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MITZVOT HANNAH: VISUAL DEPICTIONS OF THE ‘THREE WOMEN’S COMMANDMENTS’ AMONG THE JEWS OF EUROPE FROM THE MIDDLE AGES TO LATE NINETEENTH CENTURY

Shalom Sabar

The three commandments incumbent on the Jewish woman according to the Mishna in tractate Shabbat (2, 6) – observing menstrual purity, setting aside a portion of dough (*hallah*), and kindling the Sabbath light – have developed over the ages as the religious and spiritual symbols of Jewish women. Collectively known by the Hebrew acronym *Hannah*, they evoke the mother of the prophet Samuel, who became closely associated with the women's commandments. The article is concerned with the visual depictions of these religious precepts and how the images reflect the daily life, material culture, and status of Jewish women from the Middle Ages on.

Most of the extant images and objects emanate from Germany and Italy. Secluded miniatures in illuminated Medieval Hebrew manuscripts from Germany depict only two of the commandments – kindling the Sabbath lights and a daring image of a woman immersing herself in a private *mikve* while her husband waits for her in the bed. The earliest extant object that depicts the three mishnaic commandments is an extremely rare silver jewelry box (*coffaneto*), created in northern Italy (Ferrara?) around 1470. Decorated in niello technique, the images of the three women on the front side of box closely reflect the elevated status of the upper class Jewish women in Renaissance Italy. Later images of the three commandments from Italy and Holland present a less extravagant image, especially noticeable in the modest image of the menstrual woman.

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A group of lavish parchment manuscripts containing Grace after Meals and other blessings and prayers, which were created especially for upper-class Jewish women in eighteenth century German speaking lands, open wide windows to the religious activities and daily life of contemporary women. Despite their naiveté, the miniatures in these manuscripts provide detailed views of the reality and context in which the three women's commandments were observed at the time. With the Emancipation in the nineteenth century, a decline in the depiction of the three commandments is clearly noticeable. Some artifacts depict the most representative and 'appropriate' scene of the three, namely kindling the Sabbath lights, while others only mention them in writing, whether in Hebrew or even in translation.

MAGIC DRESS OF JEWISH GROOM FROM RADA'Ā' – A TOWN IN YEMEN

Carmella Abdar

The article examines the dress of a Jewish groom from the town Rada'Ā', an important Jewish community in south-east Yemen. A unique black garment came to my knowledge without any information regarding it. It challenges the dress gender distinction, since its dressmaking is masculine, but the embroidery patterns are similar to those on gowns of women and children. One exceptional pattern appears on the lower part of the garment – oval shape around an opening without a pocket. In fieldwork a similar white garment was discovered. Each of these garments was worn in different wedding ceremonies, and during the life and annual cycles. The black and white are dominant colors in the Yemenite dress of both Muslims and Jews, and have social and symbolic significance between secular and holiness, purity and impurity, life and death, and signify socio-religious groups.

The tribes' men and the Jews in rural areas wore wrapped clothes and the urbanites and the religious nobility wore tailored garments. Wide-long sleeves are characteristic of ceremonial dress, but those of the garments of the Jewish groom from Rada'Ā' were narrow, to indicate inferior status.

The interpretation of the embroidery patterns on the groom's garments was particularly challenging, breaking social distinctions, which might be expected on

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dress of liminal persons, whose identity was vague: between and betwixt and therefore vulnerable. Amulets and magical patterns are frequent in dress of children, brides, grooms and the deceased. A key image is the triangle, well known as charged with magical power, and appears all over the garments of the groom from Rada‘Ā’, as well as on Jewish brides’ gown in South Yemen; A great similarity can be seen between the groom’s garment and a Jewish children’s magic dress in the capital San‘ā’. The given names of the triangles and the context of their appearance, implicate additional meanings, as masculine-feminine symbol to ensure fertility.

TROUSSEAUS OF JEWISH BRIDES FROM IZMIR: BIOGRAPHICAL OBJECTS

Esther Yuhasz

The article looks at the complex and charged relationship between Jewish brides from Izmir and their trousseaux. Drawing on a corpus of trousseau lists, personal interviews and varied textual sources the article examines the inherent tensions as revealed through the trousseau contents, its display and appraisals/assessments between the personal and the communal, the exposed and the concealed, honor and shame. Trousseau items are of the most personal even intimate belongings of a bride, at the same time they are fashioned to comply with social requirements and etiquette. The article examines the trousseau items as ‘biographical objects’ as objectifying a woman’s anticipated biography, actually and metaphorically, as outlined by societies’ norms and expectations from her as a woman, wife and mother.

