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שירה ומוזיקה

היחס בין המוזיקה למילים מרתק במיוחד בהקשר של השירה העברית החדשה, משום שהזמר העברי החדש הוא ז'אנר יחיד במינו על רקע היצירה השירית והמוזיקלית במערב במאת השנים האחרונות, והוא זכה לפיתוח קדחתני מצד היוצרים ולהיענות גורפת מצד קהל השרים.

אין צריך להוסיף כי בזמר העברי מצויים כמה מן ההישגים האמנותיים הגבוהים ביותר שנוצרו בתרבות הישראלית. המיוחד בו, מעבר להקשרים האופייניים של ביצועיו (המקוריים), הוא חשיבותו כתופעה ספרותית־מוזיקלית. מאז ראשיתו בתקופת ה'עלייה הראשונה' שאף הזמר העברי הישראלי להיתלות בטקסטים שיריים בעלי איכות ספרותית גבוהה ובעיקר עצמאית.

המוזיקאים של הדור הראשון ההוא נתלו בהישגיה הגבוהים של השירה העברית החדשה ובמעמדה כמעין עמוד אש של התנועה הציונית. מאז ועד שקיעתו של הז'אנר הזה אל תוך חרושת הבידור הישראלית (שקיעה שלא חוללה בו היטמעות גמורה!) לא היו המילים בשירים הללו בבחינת תמליל אלא הנושא שלו, הן כתמה והן כעמוד שדרה שעליו נישאת המוזיקה. החשיבות היתרה של המילים בזמר העברי משכה אליו את טובי המשוררים, שכתבו למענו שירים מיוחדים; איכותם ומורכבותם של שירים אלה אינה פוגמת בהיותם רכיבים בזיווג אלא מוסיפה לזמר ברק ועומק הנדירים בדרך כלל בז'אנרים המושרים. החשיבות הרבה שיוחסה למילים חוללה תופעה האופיינית לזמר העברי המקשרת אותו לאחד הדגמים העומדים ביסודו, ה־Lied הגרמני (ה'שיר האמנותי'), והיא 'שירי המשוררים'. חלק נכבד מן הטקסטים המשמשים בזמר העברי נטולים מן השירה ממש, והם יצירות אמנות שלמות ומורכבות עוד לפני שמצאו את מקומם כמילות שיר שנועדו לזמרה בקול ובמנגינה.

תופעה זו הניבה כמה יצירות מופת מוזיקליות שיריות שנוצרו משירי רחל, אלתרמן, גולדברג, וך ועוד. יחסי המילים והמוזיקה בזמר הישראלי מחייבים את חוקרי הספרות והמוזיקה לבחון את רשת הזיקות שבין המוזיקה למילים במבט מרוכז במיוחד, כדי להתמודד

באורח חדש ומפורט לא רק עם עצם הזיקה בין המדיה השונים בו'אנר הזה, אלא עם איכותה המקומית של הזיקה הזאת – איכותה של העברית המולחנת ואיכותו של המעבר המורכב בין הווייתן העצמאית של המילים לבין היותן חלק בתוך מכלול רחב יותר של מוזיקה וקול.

חלקו הראשון של כרך זה של 'מחקרי ירושלים בספרות עברית' מוקדש לנושא שירה ומוזיקה. המאמרים המכונסים בו מבוססים על הרצאות שנישאו ביום עיון בנושא הזה שהתקיים באוניברסיטה העברית בירושלים במאי 2000. מאמרה של רות הכהן-פינצ'ובר נוגע בסינפסה תרבותית הכרוכה בתהליך התהוותו של הזמר הישראלי – הזמרה המסורתית. מאמרו של נפתלי וגנר פונה אל המלחין, אל אחד מן הגדולים והמרתקים בין מלחיני הזמר הישראלי – אלכסנדר (סשה) ארגוב, ומביט מכיוונו שלו אל טורי השיר הכתובים ונוגע בשאלת הריתמוס והמשקל של המילים בבואן אל המוזיקה.

חנן חבר עוסק במדיום של השיר המושר מכיוונה של השירה, מתוכה ובגופה. ומאמרו של מוטי רגב מוסיף מבט אל כוחו של מדיום הביצוע עצמו בזיקה לרגע המגע הדרמטי שבין הז'אנר הישראלי המסורתי (והוא אמנם הפך למסורת, קצרה אך ודאית) לבין אסתטיקת הרוק.

