

“ENLISTMENT IS MANDATORY—KEEPING SECRETS PART OF THE STORY!”¹ ON DIFFERENT VARIATIONS OF HUMOR IN UTTERANCES ON JEWISHNESS, ZIONISM AND ISRAELINESS IN THE NOVEL *ANOTHER PLACE—A FOREIGN CITY*

Ofra Matzov Cohen*

Abstract

Maya Arad’s novel in verse “Another Place—A Foreign City” has at its center a main character, Orit, a soldier serving in the IDF Education and Information Section. A secondary character also described is Jay, Jason, a new immigrant who volunteered for military service and is stationed in Orit’s section. The relationship formed between the two and the portrayal of military life interspersed with the routine life of Israeli society, leads to reexamination of utterances about Jewishness, Zionism, and Israeliness, of which some are familiar and popular parts of the Israeli cultural discourse and some less prevalent. Most of the utterances appear to be shaped by humoristic means intertwined with satiric undertones. Utterances on Jewishness and utterances on Israeliness intermingle. In certain situations they even clash and raise questions as to the place of the Israeli and the place of the Jew, presenting different possibilities.

The purpose of the article is to explore the humoristic undertones in the novel and the contribution of this humor to the different meanings of the work. Humor is utilized in the plot from beginning to end not only as a stylistic means of creating meaning through verbal expressions that generate humor, rather also as an inflective decoration. The rhyming verses create a seemingly joyous, lighthearted, and unconstrained atmosphere. This draws the reader closer to the work and to the events in the plot. However, the different types of humor, such as dark humor, cynicism, and ridicule, insinuate that it is used as a subversive means of criticism, and the topics raised require the reader to rethink issues that come to the fore regarding Israeli and Jewish identity.

Key words: heroine, narrator, humor, Judaism, Zionism, Israeliness

¹ Arad 2003, Stanza 32, 17.

* **Ofra Matzov-Cohen**, Department of Hebrew Literature, Ariel University, Israel.
ofmc45@gmail.com

1. Introduction

The purpose of this paper is to explore the contribution of humor in its different variations as expressed in utterances on Jewishness, Zionism, and Israeliness, in Maya Arad's novel "Another Place—A Foreign City" (Arad 2003), and consequently, to explore the contribution of the points of contact between this humor and the satire concealed within the various utterances. The main utterances that occupy a prominent place in the social discourse evident in the dialogues between the novel's various characters, in the comments made by the narrator and by the implied author, as well as in those hinted at by the plot, are utterances that focus mostly on Jewishness, Zionism, and Israeliness. Do the different forms of humor lead to dissolution of the traditional utterances and their reassembly? In other words, do the critical messages insinuated with regard to these values hint at suggested utterances of a different variety?

"Another Place—A Foreign City" describes the military routines at the Education and Information Section within the headquarters of the IDF Chief Education Officer and focuses on the story of Orit, a soldier in the Education and Information Section. When a lone soldier, Jay-Jason originally from Quebec, Canada, comes to the section to volunteer as an IDF soldier, Orit's inner world undergoes a transformation. From the moment Jason is accepted to the section she falls in love with him and accompanies him, but he rejects her attempts, acting churlishly. Orit resourcefully invites Jason for a visit to a kibbutz, a place that he has always wished to see. She takes him to the kibbutz where she was born and raised as a child, where they sleep in one bed. When she is discharged from the army, at the end of her service, Orit travels to Canada to work and live there. Several years later, when she comes home for a visit, she happens to meet Jay, lonely, crushed, and joyless. Jay tries to hint to Orit that he is interested in a relationship with her, but she disregards his attempts. When he finds out that Orit is living in Canada, which he had left to come to Israel, he despairs and understands that there is no point in pursuing her.

The novel was praised by the critics, who mainly noted the influence of Pushkin's works on that of Arad. Critic Maya Sela said that Arad's debut novel was influenced by Pushkin's *Eugene Onegin*: "It was a surprising first novel that contradicted all the genres and fashions. On one hand it dealt with the Israeli situation and on the other it did this through verse" (Sela 2009). Critic Ariana Melamed stressed the wit and humor characteristic of the plot, constructed as it is of different subplots.

Melamed sees Arad's novel as "not only perfect and brilliant from the technical respect, but also funny and witty and on-the-mark, capturing the 'Israeli situation' in the early years without losing even a shadow of a nuance" (Melamed 2003).

The associations between humor and satire, insinuated by Melamed, will be discussed in the current paper as part of the design of the utterances that will be discussed here. Satire defines "as a literary work that uses ridicule to denounce people, orders, phenomena, and works of art that are not to the author's liking" (Shaanan 1966: 1021). In this regard, Shlomit Bernholtz notes that satire is underpinned by two essential approaches: the artistic-literary approach and the ethical-moral approach. She claims that without the ideological component there can be no satire. This component describes the absent elements, the reality that requires correction, and the satirist bemoans this deficient reality. The satirist is not satisfied with the deficient and unstable scale of values formed by two conflicting groups of values, where one is described as desirable and the other the target of criticism. She claims: "The critic takes a negative stand towards values presented at first as benchmarks" (Bernholtz 1975: 40). In order for the author to be able to criticize several social and moral values (inviting reexamination), "the work must include an ironic element."² The irony makes it possible for the author to reach an understanding between the reader and his audience; he gives the reader "the sense of being an active partner, so to speak, in the formation of the work, a partner who is on the satirist's side" (Bernholtz 1975: 40). Hence, it may be said that from the joint place of the author and his audience the author is given the optimal liberty to criticize reality. This reality includes within it the fictional representations created by the author as a mimesis of a certain actuality that he had known, which includes the readers as part of the society criticized by the author.

Shimon Halkin notes that the path to denouncement and criticism is through "ridicule... in a certain form that expresses an incompatibility between the desirable (or the worthwhile) and the actual" (Halkin 1958: 169-170).

The varied forms of satirical design make it possible for the author to choose a range of expressive variances, from humor to macabre and sarcasm, and thus dupe the reader to one degree or another, surprise him, arouse his curiosity, cause him to ruminate on ethical issues that arise from the text, sometimes even mock him.

Therefore, humor is “a foundation that restrains satire from uninhibited outbursts” (Bernholtz 1975:73). Azriel Uchmani claims that this perspective originates from affection rather than from “malicious joy...it is based on the love of man and the joy of life” (Uchmani 1989: 149).

