



אוניברסיטת בן-גוריון בנגב
הפקולטה למדעי הרוח והחברה

המחלקה לספרויות זרות ובלשנות – שנת הלימודים תשפ"א 2020-021

שם הקורס : בעברית: **סיוט של סמינר: מפלצות, רוחות רפאים, ויצורי מחשכים אחרים**

The Nightmare Seminar: Monsters, Ghosts, and other Creatures of the Dark: באנגלית:

מס' קורס :

שם המרצה: ד"ר יעל סגלוביץ וד"ר איריס אידלסון-שיין

שעות קבלה: יום חמישי, בניין 74, חדר 521

This is a unique MA seminar that is to be co-taught by Dr. Iris Idelson-Shein of the Department of Jewish History and Dr. Yael Segalovitz of the Department of Foreign Literatures and Linguistics. It focuses on images of monsters, zombies, and ghosts in European and American art, literature, science, film, and more, and is designed to be conducted in English.

Monsters are creatures of the dark. They conceal themselves under children's beds or in women's closets, emerging only after we turn off the lights. At the same time, these shadowy creatures have a kind of unique revelatory power, allowing them to bring to light some of the most well-hidden truths. Monsters have the power to expose the insecurities, fragilities, fears and desires of the cultures they haunt. So transgressive, so untamable, the monster defies all our attempts to contain it within a single genre, period or space. We encounter it in novels and broadsheets, in folktales and archival documents, in science books, works of art, horror flicks, and theological tracts. From its various cultural habitats, the monster reaches out to us, mocking our tales of secularization, modernization, or rationalization, and offering us a different history—not one of unfolding narratives, but of shifting anxieties, of fears that are at once primordial and particular, ancient and new, medieval and modern. The Nightmare Seminar welcomes the transgressive nature of the monster, viewing it as a particularly productive way to read through the intricacies of European and American culture over space and time. Throughout the seminar we will target the monster from a wide range of disciplinary, spatial and chronological perspectives, bringing together insights and tools from such fields as comparative literature, folklore, art history, Jewish history, and the history of science.

Introduction to Horror

1. Reading Monsters, Some Theoretical Considerations

Jews, Hybrids, and Metamorphosis (10:00–17:00)

2. The Birth of the Jewish Monster in Christian Art
3. Beware our Fangs: Reclaiming the Jewish Monster
4. Becoming-monster: Jews and Modernist Alienation (15:30-17:00)

Man-Eating Monsters: Cannibals and Zombies

5. Can Cannibals Talk? Cannibalism and the Post-Colonial Challenge (9:00-10:30)
6. Why Zombies Now? The Living-Dead in Contemporary Culture (11:00-12:30)
7. Introduction to the Monstrous Feminine (17:30-18:30)

Gender Trouble: Ghosts, Dybbuks, and Monstrous Mothers

Terrible Tales: Monstrosity and Modern Racial Discourse

Conclusion

דרישות והרכב ציון הקורס

נוכחות	___ חובה
עבודות	___ 80 ___ % -
תגובות פורום	___ 10 ___ % -
השתתפות	___ 10 ___ % -
סה"כ	100% -

רשימה ביבליוגרפית:

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- Lispector, Clarice. *The Passion According to G.H.* [1964], trans. Idra Novey, New York: New Directions Books, 2012 [selections].
- Hoffman, E.T.A. *The Sandman* [1816], trans. Christopher Moncrieff, Alma Books 2014.
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- Robert Kirkman and Tony Moore. *The Walking Dead* (Image Comics, 2003-2019)(13:30-15:00)
- Robert Kirkman and Tony Moore. *The Walking Dead* (Image Comics, 2003-2019 (15:30-17:00)
- Edith Wharton, "The Lady's Maid's Bell," in *Ghosts* (Fantasy and Horror Classics, 2012)
- Henry James, *The Turn of the Screw* (12th Media Services, 2018)
- Kelly Link, "The Summer People," in *Get in Trouble: Stories* (Random House, 2016)
- Alejandro Amenábar [director], *The Others* (Warner Sogefilms, 2001)
- Randell Kenan, "Clarence and the Dead," in *Let the Dead Bury Their Dead* (Harvest, 1993)