DECLARED AND INTUITIVE PROSODY OF MEDIEVAL POETS – A COGNITIVE AND COMPARATIVE STUDY

Reuven Zur

This article examines prosodic instances in the Golden Age of Spanish Jewry poetics. These prosodic differences between declared poetry and poetic texts, which are the result of intuitive action, are explained through comparative cognitive study. This article is one in a series of research projects that seek to meet the same syntactic structures and prosodies which give a description of a small number of rhythmic-stylistic intuitions of poetry readers. The article uses examples of the poetry of Rabbi Yehuda Halevy and Rabbi Shlomo Ibn Gabirol. The second part of this study will appear in a future issue of this journal.

TIME AND SPACE IN HEBREW PLEAS FOR FORGIVENESS – FROM THE BIBLE TO THE EARLY *PIYYUT*

Ariel Zinder

This article examines liturgical poems (*piyyutim*) in which the speakers ask for forgiveness for their sins. My intention is to demonstrate the creation, within these *piyyutim*, of a unique time/space experience which became the starting point for many others in the genre. The essence of this experience is exemplified by the famous image of the poor standing at the door and saying: 'We come to You neither by grace nor by virtue of our actions.

We knock at Your door as the poor and the downtrodden'. The speakers of this utterance emphasize the present, and their anxious posture in a space of waiting – a posture which is expressive of helplessness, but is at the same time a rhetorical tactic aimed at eliciting forgiveness from God.

The introductory section focuses on the characteristics of entreaties for forgiveness as they appear in the Hebrew Bible and in the standard liturgy. The next sections include a close reading of three *piyyutim*, one of which is published here for the first time based on several manuscripts. Based primarily on Mikhail Bakhtin's theory of the Chronotope, and on Sigmund Freud's insights on repetition, I seek to emphasize how the time/space configuration in the poets' request for forgiveness was in fact an expression of their profound understanding of the changes that had occurred in the forms of communication between the nation and the community with God after the fall of the Second Temple.

A HIDDEN HARP: EXPRESSION AND CONCEALMENT IN THE FIRST BOOK OF HEBREW POEMS WRITTEN BY A WOMAN

Tova Cohen

Ugav Rachel (*Rachel's Harp*, published 1890) was the first book of Hebrew poetry to be written by a woman – Rachel Morpurgo (Trieste 1790–1871). The uniqueness of the work and its author was recognized and admired by Morpurgo's nineteenth century contemporaries, and was subsequently noted by some historians of Hebrew literature. However, not until the 1990s, with the beginning of women's writing criticism, were serious attempts made to evaluate Morpurgo's writings and demonstrate her poetical achievements. This proved to be a difficult task,

since many of her poems are rather enigmatic and can only be deciphered through considerable effort.

In this article I submit a method of reading Morpurgo's poems which, I suggest, provides a key to the poems and to Morpurgo's poetics and thus facilitates our understanding of them. My claim is that Morpurgo's poems are palimpsestic texts, defined by Gilbert and Gubar (1979) as: 'Works whose surface designs conceal or obscure deeper, less accessible (and less socially acceptable) levels of meaning [...] simultaneously conforming to and subverting patriarchal literary standards'. Thus read, Morpurgo's poems can be seen to be not naïve texts but works that are built around a sophisticated structure which conceals subversive and non-normative statements. These can be deciphered by following the full connotations of her canonical references.

The second part of the article demonstrates Morpurgo's palimpsestic methodology through a full analysis of two of her poems: 'Re'eh zeh hadash hu' and 'al haborchim miketev hacholera'.

JABOTINSKY'S LINGUISTIC APPROACH: BETWEEN HISTORY AND MYTH, BETWEEN GRAMMAR AND PHONETICS

Svetlana Natkovich

Vladimir (Ze'ev) Jabotinsky – journalist, novelist, poet and leader of the Revisionist Movement is known as one of the key figures in the formation and popularization of Modern Hebrew as a spoken language. Despite the paucity of his projects as a translator, writer, and publisher, their importance to the formation of Hebrew culture was tremendous. The article focuses on Jabotinsky's work as a linguist and educator for the research of Hebrew pronunciation. It argues that, while Jabotinsky absorbed

the prevailing assumptions of the dominant discourse of the revival of Hebrew, he forged them into a new controversial model of his own, which reflected his ideological worldview and aesthetic sensibilities. One notable aspect of Jabotinsky's conception of language is his dual approach towards the questions of pronunciation and grammar. While in the case of grammar and writing Jabotinsky allowed the possibility of historical development, pronunciation and speech was characterized by him as a mythic resort, maintaining the primal and organic element of the Jewish people. This study suggests that the balance of relations between the pronunciation and grammar in his linguistic perception reflects a deeper dichotomy between history and myth, between the materialistic thinking and anti-rationalist tendencies in Jabotinsky's ideological outlook.