מאמרים אלה מצביעים על תוואי ההיקף הרחב המתחייב ממורכבותו של הנושא ומן העניין המרתק העולה ממנו בתרבות הישראלית.

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ENGLISH ABSTRACTS

‘TO HEAR SINGING AND PRAYER’: THE MOVE FROM WORDS TO MUSIC AND FROM MUSIC TO WORDS IN ISRAELI SONG CULTURE

By Ruth HaCohen (Pinczower)

The genealogical question: which came first in Israeli folk songs (and the popular songs that derived from them) – text or music – is presented in this article as crucial to the understanding of the underlying aesthetics and cultural ideology of these folk songs. I claim that there is a major trend in this repertoire, in which for any given text there is a preceding proto-melody (*‘Niggun’*), the musical dynamics of which the text ‘sub-consciously’ obeys. Such proto-melody, in turn, could be ‘drawn’ from a poetic text to which it was once wedded. This kind of move casts the new (sometimes in spite of itself) in the form of the old, the traditional, which invests it with an undercurrent import. From a compositional point of view, this means that as part of this trend (unlike, e.g., the German Lied) textless tunes often search for their lyrics, and poetical texts tend to find satisfactory musical setting in pre-existing melodic models. Technically speaking, the process leaves traces which can be further assessed through biographical and other textual evidence. The examples in this article are from authors such as S. Y. Agnon, Haim Nachman Bialik, Nathan Alterman, Ya’akov Shabtai and Avraham Halfi, and composers such as Alexander (Sasha) Argov, Yossef Hadar, Matti Kaspi, and Yonni Rechter.

In the final analysis, I claim that following certain Jewish traditions, this trend manifests ambivalence toward the priority of text relative to music. It also testifies to a hidden track, for which the expressive unspoken is the source of new, designated meanings, and well-formed meanings aspire to articulate their concealed emotional substratum.

‘JUST LIKE THAT’: THE CLASH BETWEEN POETIC AND MUSICAL METER IN THE SONGS OF SACHA ARGOV

By Naphtali Wagner

Meter is the interface between poetry and music. When composers set a rhymed text written in a regular poetic meter (e.g., iambic hexameter) to music, they have to be attentive to the rhythmic potential of the text in order to find a way of turning the poetic meter into musical meter (e.g., two three-beat measures per line of text). The composer does not have to realize this potential in a straightforward manner, however, just as a good narrator does not recite a poem in a monotone. The composer has room to maneuver, introducing pauses, lengthening syllables, grouping syllables together, and stressing syllables.

An example of flexible, creative composition can be found in the works of Sasha Argov, who often violates metric regularity in order to give his own musical interpretation to the content, the message, and the attempts at expression that he finds in his text.

The method of analysis proposed here uses simple analytic notation that makes it possible to rank stresses, examine their cyclicity, and ultimately represent the musical meter in two main versions: first the potential meter intrinsic to the text, then the actual meter as it appears in the composed song. The gap between the two representations demarcates the analyst’s leeway for interpretation. Several of Sasha Argov’s songs will be put through this methodical prism in an effort to reveal his sophisticated, original method of treating the text.

THE SONG IN ERETZ-ISRAEL ‘LABOR POETRY’

By Hannan Hever

From the beginning of the 1920s, many tropes characteristic to folk songs found their way into canonic Eretz-Israeli Hebrew poetry. Some of this ‘folk poetry’, translated from Yiddish, Russian and Arabic, was modeled after the Russian structure. Once the folk song enters the realm of the canonic, or into close proximity to it, which happens when professional poets start writing folk songs, the folk song itself is influenced and takes upon itself the norms and the ideology of ‘Labor Poetry’. Most important was the consensus among writers of ‘Labor Poetry’ to avoid the political

