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| אוניברסיטת תל-אביבהפקולטה למדעי החברההחוג למדע המדינה | Tel-Aviv University | שיעור 1031-3792-01סמסטר א', תשע"ז (2016)יום ב', 18:00-19:30, נפתלי 422 |
| **למה לי פוליטיקה עכשיו? מוות, חופש והחיפוש אחר משמעות**Y Politics? Death, Freedom and the Pursuit of Meaning**ד"ר אוריאל אבולוף** [uriel@tau.ac.il] |

אִם אֵין אֲנִי לִי, מִי לִי?
וּכְשֶׁאֲנִי לְעַצְמִי, מָה אֲנִי?
וְאִם לֹא עַכְשָׁיו, אֵימָתַי?
– הלל הזקן, משנה אבות, א, יד –

מה מייחד ומאחד אותנו כבני אנוש?
האם יש משמעות לחיים ולמוות?
האם אנו חופשיים?

שאלות אלה, שבעבר הנחו את המסע אחר חוכמה, נדחקו לשולי השיח האקדמי, בין השאר במדעי החברה, והמדינה. קורס זה מבקש לסייע בהשבת הפילוסופיה האקזיסטנציאליסטית לקדמת הבמה המדעית, ולבחון את הלימתה לפוליטיקה בת-זמננו. האתגר המונח לפתחנו כפול: ראשית, אנו מבקשים לרדת לעומקו של האקזיסטנציאליזם, להצטרף למסע האדם למציאת משמעות ביקום נטול-משמעות. אנו נבחן את המעלות והמגרעות של האקזיסטנציאליזם באמצעות טקסטים אקדמיים וספרותיים, כמו גם באמצעות קולנוע ומוסיקה. שנית, אנו מבקשים לברר האם האקזיסטנציאליזם יכול לתרום להבנה עשירה יותר של פוליטיקה, תוך התמקדות בפשר הקשר שבין לאומיות ואלימות, אימה ומוסר. האקזיסטנציאליזם, אולי יותר מכל פילוסופיה בת-זמננו, חותר להבנת הקיום האנושי בהקשרו החברתי-היסטורי. חילוקי הדעות העמוקים בין אנשי הזרם—כגון קהלת, קירקגור, ניטשה, דוסטויבסקי, קפקא, היידיגר, קאמי, סארטר, וארנדט—ממחישים לא רק את העושר האינטלקטואלי העצום של האקזיסטנציאליזם, אלא מחדדים גם את תרומתו האפשרית להבנת עולמם ומעשיהם של אנשים, יהיו אלה פעילי גרינפיס או לוחמי דאע"ש.

What sets us apart from other animals, and bring us together, as humans? Is there meaning to our life, and death? Are we free? Once leading our quest for wisdom, such questions are rarely asked in contemporary academia. This course seeks to bring existentialism back to the fore, and examines how it resonates with modern politics. Our challenge is twofold. First, we aim to grasp existentialism, an age-old movement that probes the mortal human’s search for meaning in a meaningless universe. The course seeks to hone the lens of existentialism into a microscope to examine individual life, a telescope to observe social dynamics and a kaleidoscope to enrich our innermost insights. Second, we aim to probe the relevance of existentialism to politics, focusing on the interplay of nationalism and violence, mortality and morality. While existentialism figures very little in political science, the concerns of existentialism are also its key assets in the study of politics. Attentive to changes in our socio-political world, existentialism reveals human as mortal and moral agents, free to choose their political path. That existentialism writ-large became the common ground for such a diverse group of thinkers as Arendt, Buber, Camus, Dostoevsky, Heidegger, Kierkegaard, Nietzsche and Sartre, both attests to its vitality and to its potential relevance to many, perhaps most, people and their politics. Unlike many contemporary philosophies, it is not necessarily western or liberal. It can speak to both Greenpeace supporters and ISIS activists. Finally, existentialist art, especially literature, makes it more accessible to social actors beyond the confines of seminars in philosophy. It directly addresses—and challenges—this world.

חובות הקורס: מעבר לקריאה ולהשתתפות פעילה בשיעורים, תתבקשו להגיש במהלך הקורס שלושה דו"חות קריאה קצרים, ובתום הקורס בחינת-בית.

**נושאים ורשימת-קריאה**

קריאת החובה מורכבת מחלקים (שיפורטו לפני כל שיעור) מתוך הפריטים הבאים. לרוב תהיה הקריאה קצרה למדי: כ-20-30 עמודים לכל היותר, ולפחות פריט אחד ספרותי. לחלק ניכר מהפריטים ניתן למצוא גם גרסאות בעברית. בנוסף, במסגרת ההכנה לכל שיעור, תתבקשו לחשוב על ההלימה בין הנושא שנבחן בשיעור הקודם לבין פוליטיקה בת-זמננו, ולכתוב על שלושה מהנושאים דו"חות (כל אחד באורך עמוד) בהם תבארו את החיבור האפשרי. יש להגיש את הדו"חות בטרם השיעור.