ALEXANDER PENN OR 'THE HEBREW YESENIN'

Hagit Halperin

Alexander Penn wrote his poems almost exclusively in Hebrew, but an examination of his literary archives in Tel Aviv University reveals that at first he was a bilingual poet, using both Hebrew and Russian. A research of his unpublished manuscripts proves he wrote in Russian from 1918, when he was 12 years old, and until the 1930s, at the age of 24. In those years Penn was very influenced by the Russian poet Sergei Yesenin, and this poetic influence extended to his personal life, to the extent of blurring the boundaries between Yesenin's personality and his own.

This study deals with Yesenin's influence over Penn's life and poetry and outlines three phases in which this influence was manifest. The first phase parallels the years from his initial writing in Russia until his move to Israel (1927). In that period Penn wrote Yesenin-style poems in Russian and saw himself

as the 'second Yesenin', living and writing like his idol. The second phase parallels the first years in Israel. The transition, followed by a switch to writing in Hebrew, affected the manner of influence. In this period Penn no longer strived to become the 'second Yesenin', but rather wished to become the 'Hebrew Yesenin'. The third phase started in the early 1930s, and became more prevalent after Penn joined the Israeli Communist Party. As a communist poet, he could no longer identify with Yesenin, who became a critic of the Soviet regime in his late days. At this phase Penn confronted Yesenin and his world view, and in his poems he criticized it and presented a new approach to existential problem directly opposed to Yesenin's.

An examination of Penn's work and biography throughout those three stages leads to the conclusion that the switch from blind admiration of Yesenin's poetry to confrontation lead Penn to evolve from a good imitator ('the second Yesenin') to a transformed, Hebrew Yesenin, and finally to Alexander Penn – a poet with an independent identity and a unique voice.

THE COURAGE FOR THE MUNDANE: ON LEA GOLDBERG'S PARADIGMATIC TEMPER

Anat Weisman

Lea Goldberg's essay *Ha-omets Le-hulin* (The Courage for the Mundane) was first published in 1938 in the *Turim* periodical, about three years after the poet's immigration to Eretz Israel. It was re-printed in 1976, about six years after her death, in a collection of her essays and articles dedicated to Hebrew literature. Many questions concerning the aesthetical and ideological views of the poet, as well as her special place in Hebrew culture, are likely to find a fuller answer by means of an in-depth understanding of this short yet paradigmatic essay: the preference of a position that

brings together the banner of totality and a commitment to the ordinary, even if this involves a shade of self-deception.

This study scrutinizes the ways the problem of the mundane and the idiomatic phrase 'the courage for the mundane' stands in relation to the historical and biographical conditions of its conception and reflects the psychological, ideological, philosophical, aesthetic and cultural paradigms of the poet.

CELESTIAL MELODIES: LEA GOLDBERG – POETICS AND POLITICS

Ziva Shamir

Lea Goldberg was the first professional woman writer in the history of Modern Hebrew Literature. Besides her career as one of the most prominent poets of her generation, she conquered many new territories such as dramatic writing ('canonical' dramas as well as light vaudeville sketches) and dramatic criticism. She adapted plays for children, and she also translated dozens of literary plays for the Hebrew stage. She was also the first woman who delivered semi-academic lectures on every possible podium, and the first woman writer who was appointed professor and head of department in the Hebrew University of Jerusalem.

Goldberg wrote incessantly and in all genres, earning her living mainly by frequent contributions to children's journals. Her writings clearly reveal her paradoxical personality: she was seemingly simple but elitist, she was both serious and comic, she often included soft landscape descriptions in her poems, but oddly enough the most frequent color combination throughout her poetry is 'black and white' – the most unexpected color combination for an aquarelle. She wrote some of the best love poems ever written in Hebrew literature, but these were composed by a woman who as far as we know experienced only unrequited love.

Her personality and writings reveal many incongruous features, and therefore it is not utterly surprising to reveal that despite the fact that as a woman she was a staunch pioneer in many fields, she fostered quite unusual ideas with respect to feminism. On the one hand, she lived in a virtual world in which there were no differences between the genders; but on the other hand, most of her literary characters are male heroes (and the few heroines are subordinate characters, revealing passiveness and resignation, as well of lack of confidence, assertiveness and intellectual curiosity).