implications of the misery of the *Halutzim*, should these feelings be portrayed in the poems. It was, finally, the revolutionary and anti-consensual avant-garde typical to this poetry, which turned out to be an extremely important ally in the effort to build a hegemonic national culture within the Eretz-Israeli structure. The popularization of avant-garde 'Labor Poetry' developed through the dialogue it held with its folkloric components, among them the folk song. The writings of those who shaped 'Labor Culture', such as A.D. Gordon and Berl Katznelson, did not contradict Eretz-Israeli avant-garde poetry; in fact, in many ways they even paved the way for this poetry and marked its position within the Labor Movement's hegemonic culture. They were party to the understanding that the proper cultural communication channel, within which Eretz-Israeli literary works should be evaluated, is mainly a model which positions expression, or 'authentic' discourse, as the proper and authoritarian origin for the presentation of the reality of Eretz-Israeli daily life.

ELECTRICITY, AMPLIFICATION, VOICE AND RECORDING: 'ISRAELI SONG' AND THE ROCK AESTHETIC

By Motti Regev

In contrast to the widespread perception of 'Israeli Song' as a single category containing practically all the Hebrew songs composed and written in Israel, this paper proposes a view of popular music in Israel as a field of contestation over dominance between various cultures of popular music. It delineates a difference between the culture of 'words and music' and the culture of Israeli rock, in order to focus on the specificity of Israeli rock as an art of recording. The paper then offers a short analysis of one particular song as a demonstration of the aesthetic structure and values of this music culture. Finally, it asserts that the participation of rock culture in the discourse over 'Israeliness' in music, disrupts the ideological-national interest to present 'Israeli Songs' as a single concept.

STUDIES IN THE DIALOGUE-FORMAT OF EARLY
ERETZ-ISRAEL *PIYYUTIM* AND THEIR SOURCES, IN
LIGHT OF PURIM EXPANSION-*PIYYUTIM*

By Eden Hacoen

In this article, I am publishing (for the first time in an academic edition) two early Eretz-Israel *piyyutim*: *Esther u-Mordechai Libam Nitach* and *Achasveros ve-Haman haRa'*. These *piyyutim* are a unique contribution to the wealth of commentary and *midrashim* that elucidate the biblical narrative. The creators of these two *piyyutim* searched thoroughly for every modicum of information they could gather concerning the characters in the Scroll of Esther in all the *midrashic* collection they were aware of. They then proceeded to develop and refashion them in an original literary framework.

It can often be discerned that these poets went beyond the boundaries of the *midrashic* sources, and added their own independent ideas and creative commentary. However, this is not why these *piyyutim* are so unique; their originality stems from the format of the dramatic dialogues between the different characters, which is such a prominent feature of these *piyyutim*. It appears that these poets believed that dramatization of the Scroll of Esther, with an emphasis on the use of dialogue between its characters, would be the preferable and appropriate way to convey to the congregations in the synagogues the sense of tension, anxiety and redemption of the Jews in Ahasuerus' Kingdom.

These *piyyutim* convey a sense of beauty and constitute a true poetic innovation. This should not, however, cause us to ignore a crucial issue to which academic research on the *piyyut* and prayer has not yet given sufficient attention: How did it come about that the synagogue public, as well as the rabbis and *halachic* masters, did not object to these *piyyutim*? After all, they are in fact miniature theatrical plays; it is astonishing that they were permitted to become part of the prayer service.

In addition to analyzing these two expansion-*piyyutim* and their dialogue format, my article also discusses the dialogue format in early Eretz-Israel *piyyutim* in general. I also raise different theories concerning possible sources of inspiration for their unusual format. These sources may have made it easier for *piyyutim* of the dialogue-format to be accepted in the synagogue since these sources enjoyed great prestige and were highly esteemed.

‘THOUGH I AM NOTHING BUT DUST AND ASHAS’ –
ON THE FEELING OF HUMAN WORTHLESSNESS
IN THE COMTEXT OF DIFFERENT GENRES’:
SELIHOT vs. PERSONAL *RESHUYOT*

By Idit Einat-Nov

In this paper we discuss one of the most fundamental elements of the religious experience – the believer’s sense of his own worthlessness when standing before God. We examine this fundamental experience in two genres of medieval Hebrew liturgical poetry from Spain: personal *reshuyot* and *selihot*. My main contention here is that there is a fundamental difference in the character (causes, aims, distribution) of this feeling as it is perceived in the context of these two different types of poem.