2. Jewishness, Zionism, and Israeliness—Outlooks and Views

The terms Jewishness, Zionism, and Israeliness are relevant for studies in various disciplines within the humanities and the social sciences. Anita Shapira speaks about the shaping of Israeli identity and of collective memory. For this purpose, she explores conceptions of the three terms Jewishness, Zionism, and Israeliness in the various eras of the Jewish people, noting the establishment of the State of Israel as a turning point and focusing on life in Israel (Shapira, 2007, 91). Based on literary works in the field of Hebrew culture (Uchmani 1989, 80-79), she claims that the terms Jewishness and Israeliness changed form after constitutive events, for instance after the Eichmann Trial (Uchmani 1989, 91), in situations of security threats to the Jewish people in Israel, for instance the War of Independence (Uchmani 1989, 95), after election of a new government (Uchmani 1989, 197), and more.

Judaism, as perceived by many thinkers since the Emancipation in Europe and the first Zionist Congress in Basle (August 29, 1897), is mentioned in association with a specific place, the Land of Israel. The Land of Israel was present in the Jewish people’s consciousness “abstractly, as an idea-memory, a desire... and as the ultimate place for the study of Torah and for performing the religious commandments” (Yaar, Shavit et al 2001: 146). Shapira says that the Scriptures, the heritage-based text, served “as a testimony to the former Jewish national life in the Land of Israel... proof of a brilliant past and a promise for the future” (Shapira 2007: 163). With regard to modern Hebrew culture, according to Shapira it was formed in light of the Scriptures (Shapira 2007: 163).

Israeliness derives from Judaism and from the history of the Jewish people and its affiliation with a place, the Land of Israel. Israeli culture “realized the Zionist Movement’s aspiration to establish a new national culture as a secular alternative to the religious culture that had been the culture of the Jewish people for centuries” (Yaar, Shavit et al. 2001: 222). According to Yaar, Shavit et al., Israeliness is a term that indicates “the national culture that was formed in the Jewish settlement within the Land of Israel” (Yaar, Shavit et al. 2001: 222).

Popular religion in Israel is partly based on Jewish tradition, i.e., the Jewish faith, and includes symbols such as God, the Sabbath, Hanukkah, the Western Wall in Israel, as well as festivals such as Independence Day and IDF Memorial Day, and Holocaust and Bravery Memorial Day. The popular religion includes sacred places such as Mt. Herzl and Yad Vashem (Liebman 1977, 96-95). “This is the system of symbolic operations and forces that unite the people and provide meaning by connecting the individual to society at large” (Liebman 1977, 109).

As for the terms “Hebrew” and “Israeli”—they were used to signify three signified elements: the formation of a new nationality in the Land of Israel, the formation of a new Jewish national character (that of the Hebrew person), of whom the Sabra is perceived as the archetype, and the mythological bridge between biblical times and Zionist times” (Almog 1997: 128). The term “Zionism” does not replace the term “Judaism.” On the contrary, “Judaism is the foundation of Zionism... and constitutes its *raison d’être* (the preservation of the Jewish people)” (Almog 1997: 129).

Gad Yair refers to the main features of Israeliness and emphasizes Israeli collectivism, prominently manifested in Naomi Shemer’s song “We are both from the same village”: “...We ran away to the same places, we went to the same wars, we crawled among the thorns and brambles, but we returned to the same village” ties this feature to others that he says stem from “a combination of the Jewish fate and the Zionist revolution. Our gathering together, the concern and mutual aid similar to the other codes, as well as the commandment ‘your business is our business,’ stem from a combination of the Jewish fate and the Zionist revolution” (Yair 2011: 157, 160).

The prominent features of Israeli identity, for better or for worse, are “collectivism and prying,” “a strong sense of ownership of the place” (Yair 2011: 56) the Israeli takeover of the public space (Yair 2011: 57), the battle for speech and for voicing one’s opinion as a battle for existence, and displaying resilience (in contrast to the oppressed and silenced exilic Jew) (Yair 2011: 102), improvisation, creativity, and lack of sincerity, “Yallah, wing it, improvise” (Yair 2011: 116), the objection to hierarchy, and equality (Yair 2011: 141).

2. Utterances on Jewishness and Zionism in the novel “Another Place—A Foreign City”

Arad chooses to explore topics that in Israeli society are accepted as symbolic. Immigration to Israel, serving in the IDF, settling on a kibbutz—these are some of the

symbolic expressions that Arad examines from a mundane angle, one of everyday life. These symbols are stripped of their metaphoric foundations and in certain contexts, such as those that will be discussed below, they create humor.³

3. Jason's immigration to Israel to volunteer for military service

The immigration by Jay, Jason, from Canada to Israel, which constitutes one of the central axes of the plot, stems from Zionist motives and, as Almog says, the reason for Jason's immigration is his Jewish origins (Almog 1997: 129).

He tells Ilana Katz, head of section in the Education and Information Headquarters where he is sent for his service, about himself: "I was born in Montreal' [...] / ... / ...One year of doctoral studies in Texas, Austin, / ...He was then offered a research position / ... / Apologizes for once again changing trail: / Now he has immigrated to Israel. / He lacks appreciation. Appreciation? / 'Appreciation for belonging/ to your people's place of longing [...]" (Arad 2003: 20). In his country of birth, a place abounding with schooling and employment opportunities, Jason attained high academic achievements. However, instead of advancing even further, of continuing his research studies, he chose to immigrate to Israel due to his sense of belonging to his people and land. The love that Jason, as a Jew, feels towards the Land of Israel, versus life in Canada or the US, has no rational explanation aside from his connection to the land of his forefathers by virtue of belonging to the Jewish people. The insinuated discrepancy between the two regions and their features alludes to a satirical element: the region in which he was raised is described as full of opportunities, versus the region that is unknown to him as a subject and is a type of "unsown land." This discrepancy is emphasized all the more after Jason's military service in the IDF. He is restless, roams the land of the forefathers to which he immigrated of his own free will, he is lonely and does not manage to begin a family of his own: "His shoulders droop, a picture of lethargy, / he looks all bent. / in his youth full of energy- / he does not know where it went. / Where is the sun drunk Apollo? / ..." (Arad 2003: 172).

³ Dov Landau speaks of playacting as a basic quality of metaphoric expressions. He claims that "Psychology usually sees playacting as aimed at a target that is external to the playacting itself." Landau cites Johan Huizinga who sees playacting as characteristic of "most operations of the human life partnership..." Therefore, the various types of symbolic works have a major role in the symbolic perspective in language, art, and poetry" (Landau 1979, 28).

4. The figure of Professor Etz⁴—the possibility of connecting past and present

Utterances of Jewishness accompanied by a humoristic bent are manifested in the social-cultural space where representatives of the Jewish people's young generation, Orit and Jason, meet the older Professor Etz. These are evident in the description of Professor Etz's house, in the familial-personal space. Thus, his home is described as full of books on Jewish heritage such as rabbinic literature and modern Hebrew culture, which is also based on Jewish heritage: "Volumes of Torah, volumes of Talmud/ (The Etz of life and the Etz of knowledge!)" and just like books of prose and books of philosophy embedded in Jewish heritage, also "...letters by Buber and Agnon" (Arad 2003: 58).

