity with its own national recovery through texts that responded to the forceful uprooting of Greek-Cypriots from their homes towards a patriotism for the homeland, Cyprus. The Turkish-Cypriot literature education adopted similar practices in 2004 as shaped by political and social context. From 1974 to 2004, north Cyprus was ruled by UBP and its right-wing leaders, who invoked an ideology devoted to the Turkish position by imitating Turkey's literature education. For Turkish-Cypriots, this was a long hibernating period of international isolation and non-recognition where they had no agency to create change, until 2004. In 2004, the leftist CTP party critical of Turkey came to power, and a distinct Cypriot voice and feeling that was in the making from as early as 1970 emerged. Although Cypriot-centric policies were eliminated in 2009 after UBP resumed power once again, the feelings for an independent united Cypriot voice filtered through to literature education, particularly notable through the introduction of the Turkish-Cypriot Literature curriculum and subject in 2006. This literature curriculum was separate from the Turkish Studies curriculum in Turkey; however, like the Greek-Cypriots', it operates through a dominant ethnic position imitating Turkey alongside an emergent Cypriot position (Kemal 2020).

The current status of literature education on both sides of the divide has parallels: they consist of two curricula – Greek-Cypriots have Ancient Greek and Modern Greek, and Turkish-Cypriots have Turkish Studies and Turkish-Cypriot Literature; they document the official identifications – Turkish-Cypriotism or Greek-Cypriotism – determined by geographies and positions across the hyphen that are in contest. Literature education demonstrates this complex process between the emergent voices of Cyprus that competes to exist against the dominant ideological voices of Greece and Turkey through time-tabling and content.

A brief methodological note

As stated, for this investigation, the focus will be on the literature education for secondary school (lower school, gymnasium/orta okul 1–3 and upper school, lyceum/lise 1–3) in both Greek-Cypriot and Turkish-Cypriot educational systems.[3] In particular, the Modern Greek and Turkish-Cypriot Literature curricula and textbooks dating from 2009 to 2019 are our primary sources, although Ancient Greek and Turkish Studies have also been analysed and briefly addressed. We analyse the Modern Greek curriculum and textbooks, consisting of around 138 literary texts divided between six syllabi and 13 textbooks; we draw mainly on texts from three textbooks –

. We also investigate the Turkish-Cypriot Literature curriculum and textbooks, consisting of 148 texts divided between two textbooks –

Various aspects of the curricula and textbooks are designed to encourage students and teachers to engage with these literary texts in particular ways. For this investigation, we focus on timetabling, structure and the textbooks. From the textbooks, we analyse around

40 literary texts from across the 6 school years of secondary school; we focus on authors that figure most frequently, and we critically analyse the literary texts in relation to its order in the syllabus, the theme or school of thought, introduction with contextual framing, and the tasks for students to complete.

For this analysis, we began by surveying all relevant material used at the schools in Cyprus, along with those in Turkey and Greece for comparative purposes. Here, we surveyed the Ancient Greek/Modern Greek and Turkish/Turkish-Cypriot literature curricula material taught in Cyprus alongside Greece and Turkey, which included – 4 curricula, 24 syllabi, 50 textbooks, and over 2200 literary texts. This surveying process was twofold, including , first, an analysis of timetable (amount of time for each text) and structure (order the text appeared); secondly content analysis, namely, a literary analysis and close reading of all the texts, focusing on context, relevant literary schools of thought, and common and dominant themes. The close reading resulted in the concept of repetition in terms of repetition of certain literary schools, context, and themes, as well as repetition of texts that figured in Greece and Turkey. This also resulted in repeated and common themes throughout, including heritage, struggle, nationalism, motherland/babyland, family, displacement and uprooting, space/place, solidarity, trauma. This survey enabled us to select and provide examples of 40 representative literary texts, which spoke to all the categories–timetable, structure, context, school of thought, themes – that 'moved' the minds and bodies of the reader to think and feel in a specific way, a move and fixing of a specific affect through repetition, e.g. sorrow for the ethnic community's trauma. Given the limits of space here, it is important to reiterate that the examples we provide are by no means a comprehensive analysis but are simply illustrative of these extensive data and our argument.