THE STUDY OF FOLKLORE AND THE PROCESS OF SECULARIZATION OF MODERN JEWISH CULTURE

Eli Yassif

The process of secularization is one of the most outstanding changes which took place in Jewish culture of the last two hundred years. However, while this major development was studied intensively in regard to its historical, philosophical, religious,

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sociological, economical factors, one element was not considered at all in this context – folklore.

There are two major components to the question of the place of the folklore factor in the secularization of Jewish culture in the modern era: if and how did Jewish folklore itself change from its traditional-religious sources to its modern manifestations, and how it influenced (if at all) the general process of secularization? The second question regards the study of folklore as a secular process and its influence on Jewish studies as a discipline. The present article will concentrate on this, last question.

Methodologically, the article deals with three venues in the study of Jewish folklore: the comparative, the concept of 'popular religion', and the place of nationalism in folkloristics. The paper claims that the choice of central Jewish folklorists of the end of the 19th century and the beginning of the 20th, to study Jewish folklore with these tools and methods, has a clear (if not always a conscious) tendency towards secularization of Jewish folklore. This article claims at the same time that the neglect of modern Jewish study of secularization to take folklore into account as one of central factors in this development should be reconsidered.

THE POWER OF A PROVERB – THE ROLE OF A PROVERB IN AGNON'S STORY

Havazelet (Zalk) Lorberbaum

Besides being scholars, the two characters in Agnon's story 'Two scholars That were In Our City' are usually seen complete opposites, one is sympathized with and the other criticized. The story contains a proverb in Yiddish, 'A boher maht Kidush oif a groip' ('א' בחור מאכט קידוש אויף א גרויפ').

It is the proverb that defines the tragic conflict in the story that leads to the death of both heroes.

The use of the proverb in the story also suggests a different evaluation of the two heroes. The proverb thus constitutes a key to the discovery of the critical stratum hidden in the story, and also affords an additional understanding of the issue that is a part of the context of the scene.

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FOUR SAGES WHO WERE IN OUR TOWN:
THE SOCIAL MILIEU IN THE RABBINIC STUDY HALL –
FROM THE BABYLONIAN TALMUD TO S.Y. AGNON

Haim Weiss

The rabbinic study hall manifests a twofold process. On the one hand, the Rabbis wished to bring to fruition their fantasy of a utopian learning community in which the study hall becomes an intellectual incubator, a greenhouse, devoid of personal desires and competition. But, on the other hand, the Rabbis realized that this fantasy holds within it, the seeds of its own destruction. The lust for knowledge that is the very basis for the study hall's existence contains within it the sentiments of jealousy and competitiveness that drive the Torah-scholars to confront one another.

In this article, I would like to explore the nature of this binary movement by examining two well-known stories. The first story concerns the initial encounter between R. Yohanan and Resh-Lakish at the Jordan River and recounts the ensuing dramatic turns their relationship took in the study hall. The second is S. Y. Agnon's *Two Sages Who Were in Our Town* which depicts the complex relationship between R. Moshe Pinhas, a Torah-scholar who was the son of a village miller, and R. Shlomo Halevi, an erudite Torah-scholar and communal leader, who was a member of the Jewish aristocracy, a scion of the famous Horowitz dynasty. I wish to argue that Agnon's chronologically later story conducts a fascinating and complex dialogue with the earlier story about R. Yohanan and Resh Lakish, functioning as a commentary on it that sheds new light on the Talmudic discourse, while offering its own modern interpretation.

SOURCE AND OBLIVION – STORY, FOLK AND FOLKTALE IN
AGNON'S WRITING

Ariel Hirshfeld

Agnon's relation to the concepts of 'the Folk' and the 'Folktale' was ambivalent and equivocal. On the one hand, as an author committed to the Zionist idea of Hebrew 'Revival' and to its underlying romantic poetics, he saw these concepts as a symbol of

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a potent essence containing the identity of the Jewish people; and therefore sought to create the impression that many of his stories originated from folktales and that many of their principal elements are encapsulated within the character(istics) of a folktale. On the other hand, as a daring modernist writer, Agnon's writing created deep divides and fundamental conflicts between his stories and their (real and/or fictional) folk origins. This paper deals with two stories – ‘Agunot’ and ‘Three Sisters’, which serve as models for the theoretization of this complex relation. The discussion reveals that the modernism of his writing superseded the nationalistic romantic poetics and idea that ‘the Folk’ could be preserved within a valid modernist literary work.

