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JSP/LIT/REL 335 & ETS 315
Office hour: Mondays, 2:30-3:30
Fall 2010

Israelis and Palestinians in Literature and Film

The representation of Israelis and Palestinians in literature and film, focusing on how each group views the other. In addition to reading Israeli and Palestinian fiction and non-fiction, we will analyze ways in which contemporary sources report news from the Middle East. Required screenings of pertinent documentaries and feature films will take place at 4-6 p.m. on Sundays.

Texts:

- Appelfeld, Aharon. "Badenheim 1939." Trans. Betsy Rosenberg. *The B.G. Rudolph Lectures in Judaic Studies*. New Series, Lecture 3 (2001).
- Grossman, David. *The Yellow Wind*. Trans. Haim Watzman. New York: The Noonday Press, 1998.
- Israel: A Traveler's Literary Companion*. Ed. Michael Gluzman and Naomi Seidman. San Francisco: Whereabouts Press, 1996.
- The Jerusalem Anthology: A Literary Guide*. Ed. Reuven Hammer. Philadelphia: JPS, 1995.
(This edition only—not the abridged versions.)
- Karmi, Ghada. *In Search of Fatima: A Palestinian Story*. New York: Verso, 2002.
- Kashua, Sayed. *Dancing Arabs*. Trans. Miriam Shlesinger. New York: Grove Press, 2004.
- Keret, Etgar. "Four Stories." Trans. Miriam Shlesinger and Anthony Berris. *The B.G. Rudolph Lectures in Judaic Studies*. New Series, Lecture 6 (2010).
- Modern Hebrew Literature*. Ed. Robert Alter. West Orange: Behrman House, 1975.

Recommended:

- Ben-Ezer, Ehud. *Sleepwalkers and Other Stories: The Arab in Hebrew Fiction*. Boulder, Co.: Lynne Rienner Publishers, 1999.
- Friedman, Thomas L. *From Beirut to Jerusalem*. New York: Doubleday, 1990.
- Hass, Amira. *Drinking the Sea at Gaza: Days and Nights in a Land Under Siege*. Trans. Elana Wesley and Maxine Kaufman-Lacusta. New York: Holt, 2000.
- The Israel-Arab Reader: A Documentary History of the Middle East Conflict*. Ed. Walter Laqueur and Barry Rubin. 7th ed. New York: Penguin Books, 2008.
- Karmi, Ghada. *Married to Another Man: Israel's Dilemma in Palestine*. London: Pluto Press, 2007.
- Oz, Amos. *A Tale of Love and Darkness*. Trans. Nicholas de Lange. Orlando: Harcourt, 2005.
- Shehadeh, Raja. *Samed: Journal of a West Bank Palestinian*. New York: Adama Books, 1984.
- Shipler, David K. *Arab and Jew: Wounded Spirits in a Promised Land*. New York: Penguin, 1986.

[In the list of course readings below, * indicates digitized files that are available on Blackboard.]

Films: (library call number in **bold**, on reserve for 14 days from initial viewing)

- 8/30 *Trempistim (Hitchhikers)*, 1998; directed by Asher Tlalim) **VC 9226**
- 9/5 *Control Room* (2004; directed by Jehane Noujaim) **DVD 11919**
- 9/12 *Arab and Jew: Wounded Spirits in a Promised Land* (1989; directed by Robert H. Gardner) **VC 8032**
- 9/26 *Giv`a 24 eina ona (Hill 24 Doesn't Answer)*, 1955; directed by Thorold Dickinson)
- 10/3 *Nisuim fiktiviim (Fictitious Marriage)*, 1988; directed by Haim Bouzaglo) **VC 7870**
- 10/10 *Promises* (2001; directed by Carlos Bolado and B. Z. Goldberg) **DVD 12601**
- 10/17 *Blues la-hofesh ha-gadol (Late Summer Blues)*; directed by Rennan Schorr, 1987) **VC 7868**
- 10/24 *Encounter Point* (2006; directed by Ronit Avni and Julia Bacha) **DVD 14280**

