

Mikan, Journal for Hebrew and Israeli Literature and Culture Studies

Vol. 16, March 2016



מכון הקשרים והאחלקה לספרות עברית,
אוניברסיטת בן-גוריון בנגב



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Cover photo: Disjointed Voices of Birds Behind the Water, 1994, Watercolor on Paper 16x25.4

Jumping FROM One Association to Another, 2008, Black ink and Col on brown cardboard. 28.5x30.5

Hedva Harechavi

ISBN: 978-965-566-000-0

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Printed in Israel

www.kinbooks.co.il

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Abstracts

The Writing of Space in the Novels *Circles* and *The Closed Gate* by David Maletz

Avidov Lipsker and Lilah Nethanel

This article is dedicated to the reading of two novels by David Maletz (1889-1981): *Circles* (1945) and *The Closed Gate* (1959). It deals with the representation of space and suggests a poetical reading of Maletz's writings. The historical realism and political consequences of Maletz's literary work is suspended here, in order to closely follow his phenomenological art of representation. The first part of the article addresses the representation of spaces such as the private room, the field and the group, as they appear in the novel *Circles*. The second part offers a close reading of Maletz's poetical syntax in the novel *The Closed Gate*.

The Purloined Poem: Lea Goldberg Corresponds with U. N. Gnessin (and with Celia Dropkin) in *Letters from an Imaginary Journey*

Tamar Merin

This article explores Hebrew poet Lea Goldberg's first book of prose fiction, *Letters from an Imaginary Journey* (1937). The book, an epistolary novel written during Goldberg's first years in the land of Israel, documented Goldberg's own journey from Europe to Israel, as well as her transition from European literature to Hebrew literature, and from poetry to prose fiction. The article focuses on the literary correspondences that stand at the heart of the book: on one hand, the correspondence between Goldberg's protagonist, Ruth, who is striving to become a Hebrew poet, and Emanuel, her lover; on the other hand, the meta-poetic correspondence between Goldberg and Uri Nissan Gnessin, whose novella *Etzel* (*Beside*), evoked by Goldberg, reveals a literary correspondence between Gnessin himself and another female writer, Russian and Yiddish poet Ceilia Dropkin. The article addresses the poetic, ideological and gender aspects of these complex literary correspondences, which shaped and molded Lea Goldberg's prose fiction, while casting a new light on the dialogic relations between Hebrew literature and European literature, between female writing and the Hebrew male canon, between poetry and prose fiction.

Strangers at Home: The Unheimliche in Yehudit Hendel's Oeuvre

Iris Milner

Yehudit Hendel (1921-2014) is one of the most provocative Modern Hebrew writers; her oeuvre consistently exposes covert layers underneath hegemonic Israeli narratives and pays empathic attention to marginal, oppositional voices that question these narratives' validity. The present essay explores how this takes place in relation to the concept and ideology of the Israeli home. It discusses Hendel's subversive representation of the home and the literary strategies by which her works question and often reject the myth of the home, both on a social-national level (the national home as a refuge from threats to Jewish existence) and on a private level. Accordingly, the essay reads the representation of the home both in Hendel's early novels and in her more recent short stories as a site of the *Unheimliche* – the Unhomely, in Freudian terms. It shows that the image of the home – a highly prevalent one in Hendel's works – is often meticulously portrayed as highly unstable and fragile and thus extremely threatening. By demonstrating the dynamics of these unhomely characteristics and their sources (longings for forlorn homes elsewhere, haunting ghosts of previous Palestinian inhabitants, a desire for exilic being, etc.), the essay presents the works under discussion as a manifesto of alienation and estrangement that deconstructs the common Hebrew literary narrative of a redemptive return to a mythological homeland.

Photography, Poetry and Memory in *Erev Yehudei Krasnistav* by Avot Yeshurun

Shahar Bram

Avot Yeshurun's sequence of poems, *Erev Yehudei Krasnistav*, in *HaShever HaSuri Africani* (1974) depicts the poet contemplating whether to participate in the annual memorial service in honor of his hometown in which, as part of the ceremony, photographs of the dead - relatives and friends - will be shown. Do photographs, which resurrect the past, burden one with more guilt due to such collective circumstances? The sequence of poems reveals more than the poet's feeling of guilt enhanced by rituals and ceremonies; it enables the reader to examine the concealed rivalry between different means of representation, such as photographs, dreams and poetry. This essay explores the rivalry between various ways in which memories are formed, a rivalry that torments the poet in his attempt

to take control of his past. The essay represents an aspect of Yeshurun's poetry that has received very little attention: the influence of photography on his poetics.

Through a Torn Net: Repetition and Singularity in Yeshayahu Koren's Fiction

Ayala Amir

The article examines the various manifestations of the tension between repetition and singularity in Yeshayahu Koren's fiction. The three dimensions of this tension correspond to the article's three parts. The first part connects the tension between singularity and repetition to the word-image encounters in Koren's writing and to two mimetic approaches in modernist fiction. The second part explores the psychic implications of this tension in the time-space experience of Koren's characters. In the third part, this very tension is presented as an artistic mechanism, which reflects the characters' efforts to capture reality and endow it with meaning. While considering its local aspects, Koren's fiction is examined throughout the article in the broader context of modern fiction.