AGNON’S BIBLICAL ETHNOGRAPHIES: EDO AND ENAM AND THE QUEST FOR THE ULTIMATE SONG

Ilana Pardes

My reading of ‘Edo and Enam’ explores Agnon's response to the intriguingly complex history of the reception of the Song of Songs in Israeli culture. More specifically, I read ‘Edo and Enam’ in relation to a plethora of ethnographic studies of the Song, primarily those of S. D. Goitein. Although biblical ethnographers were eager to shape a new literal Song, their quest for literalism and for an authentic, biblical culture, Agnon intimates, does not quite lead to terra firma. With characteristic virtuosity, Agnon juxtaposes old allegories with new Zionist allegories, flaunting both their charms and absurdities, mocking normative distinctions between the sacred and the secular.

THE NARRATIVE SUB-STRUCTURES OF S.Y. AGNON’S ‘THE LADY AND THE PEDDLER’

Aliza Shenhar

Plot structure, symbols and moral allegory in Agnon's literary work are drawn from a complex array of modern and pre-modern Jewish and non-Jewish sources. His story ‘The Lady and the Peddler’ demonstrates how his fiction is embedded richly in

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folkloric and literary sources from different religious and temporal contexts. Published during the Holocaust, the story has been interpreted as primarily a metaphor of the psychotic violence of mid-20th century anti-Semitism. However, the story's folk and literary foundations are far too diverse and multi-layered to warrant a one-sided interpretation of it as a political parable. The article probes the story's antecedents in biblical and midrashic narratives, along with Jewish folk tales which themselves reflect and sometimes reinterpret Jewish scriptural traditions, as well as adapting medieval and early modern non-Jewish popular tales. The article analyzes how this multi-layered Jewish and Gentile sources influence dietary, gender, supernatural and other images and symbols in the story and shape its moral structure of transgression and punishment. Moral reversals inherent in the story reflect Agnon's exposure to contemporary iconoclastic trends in world literature, including the fiction of Franz Kafka.

LEAH GOLDBERG MEETS BRENNER

Tamar S. Hess

Leah Goldberg published two stories bearing the title 'Ha-Sandler' ('The Cobbler'), in October 1938 and in September 1949. Although a comparative reading of the two is of interest, the focus of this article is about the 1949 story. 'The Cobbler' may be read as a reflection on Y.H. Brenner's short story 'Ha-Motsa' ('The Way Out') published thirty years earlier in 1919. Brenner's story takes place in Ottoman Palestine during the horrific period of the end of WWI. A comparative reading of 'The Cobbler' and Brenner's 'The Way Out' may illuminate Goldberg's view on the position of the author within a national context at a time of crisis and fear of annihilation. Her allusion to Brenner's famous essay 'ha-genre ha-eretz-yisraeli ve-avizaraihu' clearly positions this short story as a reflection on national Hebrew writing, and the changes it must undergo when nationality attains statehood.

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‘DEPORTATION DOES NOT SOLVE ANYTHING’ – ON ‘KHIRBET KHIZEH’ BY S. YIZHAR

Hannan Hever

S. Yizhar wrote the story of ‘Khirbet Khizeh’ in May 1949. In this story the Jewish soldier struggles with his trauma as a perpetrator in the 1948 war, expelling the Palestinians from their land. His traumatic experience challenges the justification of the Jewish conquering of the land of Palestine. The climax of the story is the traumatic dissolving of the soldier's identity and the analogy it creates between the Jewish trauma and the Palestinian trauma. This analogy is a way of evading the Jewish responsibility for the Nakba.

PURIM IN SHEINKIN-CARNIVAL IN TEL AVIV OF THE EIGHTIES

Nili Aryeh-Sapir

The article compares Purim carnivals of the twenties and thirties in little Tel Aviv to Purim carnivals in Sheinkin street (Tel Aviv) in the middle of the eighties. The article deals with the different carnival patterns that reflect the different socio-historic state of Tel Aviv and the country as a whole in these years: Opposed to the little Tel Aviv carnival, that was dominant in the city's and country's life, transmitting huge complex symbols to its audience and celebrated within an organized and planned framework, stood the Sheinkin carnival, a ‘self made’ event of a central Tel Aviv youth community that wanted to speak up against the establishment. Yet, in both cases the definition of a carnival is well suited, as in both events the basic carnivalesque principle of breaking the everyday bounds of reality exists. Every community adjusted the character of the event to its needs according to context.