This paper try to unfold Lea Goldberg's hidden ideology and its effects on her literary works. She presented an apolitical façade, but was in fact much more radical than her mentor Abraham Shlonsky who belonged, like Goldberg, to Mapam (United Workers Party). There is enough evidence to claim that she hid her Communist background beneath neutral lyrics in order to support herself and to gain the love of the wide reading public, especially of children. Her conspirative way of life can be traced in her poetic works, which can be defined as Trojan Horses. She created a stratagem that causes the target to invite the foe into a securely protected space, hiding her subversive messages and objectives. Her poems often conceal their true intentions behind a misleading façade, and it is the task of the reader and interpreter to unveil these intentions.

This article attempts to detect the traces of Lea Goldberg's political credo in her texts and in their sub-texts, showing that she was not apolitical as some scholars argued. Conversely, she was much more radical than some of her colleagues who held overt left-wing ideas and beliefs, but, due to economic constraints, she was forced to hide her political background and obliterate its traces.

In many of the stories she wrote for children it is quite obvious that if the animals would follow the policy of the peaceful dove most problems could be easily solved and resolved. She chose to translate into Hebrew mainly literary works with manifest pacifist directions, and indirectly presented attitudes and approaches

which defended cosmopolitan views, rather than national or ethno-centric ones. Consequently, Lea Goldberg has often used motifs and metaphors of masks and disguise, as she was in a constant hide-and-seek game with her audience.

COACH, JOURNEY, AND LIMINAL SPACE: ON UNIVERSAL SYMBOL AND INITIATION PROCESSES IN LEA GOLDBERG'S OEUVRE

Chaya Shacham

The situation of journeying is a recurring theme in all genres of Lea Goldberg's oeuvre: poetry, short prose, and novel, and it can be traced even in her writing for children. The journeys taken by her heroes are both spatial and temporal, and they take place in 'real' landscapes or inside their souls or imagination. They are being realized by various means, one of which is the journey by train, appearing in significant moments in her works. The journey is perceived in wide contexts of culture as a universal symbol that indicates among other things personal development and processes of change and of self-discovery. The train itself carries symbolic significances as well, mostly as an object linked to the modern world.

When Lea Goldberg uses the train in her oeuvre she does it in her special way. The train is depicted as a liminal chronotop suspending the traveler for a while from his routine life, and providing him a space for a brief encounter with other persons and with changing landscapes, as well as a chance for introspection. The connection between the universal significance of the journey and the train as its means is used by Goldberg in her oeuvre to establishing a code by which she alludes to processes of passage and turning points in the lives of her traveling heroes and, especially, her traveling heroines.

The article thus presents the train journey in Goldberg's poetry and prose as symbolizing stages in an initiation process, by employing the train as a liminal space in which these processes are 'accelerated', and by emphasizing turning points in particular in the lives of her heroines. The end of the journey usually marks in these works a separation from one stage of life and a transition to another. By choosing the train as a backdrop and a temporary staying space for her heroines in crucial moments of their lives, Goldberg marks them (by way of analogy) also as figures that carry an assertive and 'masculine' aspect in their personality, although apparently latent. This aspect is acquired through the central experience, namely – the passage 'rite'. In turning the train in her works into a liminal chronotop that indicates 'accelerated' initiation processes, Goldberg succeeded to personalize the 'ready made' universal symbol and to jog it with a creative touch.

DAN PAGIS AND THE DOUBLE FACETED CITY

Shahar Bram

In the sequence of poems *City in December* from the book *Double Exposure* (1982) Dan Pagis describes a visit to New York. Unexpectedly, the unknown snow-covered landscape becomes familiar: it brings back memories from far away times and places, from Europe of the poet's childhood, and the tourist is amazed to find himself face to face with scenes apparently lost. The sequence presents a movement between remoteness and proximity, between the estranged and the intimate, which allows a glimpse into Pagis' inner reality. As a passing guest in a lost world which unexpectedly resurrects in New York the poet attempts to document past visions reflected from the frozen city. Worlds and times dissolve and a dual vision emerges. The poet regards himself as a photographer rolling between the times

'with the heavy camera box on a tripod' in a quest to capture lost scenes. This article presents the unique experience bestowed on the poet by the snow-covered city and analyses the poetic means by which Pagis transcribes the double faceted city.