The Subjecttext

Itzhak Benyamini

The concept of the 'subjecttext' developed in this article is put forward, first, in an attempt to account for the nature of 'divine address' - examples of which include God's addressing of Abraham, "Get thee out of thy country" (*Lech lecha*, Genesis 12:1) and God's reply to Moses, "I am that I am" (*Ehyeh asher ehyeh*, Exodus 3:14). The theoretical model proposed here regards the divine address as deriving from a source of authority *allegedly* exterior to the subject, a source who addresses its message to a particular addressee, and who interpellates that addressee into becoming a *subject of faith*, that is, one who believes in, and works towards, an external ideological cause. The second related thesis of the article involves yet another register of revelation and divine address, namely that which takes place between the biblical text and its reader. It demonstrates how the expression "Lech lecha" simultaneously addresses Abraham while performing an interpellative act of faith on the reader, who in turn becomes what the article suggests calling a 'subjecttext'. The article then poses the question of whether the divine text and the divine 'other' re-constitute the reader within the field of 'otherness', or whether they are but a mirror-image of the secret desire of the

reader/believer. It argues that a close reading of these verses suggests that the passage to Canaan was a familial mission - an interrupted one - irrespective of God's intervention. Divinity (the God-'other') seized upon this situation of temporary stasis in order to encourage the subject (Abraham) to fulfill his destiny. In this sense, the other is not an entirely external voice revealing itself *ex nihilo*, but represents for Abraham, and perhaps also for the reader, the incarnation of a deep personal desire.

On Beggars, "Bettlers" and Yearning in the Works of Rabbi Nachman of Breslev, Mendele Mocher Sforim and Shmuel Yosef Agnon

Ronit Chacham

This essay examines the characteristics of fictional beggars in three pieces: *The Tale of Seven Beggars* by Rabbi Nachman of Breslav (1810), *Fishke the Lame* by Shalom Yaacov Abramowitch (Mendele Mocher Sforim, 1888) and *Vehaya Ha'akov Lemishor (And the Crooked Shall be Made Straight)* by Shmuel Yosef Agnon (1912). Rabbi Nachman called his beggars "bettlers", for whom begging was a religious practice: they begged to reach redemption. This essay attempts to demonstrate the ways both Abramowitch and Agnon refer to and correspond to the beggars of Rabbi Nachman, and thus to insist that in spite of the obvious differences, the Hassidic-Kabbalistic context is crucial for understanding the works of the other two writers. Rabbi Nachman's wandering bettlers are the quintessential signifiers of exile - of the detachment from 'The Place' (*Hamakom*), from the sacred. As the article argues, for both Agnon and Abramovitz (in different ways) the beggars represent the yearning for redemption that is neither territorial nor historic; they experience being in a 'non-place', which is the only place from which one can grasp the meaning of redemption. Reading the three stories together opens up the option for a non-secular interpretation, one that was denied by Modern Hebrew literature.

The Other Bursts from Within: Gender, Identity and Power Structures in Halakhic and Aggadic Texts

Moshe Lavee

The article deals with legal and aggadic rabbinical sources concerning bodily processes that involve a bursting out of the body: birth, seminal emission, and more. Jewish sources demonstrate a seemingly subversive relationship, in which

the aggadic materials present an opposite picture and thus challenge the legal materials. The halakhic sources discuss the boundaries of the body of the 'other' - i.e. converts, gentiles and women. They function as a literary site for examining the boundaries of identity and the wholeness of the self and the exercising of an imagined power over the 'threatening other'. In contrast, the aggadic sources portray the invasion of the 'threatening other', specifically into the body of Jewish men. However, the aggadic inversion should not be considered a protest against the hegemony reflected in the legal discourse or as giving voice to the 'other', but rather as a discourse that captures the ideological, social, and perhaps even psychological background of the legal materials. The legal discourse expresses the imagined rabbinical power over the body of the 'other', while the aggadic discourse expresses the fear of losing control. As such, the aggadic texts are the 'other' that bursts out of the rabbinical corpus and discloses the hidden tensions behind the legal discourse.

The Olive Tree: An Ideological Marker for All Times in Hebrew and Israeli Literature

Chaya Shacham

The olive tree has held a unique place in Hebrew and Israeli cultural discourse for at least nine decades (starting in the 1930s). This article attempts to map the significant metamorphoses of the olive tree as a symbol and ideological marker in Hebrew and Israeli literature.

Apparently, its emblematic nature enables the olive tree to represent opposite entities over various periods in recent history and even within the same period itself, as has been the case over the last three decades.

At first, the olive tree in Modern Hebrew literature was the symbol or metonym of Arab natives living in Eretz Yisrael. In the next stage it was appropriated by Hebrew writers as a symbol of the Zionist pioneers. Then, over the decades, the symbol was uprooted and re-planted time and again from one ideological territory to another. The ideological writing about the olive tree becomes very acute especially in or after significant national events such as wars. Hence, the tree functions in Hebrew and Israeli literature mainly as a recurring marker of the ongoing conflict between Jews and Arabs over the territory of Eretz Yisrael. When examining the olive tree in Hebrew and Israeli literature, it transpires that it clearly acts as a litmus paper, revealing the writers' political and ideological views.