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A YID GEFINT AN EYTSE (YIDDISH: A JEW GETS ADVICE) –
A READING IN THE LIFE HISTORY AND PROVERBS AND
SAYINGS OF AN ISRAELI MAN OF TRANSYLVANIAN ORIGIN
ON HIS LIFE IN COMMUNIST ROMANIA

Ilana Rosen

Present day proverb study is pre-occupied with issues of space, identity, relations, and dialogue, or with intriguing combinations of any of these. This essay implements this realization with regard to the figure and overall folk repertoire of one man from Austro-Hungarian (Transylvanian) origin, the author's late father-in-law. Saul Rosenzweig (1917-2004) lived through most of the Twentieth Century, in Hungary, Romania, and Israel, in different and changing political systems and cultural frames. In his life history he emphasized his life as a young married man in the Romanian Communist regime of the 1950s, during which his family awaited permission to emigrate to Israel and was repeatedly refused until 1961. This period, with its financial constraints and general atmosphere of menace, is likewise stressed in Saul's often used over three hundred proverbs and saying. The essay focuses on three episodes in Saul's life history and ten of his proverbs and sayings. The narratives deal with the nationalization of private property by the Romanian government; with a work-system of close scrutiny, pompous praise, and meager reward; and with Saul's last 1st of May in Romania, a few days before leaving. The proverbs and sayings relate in a more general way to the impossibility of acting or speaking against the system, and to the specific suffering of Jews within it. The combined analysis of both genres shows that while the proverbs hail conformity and caution, the narratives dare to undermine these values, or that Saul prudently challenged the system. The essay ends with a comparative note relating to Galit Hasan-Rokem's pioneering work on narratives and proverbs of Israeli ethnic groups.

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‘TO MAKE MANY MORE MENACHEM MENDELS’:
CHILDLESSNESS, PARTURITION, AND CREATION IN
MESSIANIC HABAD

Yoram Bilu

The messianic fervor that swept the Hasidic movement of Habad-Lubavitch under the charismatic leadership of its seventh president, Rabbi Menachem Mendel Schneerson, has not subsided after his death, on June 12, 1994. The movement has been seized by a growing friction regarding the Rabbi's ontological status. Focusing on the radically messianic Hasidim (*meshichistim*) who deny that the Rabbi-cum-Messiah has ever died, I am interested in miraculous stories in which the Rabbi intervenes to confer progeny upon childless supplicants. A major aspect of the essay has to do with the dialectical association between the Rabbi's potent blessing for progeny and his own childlessness. The Rabbi's omnipresent pictures, emblematic of Habad's unprecedented iconophilia, play a significant role in these stories. One particular image of the Rabbi has emerged as intimately related to rendering childless couples fertile because of the widespread belief that a baby's face can be seen in the Rabbi's raised palm. In some of the stories, particularly those involving dreams and visions, the sublime metaphysical status accorded to the Rabbi blurs the line between parturition and creation. In the pictures, the Rabbi's elevated hand and his piercing blue eyes appear as the organs for delivering his blessing. These organs have masculine phallic qualities, but at the same time the Rebbe's palm bears clear feminine, birth-giving connotations, related to male pseudo-procreation. The merging of the Rabbi's male and female functions in the folk-messianic imagination is congruent with his mystical identification with the kabbalistic emanation of *Malchut*, Kingdom, a feminine emanation in the divine world which controls the world underneath in a decidedly manly manner. I would like to offer that the experiences of the supplicants, particularly in as reflected in dreams and visions, are guided by the fantasy of the Rabbi as a creator. This conclusion is based on aggregating the following narrative themes: The infant is born as a result of the Rabbi's blessing, is sometimes contained in the Rabbi's palm, and might even emerge from it. In some dreams and visions, the infant is handed over by the Rabbi to the parent. A physical

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similarity is sometimes noted between male infants and the Rabbi, and in many cases the Rabbi's name – Menachem Mendel – is conferred upon the newborn. It appears that, in order to facilitate the spreading of Habad's messianic message in the world, the Rabbi is reproducing himself in the world in a manner more akin to self-creation than to sexual reproduction. Two trends in contemporary Habad might render the 'reproduction hypothesis' less speculative. First, due to sophisticated visual and other technologies, the Rabbi's images and his paraphernalia are reproduced in endless ways, far beyond the domain of fertility. Second, the Hasidim view the Rabbi as an exemplary model, and they seek to emulate him by sheer identification. The embodiment of this identification process is most evident among Habad's emissaries who seek to spread the Rabbi's message all over the globe.