In Professor Etz's personal life as well there are hints of Jewish heritage. For example, he named his son Ezekiel, after the Prophet Ezekiel (Arad 2003: 59), and his wife Grace is a convert according to "those in the know" (Arad 2003: 59), hence her Hebrew name *Hannah*. Evidently, she went through the conversion process in order to marry Professor Etz. This indicates that he attributes significance to the faith even though he does not lead a religious lifestyle. His outlook is characterized by duality: on one hand he challenges Jewish outlooks, and on the other he utilizes distinctly Jewish elements.

Professor Etz serves his guests refreshments and urges them to help themselves, citing Jewish values: "A big mitzvah/... In Judaism, and this is important, / the body is not irrelevant!" (Arad 2003: 59). His words have a humoristic undertone due to the light happy rhythm formed by the rhymes and due to the insinuation that the implied author embeds in Professor Etz's words with regard to the anticipated romantic relationship, of which one manifestation is the physical relationship between the heroine and Jason. Living in Israel, Jason chooses to engage in research, under the instruction of Professor Tree. His topic of research, according to the title, involves not Jewish research but rather culture in the ancient world: "The rejoicing of the Deuteronomic text:/ the case of Babylon-Athens-Rome/ A Judeo-Greek collective/ from a secondary perspective." (Arad 2003: 177). The wording of the research title is presumptuous. For instance, the multiple use of foreign words, which creates a humoristic undertone as an analogy to the foreign cultures of foreign nations through which he chooses to demonstrate his research claim, Babylon, Athens, and Rome. This might indicate an ironic utterance as

⁴ Meaning *Etz* in Hebrew.

the research topic does not reflect Jason's act of Zionist immigration but nonetheless, of all places, he chooses to write his research thesis in Israel. His occupation with this research and with the topic reflects his remoteness from everyday life in Israeli society (as manifested in his loneliness).

5. Utterances of Israeliness in the novel

5.1. Forms of settlement as an utterance of Israeliness

The novel's utterances depicting the human landscape reflect a contemporary Israeliness, for example, organized food tours of Druze villages. Thus, one of the sites visited by the section on a trip north is the Druze village of Beit Jan, where they eat a Druze meal: "'Going to the Druze, to eat!'" (Arad 2003: 123). The concise mention of the Druze in a gastronomic context lends them an attractive-touristy dimension. Druze villages are described as a tourist destination and, consistent with their distance from the big city in the center of the country, they too are on the margins of interest in Israeli society. Orit's suggestion that Jay skip the trip to the Druze village of Beit Jan incorporates a critical satirical message by the implied author. The village's residents are part of Israeli society and of the heritage of Israeli defense since its establishment, but Orit's suggestion to visit a kibbutz instead, a place that she knows Jay has been drawn to from childhood, points to her preference for the kibbutz that she has known from childhood over the "other place," the title of the novel's first part, the Druze village, with its dissimilarity to her childhood form of residence.⁵

The Druze village is not described at all and remains unknown, and hence maybe even exotic as perceived by the people in the section. In contrast, the kibbutz is described extensively, in detail, forming a sacral atmosphere: "Small houses, apartment follows apartment..." (Arad 2003: 126), "The sprinklers in the evening open/...stops running for a moment—/ it is a time of rest at the kibbutz.../ with a cup of tea, necks bent over, /they sit and read the 'Davar' paper" (Arad 2003: 127).

The description of kibbutz society also conveys an alleged sense of familiarity and an atmosphere of friendship, a "chumminess" that is a natural part of life in a collective kibbutz: "'We're all family here, it's okay,' /everyone hurries to calm him./...then he will receive (as customary here) a strong slap on the back, /shaking his bones: "Take good care of her, you hear!/ And the women, their mouths set, / coo: 'This

⁵ On the Druze in Israel see, for example, Halabi 2006.

one—insists on foreign goods, you bet!” (Arad 2003: 134). The women of the kibbutz respond to what they see and voice their criticism or appreciation of Orit who appears accompanied by a non-Sabra: “This one—insists on foreign goods.”⁶

A satirical design is formed, says Bernholtz, when the critic is not satisfied with current moral values. The work of fiction makes it possible to describe a confrontation between the deficient current values and the desirable, ideal values (Bernholtz 1975: 1). Uchmani too has a similar view: in his opinion, satire derives from “a belief that it is possible to fix and change” (Uchmani 1989: 85), and that “its ridicule is not a goal per se... rather based on the contrast with another, desired reality” (Uchmani 1989: 85).

Almog notes that “the kibbutz... is perceived by many as a type of Zionist temple, where pure pioneer ‘holy work’ is carried out by the ‘priests and levites’ who have dedicated their life to the Zionist ‘work of the homeland’ and to performing the pioneer commandments of farming and defense” (Almog 1997: 42). This conception sets kibbutz members above all other social groups.⁷ Concurrent with the main character’s preference for the kibbutz over the Druze village, pictures from everyday kibbutz life are also described, creating a reduction of the lofty pioneer endeavor: kibbutz members criticize each other, are not honest with each other, gossip, and are portrayed as hypocrites.

5.2 The IDF as an utterance of Israeliness in the novel: a human melting pot and a combination of utterances

Utterances conveying Israeliness are also manifested in the different characters within the Education and Information Section. This small space is occupied by figures from all parts of society. Each and his or her own story: These include the main character, Education NCO Orit— orphaned from her father, native-born, a former kibbutz member; lieutenant colonel Ben Shemen; Head of Section Captain Ilana—an officer in the standing army, divorced and mother of a child; Jason—a new immigrant and a “lone

⁶ Their comment hints at a phenomenon in the kibbutzim, particularly after the Six Day War, when there were many volunteers from overseas and the relationships formed between the volunteers and kibbutz members resulted in marriage.

⁷ Notably, Arad describes the kibbutz in its classical structure (shared residences, main dining room) rather than in the privatized structure common at present (see, for example, Helman 1993: 48-57). In any case, the social atmosphere and the invasion of the individual’s space, characteristic of the classical kibbutz, exists in the kibbutz described as well, as part of the structuring of the kibbutz myth, signified as it was in the past as a pillar of Israeli society.

soldier.” The figure of the intrusive narrator also appears from time to time, as one who served in the section in the past, as if to say that the army includes everyone.⁸ The section seems to reflect Israeli society, as a metonym of the social melting pot.