In the *selihot* human worthlessness is often associated with a feeling of dread of God, whereas in personal *reshuyot* this aspect of the *tremendum* as religious experience is only rarely expressed. The infrequent expressions of dread found in personal *reshuyot* are of quite a different nature than those in the *selihot*; they are associated neither with God’s wrath nor with man’s waywardness, but rather with God’s glory, linked to His image as sublime. As a result, expressions of dread in personal *reshuyot*, rather than reflecting a focused and rational emotion (for which there is a clear and ‘rational’ reason), represent an irrational feeling of ‘trepidation’. Generally speaking personal *reshuyot* and *selihot* represent antithetical religious mental states, in keeping with their divergent liturgical contexts. In *selihot* the supplicant usually turns to God out of a feeling of terrible distress whereas in the personal *reshuyot* God is usually addressed out of a feeling of supreme happiness.

The transition from one genre to another thus constitutes also a transition from one religious mental state to another, with an ensuing difference in the way the same religious phenomena are treated.

THE HEBREW WHO TURNED CHRISTIAN:
THE FIRST TRANSLATOR OF SHAKESPEARE
INTO THE HOLY TONGUE

By Hanna Scolnicov

This paper investigates the relationship between the first translation of Shakespeare into Hebrew and the personal religious biography of its translator. Isaac Edward Salkinson (1820–1883) was a Russian Jew who immigrated to England, converted, became a Presbyterian minister and was sent to Vienna as a missionary to the Jews. I argue that Salkinson's translation of *Othello* (1874) into biblical Hebrew should be seen as a textual conversion.

Salkinson himself had created, in a different context, the metaphor of the Hebrew translator as a *mohel* who circumcises the text by cutting out references to Christian doctrine. As a missionary, his vocation was to baptize the circumcised, but by translating this play into biblical Hebrew, Salkinson was judaizing the text.

In his translation, biblical allusions replace the original imagery. The biblical names assigned to Shakespeare's characters re-define the position of the protagonist as analogous to that of a Jew within gentile society, thus emphasizing the religious tensions in the play.

MOSHE SMILANSKY: BETWEEN LANGUAGE AND LAND

By Shai Ginsburg

Perhaps more than any other of Moshe Smilansky's short stories, *Hawaja Nazar* ('Squire Nazar') was read as celebrating the emergence of a New Hebrew Man in Palestine. In this paper I suggest, however, that *Hawaja Nazar* should not be read as a one-dimensional and naïve representation of nationalist ideology; indeed, it is not a story of national realization. Rather, the story critically examines the nationalist myth of the creation of a new man to replace the old exilic Jew – a nationalist Hebrew, who would undertake the endeavor to appropriate the region as a national territory – in Palestine.

Ultimately, I contend, the story rejects the notion that the old, exilic Jew could be changed and transformed into the new nationalist Hebrew,

and leaves open the question whether *Hawaja Nazar* could serve as a model for the new man of the Jewish nationalist project.

The story parallels the struggle to appropriate Palestine as a national territory to the struggle to appropriate Hebrew as a national language. It introduces, however, an insurmountable tension between territory and language, revealing a breach between any description in language and the actual land. It thus raises the question of the correspondence between language and reality, between truth and nationalist images.

THE AUTHOR AS A TORA-SCRIBE:
S. Y. AGNON'S *A GUEST FOR A NIGHT*

By Gershon Shaked

A Guest for a Night is the most Jewish novel in Modern Hebrew literature. In its poetic manifestation the narrator declares that a modern Jewish writer is only a substitute for the traditional Levi who used to sing in the Beth Hamikdash and any individual text includes the collective destiny of the group as collective texts are meant also to be an individual expression. The personal life of the narrator corresponds to the history of the nation: both suffered twice from the destruction of their homes. The collective subconscious of the group manifests itself in the individual dreams: one of the dreams means that modern Jews are physically incapacitated in their urge to believe. Two generations have failed to believe and pray because they have lost faith. The social background of this crisis was the First World War; trenches and invalids are the main metaphors of the narrator's dream. In a second dream he has to choose between the old tradition and the new faith of Zionism and both 'religions' frustrate the agonized Jewish dreamer who cannot find the right path. The text conjures up a number of major archetypes, emblems and loaded symbols, sometimes in an ironic parodic context and mostly as subversive symbols of the decline and fall of tradition. All this happens in the semantics and semiotics of Jewish tradition. The end result is that *A Guest for a Night* is a confession of a traditional revolutionary, the most subversive and most traditional Jewish novel of the 20th century.