MEN AND WOMEN NARRATING THE MYTH OF THE CREATION OF WOMAN: HEGEMONIC AND SUBVERSIVE MESSAGE

Haya Bar-Itzhak

In this article I analyze male and female narratives of a key myth in patriarchal Jewish society – the myth of the creation of woman, a myth that tends to justify and sanctify the patriarchal social order.

I adopt terminology and theoretical methods created by Bakhtin, and Bruner and Gorfain about polyphony of cultural narratives, and especially by Wendy Doniger, who claims, that every telling of a myth from a particular point of view, depends on the message the narrator chooses to convey, but she also claims that one narration frequently incorporates multiple points of view.

By analyzing the traditional written male narrative I expose the hegemonic message regarding gender in patriarchal society. In the analysis of a female version, I show that the feminine narration of the myth incorporates multiple points of view and transmits both the traditional hegemonic message and its subversion. In other words, on top of the polyphony created by the dialogic narration between the male version of the myth and the female version, there is polyphony in the female version itself, showing the way that women use the myth to express their feelings and to find some consolation.

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In conclusion, I express my attitude toward documenting and studying female narratives created in a patriarchal society. These are important both from a feminist point of view, illuminating the ways used by women to survive in patriarchal societies, and to expose the importance of folk literature for women in these societies.

‘GOBELIN’ NEEDLEPOINT: INTRODUCING THE CONCEPT OF ‘TRANSITIONAL OBJECT’ TO THE STUDY OF MATERIAL CULTURE

Hagar Salamon

The present article focuses on the dynamics of change in relation to the needlepoint picture, a popular women's craftwork known in Israel as 'gobelin'. The gobelin is an embroidered version of a well-known painting, typically including scenes from the imagined lives of refined West European noblewomen, designed to be hung on the walls of the embroiderer home and her loved ones.

Based on interviews and observations in the homes of the embroidering women and their family members, it examines the complex dynamics related to this feminine and maternal creativity. The complexity of the relation to the gobelin pictures, which explicitly arose in the interviews, is related to a transition between 'tradition' and 'modernity' with its multiple cultural articulations.

The charged attitude to the gobelins provides us with a key to understanding the wider dynamic of transition, and the paper proposes to view the embroidered pictures as 'transitional objects', a concept borrowed from Winnicott's psychology of object relations, applied here to the realm of material culture.

JEWS IN THE ARABIC MAP: HEBREW PLACE NAMES SPOKEN BY LOCAL ARABS – A LITERARY-CULTURAL READING

Amer Dahamshy

The phenomenon of native Arabs who are using elements from the Jewish culture to explain the names of Arab localities preceded the establishment of the state of Israel

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and increased as a result of the encounter with the state institutions and the Jewish population.

Some folk narrators search for interpretations and for the source of names that Arabic speakers find inexplicable, giving them meaning by using elements from the Hebrew culture and its language constructively. They and their audiences view these elements as hermeneutic frames of reference and through them they develop the meaning of the names and explain their sources, at times with slight morphological and phonetic deviations from the Hebrew form and adapting it to the local pronunciation.

The use of the Hebrew names, established by the government institutions, by the Arab minority to designate localities and landmarks and their being preferred to Arabic names, as well as the Jewish-Hebraic meaning given by the Arabs to the names, is not limited only to etiological-literary aspects and to communicative-geographic aspects, but belongs to a broader discourse, since the names reproduce the power relations in the region between the Arab minority and the Jewish majority in the Israeli society and serve as an expression of the complex identity of the region.

The Arab toponimic discourse formed in Israel is a cultural key through which one can try to understand the language of the region as a social-cultural process and as a concept that takes shape and changes within the social-political contexts in which it is formed. The Arabs in Israel are aware that the homeland in which they live underwent considerable transformation and even a metamorphosis in many ways, and as a result they developed a toponimic discourse, a linguistic-regional identity and ways of thinking that are driven by pragmatic considerations, structuring the map of the country as a representative text of Arabs and of Jews.