Paul de Man's Death Mask

Shai Ginsburg

This essay presents a close reading of Paul de Man's seminal essay, *Autobiography as Defacement*. It seeks to uncover the unsettling effect de Man finds in autobiography by paying close attention to the images of the suffering human body and its death, which are central to his essay. The current article contends that for de Man, the autobiography manifests the human condition, which he sees as a radical dualism of mind and body. Indeed, the human condition is characterized by the inability of the mind to account for the suffering of the body, and beyond that, by an inability to articulate that suffering in language.

"Reality does not happen twice": About the Autobiographic Moment in Leah Goldberg's Poetry

Rina Jean Baroukh

The article examines a group of poems from Leah Goldberg's first book, *Smoke Rings (Taba'ot Ashan)*, in which there are speaking objects – a clock, a lamp, etc. It claims that these objects are not merely personified, but are given a voice and a face. This is a specific form of personification known as 'prosopopoeia', a trope Paul De Man examined in a well-known article and which this article makes use of. By creating this other presence inside the poem, a gaze is created. Goldberg creates gazes inside the poem that enable and define the reader's gaze, upon the poem and upon the speaker. This gaze is both needed and rejected. The speaker cannot exist without it, yet it is also a critical, distanced gaze, that is incapable of truly grasping the speaker. This gaze is always needed, but it is also, always, a disappointment. Interestingly, the mechanism described in this article, which operates in the group of poems with still objects, can also be seen in Goldberg's love poems, thus making a correlation between the personification of the objects and the objectification of the loved one. This emphasizes the fictional aspect of Goldberg's poetry and poetics, rendering readings that claim that her poetry is purely autobiographical more complex.

The Autobiographical Moment: Celan, de Man, and Speech

Omer Shibolet

Impressions of Paul Celan's almost too perfect poem, *Death Fugue*, and other poems are recorded. Then various consequent issues are raised: How much

control can be exercised in texts and life? Are metaphors hints of truths, or can they sometimes be too pretty? And what is the role of physical sounds, of words pronounced, and of the unconscious body, even in seemingly mind- or spirit-related issues? Paul de Man's essay, *Autobiography as Defacement*, along with the author's experience as an adolescent stutterer as well as other autobiographical details, are examined and used in an attempt to approach these and other questions.

The Conditions for the Possibility of Testimony and Affirmative Ethics in *The Rose of Lebanon*

Tamar Mishmar

The Rose of Lebanon, Lea Aini's autobiographical novel, is a work of multiple and tightly linked traumas: the trauma of the Holocaust of the Salonika Jews, borne by Isaac, the narrator's father, and the trauma of the sexual abuse endured at the hands of this father by his daughter, Lea. These two traumas cross paths in the face of a third trauma, that of the First Lebanon War, which has no bearer, as its subject, a soldier who chose to attempt suicide rather than fight the war, lies in a vegetative state. The narrator in *The Rose of Lebanon*, a witness who is also a survivor, becomes the point of intersection for these three traumas. The narrative choice of multiple traumas allows us to reconsider, in unexpected ways, the possibility and the boundaries of testifying about trauma. This in turn leads us to reflect on what the article takes to be the fundamental issue of this field, namely the power of literature to function as the carrier of historical memory and its ethical expression. Hence, testimony is analyzed as an ethical situation of inter-subjective subject construction and of the affirmation of life. Moreover, the article makes clear that the novel builds a meaningful connection between the aesthetic, the ethical and the political in the face of the First and Second Lebanon Wars.

Literature as an Act of Terror: Freedom and Creation in the Works of Lea Aini

Yigal Schwartz

Lea Aini's father was a Holocaust survivor from Salonika. This is an explosive biographical-psychological and socio-cultural matter, since it was deemed inferior and obscure in the context in which Aini grew up. Uncovering this explosive matter and its role in Aini's characters' world is necessary in the attempt to understand

the writer's artistic urge and its products. Aini's poetic style is the result of a persistent, brave attempt to escape the unique world-image she absorbed as a child, created by the merging of two 'second generation' syndromes normally separated within Israeli society: the second generation of Holocaust survivors and the second generation of 'olim' (new immigrants) from communities perceived by the *Ashkenazi* hegemony as weak and inferior. The article presents three arguments: First, that Aini 'inherited' her father's worldview, forced upon him by his experiences in Auschwitz, and that it is modeled as a Panopticon - a closed space in which there is a central supervisory authority and a supervised crowd. The second argument is that Aini projected this Panopticon model onto her world - the State of Israel in the 1960s, 1970s and 1980s - and that this has an economic significance reflected in a dichotomy between those who hold economic and symbolic capital and those whose way to owning capital is blocked. The third argument, based on the first two, is that Aini developed resistant literary practices through which she dealt with the systematic silencing, erasing and standardizing practices of the supervising institution, led by '*belles-lettres*'.