In the analysis below, we start by focusing on timetabling and structure generally, and then critically analyse the content by offering a close read of a few literary texts. The timetable section will address all four curricula, Modern Greek, Ancient Greek, Turkish Studies, and Turkish Cypriot Literature; the 'content analysis' section will focus on the texts in the Modern Greek and Turkish Cypriot Literature curricula, and will be divided between focusing on dominant ethnic positioning and the emergent Cypriot positioning.

Affective timetabling: pedagogy of the body and appropriation

The literature curricula on both sides of the divide in Cyprus are designed in ways that allocate much more teaching time to the literatures linked to Greece or Turkey over Cyprus, which can be defined as 'affective timetabling' that prioritises affective national (Greek or Turkish) belonging over affective Cypriot solidarity (for an extended review of the structure and timetabling discussed below, see Kemal 2020). The Modern Greek curricula is made up of six syllabi with three types of literature including Greek, World and Cypriot: 80% of this is drawn from Greece, including 70% Greek authors and 10% World authors; the remaining 20% consists of Greek-Cypriot authors. In total there are around 138 literary texts taught through 13 textbooks: ten textbooks that make up the Greek literature section have been published and prepared in Greece; three textbooks –

– that make up the Cypriot section have been prepared and published specifically for the Greek-

Cypriots. The Turkish-Cypriots' literature education has a similar structure, but documents this in a different way. The focus is on modern literary studies through two curricula subjects: Turkish Studies as shaped in Turkey, and Turkish-Cypriot Literature shaped specifically for north Cyprus. Here again, there is unbalance captured through timetabling and resources: Turkish Studies is taught for five hours a week in all years of secondary school, totalling hundreds of texts that make up 17 textbooks, and Turkish-Cypriot Literature is taught for one hour a week in upper school (lise 1–2), totalling 148 texts in two textbooks –

(Kemal 2020).

The structuring (such as the timetabling, sectioning of the syllabi and ordering of the texts) in both Greek-Cypriot and Turkish-Cypriot literature education could be considered an attempt to make the student feel there is an ideal balance between the ethnic and Cypriot positions and rhythms, yet it ends in an unbalanced contest demonstrated through the literature education as a whole and through content analysis. This 'affective timetabling' generates a 'pedagogy of the body' (Lefebvre 1991, 205, 384, 191, 197–200; 36–42; Middleton 2017) that appropriates and vivifies the entire body with specific rhythms, senses and affects for national belonging. In both cases, the students spend more time learning the literature from Greece or Turkey, where there is an overwhelming dominance of narratives by Greek or Turkish authors about Greek or Turkish subjects and objects of nationalisation. Here, the students have a vivified and embodied experience with the texts and set narratives that are repetitively and consistently moving – 'drilling' – the student bodies and mind to feel a deep sense of identification, connection, belonging to Greece or Turkey so that they transform ethnic community and nation from an imagined abstraction in a fictional world to concrete bodily absolute truth in a real/physical world. This repetitive action of reading texts about Greek or Turkish ideologies encourages the students to 'feel' a national belonging, whilst excluding others (see Ahmed 2004). The process of cultivating a feeling of national belonging – borrowing from to Militz and Schurr (2016)– takes place across three levels based on embodied experience: first, the students experience national sentiment through assortment of text that stimulate the feeling of familiarity, safety and being part of 'motherland' through the practice of repetition of Greekness or Turkishness; secondly, through repetition, the body of the students in classroom and the different bodily histories within the text become connected, enabling feelings of proximity and distance to Ancient/Modern Greeks or Ottomans/Modern Turks and Cypriots; lastly, such timetabling enables an embodied becoming of national meaning that connects different bodies within the classroom – Cypriots – and bodies in texts – Greeks and Turks – through sentiments of belonging and alienation.