The implied author expresses her opinion on the link between the people and the obligation to enlist in the IDF and claims: “Enlisting is mandatory—keeping secrets part of the story?/ Everything hidden is shared with our friends,/ who repeat it anew/ to their relatives, so true.../ to this there is no end!/ And I shall tell, to make it clear,/ a terrible story from far and near/ 23***” (Arad 2003: 18-17). She hints at the Defense Service Law which requires Israel’s entire population from the age of eighteen to serve in the army.⁹ The general wording forms an ideal atmosphere in the fictional domain. However this ideal, which describes the people’s army, also indicates a weakness, resulting from the friendship issue, and therefore this statement is paradoxical as it shows how hard it is to keep a military secret that passes from one to another. In order to reinforce her claim the narrator, who herself served in the army (Arad 2003: 104), illustrates by bringing the details of a story that she was forbidden to tell. The narrator seeks to demonstrate her words and to portray herself as part of the people’s army, and wishes to write about the secret. But instead of text there is a blank page as she claims that the censor intervened in her writing and rejected the confidential text she wished to relate. She claims that “I simply spoke at will/ and the censor was already angered— / indeed, it takes one to know one, and from now on-I will be careful)” (Arad 2003: 18). This shows a satirical critical tone towards the contempt and ease of keeping confidential information. Her attempt at illustration includes a double criticism, as everyone knows everything anyhow. Therefore, the censor’s act of elimination is indeed invasive and necessary, but it is ineffective in the Israeli domain where “All Jews [lit. Israel] are friends.”

With regard to joint military service by women and men, Almog claims that the service of men side by side with women has increased the sense of family within military settings. Almog is referring to units founded in the Palmach, but these elements had an effect on IDF settings as well, as stated above. The presence of women beside the men softened “the rigid male aspect of military settings, and mainly created an

⁸ This matter of the intrusive narrator will be discussed below in a separate chapter.

⁹ https://www.nevo.co.il/law_html/Law01/P199_009.htm

atmosphere similar to that of the youth movements and the kibbutz..." (Almog 1997: 381).

The good merry comradely atmosphere on trips is evident when the section's soldiers go on a trip north: The trip begins with a joking atmosphere, "Whoever's missing raise your hand," and once they get on their way Ben-Shemen raises his voice and encourages the travelers to sing: "Come on, people, why aren't you singing!/ Sing! It's how we go! / Songs—are like water and air./ Every bypasser should know:/ Every trip needs a song to share" (Arad 2003: 107). His words "link" the section's atmosphere to that of the traditional youth movements. The cohesive positive atmosphere is retained throughout the trip and it receives a humorous depiction when the section's soldiers sit together with no age and rank differences and sing (Arad 2003: 119).

The singing activity on the trip appears to create a harmony between the section's soldiers, but this contrasts with the atmosphere in the section's everyday life: the arrogance of the Israeli born versus the new immigrant. The everyday conversations of the section's soldiers include expressions of disparagement towards the rights of the immigrant soldier. Thus Nimrod, a soldier in the Education and Information Section, argues with Jason, using rude gestures and loud and vulgar behavior: "Facing him Nimrod, the volume high, / his shaking hands follow his cry,/... ready for a fight:/ 'The Law of Return is not right!' / ... / 'I ask, through which right/ did you do to this country alight!'" (Arad 2003: 97). This situation puts the authentic atmosphere of the cohesiveness described in the section's trip in a different light and even casts doubt on it. Nimrod argues with Jason about the Law of Return and the ideological discussion is transformed into a personal argument when Nimrod dares doubt Jason's roots, his Jewishness. Nimrod belittles Jason and, moreover, he does not listen to Jason's contentions and insults him in public: "Look at him! Arrived yesterday/ hardly speaks any Hebrew-/ has opinions about everything!" (Arad 2003: 98). Another soldier in the section, Eldo Levy, wishes to defend Jason, and Nimrod yells at Eldo "Fascists, to Italy!" The solution to their conflict is through violence, when Eldo beats up Jason who attempts to intervene in the argument between Eldo and Nimrod. Eldo "lands a fist/.../blood from his nose, his uniform torn" (Arad 2003: 98). The situation demonstrates the meaning of 'the wars of the Jews,'¹⁰ a common slang expression designating inner fighting among Jews. The cause of the harsh words is forgotten, the

¹⁰ The phrase originated from the writings of Josephus Flavius.

fight gathers force and takes on a form that reaches violent manifestations among those present. In fact, soldiers see violence as a way of ‘settling’ conflicts regarding complex and complicated philosophical issues, that of “Who is a Jew” and the “Law of Return,” hinting that these have no cohesive answer within the Israeli discourse either. Therefore, the immediate solution as Eldo sees it is violence. Then again, it may be said that his behavior stems from hidden criticism of Jason’s service as a lone soldier. Unlike the section’s soldiers and officers, who are required to be constantly present at the unit, Jay’s daily routine is described as different: “He is late in the morning, /comes and goes at will, / leaves early... Nimrod is livid: A whorehouse!/ ...” (Arad 2003: 30). Nimrod’s condescending words criticize the double standards towards volunteer immigrant soldiers who receive different, indulgent, and soft treatment.

6. Utterances that merge in the novel: Israeliness, Zionism, and Jewishness

The topics of discussion among the novel’s characters are diverse and appear to have nothing in common. Certain topics require use of high and lofty language, characterized at times by pathos, versus everyday topics that utilize simple language which is sometimes artificial and lacks real content and messages. The linguistic and thematic disparities create a comic undertone. For example, in a discussion between Professor Tree, Orit, and Jason about Jewishness and Israeliness, the boundaries of the two concepts are vague: According to Professor Tree’s perception Israeli identity should not be separated from Jewish identity. He argues: “.../ Israeli identity, we find,/ is only a side entity/ within Jewish identity!.../ For your knowledge, both identities/ emerged here together:/ mortar-pestle, hammer-anvil,/ this combination we should not dismantle!”¹¹ He says that Hebrew literature includes many expressions of Jewish culture, such as the Bible, the Talmud, Spanish-Jewish poetry, the Rambam (Arad 2003, 63). Professor Tree’s contention is that the meaning of the phrase “Jewish identity” is worthy of discussion, and that one of its dimensions is the “Jewish state.” He explains: “Because what is the role of our country? / To be a spearhead that is revolutionary?/ A shelter that is only temporary? A heart of spirituality?” He raises fundamental issues in high words that are figurative, metonymic.¹² “Spearhead” refers to the high standards

¹¹ Arad, 62.

¹² Metonym means “Calling an object or phenomenon by the name of another object or another phenomenon that are closely related, whether realistically or metaphorically” (Uchmani 1987: 48).

of Israeli defense technology. "Temporary shelter" alludes to the issue of the connection between the land and the Jews who immigrated there after the persecutions and the Holocaust, and the metaphor "spiritual heart" indicates the historical heritage of the Jewish people in the Land of Israel.