ALEXANDER PUSHKIN'S *EVGENI ONEGIN*
IN AVRAHAM SHLONSKY'S TRANSLATION

By Rina Lapidus

The present article relates to the 1966 version of Abraham Shlonsky's translation of *Evgeni Onegin*, the rhymed novel by Alexander Pushkin (1799–1836). The author of this novel interweaves a variety of different styles, incorporating contrasts of high and low, or sacred and vulgar, styles. This mixture creates a variety of exciting effects – sentimental, parodic, and ironic.

It is interesting to examine the manner in which the translator deals with this variety of styles. In the translation one can discern certain tendencies to changes from the Russian source. First of all, the elliptical tendency should be noted, and the removal or reduction of informative details that are not included in the translation but can be reconstructed or sensed by the reader. Similarly, there is a discernable tendency in the translation to moderate or intensify the strength of feeling and experiences of the protagonists. There are also changes or gaps in the figurative language in the translation. Thus, as opposed to Pushkin's realistic images, Shlonsky makes extensive use of synecdoches. Shlonsky also tends to substitute biblical or Talmudic idioms for the Russian ones, and to make use of expressions taken from the Jewish religious milieu and language of the prayer book, with their associative implications, giving them a meaning not found in the Russian original. In general, Shlonsky has a tendency to 'judaize' the Russian text, thereby blurring its original Russian Orthodox coloration and its atmosphere of ancient Russia. By changing the conceptual and cultural milieu in this way, as well as by altering the style of speech, which in his version is filled with Aramaic usage, Shlonsky detaches the Hebrew text from the Russian source.

In comparing Shlonsky's version to Abraham Levinson's 1937 translation of *Evgeni Onegin*, it is clear that Levinson's translation is far more accurate and faithful to the original. But Shlonsky's translation is more creative, original, artistic, notwithstanding its frequent deviations from the original. The final result is that Shlonsky's translation is more aesthetic than that of Levinson, its linguistic power transforming it into a brilliant work in its own right.

THE BIBLE IN JONATHAN RATOSH'S WORK: TWO POEMS AND THEIR BIBLICAL ORIGINS

By Hananel Mack

A basis of Jonathan Ratosh's prosody was the ideology based on the term 'Hebrew': Hebrew as the nation being recreated in the Land of the Ancient Hebrew people, as well as the common language of its inhabitants. The Hebrew people has a Hebrew identification – neither Jewish nor Zionist-Israeli. The infrastructure of Hebrew culture is the Bible and the Canaanite literature as known since the late twenties of the 20th century, while post-biblical Jewish culture is considered a deviation from the authentic Hebrew culture. Ratosh's poetry is typically based on a combination of biblical and Canaanite ideas, terms and lingual components. Nevertheless, the prevailing approach to Ratosh's work is concerned with its formal structure and morphology, but not with his profound inclination to the Bible.

In this article I endeavor to demonstrate Ratosh's usage of the Bible by discussing two of his poems. The first, *An Ancient Battle Song* consists of three biblical units: Gen 15:12, 17–18; Psalm 8:2; Deut 33:29. According to Ratosh, the mythological figure of the god Asher, the Canaanite parallel to the biblical Lord, arises from these paragraphs as an alternate and similar figure. The second poem, *Betarrim* ('Slices'), is based on the story of Elijah's struggle against the prophets and priests of Ba'al (I Kings, 18). These two poems illustrate Ratosh's method of using both biblical and Canaanite literature in order to achieve his poetic and ideological goals.

MILITARY HEROISM AND ITS DEMISE: REREADING AMOS OZ'S *THE TRAPPIST MONASTERY*

By Michal Arbell

Amos Oz's 1963 story, *The Trappist Monastery* gives rise to a new type of protagonist in Hebrew letters: the non-combatant soldier. Oz's focus on an anti-hero such as Nachum is hardly accidental; like other writers of the statehood generation, such as A.B. Yehoshua and Yehoshua Kenaz, Oz is highly critical of the heroic ethos that dominated the writings of the previous generation.