However, despite the dominance of Greek and Turkish narratives, the limited time given to narratives by Cypriots gives way for an 'affective solidarity' with the ethnic 'Other' to emerge. Being exposed to narratives by Cypriots, the students can question the significance and relevance of this material with feelings, emotions and affects that, borrowing from Hemmings (2012), challenge and go beyond dominant/normative ethnic categories. These feelings open pathways for students to recognise that they have much more in common with Cypriot texts that relay lived experiences related to their own lives, especially the trauma and suffering specific to the colonial and post-colonial Cyprus.

All in all, affective timetabling is based on a mutability, transition and circulation between the dominance of affective nationalism and the emergence of affective solidarity that generates embodied experiences for the students. This process between affective nationalism and affective solidarity shows, to borrow from Williams, how cultural and national definitions operate through the dominant and the emergent. This process also captures, borrowing from Lefebvre, the 'truth of education' that enables for a 'differential education' – in this case, a differential Cyprus and Cypriot shaped by Cypriot experiences. This transition between dominance of affective nationalism and emergence of affective solidarity that moves the bodies and minds of students is materialised and can be clarified further through analysing the content, which operates mainly through spatiality and temporality, via affects linked to 'rhythms' – interaction between space/place, time and expenditure of energy (Kemal 2020).

Affective nationalism and affective solidarity in ethnic rhythms: dominant imitation and emerging difference

The content in both Greek-Cypriot and Turkish-Cypriot curricula of literature education shifts between generating affective nationalism by 'imitating' the dominant ethnic position and 'rhythms', and affective solidarity through 'difference' of emergent Cypriot position and 'rhythms'. As will be shown, this content is designed affectively to aid and encourage students and teachers to experience affects of national belonging towards Greece or Turkey via ethnic identification and belonging, over the affective solidarity with the 'Other' ethnic community. The content in both curricula imitate those in Greece or Turkey, which can be addressed through the concept of 'Parallel Lives' and 'Shadowing' rhythms that 'repetitively' figure in the textbooks.

The Greek literature section in the Modern Greek curriculum of the Greek-Cypriot curricula fully parallels Greece's curriculum, including, for example, the chronology, theme and context (for an extended review, see Kemal 2020). In this section, the authors are Greeks from Greece and the diaspora. In light of this, without active participation, the students are passive readers of Greek literary narratives, consciousness and definition received as the Cypriots' own.

In particular, the concept of Parallel Lives is captured in this Greek Literature section through a range of poems related to experiences of loss, displacement, mourning and longing, which students address within a Greek historical context as their own. For example, the concept of Parallel Lives comes about through Constantine Cavafy's poems, including 'The God Abandons Antony' taught in Lyceum 3 that draws on Plutarch's 'The life of Antony' from   . Cavafy's poem is about the night before Antony loses his city, Alexandria, when the sounds of a parade confirms both his end and that he is being abandoned by his god – 'Bacchus' (1975, 27). Here, like all the texts in this section, the students are encouraged to see parallel lives between their own Cypriot history and the Ancient Greek, Byzantine, Modern Greek history (Kemal 2020). This example demonstrates that Greek Literature section encourages a Greek position and consciousness through an affective nationalism determined by the concept of Parallel Lives. The texts generate affective nationalism through confirming that Greek-Cypriots belong to a Greek nation because they have inherited an immortal Greek spirit and strength from their ancestors that will strive for victory and justice against 'repetitive' subjugation and traumas (Kemal 2020).

The Turkish-Cypriot Literature curriculum texts are by Turkish-Cypriot, which shadow Turkey's curriculum and canon (for an extended review and analysis, see Kemal 2020). This is a minor literature that operates through shadowing Turkey's literary texts with a two to three-decade delay, and, as in the Greek-Cypriot curriculum, the students and authors are passive readers without literary agency. Here, because the authors are Turkish-Cypriot, a Turkish consciousness is not created through reading authors from Turkey, as in the Greek-Cypriot curriculum that consists of Greek authors, but instead there is the creation of a kinship between the cosmopolitan Ottoman-Turkey and Cyprus.