All this while also mentioning that Professor Etz married a non-Jewish woman and they have a son. According to Jewish law the child is not Jewish but he is living in Israel. According to the child's parents, Judaism is not a dominant value in their life, but Israeliness exists as a fact. A possible conclusion of Professor Tree's marriage to a non-Jew is that Judaism seems to have no essential place in his life but it connects him to the Jewish people and to his life in the State of Israel.

As perceived by Jason, Israeliness and Jewishness are one and the same. He emphasizes his sense of belonging to the place as a Jew among Jews and explains: "Here no explanation is necessary, because here... Everyone greets me with 'Happy Holiday!'" (Arad 2003: 94). He says that the sense of belonging is embodied by the sense of solidarity and the family atmosphere. This feeling will receive an ironic undertone further on in Jason's life when his life in Israel becomes characterized by loneliness and when matters of heritage that he sees as contributing to the sense of solidarity do not seem to do him any good.

The merging of the three utterances is manifested in a subplot within the novel, which concerns Naomi, a cousin of Effi, Orit's dead father. As a young woman, Naomi travelled abroad to "see the world", to the home of "...her relatives ...in Cleveland..." (Arad 2003: 154), but she remained there for thirty years. The relatives welcomed her and "arranged a position/ (Jewish school, in education)" (Arad 2003: 154). The parenthetical addition is by the narrator who seeks to defend the act of leaving the country, considered in the seventies a negative value that contravenes the Zionist ethical scale which espouses a life in Israel for native-born Sabras. The post-army trip too receives a humorous-disparaging meaning because it was drawn out to thirty years and, unlike a trip that is defined as covering a certain period of time, it became a way of life. Since the state was founded, Israeli politicians and leaders have dealt with the lengthy stay of Israelis abroad, usually seeing it as a contemptible act. Those emigrating were designated *yored* (lit. descending), a designation perceived as the equivalent of derogatory names with negative connotations prevalent in Jewish tradition, such as *kofer* ("heretic") and *mishtamed* ("convert to another faith") (Almog, 1997, 45). Those who emigrated received a Cain's mark as a *yored* (Almog 1997: 401).

The public reaction to Naomi's marriage and to her remaining in the US is negative, in contrast to Orit's father who treats her sympathetically without involving ideological issues. Her relatives and friends "nod their head:/ With emigrants there is nothing to be said!/: Is it really possible to sell a homeland/ for a monetary equivalent?/." When reaching the Diaspora, Cleveland, Naomi is treated positively and warmly by the Jewish community. Her relatives' efforts to find her a match are successful and they introduce her to a well off and educated Jewish man, a dentist with whom "she will lack for nothing" (Arad 2003: 154). Here it is possible to see the points of encounter between the utterances. In the Israeli domain each of the utterances receives a different attitude. Israeliness receives a much more important role than Jewishness, which is almost not mentioned. Its main manifestations are living in and holding on to the State of Israel, where leaving for a life abroad is denounced and considered commensurate with betrayal of the country's values and the scathing phrase "bunch of weaklings,"¹³ formulated by then Prime Minister Itzhak Rabin. Rabin's words are influential as he was a Sabra who grew up in a Zionist home of activists and occupied public-government roles throughout his life, from youth to death.

When Naomi comes to visit Orit's mother, she asks to repay her cousin Effi by visiting his grave. In addition, this subplot foreshadows the future of the main character and the future possibility that she will remain single without her potential Jewish spouse, Jason, who remained in Israel.

Other conspicuous utterances conveying values merged from Jewishness, Zionism, and Israeliness are evident in the descriptions of urban landscapes, and mainly of the city of Tel Aviv, named for Jewish and Zionist figures and leaders. For example, the streets: "Arlosoroff corner of Rana" (Arad 2003: 76). Dizengoff Boulevard (Arad 2003: 78-77), Sheinkin, Ahad Ha'am (Arad 2003: 78), and others.

The well-known lack of parking spaces in Tel Aviv is described in rhymed verses that contribute to the graceful and lighthearted rhythm. For example, the problem of finding a parking space on Rothschild Boulevard, as on any other street in the city:

¹³<http://www.ruvik.co.il/%D7%94%D7%98%D7%95%D7%A8-%D7%94%D7%A9%D7%91%D7%95%D7%A2%D7%99/2015/221015.aspx>

This phrase is no longer used in the Israeli discourse for residents of Israel who move abroad. The current phrases are "moving" or "relocation" (which denote a move from Israel abroad for employment reasons). The attitude to those who move abroad is usually one of appreciation, although it is not clear whether the worker will return to Israel at the end of the contract with his or her employer (Lamdani 1983: 462-478).

“Its crowdedness is evident throughout,/ but the major source of complaint/ affecting everyone in and out/ is the parking rant:/ cars with silent engines/ stand vanquished, lacking tension,/ one, leaning on its side,/ climbed the curb to end its ride./” (Arad 2003: 79). The street names, given after figures from Jewish history, appear in a context that seems to indicate a diminution which might result in ridicule and humor. But in fact, beyond the lighthearted attention to the shortage of parking and the city’s weaknesses, use of these names as part of the vibrant city life points to a contemporary, Israeli, dynamic expression that realizes the Zionist conception in practice. The city encompasses a dynamic and vibrant life, the many vehicles attest to its vitality, and use of the names of Zionist leaders in everyday life and in the context of street names and parking problems constitutes de facto proof of a Zionist and Jewish utterance.

7. Utterances that merge within Hebrew culture—poetry and Hebrew poets

Another prominent utterance that reflects merging utterances is manifested in allusions and insertion of quotations from the poetry of canonical Jewish and Zionist poets who were recognized as national poets thanks to their poetic texts. This is evident in the narrator’s writing through formulations that correspond with the poetry of poets from the renewing trend of Hebrew poetry, such as Bialik and Alterman, whose poetry represents different constitutive periods of the Jewish people.

In Canto V there is a confession by the narrator: “A trip! Draw me and I will come running/ And I will promptly leave with everyone. / The heart longs: Going!/ to the world! The light of the sun! /...Even as a child I demanded: Outside!” (Arad 2003: 101). The style of the canonical poem “Zohar” by C.N. Bialik, active in the revival period (Harshav 2000: 16) is evident in these lines and this is also apparent in Stanzas 2, 3, 4, 5, 6 of Canto III. Canto XIII as well includes a quote from the title of Saul Tchernichovsky’s poem “They say there is a land,”¹⁴ and associations with poems by Bialik, such as “Summer is dying” and “Zohar”: (9) There were days, in my kibbutz.../The summer! Its beginning promises/ good and blessing—seven kinds:/ The pool’s radiance blinds, /...and light [...] and light unending” (Arad 2003, 167-170).¹⁵

¹⁴ And see also the poem by Saul Tchernichovsky, *Mivhar Shaul Tzernichovsky*, 1969, 210-211.