Looking and Voicing: The Eye, the Gaze and Seeing in Lea Aini's novel *The Rose of Lebanon*

Talila Kosh Zohar

Leah Aini's novel is a literary autobiography written through the stories that the writer/protagonist conveys about a wounded soldier in a hospital with a serious head injury. The novel represents a different Israeli initiation story, written through looking and watching eyes, through the sharp and precise vision of the writer. The narrative tells of a different Israeli reality: the southern fringes of Tel Aviv, border areas, spaces occupied by the 'others' - the outsiders who are distanced from the center, neighborhoods of immigrants, refugees, Holocaust survivors and Arabs, crowded shops of small craftsmen and merchants and the ugliness of material and cultural poverty. This reality is reflected through a gaze that in itself is marginal: a feminine gaze that captures what the hegemonic gaze ignores and denies.

The gaze is a central thematic element in the novel. It constructs and writes the narrative that in itself is about looking as an act of resistance and survival. The narrator's gaze 'voices' a critical perspective concerning the different Israeli realities. This is the 'post-colonial' gaze of a subject born and living in a 'colony', a subject who establishes herself under oppression and resists the

cultural and social colonization which marks her as inferior: a Mizrahi woman, an unwanted daughter born to a working class family, the descendant of a Holocaust survivor parent.

Through the various lenses that paint her gaze in colors of gender, race and ethnicity, the protagonist/writer looks at families, communities and society. Aini deconstructs myths and common beliefs and writes an alternative Israeli ethos, focusing on its silenced and silent aspects.

This article examines the voice that articulates the oppositional gaze of the subaltern.

Generic Hybridity in Three of Lea Aini's Novels

Nancy Ezer

Using M. M. Bakhtin's theory on dialogism and hybridity, this paper attempts to foreground the considerations behind generic hybridity in three of Lea Aini's novels: *Someone Must be Here* (1995), *Ashtoret* (1999), and *The Rose of Lebanon* (2009). The study argues that each of these three novels merges two opposite genres in order to dialogize between a genre and its 'other'. In the novel *Someone Must be Here*, Aini manipulates the conventions of the romantic novel, while simultaneously parodizing and subverting them in order to offer new content for the female *Bildungsroman*. In *Ashtoret*, she contrasts a normative encyclopedic satire with its de-generative double in order to advocate for the co-existence of oppositional ideologies, which she calls post-Zionist Zionism. In *The Rose of Lebanon*, she creates a new genre, 'bio-fiction', combining her autobiography with a fictional story in order to re-configure herself and her social 'other' by both dismantling and constructing their identities.

Additionally, the paper exposes the implicit dialogue taking place in Aini's narratives, in which she negotiates her literary position from the cultural margins where the patriarchal literary hegemony designated women's writing, trying to inscribe herself into Israeli social and literary history.

"I've already brought the war from home": The War Out There and the War In Here in *The Rose of Lebanon* by Lea Aini

Yael Levi Hazan

The essay opens with a theoretical discussion of two central underlying themes in Aini's novel: the dual war of women and women's autobiographical writing.

The review of the dual war of women points to the connections between militarism and military violence and domestic violence, sexual abuse, and incest. The review of women's autobiographical writing shows how, while men's autobiographical writing is considered to have representative value because it supposedly expresses the social, cultural, and national experience, beyond the personal life of the protagonist, women's autobiographical writing is considered private and specific, and therefore is not considered representative literature. This is not only because of the focus of women's autobiography on the domestic sphere, but also because of the split in emotions and identity that is part of women's political, social, and psychological experience due to their exclusion from the public sphere and relegation to the private sphere. The essay emphasizes how Aini's novel expresses strong criticism by undermining the conventions of the genre of autobiography while testing and pushing the boundaries between truth and fiction, self and other, one and many. In addition, the novel challenges the archetype of the nurse and criticizes the military establishment, the security discourse, and the language of war.

Autoburlesque - A Parasite in the Nation's Body: On Lea Aini's Writing

Irit Ronen

How is it that author Lea Aini burst into public awareness and penetrated the heart of Hebrew literature particularly through her novel *The Rose of Lebanon* (2009)? Following a pluralistic trend and a desire to expose suppressed, exotic and colorful marginal stories, critics expected Aini to provide autobiographical stories that uncover life at the social and ethnic margins. Aini has published many novels and short stories, while rejecting the critics' demands. When she finally complied, she did so in a disruptive, 'indecent' manner: by distorting the language, dismantling the great symbols of the renewed Hebrew culture, and using autobiography, the founding genre of the national ethos, while undermining it at the same time, converting it into a wild hybrid, which I have termed 'autoburlesque'.

Contrary to the common view of literary critics, according to which Lea Aini expresses in her work a latent aspiration to be accepted into the center of the cultural milieu, the article argues that through artistic cunningness, Aini threatens to alter this center and make it redundant, in a way that is similar to the tactics applied by a parasite to its host. The article considers Aini's works published

prior to *The Rose of Lebanon*, and aims to explain how they challenged the conventions of the socio-political discourse, and why *The Rose of Lebanon* did ultimately turn into a kind of magnum opus and succeed in penetrating the heart of the canon.