For example, the Folk Literature textbook is divided into five units, each with an introduction that provides an overview of Turkish folk texts that influenced Cypriot folk, followed by examples that are an exact replica of the texts written by Turkish-Cypriots. This shadowing can be understood through the Folk Theatre sections on Shadow Play studied in lise 1, which is a play involving two-dimensional puppets 'Hacivat and Karagoz'. Here, the texts generate an affective nationalism by encouraging students to identify with the Ottoman Empire and Turkey; however, there are some differences from Turkish textbooks in that the Turkish-Cypriot shadow play encourages a cosmopolitan construct that is trans-linguistic, transcultural and multi-ethnic by nature, and also points towards common ground in that these puppets also figure in Greece.

All in all, in both Greek-Cypriot and Turkish-Cypriot curricula and textbooks there is a dominance of imitation captured through paralleling or shadowing ethnic rhythms, which confirms Cypriots inescapably are part of literary Greece or Turkey. In both cases, resting beneath the dominant imitation of total abstraction, there is the emergence of difference with a concrete Cypriot voice and consciousness independent of Turkey or Greece. The curricula generate this affective solidarity through texts that show a Cypriot common, yet differential, experience emerging from trauma of displacement because of colonialism, partition and conflict, with a desire for transformation out of this experience and towards better living in Cyprus and the world. Both curricula generate this affective solidarity through inadvertently including texts that make students feel difference between experiences in Cyprus and those in Turkey or Greece. These texts make students realise the Cypriot is subject to a distinct type of displacement, where they will always be longing without belonging to a single home. These narratives of displacement, which generate both affective nationalism and affective solidarity, are developed in the writings, readings and constructions of Cyprus by Cypriots.

Affective nationalism and affective solidarity in Cypriot rhythms: anticolonialism and partition

The Cypriot literature section of both Greek-Cypriot and Turkish-Cypriot curricula is based on experiences of displacement: the Modern Greek literature curriculum consists of 23 Cypriot texts, so around three to six for each secondary school year, without any contextual or thematic grouping; the Turkish-Cypriot Literature curriculum has 23 Cypriots texts in lise 2 that are divided into two units – 'Nationalist Poetry' and 'Post-74 Poetry' – that have an introduction with a historical-political contexts without mention of literary Turkey. Both curricula focus on two generations that capture the

most significant moments of national and cultural identification in Cyprus – these are 'Ethnic-Motherland Nationalists' who respond to the 1950–1974 decolonial moment, and the 'Post-1964/74 Cypriotists' who respond to the partition moment.

Ethnic-motherland nationalist: anticolonialism

The 'Ethnic-Motherland Nationalist' literatures in both Greek-Cypriot and Turkish-Cypriot curricula consist of texts that generate both affective nationalism and affective solidarity through focusing on a gendered ethnic-nationalism within the framework of the colonial, 1955–1960 anticolonial, and 1960s independence consciousness of displacement in Cyprus. The authors studied capture these moments via narratives of their own and others displacement, focusing on the Cypriots' experiences of resistance against being ethnically wiped out, and struggle for ethnic preservation through unification with 'motherland' Greece for a Greek Cyprus, or 'motherland' Turkey for a Turkish Cyprus. Paradoxically, however, the narratives consist of a literary detachment from Greece or Turkey by creating a movement, consciousness and position specific to Cyprus. These historical moments are so powerful and affected the authors to such an extent that without control they unconsciously develop a collective Cypriot consciousness and solidarity displaced fully from what they defined as the ethnic literary centre (Kemal 2020).