¹⁵ And in “Zohar” by H.N. Bialik: “With sunlight in morning, still caught up in slumber—/ They flew to my window and knocked to me: Wake up! / ...and not yet having shrugged off / The dreamtime of morning—they’d flit at me: Faster!” (Bialik 2004: 195-202).

The element of abundant light is also based on “Zohar”: “In a sea of sky piece slivers/ blooming in their blue reflections/ blinding in their radiances” (Arad 2003: 116). Bialik’s atmosphere of supremacy and pathos is evident in the narrator’s language. The element that appears in kabbalistic-lofty and unique forms in “Zohar” is widely evident in our novel as well, where similar to the water element and water reflections as a mimesis of the experience of actuality, it is manifested in Stanza 32: “And once again the water surface came to rest./ only the double tranquil double reflect/ which by the leafy oaks was left” (Arad 2003: 116). Just as the special light is described by Bialik as a constitutive element cast as early as his childhood and childhood environment (Barzel 1989: 32), the element of light in Orit’s childhood environment is noted as well. At the kibbutz she felt calm and serenity, however further on it will become evident that this calm is the very moment of her disappointment and disillusionment with a possible romantic relationship with Jason. He feels no affection for her and is not interested in any physical connection.

The research on Bialik considers him a prophet who observed occurrences in the Jewish world, using his poems to protest and criticize the main social phenomena characteristic of the Jewish community in which he lived and its conduct (Lahover 1964: 493). Hence, Arad’s choice of the national poet is not accidental. The quotations inserted from his poetry are indeed related to nature and landscapes, but a second reading shows that they reflect the unique view of Bialik’s narrator. Arad too seeks to arouse interest in the utterances under discussion through landscapes. The nature portraits are supplemented by the human landscape in which the characters operate—Orit, Jason, Officer Ilana, and others. All these act under the guidance of their personal wishes, which are affiliated with the geographical place and its heritage.

8. Landscapes in Israel as a poetic utterance that heralds the materials of Israeli heritage

In Tel Aviv’s landscape portrayals the narrator often cites from the poems of Nathan Alterman, considered the national poet of the state’s first generation (Laor 2013: 527): “So sleep, king, sleep jester,/ You too sleep, Professor./ Sleep, the city that never sleeps” (Arad 2003: 51). The rhymed verses are characteristic of Alterman’s poetry and his many short songs and they are a major tone-setting feature of this novel. Uchmani claims that rhyming as a rhetorical means strengthens the sound-based foundation of poetry”... Its role is mainly rhythmic but it continues much beyond: by turning two

words with different meanings... into a unity, it grants the poem depth by revealing its hidden layers" (Uchmani 1989:181). Namely, the rhyme may give the text a seemingly joyful, lighthearted atmosphere, but it is necessary to be aware of the meanings that underlie the intonation. Alterman's songs captured his readers' attention before and after establishment of the state, whether short songs written for light entertainment or the poems in his column published in the daily press, where he reacted to contemporary national events (Laor 2013: 264-429). Young Alterman was recognized as the national poet during David Ben Gurion's term. By appealing to Alterman's poetry, the young narrator, according to her personal experiences that are inserted in the many digressions, apparently seeks to point out the analogy between the acceptance of her text and Alterman's texts. By appealing to Alterman's poetry, the narrator apparently seeks to point out the analogy between the acceptance of her text and Alterman's texts. She distinctly shows that she too uses rhymed verse, similar to Alterman's style in the short songs and in the poems in his current affairs column, which deal with issues of identity and nationality in a seemingly lighthearted tone.

The rhymed verses, which generate humor, let the implied author convey critical, cynical messages, all in an atmosphere that is not experienced by the reader as threatening and that supposedly does not allude to the dramatic shift in the characters' life (the loneliness of the main and secondary characters, the loss experienced by the optimistic officer of the section).

9. Orit and Jay's relationship as representatives of contrarianism: Israeliness versus Jewishness

Orit was born on a kibbutz, the most distinct pioneering symbol within Israeli culture that also represents rootedness. She went through the customary route of the Sabra and followed the path comprised of high school, full military service, and then self-realization in the spirit of the times, by travelling abroad for an undefined period and maintaining contact and routine visits to her family in Israel. Jason, in contrast, is a Jew born in Canada who grew up and continued his advanced studies there, excelled and was well-established financially. The term "incompatibility" from the field of philosophy, which clarifies how humor is created, might illuminate Orit and Jay's paradoxical relationship of "a connection that unites two or more aspects that by nature cannot be united" (Griffel & Gonen 1991: 359). The incompatibility might be between "the abstract and the corporeal, the essential and the inessential, the living and the

automatic, or the demands of reality and the principle of pleasure” (Griffel & Gonen 1991: 359). This definition suggests that humor might be subversive and might have a different intention than that which is visible. Orit and Jason serve side by side in the army not by choice but due to the assignment they received from the military authorities. Jason keeps a distance from Orit and is reserved about her. He also objects to her views on Israeliness and Jewishness. In contrast, Orit falls in love with him from his first day at the section. She tries to make him like her, to accompany him in his first steps in the army and during his spare time, but to no avail.

Through a popular Jewish utterance from the mystical domain the implied author tries to deal with the relationship of the two and to describe the turnabout in this relationship: Orit tries to use occult means in order to forget Jay: She creates a doll in his image and then abuses the doll until she "kills" it. In this act she expresses her mixed feelings, unrequited love, and anger at the man she had fallen in love with: “Orit chooses a lump of clay:/ a ball for a body, a bead—the skull,’ she fashions the image of a dummy./ ... / Then Orit attempts to kill./ spears it with a knitting needle:/ back and forth the needle goes,/ until he is declared cadaver,/ for ever and ever” (Arad 2003: 150). The element of the dummy (*golem*) in Jewish literature (Rosenberg 2001: 75-77), receives humorous-macabre expression in Orit’s actions, for whom realistic materials are insufficient to connect her with Jay. Jason's likeness to a dummy is expressed by his lack of understanding or maybe lack of desire to recognize Orit’s feelings for him. Unlike the Golem of Prague who was imbued with physical strength and automatism, Jason takes no violent actions against Orit but discovers a longing for the contact and love he seeks from Orit the moment she becomes unavailable to him. It is at this stage that Orit appears like a dummy from the emotional respect and she is the one who does not recognize his longing for contact and for a relationship with her.

10. The omniscient and intrusive narrator as contributing to humorous utterances on Jewishness, Zionism, and Israeliness

10.1 Intrusive narrator

The presence of the narrator is often sensed in the situations she describes. Sometimes the narrator intervenes in the occurrences, delays the plot, and presents her views, while apparently digressing from the context. Gershon Shaked notes the affiliation between humor and the figure of the narrator who digresses from the plot. “The narrator excels

in multiple generalizing digressions. The digression and the generalization might lead in various forms to a humorous outlook..." (Shaked 1965: 66).