“What is this thing that shines all the time that I hide”: On *Rana* by Hedva Harechavi

Shimon Adaf

In her poetry collection *Rana*, Hedva Harechavi creates a new form of poetical expression by inquiring into the basic elements of fiction writing: narrative, characters and the workings of the signifying mechanism. She does not put the elements to use in the poems, nor does she discard them. However, by relentlessly deconstructing and reconstructing them in an effort to devise her means of dealing with loss, Harechavi poses a deeper question about the role of ‘that which cannot be thought’ in poetry.

The Pain of Touching Pain

Ariel Hirschfeld

This first part of this essay deals with the relations between Hedva Harechavi’s poetry and Lea Goldberg, her tutor and mentor during Harechavi’s formative years as a poetess. The second part analyses the stylistic difference between Harechavi’s poetry and that of Ravikovitch and Wallach. The third part of the essay deals with meter, rhythm and repetition in her poetry and the final part addresses polyphony in her poetry.

A Psychoanalytic Reading of Hedva Harechavi’s Poems

Dana Amir

This article offers a psychoanalytic close reading of Hedva Harechavi’s work, using Matte Blanco’s concept of ‘unconscious symmetric logic’ in an attempt to identify her unique use of language. This unique use attacks the common coordinates of perception and thinking, including time, space and causality, thereby creating a semi-psychotic syntax which annuls any possibility of hierarchy or individuation, causing an extreme fusion of the inside and outside and of cause and effect.

“When you go out while nobody is going anymore”: A Belated Story of Beginning

Tami Israeli

For reasons yet to be explored there is no scholarly narrative of the departure point for Hedva Harechavi's poetry. The following essay wishes to seek out the connections between the academic haze surrounding Harechavi's beginning and the mode through which this beginning takes place. As we shall see, Harechavi's point of departure subverts the very concept of beginning. Herachavi twists and sabotages most of the features and pre-conditions of the lyric mode, especially with regard to the establishing of the poetic voice. Thus, this body of work problematizes the Oedipal structure and challenges the very mode of dynastic inheritance.

'Ranalogy'

Eli Hirsch

This essay presents an interpretation of the relationship between Rana, the protagonist and name-bearer of Hedva Harechavi's sixth poetry collection, and some of the other central characters in Harechavi's poetry such as the characters named Ruth and Batia and the psychoanalyst Rena Mozes-Hrushovski. Rana is divine in nature: she embodies mythological dimensions and metaphysical consequences which set her entirely apart from Ruth, Batia and Moses-Hrushovski, who are bounded by their distinctive earthliness. Moreover, Harechavi's poetry is unequivocal regarding a crucial aspect of the identity of these three characters: they are all clinical psychologists.

The interpretation presented is based on two propositions. First, the article proposes viewing the characters of Ruth, Batia and Mozes-Hrushovski as earthly reincarnations of Rana; that is, her reflection and her materialization. Second, it proposes viewing the process in which Rana is reflected and materialized in these characters, and how she ultimately breaks free from their bounded earthliness and appears in all her mythical and metaphysical glory, as a journey of creative recollecting. In this journey, a godlike figure that had appeared to the poet at the dawn of time, but was since tainted and forgotten, reemerges in a slow and complex process, leading to her complete revelation as Rana. Only then, in this complete revelation, we recognize her unity throughout her reincarnations. In other words, it is not only Rana who emerges in *Rana*, but

also Rana's epic, which is narrated throughout all of Harechavi's poetry books, ending in *Rana* and beginning in an unknown time – "the time before the time of world history".

A Cut at High Seas: The Poetry of Hedva Harechavi

Hanna Soker-Schwager

This essay starts with a reflection on the place of Hedva Harechavi's poetry in Hebrew literature. While her poems seem detached and as though they were written on another planet, similarities in both imagery and cadence to the works of Yona Wallach and Dahlia Ravikovitch are obvious in her early poems and have indeed led to accusations of plagiarism. Referring to Harechavi's taking up of Avot Yeshurun's *Hayat HaLayla (Creature of the Night)* in her recent *Rana*, this essay questions categories such as imitation, 'theft' and influence. It also discusses the gender classifications through which Harechavi has been designated as the 'lyrical mother' of contemporary women's poetry. Having adopted Yeshurun as her 'lyrical father', the essay proposes, Harechavi 'gives birth' to him in her earliest poetry, using the Creature of the Night's voice to undermine conventional gender divisions and create her own predecessors.

This essay centers on an examination of Harechavi's work as affective poetry that slashes, rather than articulates. The essay argues that while Harechavi's poetry is oceanic in its tendency to overflow, it always holds the sound of the thrusting knife. Referring to Freud's and Bion's notion of the caesura, the essay shows the crucial role of the caesura's cut in Harechavi's fundamental rhythmic structure: Harechavi's poetry is situated deep inside the caesural cut that marks it, moving between slash and stitch, gaping wide like a wound while simultaneously living an entire life within it; an experience of connectedness, even if in pain, by way of sharing rather than separation.

List of Contributors

Mr. Shimon Adaf, Chair of the writing program at Ben Gurion University of the Negev, has published three collections of poetry and eight novels. His recent novel, *A Detective's Complaint*, came out in 2015. In 2016 a short novel of his, *Shadrach*, will be published by Resling Press and the non-fiction book *Art and War: Pulp, Poetry and Politics in Israeli fiction*, co-authored with Lavie Tidahr, will be published by Repeater Books.