For example, a range of poems from the curricula generate this affect through focusing on colonial, anticolonial and partition displacement with a Cypriot specific ethnic-motherland nationalism: 'Cyprus Agreement' by Greek-Cypriot diaspora Theodosis Pierides (Pierides 2001, 21–26) (lyceum 2) and 'Shepherd' by Turkish-Cypriot martyr Suleyman Ulucamgil (2008, 93) record British colonial coercion and loss; 'A Song For Our Older Brother' (gymnasium 3) by Greek-Cypriot Costas Montis (2003) and 'The Heroes won't be Forgotten' by Turkish-Cypriot Bener Hakki Hakkeri (2008) immortalise the struggles in the anticolonial moment as performed by Εθνική Οργάνωση Κυπρίων Αγωνιστών (National Organisation of Cypriot Fighters) EOKA, and Türk Mukavemet Teşkilatı (Turkish Resistance Organisation) TMT to replace British colonialism with 'enosis' (unification with Greek) or 'taksim' (the partition of Cyprus); 'The Letter and the Road' (gymnasium 2) by Greek-Cypriot diaspora Yiannis Papadopoulos (2003, 74) and 'Punching a Knife' by Turkish-Cypriot Orbay Deliceirmak (2008, 90–91) document postcolonial failures. These poems generate affect through narrating the nation via ethnic 'rhythms' of displacement, which are based on 'circulation' of affects within different moments that problematise notions of history and temporality linked to colonial and anticolonial failures. Thus, this is an affective displacement based on ambiguously shifting between moments, where, from the outset, students are invested with the painful truth that 'we/they are stuck in this moment of failure and trauma'.

The analysis of the 'Ethnic-Motherland Nationalist Generation' in the curricula shows that, even though the narratives separately aspire to unite with 'motherland' Greece or Turkey, together they document a collective narrative that has a Cypriot-specific position focused on Cyprus within a colonial and postcolonial framework (Kemal 2020). This Generation provides a significant understanding of the curricula and ways it defines Cyprus, which include authors that are politically committed ethnic-motherland nationalists who served in the EOKA/TMT liberation struggles, as teachers and were politicians,

whilst writing a national narrative for Cyprus; at the same time, they are displaced and write about their own and the countries displacement. Thus, here are the national figures of/in Cyprus whose literary texts are a powerful force in generating affect, mobilising the people, and creating a definition for the Cypriot masses.

Post-1964/74 Cypriotist: partitioned trauma

The 'Post-1964/74 Cypriotist' literature (for an extended analysis, see Kemal 2020) responds to the postcolonial failures by focusing on the partition of Cyprus, where the narratives make use of the 'rhythms' of displacement. This 'Post-1964/74 Cypriotist' Generation has two approaches: one, the unofficial Cypriotist identification that struggles for a united Cyprus inclusive of all Cypriots; the other, an official ethnic-Cypriotist identification that prioritises an ethnically exclusive Cyprus without the Cypriot across the divide. The Greek-Cypriot curriculum consists of ethnic-Cypriotist narratives through poems that document Greek-Cypriot feelings and energies of fury, anguish and longing for the places they were forced to leave in 1974. In contrast, the Turkish-Cypriot curriculum consists of the non-ethnic Cypriotist narratives via a unit on 'Post-74 Poetry'. This unit is made up of poets from the '74 Generation: Rejection Front' movement that was founded in 1978, with a manifesto focused on 'identity depression' (Kabatas et al. 2008, 125) experienced by all Cypriots who feel displaced without a home, and that promotes a collective Cypriotist struggle against all moves, like identification with Turkey, 'Ethnic-Motherland Nationalist' and the 1974-partition, that create ethnic division of Cyprus. Even though the curriculum on each side prioritises a different position, there is solidarity where 'the texts collectively create a Cypriot consciousness for postcolonial partitioned Cyprus; together they narrate a Cypriot-centric patriotism and love for the homeland, Cyprus' (Kemal 2020, 91), through focusing on the relationship between the Cypriot self, place and time.