In this novel the intrusive narrator often intervenes and expresses her opinion even when not asked and when this does not seem to be required by the context. The narrator's involvement and intervention in the plot strengthen the outlook voiced in the novel concerning the Israeli custom of interfering unnecessarily in each other's business. The intrusive narrator is superior to the characters and thus supervises their agenda, watches over them. For instance, she reports on a routine situation that does not seem to be unique. When Orit goes to sleep, the narrator turns to the readers and to Jason: "What?! Still awake? / You go to bed too. Make haste!" (Arad 2003: 51).

Similar to any narrator in a literary text, the status of the narrator is superior to that of the characters described. She is the one who arranges things, in her way and style.¹⁶ For example, the narrator turns to the constellations, such as the sun, personifies this constellation, and notes its control of the temperature and light on earth: "Hello to you too, Mrs. Sun, /who by turn revolves / around the earth and creeps / who heat and light deserves" (Arad 2003: 52).

The personification of the sun and the narrator's appeal to it create a lighthearted atmosphere and seems humoristic. In addition, it alludes to the narrator's superior status, by the analogy that should be drawn from noting the strength of the sun as a constitutive constellation and the capacity of the omniscient narrator. Like the sun, the narrator too has the ability to intrude upon things, to illuminate any matter and any issue.

10.2 Digressions by the narrator as a subversive humorous means

Another feature of the narrator that is evident in the novel is the narrator's common tendency to digress from the situations related. Yosef Even explains that the digression might be "for the purpose of a reflective discussion that does not advance the interrupted matter and sometimes the digression presents a wide portrait that differs greatly from the atmosphere and tone of the segment it interrupts" (Even 1978: 112). Even notes that at times the narrator portrays a certain section as a digression and even apologizes to the reader. Namely, there may be an intentional digression by the narrator, one that is subversive, prestructured, for the purpose of presenting a certain view. The

¹⁶ On the figure of the narrator see, for example, Even 1980: 65-80.

narrator of the novel does this often, digresses and apologizes. This artistic device generates amazement but, then again, the rhymed verses are aimed at creating a forgiving and easygoing outlook that forms a humorous undertone. For example, when Orit is to meet with the renowned Professor Tree, the narrator assumes that the reader asks "perhaps jokingly, /perhaps phlegmatically:/ Who is this Professor Tree?" (Arad 2003: 44). For this purpose, the narrator digresses from the plot and even explains to the reader the constraint contained in the delay that she causes, which humorously lets the readers "who are proficient in the material," "skip, please do,/ to the beginning of the next poem," and encourages them to do so. Moreover, she is aware that her readers are not familiar with Professor Etz but the information about him, the digression, might divert the readers from the plot. Therefore, her allegedly conceding approach might cause the readers to do the opposite, become curious and remain with the text and its digressions. This insinuates criticism of the reader's cultural horizons: "Must I once again digress indeed, / review some of his deeds? / Readers, I apologize sincerely./ Please understand, I have no choice,/ I must make a change of voice./" (Arad 2003: 52). As a manipulative narrator skilled in literary devices, she performs a digression within a digression, and this too contributes to the humor. Through a chain of digressions the narrator and the implied author are able to express their views and to criticize the audience who is not familiar with well-known scholars (such as Professor Tree) in a seemingly lighthearted manner.

Digressions often deal with items of information that appear to be marginal and not to the point. For example, the information concerning people in the section, particularly the personal information about Officer Ilana and her son Tom (Arad 2003: 27), the description of Orit's mother's concerned care for her as a young child (Arad 2003, 75), and more. Griffel and Gonen contend, following Spencer, that situations of incompatibility create humor between the essential and the inessential (Griffel and Gonen, 359). The narrator often expands on details and digresses to the extent of giving equal weight to details involved in the plot and in the conduct of the main characters. This incompatibility contributes to the humorous undertones conveyed by the three utterances—the Jewish, the Zionist, and the Israeli.

10.3 Expressing a personal opinion

The narrator expresses her opinions about military life and its contents. For instance, which Land of Israel songs she likes, such as those that lieutenant colonel Ben Shemen

asks the section's soldiers to sing on the trip. "Singing like this, which I enjoy/is no longer fashionable!" (Arad 2003: 119). This digression is voiced as a personal comment by the narrator regarding her taste in Hebrew song. She conveys her satisfaction with the social atmosphere at the section as representative of the typical spirit in IDF service, as part of the Sabra heritage that connotes the new Israeliness. Almog notes that "the defense settings themselves did not make do with their designated military activity, rather engaged in educational and ideological activity as well" (Arad 2003: 66). The implied author describes the lifestyle of people in the section as "practicing what they preach": they are in charge of writing informative pamphlets on love for the Land of Israel, values, and heritage for the army's soldiers and commanders, and they also practice this way of life and get to know the heritage they impart by going on a trip to the north.

11. Blurring the Israeli utterance—Out of sight out of mind?

The tragic possibility suggested in this novel with regard to Jewishness and Israeliness and their connection to the geographical space and to issues of the Jewish people's existence in the Land of Israel, is brought to a climax in the novel in a scene that describes Orit's preparations to travel back to Canada, where she has created her home. Sitting in the plane when embarking on her journey, Orit skims through a newspaper distributed that reports current affairs, including coverage of a terror incident that occurred the day before. The article includes a list of those murdered in the incident, among them the name of a child: "Tom Katz, ten years old, Givataim" (Arad 2003: 190). The name seems familiar to Orit but she does not connect it with that known to her from her military service. The ten-year-old victim is the only son of Captain Ilana Katz, head of section at the Education Officer's headquarters: "Tom Katz, ten years old, Givataim;/ Tom Katz? The name sounds familiar. / She covers herself with a blanket: what cold temperature" (Arad 2003: 190). The cold air in the plane, described right after the article on the terror incident and on those killed, indicates a macabre tone and maybe even Orit's subjective childhood attitude to death, distancing, and silence.¹⁷ Her offhand response, after skimming through the list, corresponds with the cold air in

¹⁷ Since as a child she was orphaned from her father, a fact mentioned several times in the novel in contexts related to Orit's mother and the narrator's compassion for the widowed mother. See, for instance, Arad 2003: 43: "Efraim, if you could only see, / she stifles a sigh/ her husband's fate in her mind's eye."

the plane and enhances her separation from life in Israel. The location of the scene, in a plane between earth and sky, in an independent space, enhances her emotional distance from the events reported in the newspaper and from her apathetic reaction to them. The newspaper's list of those murdered represents the complex and difficult Israeli reality from which Orit detached herself by choosing to live in cold Canada, far from Israel.¹⁸ Her military experience was marginalized and forgotten and Orit's act of covering herself with a blanket to protect herself from the cold air in the plane is analogous to her reaction to the news item, to the lack of any attempt to try and remember the name of the ten year old victim, mentioned occasionally at the section where she had served, particularly when he was ill and his mother, Officer Ilana, had to leave early to care for him.¹⁹