Dr. Ayala Amir (PhD) teaches at the Department of Comparative Literature at Bar Ilan University and in the Open University of Israel. Her book, *The Visual Poetic of Raymond Carver* (Rowman & Littlefield) was published in 2010. She has also published articles on modern and postmodern fiction and the interconnections between literature and the visual arts, as well as chapters on literary criticism and narratology for Open University courses.

Dr. Dana Amir is a senior lecturer at Haifa University, a clinical psychologist, a supervising-psychoanalyst at the Israel Psychoanalytic Society and at the International Psychoanalytic Association, a poetess and literature researcher. She is the author of five poetry books and two psychoanalytic non-fiction books and the winner of many national and international prizes, including the Adler National Poetry Prize (1993), the Bahat Prize for Original Academic Book (2006), the Frances Tustin International Memorial Prize (2011), the Prime Minister's Prize for Hebrew Writers (2012), the IPA (International Psychoanalytic Association) Sacerdoti Prize (2013) and the Nathan Alterman Poetry Prize (2013). She will also be granted a distinguished award for outstanding contributions to psychoanalytic education in Florida, USA, in 2017. Her book *Cleft Tongue* received the Israel Science Foundation Publication Grant and was published by Magnes Press (2013) and Karnac Books (2014). Her book *On the Lyricism of the Mind* (Magnes, 2008) will soon be published by Routledge.

Ms. Rina Jean Baroukh is studying towards a PhD in the Department of Hebrew Literature at Ben Gurion University of the Negev, where she acquired her BA (with honors) and her MA. Her master's thesis was about the prosopopoeia in Leah Goldberg's poetry. The subject of her dissertation is "What is about to come is splitting the air: On the prose of Shimon Adaf".

Dr. Itzhak Benyamini teaches at the University of Haifa and at the Bezalel Academy of Arts and Design in Jerusalem. He is the editor of the Resling publishing house. To date, he has authored the following books in Hebrew: *What Does the Man Want? Eight Psycho-Theological Essays* (2003), *Paul and the Birth of the Sons' Community* (2007), *Lacan's Discourse – The Revision of Psychoanalysis and Judeo-Christian Ethics* (2009) and *The Laughter of Abraham: Interpretation of Genesis as Critical Theology* (2011); in English he has authored the following: *Narcissist Universalism: A Psychoanalytic Reading of Paul's Epistles* (The Library of New Testament Studies, T&T Clark, 2012; in German: Merve Verlag, Berlin, 2013; forthcoming in French: Berg International, 2016). His latest book, *A Critical Theology of Genesis - The Non-Absolute God*, will be published by Palgrave Macmillan in 2016.

Dr. Shahar Bram teaches Hebrew and Comparative Literature at the University of Haifa. Among his books are *The Ambassadors of Death: The Sister Arts, Western Canon, and the Silent Lines of a Hebrew Survivor* (Sussex Academic Press, 2011); *The Backward Look: The Long Poem in the Writings of Israel Pincas, Harold Schimmel and Aharon Shabtay* (Magnes Press, 2005); and *Charles Olson and Alfred North Whitehead: An Essay on Poetry* (Bucknell University Press, 2004). His book, *The Souvenir*, on the poetry of Dan Pagis, Avot Yeshurun, Tuvia Ruebner and Harold Schimmel is due to be published by the Mosad Bialik publishing house. Bram's fourth book of poems is *The Hours of Birds* (Afik Books, 2015). His articles and essays appeared in journals such as *Word & Image*, *Partial Answers*, *Connotations*, *Hebrew Studies*, and *Prooftexts*.

Dr. Ronit Chacham is a writer and playwright. She studied English literature and philosophy at the Hebrew University of Jerusalem and Hebrew literature at Ben Gurion University of the Negev. She has published many books, mostly for children, as well as short stories and plays (in Hebrew, some of which have been translated); she has created works for theatre, performance art pieces, street theatre and puppet theatre in Jerusalem and in London and instructed children and teachers in drama and puppetry. In addition, she has coordinated community arts events, developed educational programs, wrote and done research for television productions, edited books and magazines, published articles on literature, film and art in different periodicals and taught creative writing and children's literature.

Dr. Nancy Ezer is a senior lecturer at the Department of Near Eastern Languages and Cultures at the University of California, Los Angeles, where she has taught since 1987 and received a Distinguished Teaching Award in 2007. She earned her BA in Hebrew literature and language at Tel Aviv University and her PhD in Hebrew literature at UCLA. Her research focuses on Modern and postmodern Hebrew literature. She has published a book, *Literature and Ideology* (1992), and a variety of articles on writers such as Y. H. Brenner, S.Y. Agnon, Yaakov Shabtai, David Grossman, Yuval Shimoni, Joshua Kenaz, Orly Castel-Bloom, Yitzhak Laor, and Lea Aini.