For example, the following poems show this solidarity; although the poets come from different positionalities – language, ethnic identity, Cypriotist approach – they share narratives on their affective experience with memory, uprooting, land and property. Both Claire Angelides' 'Last Words' (1998, 100) (gymnasium 3) and Feriha Altiok's 'I Went Out and Sat on the Balcony'(2008, 132–133) generate affect through a memory poetics that shift between pre-1974 and post-1974 places and selves, in an attempt to escape traumatic realities of the present and imagine a closed safe place. Nikos Kranidiotis' 'Kyrenia Memory' (1998, 96) (gymnasium 2) and Mehmet Yashin's 'Departing a Shelter' (2008, 127–128) create affect through a memory poetics that pauses in the present, in an attempt to confront traumatic realities of present houses without the option of a safe place. Kyriakos Charalambides' 'I Saw it' (1998, 98–99) (gymnasium 2) and Filiz Naldoven's 'Live' (2008, 134–135) create affect by pushing for the existence of a dream-like fantasy space without fixed time and place as a means to overcome the trauma. Lefkios Zaphiriou's 'Pentadactylos' (2000, 84–88)(gymnasium 1), Pantelis Mechanikos' 'Onesilus' (1993, 44) (lyceum 3), and Nice Denizoglu's 'Olive Branch' (Denizoglu 2008, 139) focus on the coexistence between reality and fantastic through showing an organic merging of different times, places and spaces that define the Cypriot. These poems generate both an affective nationalism and solidarity that make and shape the student body to want to create a better Cyprus beyond conflict. All in all, the narratives of the

'Post-1964/74 Cypriotist Generation' in the curricula together generate a collective Cypriot consciousness – awareness, perception, conception and lived experience – that reads and writes about the specificities of being and becoming in partitioned Cyprus (Kemal 2020). Together they generate affect through responding to trauma of displacement, thereby moving the students towards a Cypriot solidarity for a different, better Cyprus for all Cypriots.

Discussion and conclusion

As shown in our analysis, the literature curricula across the divide in Cyprus are invested with both 'affective nationalism' and 'affective solidarity'. The curricula generate affects mainly through invoking and circulating emotions between body, place and displacement as related to the historical, political, cultural and social contexts of Greece, Turkey, and Cyprus. Affects generate emotions that 'stick', 'move', 'make' and 'shape' bodies as forms of action that respond to the specific context, which also involve particular orientations towards the ethnic self and the ethnic 'Other' (Ahmed 2004, 4). They shape the students' mind and body through Lefebvrean 'rhythms' (2004) – interaction between places/spaces, times and expenditure of energy – that relate to the 'circulation' of affects, which are used to problematise notions of history, suffering and temporality (Berlant 2011) in Greece, Turkey, and Cyprus. Hence, the present moment 'circulates' through historical-political 'rhythms': it is conceived, perceived and lived as a 'mediated affect', a thing sensed, and under constant revision and emergence via personal and public filtering of events – i.e. Ancient Greek journeys, Ottoman conquest, anticolonial struggles, uprooting and partition – and of places/spaces – e.g. Salamis ruins, schools, lands and houses left behind – by the people – ethnic ancestors, villager, students, freedom fighters, refugees, mothers, street vendors – of Greece, Turkey, and Cyprus.

Thus, Greek-Cypriot and Turkish Cypriot curricula offer a combination of perspectives – places, people, concepts, objects – to generate an 'affective nationalism' that is ethnic and Cypriot specific, stimulating specific Greek or Turkish ideologies and practices linked to ethnic bodily – e.g. ancestral – histories with a level of proximity and distance, and shared sentiments of belonging and alienation towards Cyprus and Greece or Turkey. Simultaneously the texts are invested with 'affective solidarity', where feelings and emotions related to Cypriot specific experiences challenge and go beyond dominant/normative ethnic nationalist categories and towards a Cypriot consciousness; here enabling students to capture 'truth of space', problematising the dominant mental space that is conceived – i.e. maps of ancient Greeks or Ottomans defined as a motherland, as being the Cypriots' own – so as to prioritise the emergent social space – i.e. homes – lived in by the people in Cyprus. In this process, the curricula generate affects that make students enter a process of common yet differential ground, where together they recognise, experience and struggle with 'difficult' feelings – loss, rage, hate, depression, longing – emerging from the trauma and suffering related to displacement, met with a desire for transformation so to change their world in ways that benefit everyone.