Raphael Nir and Itzhak Roeh note the narrator's stylistic intervention, which may sometimes create an incongruity, as one of the stylistic means of design for creating humor (Raphael and Roeh 1986: 158). I shall seek to utilize the issue of incongruity with regard to the linguistic dimension of the text and the double meanings it creates in the text's different readings: The word 'cold' is mentioned with regard to Orit's sensations on the plane (Arad 2003: 189). As perceived by Orit, the meaning of the word relates to the low temperature in the plane. However, for the reader, the sensation of the main character creates irony, as the word "cold" figuratively symbolizes Orit's coldness, apathy, and dullness towards the link that her consciousness missed; the mention of Tom Katz, the son of Captain Ilana Katz, as one of the victims listed in the paper. Thus, the cold temperature in the plane reflects the character's apathy towards the intense cold of death.

This situation might bear a sarcastic tone concerning the possible emotional distance of an Israeli living abroad versus those living in Israel, who feel the cost of the complex reality in person. Sarcasm in common parlance is sometimes used as an equivalent for all forms of irony, but it is far more useful to restrict it only to the crude and taunting use of apparent praise for dispraise: "Oh, you're God's great gift to women, you are!" The difference in application of the two terms is indicated by the

¹⁸ One of Jason's considerations for immigrating to Israel was his thirst for the "light and blue" versus Canada, described as "icy and dark" (Arad 2003: 38).

¹⁹ Ilana leaves early because "It seems that Tom may have German measles..."/ (In other words—she will not be back today.../So, homewards! Without delay!)." Little Tom's photograph is also on Ilana's desk "His photographed likeness, / Tom looks at her, his mouth in a pout,/ milk chocolate in and out" (Arad 2003: 27).

difference in their etymologies; whereas “irony” derives from “eiron” a “dissembler,” “sarcasm” derives from the Greek verb “sarkazein,” “to tear flesh.” An added clue to sarcasm is the exaggerated inflection of the speaker’s voice (Abrams 1999: 136).

Dark humor, originating from the “dark comedy” genre, does not bring matters to completion. It lacks values and shows us people who are automatons more than human beings (Bernholtz 1975: 72). The dark humor insinuated in this scene alludes to Orit’s remoteness from dealing with “hot” issues, those that are on the agenda by force of the reality with which the country’s citizens are compelled to cope. The cold interpreted above as death also denotes Orit’s lack of vitality in her new life: she lives as an automaton, so, gets on the plane, goes through the motions of flicking through the newspaper (as she does not try to analyze the bell that rings in her mind upon hearing Tom’s name), and then covers herself with a blanket because it is cold on the plane. The blanket also symbolizes escapism, fleeing reality in her public sphere. Bergson says that automatic actions generate laughter, however in this situation of a child’s death the character’s automatic actions receive terrifying, criticizing meaning, as they do not find their way into her consciousness. They pose for a short moment on its verge and are then forgotten—a description that receives a murky and glum meaning.

12. The contribution of rhymes to novels in verse

As stated above, the novel is written in rhymed verse, with a structure of eight chapters called cantos, a term taken from the field of music. “Bel canto” means “good poetry.”²⁰ Each canto comprises about forty stanzas. The structure of the text is similar to that of a poem: it consists of short rhyming lines, usually of equal length.²¹ Use of a term from the field of music, “Bel canto,” and use of rhyming that contributes to the musical intonation, to the steady rhythm, gives the narrative on one hand a feeling of order and monotonous routine typical of military service. The poetic rhythm accompanies the description of the figures’ daily military schedule. In addition, the rhymes also create a

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https://he.wikipedia.org/wiki/%D7%91%D7%9C_%D7%A7%D7%A0%D7%98%D7%95

²¹ For instance in Stanza 1, Canto I, the rhymes are crossed A, B, A, B as well as between adjacent lines: C, C, D, D: “Mistakes may be **repeated**,/ But who is the **evil one**/ who , negligent, **neglected**/ to add the ‘limited’ **classification**?/ Found an efficient comfortable solution:/ Others can bother of their **volution**.../ So why should an effort be **made**?!/ It is an endless **tirade**.” (Stanza 1, p. 7; emphases are mine). On rhymes as a rhetorical means see Uchmani 1978, I, 180-190).

youthful atmosphere that appeals to the novel's young characters, most of whom are soldiers serving in the IDF. The seemingly lighthearted atmosphere may insinuate that the views expressed within do not oblige the characters and/or the readers. Thanks to the rhymes, the addressee might receive the impression that this is an easygoing entertaining work, and consequently the essential matters that arise in the story seem to have a lighthearted undertone. Bernholtz's claim above that in order for the author to criticize some social and moral values (inviting reexamination) "the work must include an ironic element" (Bernholtz 1975: 40) now receives extra validity.

13. Conclusion

This article has demonstrated humoristic utterances that convey Jewishness, Israeliness, and Zionism in the novel in verse "Another Place—A Foreign City." This novel portrays these utterances and the changes that occur in them in a humorous and heartrending light.

At the center of the novel's plot is an unrealized love story between a Sabra soldier, namely the main character Orit, and a soldier who immigrated from Canada and volunteered for military service, Jason. Despite Orit's efforts to win over Jason, her expectations are dashed. Paradoxically, at the stage when Jason longs for a relationship with Orit she is no longer in their common space and no longer attentive to him. The story of the relationship between the two is accompanied by many varied utterances conveying Jewishness, Zionism, and Israeliness. At times it is possible to indicate the utterances as having their own unique characterization and at times they are blurred and merge to form a combined complex utterance. As representative of the section, Orit, who represents life as a Sabra and the tendency to inquisitiveness, is given the task of welcoming Jason, the new immigrant, whose Jewishness and Zionist conceptions lead him to immigrate. She travels to Canada for employment purposes after her discharge and lives there, while Jason lives in Israel. Their place of residence and the switch they make may be said to be analogous of the complex relations between Orit and Jason. Other characters whose life is characterized by utterances of Jewishness, Zionism, and Israeliness also remain within their personal space, in their misery. This is true of Orit's widowed mother, and the head of the Education Section, Ilana Katz. It seems that the utterances are incapable of curing the individual's pain. These utterances, although aimed at uniting and arousing identification, might seem ludicrous in the context of the individual, in light of the differences between Orit and Jason's conceptions. These

utterances do not lead to a romantic union of the two. Nevertheless, they continue to exist as part of urban landscape patterns, as part of the discourse and life style of Jewish-Israelis in any sphere they occupy, whether in Israel or elsewhere.

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