- 10/31 *Ha-kayitz shel Aviya* (*The Summer of Avia*, 1988; directed by Eli Cohen) **VC 7871**
11/7 *Urs al-jalil* (*Wedding in Galilee*; 1987, directed by Michel Khleifi) **VC 6266**
11/14 *Lemon Tree* (2008; directed by Eran Riklis) **DVD 14884**
11/21 *Lalekhet `al ha-mayim* (*Walk on Water*, 2004; directed by Eytan Fox)
12/5 *Ha-kalah ha-Surit* (*Syrian Bride*, 2004; directed by Eran Riklis) **DVD 12895**

Additional requirement: Daily reading of the Israeli newspaper *Ha'aretz* (English Edition) on the web (www.haaretzdaily.com) and pertinent articles in *The New York Times* (www.nytimes.com). News analyses may also draw from pieces in sources such as Al Jazeera (<http://english.aljazeera.net>), *The Jerusalem Report* (www.jrep.com), the CNN website (cnn.com), or others.

Schedule:

- 30 August—Introduction; in-class screening
FILM: *Trempistim* (*Hitchhikers*, 1998; dir. Asher Tlalim)

Zionism and Post-Zionism

- 1 September
Ahad Ha-am, "Imitation and Assimilation," in *Modern Hebrew Literature*
*Shlomo Avineri, "The Zionist Legacy and the Future of Israel"
(Note: This and all other titles preceded by an asterisk are digitized files, available on Blackboard.)
The Jerusalem Anthology, pp. 3-8, 121-128

- 5 September
Sunday Screening: *Control Room* (2004; dir. Jehane Noujaim)
Documentary on news reporting, *Al Jazeera*, and bias in reporting about the war in Iraq.

6 September: NO CLASS—Labor Day

- 8 September—**News Analysis #1 Due** (Contrast two accounts of an event from different sources; submit copies of the two articles together with your one-page analysis.)
*Ludwig Lewisohn, "Holy Land"
*Theodor Herzl et al., in *The Jew in the Modern World*, pp. 421-432
The Jerusalem Anthology, pp. 217-229
Discussion of *Control Room*

Pre-State Literature

- 12 September
Sunday Screening: *Arab and Jew: Wounded Spirits in a Promised Land* (1989; dir. Robert H. Gardner)
Documentary that provides a good general overview of the history and conflict.

- 13 September—**News Analysis #2 Due**
*Moshe Smilansky, "Latifa," from *Sleepwalkers and Other Stories*
The Jerusalem Anthology, pp. 229-249 and 252-265
Discussion of *Arab and Jew*

15 September

Y. H. Brenner, “The Way Out,” in *Modern Hebrew Literature*

*Documents 7, 12, and 13 from *The Israel-Arab Reader*

No Sunday Screening

20 September--**PAPER #1 DUE**

Haim Hazaz, “The Sermon,” in *Modern Hebrew Literature*

What are the essential arguments or theses in “The Sermon”? Does the implied author appear to agree with Yudke, or does he use irony at Yudke’s expense? What does Hazaz accomplish by presenting these issues in a short story, rather than in an essay?

The Jerusalem Anthology, pp. 265-275

22 September

Agnon’s letter to S. Z. Schocken, in *The Jerusalem Anthology*, pp. 276-284

S. Y. Agnon, “At the Outset of the Day,” in *Modern Hebrew Literature*

The 1948 War of Independence and Its Aftermath

26 September

Sunday Screening: *Giv`a 24 Eina Ona (Hill 24 Doesn’t Answer, 1955; dir. Thorold Dickinson)*

27 September— **News Analysis #3 Due**

Ghada Karmi, *In Search of Fatima: A Palestinian Story*, part one: Palestine, chapters 1-2

Discussion of *Giv`a 24 Eina Ona (Hill 24 Doesn’t Answer)*

29 September

Ghada Karmi, *In Search of Fatima: A Palestinian Story*, part one: Palestine, chapters 3-4

The Jerusalem Anthology, pp. 297-313

3 October

Sunday Screening: *Nisuim fiktiviim (Fictitious Marriage, 1988; dir. Haim Bouzaglo)*

4 October

*Benjamin Tammuz, “The Swimming Race,” from *Sleepwalkers and Other Stories*

*Raja Shehadeh, *Strangers in the House: Coming of Age in Occupied Palestine*, chapter one

**The Jew in the Modern World*, 472-479; *I. F. Stone, “The Other Zionism”

Discussion of *Nisuim fiktiviim (Fictitious Marriage)*

6 October

S. Yizhar, “The Prisoner,” in *Modern Hebrew Literature*

The Jerusalem Anthology, pp. 313-320

10 October

Sunday Screening: *Promises (2001; dir. Carlos Bolado and B. Z. Goldberg)*

Documentary on bringing together Israeli and Palestinian children.