AVOT YESHURUN'S BREATHTURN

Michael Gluzman

Thirty Pages of Avot Yeshurun, published in 1964, appeared when Yeshurun had already reached the age of sixty. Unlike his previous books, which have been rendered minor and even ridiculed, *Thirty Pages of Avot Yeshurun* received a warm reception and won its writer the Brenner Prize for literature. This paper explores the sudden change in Yeshurun's poetics – and critical reception – by reading this particular volume of poetry in two contexts: first, the change in Yeshurun's poetic is understood against the background of the emergence of Statehood Generation poetry. Yeshurun felt liberated by the new poetic norms advanced by Natan Zach and Yehuda Amichai and *Thirty Pages* marks the beginning of new phase in Yeshurun's writing in which he abandons the poetic norms of *Moderna* poetry. Second, I read *Thirty Pages* in terms drawn from trauma theory, suggesting that the book, which includes fragments from letters sent to Yeshurun by his parents and siblings – all of whom had been killed in the Holocaust – is a poetic working-through of his tragic sense of loss. In *Thirty Pages* Yeshurun gives voice – however belatedly – to the trauma of survival. The parents' letters constitute a remnant of the world wiped out by the Holocaust, and thus these personal letters now bear historical and national significance.

'DROWNED IN THE LIGHT, FORGOT MY NAME': BETWEEN NULLIFICATION OF THE SELF AND SELFHOOD IN JERUSALEM'S POETRY OF ZELDA

Ofir Achimeir

One of the most fascinating phenomena in Zelda's poetry is associated with the duality that exists there. Themes like innocence and wit, simplicity and complexity, tradition and modernity – share a central place in her poetry. Their presence side by side creates a complex and dramatic range around the simple daily activities of the speaker who chooses to unfold her inner conflict through her mundane experiences and her banal environment. This struggle, which qualified to lead the reader to a live encounter, almost palpable, with the experiences of the poet – runs through all the poems and gives them a unique mark that many literary critics wanted to understand.

Within this framework, I would like to refer to one of the most prominent conflicts in her poetry. In light of her personal, social and geographical backgrounds, and following after experiences of lost that happened to Zelda since youth, she was torn between two worlds: She expresses extraordinary love for the beauty of life on one hand, and is attracted to the 'secret of death', sometimes with passionate admiration– on the other hand.

In this article, I will point out the link between 'Jerusalem' as a space and a symbol and the '*ayin*' (nothingness) motif in Zelda's poetry, and follow the tension that was created by the city on the poet's inner world between the desire to be nullified and the craving to selfhood and being. Within this framework, I will also point out the identity that exists between 'Jerusalem' and other themes in her poems, and examine the philosophical conception of the poet in light of Jewish thinkers and others philosophers that echo in her writing.

PARADOXES AND CONTRADICTIONS
IN HEZI LESKLY'S WORK

Heddy Shait

This paper seeks to discuss a significant and prominent poetic theme seen in all of Hezi Leskly's books of poetry, namely the many dialogues he conducts with various Hebrew and world cultures and heritages. This dialogue includes materials of all kinds and from numerous periods: from the classical to the contemporary, and from high and popular culture. This basic poetic stance seeks to examine the validity of social, cultural, and artistic conventions in order to subversively unsettle their stability, undermine them, or sometimes even to reconfirm them. Leskly's revisionism acts intuitively, and in accordance with Judith Butler's Queer theory. In this paper, I intend to illuminate this through three major themes in Leskly's work: language, matters *ars poetic*, and issues of queer and gender identity. These themes are inextricably linked in his work and strengthen one another.

'WE' IN YONA WOLLACH'S EARLY POETRY

Dana Olmert

Scholars who have studied Yona Wollach's poetry concur that the speaker in the poems is characterized by extreme, uncompromising subjectivity and individuality. Yet, fifteen of Wollach's early poems were written in the first-person plural. Who are the 'we' in Wollach's early poems and what collective affiliation do they imply? In this paper I offer a discussion of Wollach's use of the 'we' in relation to the dominant use of the first-person plural in canonical Hebrew literature written in the 1940s, better known

as the literature of the 'War of Independence'. Wollach's father, Michael, was killed during the 1948 war of independence, when she was four years old. I attempt to understand Wollach's relationship with the national collective ethos, by considering her vivid childhood memories of attending national rituals commemorating fallen soldiers in light of her later implicit rejection of the national ethos, expressed in the poems which employ a collective speaker.

Luis Altusser's concepts of 'interpellation' and 'Ideology' provide the theoretical infrastructure of my paper. These concepts serve as the apparatus by which I attempt to present the disruption of the symbolic exchange-relations between the state ideology and the 'we' in Wollach's poems. I argue that the speakers in these poems are, at least to a certain extent, the dead soldiers themselves, who demonstrate their inability to fulfil their part in the interpellation process and thus problematize the state's ideological imperative to obscure the irrevocability of death.