Prof. Shai Ginsburg is an Associate Professor in the Department of Asian and Middle Eastern Studies and the Program in the Arts of the Moving Image at Duke University, North Carolina, USA. He teaches literature, cinema, critical theory and philosophy. His book, *Rhetoric and Nation: The Formation of Hebrew National Culture, 1880-1990* was published by Syracuse University Press in 2014.

Ms. Hedva Harechavi, an Israeli poet and artist, was born in 1941 in Kibbutz Degania Bet, and currently lives in Jerusalem. Harechavi is a graduate of the Bezalel Academy of Arts and Design in Jerusalem (1967). Her art works have been exhibited in Israel and abroad. Harechavi published several poetry books: *Because He Is a King* (1974), *Adi* (1981), *I Just Want to Tell You* (1985), *The Other* (1993), *A Bird that Is Inside Stands Outside* (2009) and *Rana* (2014). Harechavi has won several prizes in poetry, including the Prime Minister's Prize for Poetry (1982; 1992), the Amichai Prize for Poetry (2010), the Ramat Gan Prize (2011) and the Bialik Prize for Hebrew Literature (2014). Her poems have been translated into many languages and have appeared in numerous publications and anthologies.

Dr. Yael Levi Hazan is a lecturer of Hebrew literature and gender studies. She is a postdoctoral fellow in the Conflict Management and Resolution Program at Ben Gurion University of the Negev. She wrote her PhD thesis on the subject of women's war literature at the Department of Hebrew Literature at Ben Gurion University of the Negev. She is a member of the Ra'av publishing house in Beer Sheva and a co-translator of *Eifo Tihyu*, a collection of Pat Parker's poetry in Hebrew (Ra'av, 2014).

Mr. Eli Hirsch is a poet, literary critic and essayist. Hirsch's first poems were

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Prof. Ariel Hirschfeld is a full professor in the Hebrew Literature Department at The Hebrew University of Jerusalem. His research interests include Modern Hebrew poetry, S.J. Agnon's oeuvre, H.N. Bialik's oeuvre, the concept of place in Hebrew literature and music and poetry. His research topics are locality in Modern Hebrew culture and the tragic mode in *Ir U'Mloaa (The City and the Fullness Thereof)* by S. J. Agnon.

Among the books he has published are *Voi Che Sapete – The Dialogue of Love in Mozart's Operas* (1994), *Local Notes* (a collection of essays, 2000), *Toward the Last of the Gods – The Fountains of Rome* (2003), *Notes on Epiphany* (2006), *The Tuned Harp – The Language of Emotions in Bialik's Poetry* (2011) and *Reading S. J. Agnon* (2011).

Ms. Tami Israeli is a PhD candidate in the Department of Hebrew Literature at Ben Gurion University of the Negev, where she also teaches in the MA program publishing studies program. She is the head of the Levin Kipnis Research Centre for Children's Literature at Levinski College, where she also teaches. Her study is a pioneering academic work dedicated solely to the poetry of Hedva Harechavi.

Dr. Talila Kosh Zohar, is a professor at the Kibbutzim College of Education in Tel Aviv. She is the coordinator of a research forum called "Gender and Education" at the Kibbutzim College and is a lecturer in various fields: body movement and bodywork, literature, and visual literacy. Her fields of interest and research include body text and memory, literature, writing, feminism and post-colonialism and gender issues in education. She has published articles on the myth of the Sabra and the cultural representation of female identity in early Israeli literature,

on memory and gender in the Israeli literature of second generation Holocaust survivors and on the representation of the Israeli-Palestinian conflict in this corpus, on body and memory and on the work of Lea Aini. Her book *Ethics of Memory: The Voice of Mnemosine and Second Generation Holocaust Literature* was published by Hakibutz Hameuchad.

Dr. Moshe Lavee is a lecturer in Talmud and Midrash and chair of the Interdisciplinary Centre for Genizah Research at the University of Haifa. His research areas are Aggadic Midrash in the communities of the Genizah, conversion to Judaism, gender, and the construction and demarcation of identity in rabbinic literature. His book, *The Rabbinic Conversion of Judaism: The Unique Perspective of the Bavli on Conversion and the Construction of Jewish Identity*, is expected to be published in the coming year.

Prof. Avidov Lipsker is a Professor in the Faculty of Jewish Studies at Bar-Ilan University. His principal areas of research are Modern Hebrew literature, from the turn of the century to the present, and thematology of the literature of the Jewish people. Most of his research in Modern Hebrew literature deals with literature of the Third and Fourth Aliyot (immigration waves), during which Hebrew Modernism was formulated, and with the poetry of the 1920s and 1930s, relating to poetic streams in Jewish and general literature and art. He has authored the following books on Modern Hebrew poetry: *The Poetry of S. Shalom* (1990); *The Poetry of A. Broides* (2000); and *Red Poem Blue Poem: Seven Essays on Uri Zvi Grinberg and Two Essays on Else Lasker Schuler* (2010). His study proposes a new theoretical approach he calls the "Cultural Ecosystem", designed to replace old poetic models in the ecological literary habitat. This model provides a new critical narrative replacing the accepted historiography of the "Literary Republic". In the sphere of the thematology of the literature of the Jewish people, he created, along with Prof. Yoav Elstein, a multisystem model dealing with versions of the Jewish story, and published the *Thematological Encyclopedia of the Jewish Story: Sippur Okev Sippur* (vol. 1-3, Bar-Ilan University Press, 2005-2013). Prof. Lipsker is the editor-in-chief of the journal *Criticism and Interpretation*, published by Bar-Ilan University Press and is the editor of two other series also published by Bar-Ilan University Press: "Critical Horizons" and "Thema – Thematological Studies in the Literature of the Jewish People". His books *Yitzhak Lamdan's Diary* and *Reflections on S.Y Agnon* have recently been published by Bar Ilan University Press (2015).