11 October

*Amos Oz, *A Tale of Love and Darkness*, pp. 316-339
The Jerusalem Anthology, pp. 345-348 and 396-400
Discussion of *Promises*

12 October—**PAPER #2 DUE**

A. B. Yehoshua, “Facing the Forests,” from *Modern Hebrew Literature*
Analyze one character in the political allegory—such as the Arab, the girl, the father; or analyze another very specific allegorical element such as the Crusades, the hikers, the map.
Avoid discussing the fire watcher or the forest in general and trying to cover the entire story.

The 1967 War and Its Aftermath

17 October

Sunday Screening: *Blues Lahofesh Hagadol (Late Summer Blues)*; dir. Rennan Schorr, 1987)
Memorable song: “It is good to die for our country,” citing Joseph Trumpeldor

18 October

*Ian Lustick, “Israel and the West Bank...,” from *Unsettled States, Disputed Lands*
*Raja Shehadeh, *Strangers in the House*, chapters five and six
The Jerusalem Anthology, pp. 293-297 and 323-356
Discussion of *Blues Lahofesh Hagadol (Late Summer Blues)*

20 October

*Jacob Buchan, “Sleepwalkers” from *Sleepwalkers and Other Stories*
*Yaron Ezrahi, Introduction to *Rubber Bullets*
The Jerusalem Anthology, pp. 372-375

24 October

Sunday Screening: *Encounter Point* (2006; dir. Ronit Avni and Julia Bacha)
Documentary on efforts toward Israeli-Palestinian reconciliation.

After the Shoah

25 October

Etgar Keret, *Four Stories*, including his talk entitled “Second Generation”
Discussion of *Encounter Point*

27 October

Yitzchak Laor, “Rachely’s Father Who Was an Actor,” from *Israel*
Amos Oz, “Thank God for His Daily Blessings,” from *Israel*

31 October

Sunday Screening: *Ha-kayitz shel Aviya (The Summer of Avia)*, 1988; dir. Eli Cohen)

1 November—**PAPER #3 DUE**

Aharon Appelfeld, “Badenheim 1939”
Analyze the significance of one character in “Badenheim 1939.” How does

Appelfeld's use of allegory differ from that of A. B. Yehoshua?

3 November

Yehuda Amichai, "The Times My Father Died," from *Modern Hebrew Literature The Jerusalem Anthology*, p. 444

Discussion of *Ha-kayitz shel Aviya (The Summer of Avia)*

The First Intifada: 1987-93

7 November

Sunday Screening: *Urs al-jalil (Wedding in Galilee; 1987, dir. Michel Khleifi)*

8 November

David Grossman, *The Yellow Wind*, chapters 2, 3, 6

*Thomas L. Friedman, *From Beirut to Jerusalem*, pp. 370-389

Etgar Kerrett, "Cocked and Locked," from *Israel*

Discussion of *Urs al-jalil (Wedding in Galilee)*

10 November

David Grossman, *The Yellow Wind*, chapters 8, 10, 16

*Raja Shehadeh, *Samed*, pp. 16-39

Israel and Palestine after the Oslo Accords

14 November

Sunday Screening: *Lemon Tree* (2008; dir. Eran Riklis)

15 November

Sayed Kashua, *Dancing Arabs*, pp. 3-114

Discussion of *Lemon Tree*

17 November

Sayed Kashua, *Dancing Arabs*, pp. 115-end

21 November

Sunday Screening: *Lalekhet `al ha-mayim (Walk on Water, 2004; dir. Eytan Fox)*

22 November—**PAPER #4 due today**

David Ehrlich, "The Store," from *Israel*

Possible topic: How might this story be read as a social or political allegory? Does

Ehrlich's use of allegorical elements differ from that of Yehoshua and Appelfeld?