בתום סקירת הנושאים וקריאת-החובה להלן תמצאו רשימת סרטים שבחלקים מהם נצפה, וכן רשימה ביבליוגרפית מקיפה, בה תוכלו להשתמש להעשרה ועבור בחינת-הבית.

1. **מותר האדם?**

קהלת, תנ"ך

1. **משמעות**

Thomas Mann, *Disillusionment* (1896)

1. **מוות והאבסורד**

J.D. Salinger, *A Perfect Day for Bananafish* (1948)
Albert Camus, *The Myth of Sisyphus* (1942)

1. **חופש**

Fyodor Dostoevsky, “Grand Inquisitor” from *Brothers Karamazov* (1880)
Jean-Paul Sartre, *Being and Nothingness* (1943)

1. **אלוהים**

Søren Kierkegaard, *Fear and Trembling* and *The Sickness Unto Death* (1843)

Mark Twain, *The Adventures of Huckleberry Finn* (1884)

1. **אותנטיות ואוטונומיה**

Friedrich Nietzsche, *Thus Spoke Zarathustra* (1891)
Franz Kafka, “Before the Law” from *The Trial* (1915); and *In the Penal Colony* (1919)

1. **אהבה וניכור**

Yevgeny Zamyatin, *We* (1921); George Orwell, *Nineteen Eighty-Four* (1949)
Erich Fromm, *The Art of Loving* (1956)

1. **הרהור וערעור**

Albert Camus, *The Stranger* (1942)
Hannah Arendt, *Eichmann in Jerusalem* (1963)

1. **מוסר**

Friedrich Nietzsche, *Beyond Good and Evil* (1886); *On the Genealogy of Morality* (1887)
Mark Twain, *The Mysterious Stranger* (1900)

1. **אמת**

Ray Bradbury, *Fahrenheit 451* (1953)
Vaclav Havel, *The Power of the Powerless* (1978)

1. **אחריות**

Plato, Socrates’s *Dialogue with Crito* (399 BC)
Sartre, *Existentialism Is a Humanism* (1946)

1. **סולידריות**

Martin Buber, *I and Thou* (1923)
Albert Camus, *The Rebel* (1951)

# Films

Ingmar Bergman, *The Seventh Seal* (1957), *Wild Strawberries* (1957)*,* Winter Light (1962)

Stanley Kubrick, *Paths of Glory* (1957), *A Clockwork Orange* (1971)

Agnès Varda, *Cléo from 5 to 7* (1962)

Patrick McGoohan, *The Prisoner*, TV series (1967)

Bernardo Bertolucci, *Partner* (1968), *The Conformist* (1970)

Milos Forman, *One Flew Over the Cuckoo’s Nest* (1975)

Michelangelo Antonioni, *Red Desert* (1964), *Professione: reporter* (*The Passenger*) (1975)

Andrei Tarkovsky, *Solaris* (1976), *Stalker* (1979)

Alan Parker, *Pink Floyd: The Wall* (1982)

Terry Jones, *Monty Python’s The Meaning of Life* (1983)

Godfrey Reggio, Koyaanisqatsi (1983)

Michael Radford, *1984* (1984)

Wolfgang Petersen, *The Neverending Story* (1984)

Krzysztof Kieślowski, *A Short Film About Killing* (1988)

Woody Allen, *Crimes and Misdemeanors* (1989), *Deconstructing Harry* (1997)

James Toback, *The Big Bang* (1990), *Two Girls and a Guy* (1998)

Assi Dayan, *Life According to Agfa* (1992), *Dr. Pomerantz* (2013)

Richard Linklater, *Before Sunrise* (1995), *Waking Life* (2001)

Adam Curtis, *The* *Century of the Self* (2002)

Patrick Shen and Peter Shen, *Flight From Death: The Quest for Immortality* (2003)

David O. Russell, *I ♥ Huckabees* (2004)

Michel Gondry, *Eternal Sunshine of the Spotless Mind* (2004)

Alfonso Cuarón, *Children of Men* (2006)

Sophie Fiennes and Slavov Zizek, *The Pervert's Guide to Cinema* (2006)

Kenneth Lonergan, *Margaret* (2011)

Werner Herzog, *Into the Abyss* (2011)

Joshua Oppenheimer, *The Act Of Killing* (2013), *The Look of Silence* (2015)

Marco Bellocchio, *Dormant Beauty* (2014)

Ari Folman, *The Congress* (2014)

Ruben Östlund, *Force Majeure* (2014)

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