Dr. Tamar Merin is a post-doctoral fellow at the Gender Studies program at Ben Gurion University of the Negev and a lecturer at the Kibbutzim College of Education, as well as a writer and a literary critic. She holds a PhD in Hebrew literature from Tel Aviv University (2011), where she also taught Hebrew and comparative literature (2002-2011); she is a visiting assistant professor and a post-doctoral fellow at Northwestern University (2011-2013), and a post-doctoral fellow at the Open University of Israel (2014-2015). Her scholarly book on the rise of Israeli women's prose will be published by Northwestern University Press during 2016. Merin has published various academic essays in peer-reviewed journals both in Israel and abroad. She holds the Bernstein Prize for Literary Criticism (2014) and has published short stories in literary magazines: *Keshet Ha'hadasha* and *Ho!*. Her debut novel, *Children*, was published by Yediot Sfarim in November 2015.

Prof. Iris Milner teaches literature at Tel Aviv University's Literature Department and was the head of the university's interdisciplinary honour program in Humanities and the Arts. Her main research areas are Holocaust literature, the literary representation of trauma, the realization, in literature, of a diasporic being, and the representation of the home as a site of the uncanny in Modern Hebrew literature. Her publications include the books *Past Present: Biography, Identity and Memory in Second Generation Literature* (in Hebrew, 2003) and *Narratives of Holocaust Literature* (in Hebrew, 2008), and the essays *Momik – A Burning Child: Ethics of Memory in David Grossman's 'Momik'* (Hebrew, 2012), *Joseph Hayyim Brenner's Mikan Umikan: The Telling of Trauma* (2012), *Life in the Café: On Diasporism in Aharon Appelfeld's 'All Whom I Have Loved' and 'A Table for One'* (2013) and *Sacrifice and Redemption in To the End of the Land* (2013).

Ms. Tamar Mishmar submitted her PhD dissertation to the Senate of the Hebrew University of Jerusalem, titled *An Academic Edition of the Unpublished Novel by Rachel Eytan, Accompanied by a Poetic-Historic Preface*. She holds an MA from the Cohn Institute for the History and Philosophy of Science and Ideas at Tel Aviv University (1999). Her academic publications include articles about the writers Rachel Eytan and Netiva Ben-Yehuda. She has presented many papers at academic conferences in Israel and abroad. In the years 1999-2009 she organized and taught courses in Hebrew literature at the Open University. She also wrote the afterword for the new edition of Rachel Eytan's novel *The Fifth Heaven* (2012). She is a long-time poet, literary critic and editor. Her

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Dr. Lilah Nethanel teaches Modern Hebrew literature at Bar-Ilan University. She studied French literature at Paris 8 University in France and Hebrew and Yiddish literature at Bar-Ilan University. In 2008 she published her first novel *The Hebrew Condition* (Babel Publishing), and in 2015 her second novel, *The Old Home* (Keter Publishing) appeared. In 2012 she and Youval Shimoni co-edited David Vogel's novel, *Viennese Romance*. Her book, *David Vogel's Writing Hand: A Reflection on Writing*, was published in 2012 (Bar-Ilan University Press). She is currently writing a book on the life and work of Zalman Shneour.

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Prof. Yigal Schwartz is the director of Heksherim, the Research Center for Jewish and Israeli Culture at Ben Gurion University of the Negev. He served as Head of the Departments of Hebrew Literature at the Hebrew University of Jerusalem and at Ben Gurion University of the Negev. Prof. Schwartz has published eleven books of research, the autobiographical-research novel *Hungarian Chorus* and dozens of articles that have been published in ten languages. He is the co-editor (along with Zisi Stavi) of Heksherim's *Lexicon of Israeli Authors*. He initiated *Masa Critit (Critical Mass)*, a series of research books and served as co-editor of the research series *Musag (Concept)*. He edited the academic journal *Mikan*, co-edited the academic journal *The BGU Review* and edited the literary journal *Efes Shtayim*. He has also edited over two hundred and fifty books, including research works, prose, poetry and drama, primarily as part of his role as senior editor at Keter Publishing House and at Kinneret Zmora Bitan.

Prof. Chaya Shacham is a full professor (emerita) at the Department of Hebrew and Comparative Literature at the University of Haifa. She served as head of the department for two tenures, as well as a member of the university's Senate

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Mr. Omer Shibolet works in computerized medical imaging . He has a BSc in mathematics and an MSc in computer science from Tel Aviv University. In 2015 he completed his MA studies in Hebrew literature at Ben Gurion University of the Negev.

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