Yosl Birstein, "The Writer A. M. Fuchs Was Already Old...," from *Israel*

The Jerusalem Anthology, pp. 525-532.

Discussion of *Lalekhet `al ha-mayim (Walk on Water)*

24 November: NO CLASS—Thanksgiving Break

No Sunday Screening

29 November

*Mourid Barghouti, "The Bridge," from *I Saw Ramallah*, trans. Ahdaf Soueif (New York: Anchor Books, 2003), pp. 1-33.

Yoram Kolerstein, "Idolatry," from *Israel*

Film clips from *Waltz with Bashir* (2008; directed by Ari Folman)

1 December

*Amira Hass, *Drinking the Sea at Gaza: Days and Nights in a Land Under Siege*, chapter 1

*Ghada Karmi, "Destroying the Palestinians," from *Married to Another Man: Israel's Dilemma in Palestine*, pp. 181-200 and 286-287

5 December

Sunday Screening: *Ha-kalah ha-Surit* (*Syrian Bride*, 2004; directed by Eran Riklis)

6 December

*Raja Shehadeh, *Palestinian Walks*, Introduction and Walk 3: Illusory Portals

*Caryl Churchill's play *Seven Jewish Children* (2009); reading by Jenny Stoller available online at <http://ijvcanada.org/ijv-activities-vji-nos-activites/seven-jewish-children-sept-enfants-juifs/>

A film version by students and SUNY Oswego is also available.

Discussion of *Ha-kalah ha-Surit* (*Syrian Bride*)

8 December

Review for final examination, which is scheduled at 3 p.m. on Friday, 17 December.

Please do not ask to change this exam date; I assume that it is inconvenient for everyone.

NOTE: Asterisks refer to digitized files that are available on Blackboard. Be sure to print out all of these required readings so that you can study them closely, mark them, and use them for review.

Requirements: Regular attendance (including Sunday film screenings), class participation, three analyses of current news from Israel, four short essays, and final examination.

Grading: Participation, including viewing of Israeli and Palestinian films (20%), news analyses (20%), literary papers (40%), and final exam (20%).

Goals: To better understand aspects of Israeli and Palestinian life and literature since 1948; to reach a greater understanding of the Israeli-Palestinian conflict; to balance our own views with other perspectives; and to enter into the current debates over a possible "end to the conflict."

News Analyses: For the first analysis, contrast ways in which different newspapers report the same event. After that, print out two or three articles from newspapers during the week and write brief analyses of them. Pay special attention to rhetoric: how does each article present the news, for example, using metaphors or other literary techniques? Is there a clear bias?

Films: If you miss a film screening, you must see it independently. Most films for this course are available for individual or group viewing at Bird Library.

Plagiarism: Always acknowledge your sources. Plagiarism is very easy to detect and results in a failing grade, so why not just use footnotes or a Works Cited page and refer to every source you cite? The difference between research and plagiarism is quotation marks.

Attendance: Your final grade will be adversely affected if you miss more than two classes.
Save these permissible absences for when you really need them!

Etiquette: In this class we study texts—during class time, text is never a verb!

Academic Integrity Policy:

“The Syracuse University Academic Integrity Policy holds students accountable for the integrity of the work they submit. Students should be familiar with the Policy and know that it is their responsibility to learn about instructor and general academic expectations with regard to proper citation of sources in written work. The policy also governs the integrity of work submitted in exams and assignments as well as the veracity of signatures on attendance sheets and other verifications of participation in class activities. Serious sanctions can result from academic dishonesty of any sort. For more information and the complete policy, see <http://academicintegrity.syr.edu>.”

In brief, plagiarism is a very bad idea and often has serious consequences than can ruin your studies.

Disability-Related Accommodations:

“Students who are in need of disability-related academic accommodations must register with the Office of Disability Services (ODS), 304 University Avenue, Room 309, 315-443-4498. Students with authorized disability-related accommodations should provide a current Accommodation Authorization Letter from ODS to the instructor and review those accommodations with the instructor. Accommodations, such as exam administration, are not provided retroactively; therefore, planning for accommodations as early as possible is necessary. For further information, see the ODS website, <http://disabilityservices.syr.edu/>.”