What does the example of postcolonial and partitioned Cyprus teach scholars in comparative education and in postcolonial studies, then, about the uses of affect in literature education, especially in settings subject to postcolonial failures dominated by conflict and 'difficult' feelings? Although, we can hardly make any generalisations about

the manifestations of literature education in other postcolonial settings, we want to highlight two important insights for comparative education and postcolonial scholars that could provide links to other countries. First, a critical account of how affect is used in postcolonial literature education and pedagogical practice is crucial in enabling comparative education scholars and postcolonial scholars to become aware of the ambivalent ways in which certain visions might 'move' students emotionally. In particular, the contribution of this analysis goes beyond the findings of scholarship exploring the revision of other textbooks (e.g. those of history) by showing that the affective trajectories of curricula and textbooks are not monolithic but rather ambivalent. This is an observation that could be transferable to other contexts, enabling scholars to problematise the roles of affect in (literature) education. Although it is empirical studies in the classroom that will demonstrate the extent to which affective nationalism and affective solidarity become embodied by students, it is important for policymakers, curriculum designers and authorities to recognise that their choices have crucial affective implications (Zembylas 2022). This recognition opens pathways for critical reflection on the justification of certain curricular choices made and their possible consequences.

Second, the theoretical tools used in our analysis of postcolonial literature education suggest the need to develop new theoretical approaches in comparative education and postcolonial studies, which expose monolithic perceptions about the self and the ethnic 'Other' and demonstrate the uncertain affective potentiality of encounters with 'Others' – both human and non-human. In his book entitled   !
"   #   , Epstein (2019) suggests that theories of affect are promising, because they bring new and dynamic ways of examining comparative educational research and practice. In his discussion of the transformations of the field of comparative and international education in recent decades, Epstein highlights the promise that an invocation of affect theory holds for the comparative education field, pointing out that affect theory brings more attention to the affective complexities and ambiguities entailed in national and international policymaking efforts. This article makes a contribution towards this direction by exploring the entanglement among affective rhetoric, comparative postcolonial literature, and education policy. In particular, our analysis illuminates the affective processes through which the notion of 'otherness', a fundamental theme in both comparative education and postcolonial literature, is produced and in turn produces specific postcolonial subjectivities and trajectories. As with all postcolonial territories, the case of Cyprus demonstrates the overwhelming significance of literature education that operates through affect, so it is a vehicle used to move people to think, feel and act in specific ways. In light of this, the intervention of our article is to offer the case of Cyprus as a significant example to demonstrate the overwhelming importance of a meeting between affect theory and literature education, and a meeting between comparative education scholars and postcolonial scholars for postcolonial and partitioned territories. Our observations can be transferred to other contexts, mainly to other postcolonial territories that have experienced a diverse range of education systems, territories made up of a diverse group of people, and most significantly territories that have been subject to colonial coercion, conflict, division and deadlock through the affective uses of literature education.

Notes

1. Cyprus is ethnically divided between Greek-Cypriots (who reside in the south of the island) and Turkish-Cypriots (in the north). The partition is maintained in some areas since 1963 (when Turkish Cypriots were forced to live in ethnic enclaves) and 1974 (when mostly Greek Cypriots but also Turkish Cypriots were forced to abandon their homes and become internally displaced).
2. Due to space limitations, we cannot go into details about these debates, but as an example we mention the decrease in the hours of teaching Ancient Greek and the increase in the hours of teaching Modern Greek Literature in the Greek-Cypriot educational system in the late 1960s and 1970s for economic and social needs (Persianis 1981).
3. The data for the literature education with reference to timetable, syllabi, textbooks that figure in this article has been drawn from Kemal (2020).

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