The Trappist Monastery contrasts two diametrically opposed protagonists: Itche, the revered combat-fighter, and Nachum, a military paramedic. Itche appears to be the epitome of the Zionist revolution: a soldier who is masculine, brave, and strong. Nachum, a neurotic intellectual who lacks vigor, embodies the despised qualities of the Shtetl Jew. This familiar dichotomy between Old and New Jews is brilliantly reworked in Oz's story.

In following the brutal, sado-masochistic relationship between these two men, I examine the ways in which Oz subverts the opposition between Old and New Jews. While Itche would have been the ideal New Jew in pre-statehood literature, he is now exposed as a bitter immigrant whose brutal force testifies to his low-class status. Nachum, who would have been a despised Old Jew in pre-statehood writings, gradually emerges – through the manipulation and deceit of Itche – as part of the Israeli elite. By inverting this stereotypical relationship between Old and New Jews, Oz offers an analysis of the emerging power structure in Israel of the 1960s.

IN THE WORLD OF NATHAN ZACH 'EVEN A FAMILIAR FACE IS STRANGE'

By Reuven Shoham

In two earlier essays by Nathan Zach: *Hasofer behevrat hahamonim* ('The Writer in the Society of the Masses', 1964) and *Safrut beli olam* ('Literature Without a World', 1953), his principle ambivalence regarding the world becomes clear, as it does in his poetry. In both, he comes across as a man trying to place a wall between himself and the threatening world (global and Israeli) of 'the masses', and at the same time trying to find a place for himself in a specific world which is a necessary condition, in his opinion, for his existence as a human being and as an artist. This ambivalence is not only philosophical, but also autobiographical and his harsh experience with the world. This is an existential distress, which he has only lately dared to reveal (in the introduction to his latest book of poetry: *Hazamir kvar lo gar po yoter* ('The Nightingale No Longer Lives Here', 2004, pp. 7–9).

In the early poem *Ba'olam* ('In the World') in *Shirim Shonim* ('Various Poems', 1960), Zach dramatizes the global, tasteless world of 'the masses', to which the speaker belongs and tries to guard against them simultane-

ously. In a later effort, in the cycle *Shisha shirim miMetulla* ('Six Poems from Metulla') he tries to create a more local (Israeli) and concrete world, to which it is worthy to belong (in: *Kol hehalav vehadvash*, 'All the Milk and Honey', 1966), but to no avail. This cycle reveals Zach's distancing and essential strangeness within the Israeli 'beautiful place'. In his early poetry, Zach's speaker is a 'Talush',— an immigrant-exile-refugee, foreigner anywhere, even in the 'Promised Land'; and in his later poetry he continues to be a 'Talush', an immigrant, but one who has become bourgeois, a 'universal tourist', even in the 'Promised Land'. The young Zach's local, sparse, poetry is a hopeless effort to connect with the specific Israeli 'place', being aware that without it he may, as a human being and as an artist, remain irrelevant like Hanan'el in Alterman's play *Pundaq Haruhot* (The Spirits Tavern, 1963), like those writers he attacks in 'Literature Without a World'.

The later poem *Yabeshet avuda* ('A Lost Continent') in his book *Anti-Mihiqon* ('Hard to Remember', 1984) is a sort of second act of the early poem *Lehof yamim* ('On the Beaches') (*Shirim Rishonim. Early Poems*, 1955). The beaten, rootless 'heroes' of the early poem have turned from refugee-immigrants into *petty bourgeois* who have supposedly come out of the 'vanity fair' of the poem 'In the World'. It seems that Zach's hero is an immigrant whose 'immigration project' will never end, as he will always be thrown 'On the Beaches' of 'A Lost Continent'. The longing for his own niche, and at the same time giving up this longing, is only a sort of 'Yet thou shalt see the land before thee; but thou shalt not go thither unto the land which I give unto the children of Israel' (*Deut* 32:52). His poetry may be a representation of a literature within a world, but within a world of vanities, where he is the ultimate traveler-immigrant and/or a tourist-displaced-stranger.