THE IDENTITY OF ISRAELI ARABS AS REFLECTED IN HEBREW-BASED NICKNAMES

Nina Pinto-Abecasis and Hani Musa

Giving nicknames is a common and cross-generational folkloric practice of Israeli Arabs. In our paper we examine the nickname as a verbal unit reflecting socio-cultural identity as well as social and linguistic reality, while focusing on the role of the

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Hebrew language in the nicknaming practice. The conclusions of this research are based on extensive fieldwork conducted in villages and cities in Israel. The array of Hebrew nicknames given to Israeli Arabs has a double-edged ideological role: on the one hand it is a measure of their integration in Israel and their adaptation to the dominant language as it becomes an essential component of their personal and collective identity, but on the other hand the function of the Hebrew language in the nicknaming practice is to provide an irony that generates defamiliarisation and alienation. The conspicuous humorous effect of Hebrew nicknames stems from their oxymoronic contrast with the Arabic identity of the nicknamed persons. They point out the inter lingua and cultural situation of Israeli Arabs, and the complexity that defines and shapes their identity.

THE 'BIBLE NOW': CONTEMPORIZATION, POLITICAL SATIRE AND NATIONAL MEMORY

Yael Zerubavel

When Meir Shalev published *The Bible Now* [Tanach Achshav] in 1985 it was hailed as the forerunner of a new wave of secular interpretations of the Bible. Its publication followed a noticeable decline in the status of the Bible as a unifying foundational text in a period of growing tensions between Israeli Right and Left, religious and secular Jews. Shalev emphasizes his goal to reclaim the Bible for secular Israelis by offering a modern, secular interpretation through which they would be able to rediscover its appeal. The contemporization strategy that he employs takes biblical figures and events out of their period, attributes to them modern perspectives and sensibilities, and suggests historical analogies between the past and contemporary issues. Shalev's critical reading of selected biblical texts ranges from unraveling the meaning of a narrative on its own terms to using the Bible as a framework for criticizing present developments in Israel. The deliberate anachronism underlying the contemporization approach highlights the mnemonic function of the Bible and the act of storytelling. The analysis of four chapters of *The Bible Now* thus represents different constructions of discursive shifts between the past and the present, focusing on the use of contemporization as a mnemonic device and a discursive strategy. *The Bible Now* was

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met with great success which may be due to the combination of its timing as was one of the first signs of a renewed secular interest in the Bible, and the intricate balance it offered between a bold secularist position and a milder satirical framework that safely remained within the broad consensus of secular Israeli culture.

‘THE PRINCESS IN THE ROCK’: A SOUTH INDIAN TALE

David Shulman

In Northern Andhra Pradesh, in the dry, rocky region known as Telangana, boulders and other rocks play cultural roles of unusual importance. A Telugu folktale from this region-- ‘The Princess in the Rock’-- reveals a set of interlocking meanings associated with the immense boulders liberally attested here. The story, collected by Vimala Katikaneni in her childhood in Kollapuram, describes a princess first abducted by a tiger and later dwelling inside a huge rock. Her transitions into and out of this rocky space are relatively simple, and the rock itself is inviting, protective, and maternal. It provides a necessary space in which a young girl can mature into a fully autonomous, self-possessed woman capable of entering into loving relations with a man and of assuming her role within a village society. This Telugu tale resumes a well-known classical narrative in Sanskrit from the Yoga-vasistha Maharamayana (Kashmir, 8th century), in which a woman takes the sage Vasistha on a tour inside her home in a rock; here the sage discovers an infinity of worlds embedded in other worlds and is given an unsettling lesson in the ontology of the imagination. Taken together, the two tales offer a culture-specific notion of maturation and insight in or through what looks, superficially, as a stony surface.

‘HE THAT TRAVELS FAR KNOWS MUCH’

Freddie Rokem

My article for Galit presents two examples of narratives that have the conditional ‘if-then’ structure which she has focused on in her proverb research. I begin by looking at Walter Benjamin’s own use of the proverb ‘Wenn jemand eine Reise tut, so

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kann er was erzählen' as well as the story about the beggar in the last section his Kafka essay. My second example is from the play 'Job's sorrows' by the Israeli playwright Hanoch Levin